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Women Rap For Dignity
Defiant Voices Fight Misogyny

BY J.R. REYNOLDS

LOS ANGELES—Female rappers fighting back at the misogynistic lyrics often dished out by male gangsta rappers are finding greater acceptance among rap music fans.

Veteran artists like Queen Latifah and Salt-N-Pepa, as well as newcomer Missy ‘E’ M’sheel, NdegeOcello, all have albums that convey messages of independence and themes that defy the one-dimensional, subservient role into which many male rappers place women.

Sales of the single “U.N.I.T.Y.” by the pro-female rap by Motown’s Latifah, have passed 250,000 units since its re-release in November, according to SoundScan data. Salt-N-Pepa’s album “Very Necessary,” which was released on Next Plateau/London in October, has sold more than 1.5 million copies, according to SoundScan.

While sales of NdegeOcello’s debut album “Plantation Lullabies” on Maverick are still developing due to strong industry support, the album has been well-received by critics and fans alike.

(Continued on page 132)
Album sales of 8 million.

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album in April
The Auteurs: Sins Of The New Victorians

Just as newpaper contains the shorthand of this century's social history, so popular music has sketched the essence of its shifting moods. When the moment comes to recapture the frayed spirits of cosmopolitan London in the mid-1990s—that frustrated time when rock stardom seemed an envable white-collar profession amid the crumbling class system—one suspects that Auteurs records will supply the keenest echoes of an era in which fleeing knaves and decent folk were equally apt to risk anything for a vestige of fashion.

As chronicled by the rising British band on "Now I'm A Cowboy," its lucid, electrifying second album (Hut Recordings, due in the U.K. May 9), social mobility is an iffy proposition with an ugly undertow, leaving schlummers and strivers in states of disarray as they grasp for the trappings of who they're not, regardless of caste. To borrow an ambrosial trope from the scathing new rec-ord, each thwarted aspiration is "a thief with England has come a long way from the abusive Victorian strati-fi-cation Charles Dickens described in such 19th century novels as "Nicholas Nickelby," and "Dom-bey And Son." The distances between class lines have dwindled along with the difficulties in crossing them. Stripped of the ability to disappear into new spheres or echelons, most datilantes must re-luctantly address unfinished issues of personal identity. On "Chinese Bakery" (the current U.K. single), a woman who "comes from uptown" is going "down downtown, "cos she's a poet, and she's gonna show me around." The self-in-volved narrator of "New French Girlfriend" views his hollow relationship and summations, "That's the price of success/Want a girl to hold my hand/ When the plane lands." In "The Upper Classes," an erstwhile confidant resurfaces to gauge the depth of his former associate's supposed transfiguration: "Is he the clothes man of the English countryside, except to get worse. There's the myth that this was different, say, in the Swingin' '60s, but that scene never touched anywhere outside of London. And that's not meant to sound depressing or even wrong—it's just a reality."

Besides the nudge into music, Haines says he's indebted to his mother for the value she placed on literacy. "She encouraged me to read, which was very important. But I was never one for writing, though, when I was younger. I never dabbled in prose, or tried songwriting with a few friends, because I was more into becoming a better guitar player. The first song I'd admit writing was 'Bailed Out,' on our 'New Wave' record. I composed the melody at 16, but the words were about finally starting out on my own. The refrain: 'Bailed out/This skin is shed/Bailed out/This thing is dead.'"

Despite Luke Haines' resolve to "escape" the milieu of his formative years ("Now, I only like London and parts of Scotland"), his lyrical gift for the concrete has been unalloyed in the lore of his itinerant upbringing. Charles Dickens lived as a boy in Camden Town, describing its dirt heaps and "blighted country" in "Dom-bey And Son," and Dickon traveled to Portsmouth in 1838 to gather local color for "Nicholas Nickelby." Perhaps we cannot escape becoming all we've beheld."

"Well, chuckles Haines, "I've always felt that good art of any sort should be completely radical, regressive, and beyond fashion. And any good record, even if it's not particularly happy, should have the power to make you feel less isolated."

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**Soul Train's Starlit Affair**

R&B's brightest and biggest stars came out to L.A.'s Shrine Auditorium for the eighth annual Soul Train Awards, hosted by Glad-ys Knight, Patti LaBelle, and Johnny Gill. Plenty of celebs turned out, including Whitney Houston and Toni Braxton, each of whom picked up two trophies and performed. J.R. Reynolds was there. Page 34

**Ten Feet Tall And Rising**

Judging from the title of Travis Tritt's upcoming Warner Bros. release, "Ten Feet Tall And Bulletproof," and from his steady stream of appearances on TV, in concert, and even on the big screen, Tritt may be country music's newest superman. But, as Jim Bessman reports, label execs want fans to see the singer's sensitive side, too. Page 43

**MTV Awards Back To Big Apple?**

That's the word from those in the know. Radio City is said to be the place, and an MTV source says the deal is just about sealed. Deborah Russell has the story in The Eye. Page 49
The word “jazz” conjures a wide variety of images. Some people associate jazz with Count Basie, Duke Ellington, or Benny Carter. Others think Freddie Hubbard or Bucky Pizzarelli personify the genre. Still others equate jazz with the progressive sounds of musicians such as Chick Corea. The point is, jazz is as different as those who buy it.

Unfortunately, to most retailers, jazz is simply “Jazz.” Which is like saying that top 40 is simply top 40 and there is no delineation between Madonna and Taylor Dayne, or new kids On-The-Block and Guns N’ Roses.

This is not another complaint by a jazz producer about the injustices heaped upon jazz. In fact, jazz is alive and well despite the obstacles it often faces getting into the marketplace. Ironically, the injustices retailers create by neglecting jazz to a small corner of the store is not at the expense of jazz—it is at the retailer’s own expense.

It has been an observation over the years that stores which do not feature jazz prominently find that the genre represents approximately 5% of total sales, while retail outlets that incorporate an inviting, extensive, well-organized jazz section discover that it makes up about 15% of total sales.

In addition to higher jazz sales, there is another benefit for retailers who spotlight the product: in general, jazz buyers tend to have a wider spectrum of interest and more disposable income than other subsets of the music-buying public. They will stay in the store and browse rather than swoop in and out. They will make multiple purchases more often than the teen-ager who is looking for only one specific recording. And, perhaps most importantly, they will frequently “cross over” into other sections to make additional purchases.

For example, a Carter fan is likely to buy a Frank Sinatra or Tony Bennett CD while he is in the store. A young Pizzarelli fan might pick up a Natalie Cole record too. And the Corea fan, who likely is inclined toward other progressive forms of music, could walk out of the store with half a dozen tapes or CDs before he or she is through strolling the aisles.

None of this is intended to denigrate buy- ers of pop, rock, R&B, rap, or country, nor is it designed as an attempt to somehow elevate the jazz consumer to sainthood. It just is. That a No. 1 record is an impulse buy is generally available at a competitive price. In fact, a widely distributed No. 1 record becomes a “jumping-off point” for a compelling personality that is easily found, like bread or milk. Why travel miles for a loaf of bread when you can pick one up across the street? On the other hand, if you are looking for a special stone-ground Mediterranean pita, you may have to do a little research in order to locate a store that carries it. And while you’re in that store buying bread, you might go ahead and pick up a carton of milk as well.

Likewise, the consumer is not going to travel to a specific retailer for the new Mark Marr Carey album. But the jazz consumer might very well have to search for the new Pizzarelli album and is more than willing to travel past several other retailers in order to find it. Once he or she has the new Pizzarelli in hand, the next stop might be the R&B section for another CD. Thus, the consumer has chosen to buy a widely available commodity from the retailer with a broader jazz section, instead of from another retail store which may have been more conveniently located for him or her.

In other words, the consumer has ventured away from his or her geographic area in order to make music purchases, which is desirable unless a retailer has no ambition other than to be a neighborhood record shop. Moreover, now that the consumer knows where to find a wide selection of jazz, he or she is potentially a regular customer as opposed to an occasional shopper.

The bottom line is this: Regular customers support long-term business prospects. While this is an obvious statement, it is not so obvious is the marketing strategy that leads to such a solid customer base. Offer excellent service for buyers of all musical styles, sure. But that many retailers open up only a small area in their stores to sell jazz, and they will also come. Unless, of course, they see it offered for a few cents less down the street.

If the above is not a reason compelling enough for a retailer to consider catering to all jazz fans, young and old, consider the fact that America is graying. One only has to look as far as the charts that many retailers sell to slavishly, Sinatra, Bennett, and Barbra Streisand have hit albums. And many of the people who bought the new albums by these artists are in their 40s or 50s and maintain large jazz libraries. It’s been my observation that these veteran music lovers make up a consistent segment of music purchasers, customers who have always been there and will always be there. A retailer who could discern this would have a competitive advantage, since there is no other significant category in the retail market as diverse and articulate, such as jazz, as jazz.

In any case, our opinion is that sales are not only subject to industry swings and the vagaries of mass opinion, but that a significant volume of sales is being made to regular customers. Good customers look for service and exhibit loyalty. One-time buyers only look for bargains and clout coupons.
Beyond Hell, Beyond Vulgar

Pantera

Far Beyond Driven

The new album featuring "I'm Broken," "5 Minutes Alone" and "Good Friends and a Bottle of Pills"

In stores March 22, tour starts April 1
The city of Seattle further secures its place in pop music history this week as "Superunknown," the fourth A&M release by Soundgarden, debuts at No. 1 on The Billboard 200.

The title is the second release by a Seattle band to debut at No. 1 in 1994. After Nirvana's "Nevermind" topped the chart Feb. 12 during its first week out. Soundgarden, too, now sustains a streak that began with Nirvana, whose platinum "In Utero" debuted at No. 1 in Billboard Oct. 9, 1993, and continues have had their multiplexation "Vs." debuted at No. 1.

In the Nov. 6, 1993 issue. The streets are suddenly filled with people as the soundwaves of grunge have defied the hype that exploded in 1992 when Nirvana's DGC/Geffen debut was quickly followed by Pearl Jam's Epic/Sony, and Soundgarden's A&M. The Seattle trio all arrived on the same day, with their debuts more than 12 weeks later on The Billboard 200.

Says Soundgarden guitarist Kim Thayil, "A couple of years ago I wouldn't have been surprised. Now I'm just happy for all the other bands and for ourselves.

Some industry observers predict that the Seattle triad will hold up to deliver talent and sales and they speculate that the city could one day join the ranks of Detroit, San Francisco, and Liverpool as one of the more commercially fertile regional music scenes outside of traditional music hubs like New York, Los Angeles, and Nashville.

"The historians will make that judgement; it's difficult to say right now," says Norm Pattiz, chairman of the board at Westernwood One Companies. "But it certainly has the potential. Even after the success of Soundgarden, etc., there are new bands in Seattle that are just starting to break on college radio. Commercial

Wal-Mart Tops Holiday Sell-Thru Video Market

NEW YORK—Video stores fared in the face of competition from mass merchants in general and Wal-Mart in particular during the crucial holiday season, according to The Alexander & Associates, the New York-based market research firm that tracks the prerecorded videocassette business.

According to Alexander's Amy Infielder, specialty outlets gained only an 18.7% share of sell-through revenues. She calculates total revenues for the two-month period Nov. 17-Jan. 16 at more than $6.6 billion.

Wal-Mart, up 23% from last year's period, and down since Alexander began its "snoopshot" surveys in 1987, but they've never finished so far behind discounters, warehouses, discounters, and department stores, which combined for 54% of consumer purchases in the period, up from 48.7% in 1986-87.

In between the two sectors is a disperse mix of music and consumer electronics retailers, book stores, and record stores, which combined for 18.6% of consumer purchases during the period.

Wal-Mart almost matched the video store decline with 16.1% of total, up from 8.7% last year. Wal-Mart sold more cassettes than anyone else during the survey period.

There were relatively few changes

Wal-Mart Goes On-Line With Database For Computer Users

NEW YORK—The Billboard Music Group has joined forces with Tele- scan Inc. to create Billboard Online, a database service for home and office PC users that provides quick access to Billboard's charts and articles. The service also maintains a " história of information from some of the Music Group's other publications and additional sources. The database includes all Billboard articles from March 1991 to the present, and charts from 1980 to the present. The information is updated each week, just before Billboard hits newsstands across the U.S.

Launching Billboard Online is a natural step for us all for our magazines," says Howard Lander, president of the Billboard Music Group and Billboard's publisher. "While the information superhighway is still in its infancy, its future is paved with vast opportunities. We view our role as an information provider, and recognize that there will be numerous alternatives to the traditional print medium. We intend to serve our constitu- enents through whatever vehicle they prefer. Billboard Online also includes weekly updates on Music & Media's album sales and radio airplay charts and Amusement Business magazine's Boxscore ( which ranks concert grosses) and touring schedules. The database also has gold and platinum certification listings from 1958 to the present, as provided by the Record Industry Assn. of America: RIAA in- dustry statistics and consumer profile data; complete lists of Grammy winners; and information on music video credits, as compiled by the Source.

The service, which will be available in April, requires the use of a person- al computer and a modem. Users pay a one-time charge for the software (available in DOS, Windows, and Macintosh versions), and charges apply for use of their updates.

CD-ROM Expense Is Worthwhile, Exec Tells ITA

TUCSON, Ariz. — Introduction hardware and software is worth the expense, but doing it right has required "a very huge in- vestment," said Robert N. Hassey, president of Encyclopaedia Britannica Development director Michael van der Kieft told attendees at the 24th annual ITA session in- and around San Francisco. The trial, which began with 52 stores late last year ( Billboard, Nov. 15, 1992) was a continued push of the bus- ter's growth in the region and will run through June, three months longer than anticipated. Van der Kieft said the extension is indicative of strong consumer interest, tracked by two Gallup Or- ganization polls conducted in De- cember. "We're ahead of all objectives," he maintained.

However, it's apparent that only chains with deep pockets and a strong commitment can bear the cost of a test of this size._block- buster, van der Kieft noted, has had to hire 157 demonstrators to "help stimulate" business. They spend approximately 100 hours per week providing assistance, full-time staff, as well as custom- ers, up to speed on the five multi- media tablets from companies includ- ing the Sega CD, the Philips CD-I, and the Panasonic DSO set- top devices, as well as the Apple and Casio personal computers.

(Continued on page 134)

A "Cool" Million. Epic babyface accepts a platinum plaque commemorating sales of more than 1 million units of his album "For The Cool In You." The album features the hit singles "For The Cool In You," "And Our Feelings," and "Never Keeping Secrets." Seen, from left, are John Mo- doel; senior VP of marketing, Epic; David Glev, chairman, Epic Records Group; Hank Caldwell, senior VP of black music; Epic; Kenny "Babyface" Edmonds, the artist's wife; Ramon Hervey, manager; and God Doherty, senior VP, Epic.

Billboard Goes On-Line With Database For Computer Users

NEW YORK—Epic Babyface accepts a platinum plaque commemorating sales of more than 1 million units of his album "For The Cool In You." The album features the hit singles "For The Cool In You," "And Our Feelings," and "Never Keep- ing Secrets." Seen, from left, are John Modoel; senior VP of marketing, Epic; David Glev, chairman, Epic Records Group; Hank Caldwell, senior VP of black music; Epic; Kenny "Babyface" Edmonds, the artist's wife; Ramon Hervey, manager; and Gied Doherty, senior VP. Epic.
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Labels Raid New Wave Vaults  
As ‘Valley Girl’ Makes Chart   
■ BY CRAIG ROSEN

LOS ANGELES—With the ‘80s, ‘90s, and even the ‘70s increasingly mined for reissues and compilations, several labels are turning to ‘80s new wave acts.

Judging from sales of Rhino’s “Music From The Soundtrack ‘Valley Girl,’” which entered The Billboard 200 at No. 155, it’s not too early to get nostalgic about the ‘80s; this week the album is at No. 196.

‘Valley Girl,’” which includes tracks by The Psychedelic Furs, Men At Work, Sparks, The Plimsouls, and Modern English that were key parts of Martha Coolidge’s 1983 film, is essentially an ‘80s sampler. When Rhino follows that release with a March 14 tour with Beach Boys legend Carl Wilson, it will join a crowded field.

In the past year, a number of labels, from EMI Records Group to the tiny independent Ogilo Records, have been attempting to cash in on new wave nostalgia with their own compilations.

EMI Records Group will release its third volume of “Living In Oblivion: The ‘80s Greatest Hits” March 22. On May 17, Capitol Special Markets’ Right Stuff label will issue volume two of its “Sedated In The Eighties” series. Meanwhile, the upstart Ogilo Records bows volume four of “Richard Blade’s (Continued on page 134)

Galliano Bringing Acid Jazz To U.S.  
Mercury Act Hopes To Duplicate U.K. Success   
■ BY PAUL SINCLAIR

Does a multicultural, racially integrated U.K. band that defies definition and delivers a positive message with pixelish humor have a chance in the U.S.?

Mercury will attempt to answer that question when it launches a twotiered crusade to import the sound of English acid jazz/’eclereto’ veterans Galliano. Stage one of the campaign starts March 22 with the nationwide release of “What Colour Our Flag,” a compendium of the band’s first two U.K. albums, “A Joyful Noise Unto The Creator” and “In Pursuit Of The Thirteenth Note.” The albums were released on PolyGram’s Talkin’ Loud label in the U.K. in June 1992 and March 1991, respectively.

Stage two of the promotion will be the U.S. release in the fall of a new album (untitled at press time), followed by a U.S. tour. Both U.S. releases are due on Talkin’ Loud/Mercury.

The entitled album is due for release on Talkin’ Loud in the U.K. May 20; there are no plans to release “What Colour Our Flag” in the U.K. According to Talkin’ Loud, “A Joyful Noise” has sold about 200,000 units outside North America, while “In Pursuit” is at about 120,000.

Only time will tell if Galliano will play in Podunk, or even New York and L.A. A single, “Just Reach,” was released in the U.S. in November 1991 on PolyGram-owned Island Records’ 4th & B’way imprint but, a source says, it received little recognition.

But members of the band and their manager say the success of other genre-stretching groups like Diggable Planet makes the current U.S. market ripe for Galliano.

In the U.K., Galliano, which received a whole slate of pop releases as one of the first “acid jazz” bands, Acid jazz and electro are among the monikers—others include jazz/not jazz, soul/jazz, soul/funk, soul, rare groove—attached to the dance music offspring who dominate a large part of the British club scene (Billboard, Sept. 15, 1993). The style fuses elements of hip-hop, rap, jazz, ‘70s soul, dance, Brazilian, dub, reggae, and ska, and the lyrics speak of peace, hope, and solutions.

Themes on “What Colour Our Flag” range from disarmament to high-fat diets. “The whole thing is basically an attitude,” says Bob Gallagher, Galliano’s founder, lead singer, and chief composer. “It’s just (Continued on page 134)

New Warner Set Returns Travis  
To Country Spotlite   
■ BY JIM BESSMAN

NEW YORK—Randy Travis, the grand old man of new country music, is back with an album designed to re-capture the mass radio and retail audience of his recent past.

Travis says his upcoming Warner Bros. album, “This Is Me,” due April 26, is best since his 1986 debut album “Storms Of Life” and its 1987 follow-up “Always And Forever,” which helped redefine country music.

The new album reunites the acknowledged father of modern country’s new traditionalist movement with longtime producer Kyle Lehning and quells the widespread impression that, at the ripe old age of 34, Travis had all but retired.

“There seems to be a perception that I’ve completely quit, probably because I’ve been down to tour awhile,” says Travis, who kept himself seen but hardly heard last year, shooting five movies, including “Wind In The Willows,” which spawned his most recent album of the same name.

Last month Travis performed his first concerts in months in Las Vegas and Houston, and played at the March 1 Warner Bros. showcase during Country Radio Seminar in Nashville. “People don’t see you out on the road and they assume you’ve given up,” he says. “But that’s the farthest (Continued on page 127)

Columbia Newcomer Trevino  
Is A Hit In Two Languages   
■ BY CARRIE BORZILLO

LOS ANGELES—The release of Spanish- and English-language versions of a country album by 22-year-old newcomer Rick Trevino could have come across as just a novelty. However, programmers and retailers say that the Mexican-American singer’s talent is no gimmick.

KKBQ Houston PD Dene Hallam says, “Rick will be a hit artist because he’s proven that’s not just a novelty. He’s a musician with substance. And the fact that he is of Mexican descent, while he’s just as American as anyone, helps to separate him from a crop of good-looking, dark-haired, hat-wearing Texas singers. The bottom line is that he’s a great talent.”

“Rick Trevino” was released by Columbia Feb. 21; the Spanish-language “Dos Mundos” was issued by Sony Discos last September (Billboard, Nov. 20, 1993). The Columbia album, which is primarily in English, contains one Spanish song and one bilingual song, while the Sony Discos album, primarily recorded in Spanish, contains two songs in English.

“Dos Mundos,” which is being worked separately through Sony Discos, peaked at No. 20 on the Billboard Latin 50 chart and at No. 8 on the Regional Mexican chart Feb. 19.

This week “Dos Mundos” moves from No. 37 to No. 43 on the Billboard Latin 50.

Meanwhile, “Rick Trevino” moves up the Top Country Albums chart to No. 23 this week, after reaching No. 25 and achieving Heatseekers Impact status last week. The album is No. 127 on The Billboard 200.

For the week ending March 6, Sony Discos reports sales of 16,000 units for “Rick Trevino” and 9,000 for “Dos Mundos.”

The album has been selling well even without a hit single. The first single, “Just Enough Rope,” which was serviced to country radio Aug. (Continued on page 154)
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**Artists & Music**

**Murder Charge Extends Hip-Hop’s Rap Sheet**
**Arrests Not Affecting Sales, Release Schedules So Far**

**BY CHRIS MORRIS**

LOS ANGELES—Rap music’s rap sheet lengthened with the arrest of yet another performer on murder charges. Newly released, the growing list of felonies lodged against rap musicians has not yet had an impact on the schedules of impending albums or the release of current releases by those involved.

As the number of rappers facing the bar grew this month, the son of a Wu-Tang Clan member became the victim of street violence in New York.

**Danny Barker Leaves Legacy Of Music And Giving**

**BY MICHAEL TISSERAND**

NEW ORLEANS—For the music community of New Orleans, Danny Barker was more than a fixture on the jazz scene. He was a teacher and organizer of young jazz hopefuls who often was seen in the inner-city here, passing out instruments to neighborhood children.

Barker died of cancer March 13 at his home here. He was 85.

“Danny was a true jazz musician, one of the greatest people I ever knew, and a real beneficial guy to young cats coming up,” says Mac “Dr. John” Rebennac. Barker played on Dr. John’s Grammy-winning album “Goin’ Back To New Orleans.”

Barker enjoyed a long, multifaceted career as an instrumentalist, vocalist, composer, historian, and teacher. As a child, he played on the street for tips in Storyville, New Orleans’ infamous red-light district. “I was an amateur,” he once said of those days. “I wanted that altimetry lineup.

In 1930, Barker married singer Louise Dupont (aka Blue Lu), and the couple moved to New York to participate in the burgeoning Jazz Age, recording for Decca as “Blue Lu Barker With Danny Barker’s Fly Cats.” Danny Barker also played rhythm guitar and banjo on more than 1,000 recordings, including sides by Jelly Roll Morton, Louis Armstrong, Billie Holiday, and Cab Calloway. (Continued on page 133)

**New Label Seeks Acts With Cult Followings**

**BY CARRIE BORZILLO**

LOS ANGELES—Mike Gormley, president of management company L.A. Personal Development, and Chris Kuchler, president of the soundtrack label Varese Sarabande, have formed Wildcat Records, which will be distributed via Uni.

The label’s mission is to sign artists with loyal followings and record and promote them with minimal interference.

Wildcat’s first projects, set for release April 12, are the Boomers Y2K’s “Art Of Living,” Catfish Hodge’s “Catfish Blues,” comedian Craig Shoemaker’s “Craig Shoemaker Meets The Lovers,” and Zydecoparty Band’s “King Cake’s Party,” which will be marketed through Japan’s Pony Canyon Records.

“Everyone is frustrated about their own acts or friends’ acts, or just talented people that are not getting a deal because they’re too old or not the latest thing,” says Gormley. “Sometimes these artists don’t even mean the kind of sales a major label needs, so we’re taking these artists and getting them out there, and creating a label where everyone involved makes a living.”

Rod Linnum, director of distributed labels at Uni Distribution, adds, “This label is an excellent opportunity for artists who normally would not have an outlet to record, while at the same time it provides the recordings to their respective fans.” (Continued on page 133)
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IN OUR EYES, YOUR TALENT AND ACHIEVEMENT ARE BEYOND MEASURE.
MTV Europe’s Suit Gets Court Hearing
Channel Battling Majors Over Rights, Viva

BY DOMINIC PRIDE

LONDON—MTV Europe’s legal battle with the major record companies over video-performance rights has returned to the High Court for a hearing that began here March 16, as the broadcaster prepares a case that could be a lengthy lawsuit. At the same time, MTV has referred the major label-owned German rights agency to the European Commission on the grounds of unfair competition. MTV claims that Viva—held by four major music concerns—receives more favorable terms than MTV due to its ownership. In a U.K. suit filed in August 1998, MTV Europe sought damages from the U.K. subsidiaries of BMG, EMI, PolyGram, Sony, and Warner Music, plus the international label federation IFPI and the London-based body that administers video producers’ rights, VHOTTV/IFPI, Aug. 28, 1997.

MTV alleges that the majors use VPL as a means of artificially fixing the price for using its members’ videos. A month before the suit, in July 1998, MTV referred the majors and VPL to the European Commission, claiming they had violated Articles 85 and 86 of the Treaty of Rome, which deal with free trade and abuse of dominant position in the market. The same allegations are now being leveled at Viva, which started broadcasting in December. In its suit against the majors and VPL, MTV was requesting a summary trial to enable its complaint to be dealt with quickly. If successful, the court would be able to award MTV damages. VPL, by contrast, is seeking a stay of proceedings to enable the complicated issues to be dealt with fully.

At the hearing, VPL attorney Michael Beloff QC argued that MTV had misunderstood the inference of the European Commission when the EC stated that damages would only be available through the U.K. courts. Cran argued that the High Court writ is based on a misinterpretation of one of the paragraphs in the EC’s reply to MTV,” said Beloff, who argued that U.K. courts may only decide on damages after the Commission has fully dealt with the case.

Beloff argued that “the complex issues of fact in the trial were not suitable for summary trial,” and described the request for a quick trial as “not only unprecedented but extravagantly bold.”

At press time, attorneys for MTV had not made their case to the judge. The hearing is expected to last up to three days.

MTV’s long-expected reference to German cable music station Viva to the EC antitrust authorities confirms for the first time that the issues of major-label investment in the German channel and MTV’s battle over video rights are strongly connected. Shortly after the August ’98 reference, EMI, PolyGram, Sony, and Warner Music invested in the channel, despite having previously indicated that it might not be in their interests.

When announcing PolyGram’s annual results for 1998, president and CEO Alain Levy referred to the group’s “turnaround.” Sony Music’s channel in Europe has not been profitable, but the company has sought to push the project as a strategy to buy into German music. The company invested in Viva, a German channel launched in 1996, which is currently struggling to find a revenue stream.

“Viva remains a loss-making proposition,” says a Sony executive. “We’re putting in a lot of money to keep it alive. The deal was made when PolyGram was strong.”

Beloff said that PolyGram’s reference on March 16 to the High Court included a reference to the lawsuit against Viva.

“MTV is claiming damages from us,” Beloff said. “How could they claim to be affected by Viva’s share in the U.K. market if the court has already decided this was not the case?”

Beloff said that Viva’s incorporation into the High Court action was a cover-up for the lawsuit. The suit, which was expected to last a year, is now “being pushed along” and could last two years, he said.

Beloff said that the majors hired a new attorney, “who seems to be an expert on the EC.”

Beloff predicted that “the court would ask them to produce more evidence.”

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Congratulations to these Grammy winning artists, who made old songs new and new songs from old.
Nicks Returns With ‘Street Angel’
Modern Set Finds Singer In Classic Form

BY LARRY FLICK

NEW YORK—Eyeing the May 3 release of her fifth solo album, “Street Angel,” Stevie Nicks views her status in the music industry with a seasoned, philosophical sensibility—and a dash of good humor.

“I have no false illusions,” she says with a chuckle. “I know that I’m like this little dinausaha, truckin’ and stompin’ around. And you know, every once in a while I come out and have tea with my fellow dinausourites, Ann and Nancy [Wilson] and Pat [Benatar]. But I am not giving anything. I’ve earned my place as an enduring woman in rock’n’roll, and I’m not about to give it up—not as long as I still feel the music.”

Actually, Nicks’ rich musical history is a key element in the promotional campaign behind her latest effort for the Atlantic Records’ Modern imprint. At a time when veteran rockers are upscoring their sound and image to link with new trends, “Street Angel” shows Nicks in classic and familiar form. She co-produced the set with Thom Panunzio, wearing her signature pop poetry into a familiar fabric of steady rock rhythms and fluttering melodies.

Val Azzoli, executive VP/GM of Atlantic Records, says the release “will be a dream work. Album rock radio loves Stevie Nicks—and so does AC and pop. The direction is clear with a record like this. You give a great song, do a beautiful video for VH-1 and MTV.

You let the word out, and a lot of people are instantly interested.”

Retailers appear to agree. Neil Connor, senior buyer for Record Runner in San Francisco, says he has been swarming consumer requests for “Street Angel” for months now. “As soon as people started to catch wind that Stevie Nicks had something new coming, they started popping into the store and phon-ing regularly to see if it had arrived. It’s been a while. This record cannot come out soon enough for them.”

Nicks fans have not only been phoning retailers. According to Paul Fishkin, Modern’s president and co-founder, the label gets an extraordinary amount of fans calling daily, wanting to know how Stevie is doing and when the record will be released.

Nicks has captured a “particular sound and feeling that was a trademark of her earlier records, yet fits perfectly with today’s market. ‘Street Angel’ will reach as far as the multinational, 25-plus artist successes that we have seen before.”

While everyone handicaps and interprets Nicks’ musical choices, the artist herself says she simply does what she wants to do.

(Continued on page 4)

Epic Eagerly Anticipates Basia’s ‘Sweetest Illusion’

BY MELINDA NEWMAN

NEW YORK—Basia knew Epic Records was eager for her new album when head honchos Dave Glew and Richard Griffis dropped by the London studio to check her progress. By the time they’d made their third trip, she figured they were downright antsy. “They were pushing, they didn’t have a chance to hear, because they didn’t know what we were,” she recalls, referring to herself and her producing and musical partner, Danny White. “On the second record, no one including our manager, heard that record. Only [Sony U.K./A & R exec] Muff Winwood was allowed to hear it. We had so many visitors from America. I think they were all very anxious.”

And with good reason: By the time Basia’s second album, “The Sweetest Illusion,” comes out May 3, it will have been four years since her last release.

“We were very eager to get this record,” admits Epic VP of product development Dan Beck. “We were very pleased with ‘The Sweetest Illusion.’”

What the pair has achieved is a record that embraces all the styles present in Basia’s projects, from the free-spirited, often-Latin-tinged melodies the pair made famous when part of short-lived group Matt Bianco to jazz, world and R&B tunes.

Atop the polyglot of rhythms are relentlessly upbeat lyrics about the possibil-
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Sichran Spins Out ‘Hurricane’ For Columbia

BY LARRY FICK

NEW YORK—Although initial comparisons to Bob Dylan are already being made, don’t expect new Columbia Records artist Bobby Sichran to buy into any of them.

Even though he possesses a similarly creaking vocal whine and delivers songs with an equally quirky but literate view of the world, nothing raises the ire of this New York-based artist faster.

“It’s a great compliment, but I would never want my music to exist on comparisons to someone else,” Sichran says. “Dylan is who he is because he stands on his own. That’s what I intend to do. Besides, there are a lot of differences between us.”

Sichran is correct in his musical assessment. His May 3 full-length debut, “From A Sympathetical Hurricane,” is a blend of pure folk, raw hip-hop, giddy alternative pop, and 70s-fashioned funk elements that paves its own distinctive path. Wildly moody and diverse, two of the set’s standout tracks, “That’s What People Say” and “Real Live Wire,” convincingly cast Sichran as a pensive troubadour one moment, and a swaggering street poet the next. The album was produced by Sichran, who also played all of the instruments.

“Every time I listen to this record, I hear more stuff,” says David Kahne, VP of A&R at Columbia. “He’s doing something far more unique than a lot of people out there right now. His beats are odd, and his samples are totally off the wall. I really like his songwriting and approach to making records.”

Prior to signing to Columbia, Sichran sharpened his musical skills and perspective by working with a number of bands as a musician, producer, and engineer. Among his more notable gigs has been playing guitar with Das EFX. Last year, he released “Soul Runners!” a 7-inch single on his own label that gathered an armful of critical roses. That song, as well as its shuffling, harmonica-juiced flipside, “Lorena Lorena,” appears on “From A Sympathetical Hurricane.”

Initially positioned for the college/alternative market, the artist will hit the road in the coming months for an acoustic tour in support of the album’s first single, “Stray Dog.”

“I think he’s got great presence, and can easily pull something like this off,” Kahne says.

Of course, the outspoken Sichran has some reservations. “I’m looking forward to going out and promoting the record, but I’m apprehensive about being perceived as an acoustic/folk artist. This will be really great, but I honestly can’t wait to go.

(Continued on page 26)
Jon Anderson, Trevor Rabin, Chris Squire, Tony Kaye, Alan White

Talk
The New Album
Produced by Trevor Rabin

On Tour This Summer

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4 Portland
5 Mansfield
7 Toronto
8 Montreal
9 Quebec
11 Hartford
12 Buffalo
14 & 15 Philadelphia
16 New York City
18 Jones Beach
19 Columbia
21 Pittsburgh
22 Cleveland
23 Cincinnati
24 Columbus
25 Detroit
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29 St. Louis
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Artists & Music

**Dunningy Bites Back With Solo Debut**

Atlantic Aims Songwriter's Set At Serious Listeners

By DAVID SPRAGUE

NEW YORK—Before he turned 18, Francois Dunningy topped the British charts as front man of the floral progressive rock band It Bites. By the time his 21st birthday rolled around, Dunningy's guitar pyrotechnics had prompted Robert Plant to tap him for a spot in his touring band. Neither of those experiences, however, foreshadowed the mature, Donald Fagen-esque sound of his American solo debut, "Fearless," due May 3 on Atlantic Records.

"I didn't really want to know what anyone expected," says Dunningy. "The album was recorded in an A&R-free zone, and I still haven't asked anyone's opinion of it. I wanted to do what I had as a writer." Atlantic Records GM/executive VP Val Aznoll admits that the finished album came as a bit of a surprise, given the hard-edged nature of Dunningy's previous work (including his 1991 solo debut that Virgin Records released only in Japan). "I thought it was going to be straight rock, verging on grunge," he says. "But this is perfect for older, more serious listeners—people who like to sit and listen." Reaching that somewhat older demographic will, Aznoll grants, be a challenge. "You can't get them all in one place, like you can get with MTV and teen-agers," he says.

"You get to these people more slowly. A nice radio interview will get across his personality, hearing his music will drive it home further, and making the right video in the final piece. It may take four or five singles, but this is music that will sink in."

While Dunningy's past efforts have formed his musical palette—he refers to playing in It Bites as "like taking a music exam every night"—"Fearless" is a surprisingly low-key affair that gives way to both the English native's raspy, soulful voice. The lack of fireworks, Dunningy insists, is intentional. "I didn't set out to make a guitar album because I don't want to be a guitar-tart," Dunningy says. "I want to be a songwriter. There isn't very much left to do on guitar—if you listen to early (Continued on page 28)

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**BILLY JOEL**  **Target Center Minneapolis**  **March 11, 12**  **$1,096,941**  **$20.00**  **36,833**  **in-house**

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**ZOMBIA BRINGS ALTERNATIVE ACTS INTO ALREADY SUCCESSFUL FOLD**

A LTERNATIVE Way To Growth: Zomba Music says it's doing better than ever. In 1994, the independent label signed up a licensing arm operated by senior VP GM David Renzer in New York says 1993 was its best year. But there is always room for more success in other areas.

"While Zomba was one of the first companies to take rap music seriously, we allowed the '90s rock bands such as Def Leppard, Iron Maiden, and Poison, we also realized the emergence of other genres such as alternative music," says Renzer. "We are sending the message that we are aggressive, effective, and producing ever more competitive deals, even in today's market place."

Recent "cutting-edge" signings include Juliana Hatfield, Dinosaurs Jr. (J. Mascis), Superchunk, Sonic Youth, Babes in Toyland, Anthrax, and the Breeders.

The sale of Virgin to EMI, Renzer adds, "is zamba has become with the outlook of a major, yet with a smaller catalogue and roster. This makes us very attractive to managers and artists who are concerned with size and the amount of attention they might receive."

**BRISK, LIVELY, MERRY...**

Today's music is not like 1960 and 1970 music, and more music," said one member of the audience during another discussion, the time is never right, the concert is never right, the audience is never right, and the music is never right. Today's The New York City Center of Rodgers & Hammerstein's "Allegro," the 1975 musical that didn't follow well in the footsteps of "Oklahoma!" and "Carousel." Replied the other, "That's true, but I'd rather have less of good music than more of bad."

In truth, both points of view carry weight with "Allegro." It's got a bokey book by a country doctor who emotionally wakes his Hippocratic oath when he goes for broke in the big city. But "Allegro," happily, is saved by its score, which is probably better than being saved by its book. Yes, there is a mildly pretentious Greek chorus, but Rodgers gave his melodies all for much of the rest of his inventions, which carry warm and stylish lyrics by Hammerstein. The many failures can boast four strong ballads: "The Gentleman Is A Dope," "So Far," "A Fellow Never Gets A Girl," and "Can You Ever Be True?"

For Doug Morris, chairman/CEO of the Atlantic Group, the return of Stevie Nicks personal story. "She is the first artist I ever signed to this label," he says. "She holds a very special place in my heart. It's great to see her in shape and ready to roll. I can't wait for her to go back on tour. I'll be at the opening date."
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Artists & Music

EPIC EAGERLY ANTICIPATES BASIA’S ‘SWEETEST ILLUSION’

(Continued from page 26)

Among them will be a servicing of the CD to bookstores, boutiques, and other nonmusic retailers, who hopefully can bolster sales through in-store play.

Much of the campaign focuses on television appearances, Beek says. "We will have an initial phase of exposure prior to the release," says Beek. "Then we will do another phase just prior to the tour. There will be another push at the conclusion of the tour to reinforce the tour’s success, and to start aiming the way into the holiday selling season.”

When possible, all facets of the project will be tied together via the artwork of Polish painter Halina Tymusz, whom Basia discovered. An integration of Tymusz’s works and pictures of Basia "will be featured on all of our elements, whether it’s a CD pro, a commercial single, or the album,” says Beek. “There will be a cohesiveness with everything.”

Additionally, during the first week of release, Epic is planning listener appreciation receptions in New York, Chicago, Los Angeles, San Francisco, and San Diego. The parties, coordinated through local radio stations, will be attended by Basia.

Video also plays a big part in the plan. The clip for “Yearning” is being directed by British director Howard Greenhalgh, who is noted for his work with Sting and the Pet Shop Boys. Basia will be VH-1’s May artist of the month.

Beck credits Basia’s new manager, Dee Anthony, with helping bring the whole plan into focus. “We started our planning process for this project much earlier, and had more time,” says Beck. “That’s something that Epic is doing in general, but it was also because of Dee. He has been especially involved in looking at comprehensive touring plans and putting those plans together early.”

Basia will start a world tour in July in the Far East that will bring her to the U.S. toward the end of the month. Among the proposed stops, according to Basia, is a two-week stint on Broadway in New York.

“I’m going to bring my mom to New York,” he says. “She’s never been to America. She’s never seen me on stage, and now she’s going to see me every day.”

In fact, if Basia has her way, her mother will see her in Poland. “We’re planning to play there because Poland is becoming more and more capitalist, and there are so many promotion companies now,” she says. “Once, it was impossible, we would have had to go there and play, and we would have had to add our own money [to cover concert expenses].”

BOBBY SICHRAN

(Continued from page 22)

out with a full band to play these songs.”

While the promotion of “From A Sympathetical Hurricane” has not even begun, the highly prolific and quick-witted Sichran is already planning his next album and thinking about writing and producing more outside projects.

“I’m enjoying the excitement of seeing my dream, my first album, come out, but I can’t help but look ahead,” he says. “I have so many ideas, and so many things I want to do. Sitting around and waiting seems like such a waste of time.”

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Artists & Music

THE LAST FEW YEARS have been good to Pam Tillis. After a decade-long false start (namely the '80s), she's hit her stride musically, with smart, assertive country, and commercially, with a sea of hits. Tillis took a break from filling arenas with Alan Jackson to play the intimate Bottom Line and preview songs from her upcoming album, "Sweetheart's Dance." From the sound of the new offerings, her winning streak won't end anytime soon. Bounced by a sentry, Tillis, charity as always, opened with the new "Mi Vida Loca (My Crazy Life)," moved into "Homeward Looking Angel," followed with "Don't Tell Me What To Do," and never looked back during the 60-minute show, weaving country, rock, and touches of old-time gospel.

Life-size hits "Maybe It Was Memphis" and "Shake The Sugar Tree" anchored the show. Other highlights included Tillis' new single, the pretty, piano-heavy ballad "Spilled Perfume," the yet-to-be-recorded "Tequila Mockingbird," which soared above its unfortunate name, and the raucous closer, "Till" (Continued on page 12).

DUNNERY BITES BACK WITH ATLANTIC DEBUT

(Continued from page 2)

John McLaughlin or Paquito D'Rivera, you can't do better than that."

Even so, songs like the single "American Life In The Summertime" (which ships to radio April 12) and "King Of The Blues" evince Dunnery's keen ear for arrangements. And despite his desire to avoid being pigeonholed as a "boring" musician, he'll admit that, yes, he did play every instrument on "Fearless"—save some harmonium blowing by producer Kevin Nixon.

"I didn't want to do things that way because at heart, I am a band sort of person," says Dunnery, who actually began his career as a drummer. "But whenever I'd try someone out, I'd say 'it goes like this,' and play exactly what I wanted, which made me realize there was no point in paying thousands of dollars to someone and have to show them exactly what to do. I'd rather take the money and go to Baraboo."

Before hitting the islands, Dunnery will spend three weeks in the States on a spring promotional tour of album rock outlets. "We're also going to target pop and album alternative radio with the single," says Azooli. "It's really a multifaceted record. He's a great musician, so we can appeal to musicians, he's attractive, which helps in appealing to an older female demographic... If anyone [at radio] says they can't play a song about summer during the spring, I'll personally put a brick through their ear," Azooli says with a laugh. "American Life In The Summertime" is actually less breezy that its title suggests, chronicling as it does Dunnery's unhappy L.A. sojourn at the turn of the decade. "The town completely swallowed me up, and I had to get out before I died," he shrugs.

The bulk of "Fearless" is more upbeat. Dunnery admits his songwriting fires were stoked by a return to British soil, and a stock-taking process that saw him catch up on some of the musical events he missed while "on the road, totally pissed" for much of the last several years.

"With It Bites, I was doing '60s music in the '70s, which was so unhappiness that we got crucified," Dunnery says. "But '70s music is hip now, so I decided it was high time I started doing '60s music."

Continental Drift

SAN FRANCISCO: The 17th annual Bay Area Music Awards (BAMMIES) were held March 5 at Bill Graham Civic Auditorium, with proceeding going to four youth-related organizations: Communities In Schools, BASS Tickets Foundation, Thunder Road, and Blue Bear School Of American Music. Hosts for this year's show were Rob Schneider of "Saturday Night Live" and 4 Non Blondes singer Linda Perry. Highlights included: Booker T. Jones, Neil Young, Van Halen's Michael Anthony, and football star Jerry Rice. Memorable performances were turned in by Oakland Funksters Tony Toni Tone, Metallica's Kirk Hammett jamming with 4 Non Blondes, drummer/producer Narada Michael Walden, and Sammy Hagar, who, with his party band Tres Gusanos led the closing 45-minute jam. The winners included Bay Area musician of the year: Young; outstanding group: Chris Isaak & Silvertone; outstanding song: "What's Up?" 4 Non Blondes; album of the year: "San Francisco Days." Isaak & Silvertone; outstanding debut album: "August And Everything After," Counting Crows; outstanding independent album or EP: "Arousa Highway." Celtic Chambers; outstanding jazz album: "So Near, So Far: Musings For Miles," Joe Henderson; outstanding blues album: "Boom Boom," John Lee Hooker; outstanding urban/contemporary album: "Son Of Soul," Tony Toni Tone; outstanding hard music album: "Pork Soda," Primus; outstanding male vocalist: Hagar; outstanding female vocalist: Perry; outstanding guitarist: Carlos Santana; outstanding keyboardist: Jones; outstanding bassist: Les Claypool; outstanding drummer/percussionist: Kenney Dale Johnson; outstanding vocalist: player: Clarence Clemmons; Bay Area club band of the year: Tommy Castro Band; Bill Graham Lifetime Achievement Award: Ralph J. Gleason; and the Arthur M. Scherff Award For Public Service: Hagar.

ROBIN TOLESON

MILWAUKEE: Although various lineups of the Local Order of Water Buffalo have played Milwaukee all-agency shows and clubs for seven years now, only during the past couple of years has the group's charter members, brothers John and Dan Bitenc, viewed the project with undivided seriousness. This newly found commitment has done nothing to diminish the band's sense of humor, however. "Pictures Of Molly," from Local Order's self-titled CD for Don't Records (P.O. Box 11513, Milwaukee, Wis. 53211), tells the sad tale of a fellow whose high school sweetheart underwent a sex change. "I'm interested in writing about American pop culture and the ridiculousness of it, the talk shows, the Enquirer," says lyricist/vocalist John Bitenc. "I'm also trying to focus on the Midwest mentality the way the Replacements wrote about blue-collar England in the '80s. That convergence of the kitsch and the American heartland is echoed in the band's music. Concise melodies and intelligently sketched storylines reminiscent of the best British Invasion bands merge with harmonies dusty as the desert wind and guitars that speak with a distinct country-rock accent. Local Order has played regularly in Madison, Wis., Chicago, Minneapolis, and the college town of Iowa. Contact Karmadillo Productions, 141-291-9450.

DAVE LEHMKNE

JACKSONVILLE, Fla.: Unsung acts that made their names via the Bandwagon, a series of CD showcases featuring local talent, may gain greater exposure through a 15-band CD sampler of the same name. Pink-funkers Pierwiel, a cross between Living Colour and the Red Hot Chili Peppers; the beat-grooving Mystic Dino & the Reggie Swat Team; twang-tweeter pop group 88 Love; and offbeat hardcore outfit Renegade Stock are among the local favorites tapped for the project. The CD, available at chain stores and independent outlets in Jacksonville, Gainesville, and Tallahassee, also includes tracks from Heavy Sonic Mothers, Nudge, Tony Voodon, Radio Berlin, Cotton In King, Sella, the Senses, the Swingin' Johnsons, Lazy Eye, 101 Damations, and Chain Of Fools, organizer Michael Fitzgerald's group. "Bandwagon" will serve as a calling card for a scene marked by radio silence and local music, Fitzgerald says. "We're isolated as hell here," he says. "As far as a sound goes, we're either still fishing around or it's just wildly eclectic. It's a working-class town. People here just don't want to put up with any shamrock stuff. Anything that's glamorous is derided." Contact Michael Fitzgerald, 904-241-3062.

PHILIP HOUTH

LOYAL ORDER OF WATER BUFFALO

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MAVERICK MUSIC CONGRATULATES
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R&B Pioneers Gather For 5th Annual Awards Ceremony

NEW YORK—R&B legends were honored March 2 at the fifth annual Rhythm And Blues Foundation Pioneer Awards ceremony held at Roseland here. The event was hosted by Bonnie Raitt and Ruth Brown. Honorees were Otis Blackwell, Jerry Butler, Clarence Carter, the Coasters/Robins, Don Covay, Mable John, Ben E. King, Johnny Otis, Earl Palmer, the Shirelles, Irma Thomas, and "Little Richard" Penniman. Individual artists received $15,000, and each group received $20,000 to divide among its members. In addition, Little Richard received the Ray Charles Lifetime Achievement Award. Attendees enjoyed performances by the Shirelles, Ben E. King, Clarence Carter, Little Richard, and other honorees. (Photos: Chuck Pulin)

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Very best, Pete Jones
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ARTISTS IN CONCERT
(Continued from page 20)

All The Lonely's Gone," which is included on the April release.
Opening the night's doubleheader was Arista label mate Parnell. "I promise a good time," said the tall, red-headed Texan as he strode on stage. A low-key slide-guitar player, Parnell stands as a testament to perseverance. Like Tillis, alter years of playing, Parnell is now basking in some mighty fine success.

The weathered singer mixed Texas blues with a handful of old ballads and a couple of Hank Williams and Bob Wills covers to deliver a solid show.

Parnell's latest single, "I'm Holding My Own," falls in the slow song category. It's a stilt-upper-hip tune so sweet that folks will be singing and requesting it for years to come.

Live, it was the title track from Parnell's latest record, "On The Road" that most fully realized his talents. Marrying country, Eagles-type rock, and a strong John Hiatt-like narrative about folks searching for life's answers out on the highway, "On The Road" roared like a barroom on wheels.

ERIC HORELHEART

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TEENBEAT • SYMPATHY FOR THE RECORD INDUSTRY • AND MANY OTHERS
CONCRETE MIXER: Mercury alternative hand rockers Greta, rap/rock band Shouty Groove, and Zoo Entertainment hard rockers Varga will be hitting the road on the “Concrete Corner Tour,” put together by New York-based Concrete Marketing. The tour hits 500-1,000-seat clubs in 18 markets on the East Coast April 20-30. Plans for more “Concrete Corner Tours” in the future.

Bewitching. Elektra alternative act Luna is in the midst of a monthlong string of dates with Bush at Capitol and Raygun. “Tiger Lily” is the first single from the band’s sophomore album, “Bewitched.”

Angelic. Shirley Manson, singer with Scotland-based alternative rockers Angelfish, gave out love advice as a guest on modern rock KROQ Los Angeles’ “Loveline” show March 8. “Heartbreak To Hate,” from the band’s self-titled Radioactive/MCA debut, is its first offering to modern rock radio.

WILD AT HEART: DGC tainted skeet is the eclectic Irish folk-rock sound of Wild Colonials with a four-track sampler from the group’s debut, “Butt of Life,” released March 15. In early March, radio, retail, and press received a solicitation sheet, sampler, and a special gatefold b/w house the disc. “We’ve already had positive feedback and heightened interest in the act as a result of the mailing,” says Jayne Simeon, director of sales at Geffen.

AWARE of the band’s likely demographic, DGC is shipping promo copies to alternative-in/teractive “hot spots,” including select restaurants, coffee houses, and resorts.

The label also will peacefully place the album in various retail listening-post programs, including Tower Records and Kemp Mill, beginning in April.

UPDATES: Canadian act the Boomers landed a U.S. deal with the newly formed Wildcat Records (see story, page 16) thanks to overwhelming response at album alternative radio. (Billboard, Feb. 19).

Chrysalis/ERG jazz/soul/hip-hop act the Solsonics (Billboard, Feb. 19) landed the opening slot on Queen Latifah’s tour, opening May 2.

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TIDBITS: ska act the Skatalites appeared on “Late Night With Conan O’Brien” March 15. The band is in the middle of a tour in support of its critically acclaimed Shanachie debut, “Ska Voorve...” (see story, page 16) thanks to overwhelming response at album alternative radio. (Billboard, Feb. 19).

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Norman Brown Aims For Breakthrough
MoJAZZ Whips Up 'Promotion' Of Promise

BY J.R. REYNOLDS

LOS ANGELES—MoJAZZ is hopeful that guitarist Norman Brown's covers of proven hits will help his new release become a commercial breakthrough.


Despite the three cover versions on the 12-track album, Brown says his latest set better defines his individual identity as an artist than did his 1992 album "Just Between Us."

"Overall, I wanted to show the different sides of my self to listeners," he says.

Citing certain technical nuances and creative motivations to his playing, Brown says "After The Storm" is a more "modern" sounding album. "It's personalized, with a hipper sound," he adds.

"The [instrumental] interpretation of my compositions and arrangements by the musicians is a lot closer to my vision than last time."

"The main reason is because the same people who recorded on "After The Storm" were also on the road with us while we were touring. On our first album, I used session musicians who didn't see the music until the day of the recording session."

Bruce Walker, senior director of MoJAZZ, reports that the label is committing itself to breaking Brown by taking advantage of the commercial appeal of "After The Storm" and launching an all-out assault on the airwaves. He says the first single, a cover of Janet Jackson's hit "That's The Way Love Goes," is slated to hit the streets April 19 and will be supported by other cuts from the album on its B-side.

"The first single is an excellent cover of Janet Jackson's hit, and we'll take advantage of the song's appeal by working it at a variety of formats, including RAC, jazz, quiet storm, urban, even AC," he says.

Walker says that following this initial hit, the label also will promote the single at college radio.

He adds, "The B side's sampling will consist of songs that will probably have a more second and third single. Those tracks also are covers of commercially successful tunes: Vandross' "Any Love" and the Isley Brothers' "For The Love Of You."

Walker says touring is an important aspect of plans to reinforce Brown's name, and will play a large part in the overall marketing campaign. "Norman was received really well when he toured in support of his last album, particularly in Europe," he says. "We'll be sending him out again, beginning April 23 in Tuscaloosa, Ala., where he starts the national leg of what will be a worldwide tour."

Brown is to perform at the National Assn. of Recording Merchandisers conference this week in San Francisco. He's also slated for a show at the annual music conference hosted by Black Radio Exclusive (BRE), scheduled for May in Los Angeles.

Brown says the most difficult part of his latest project wasn't the song-writing—he wrote the album's other nine songs—or the arranging. Rather, it was the noncreative aspects of his producing duties. "I think that moving from artist to producer was most challenging because of the administrative aspects I had to deal with."

Because he is a jazz guitarist with a smooth and easy style, comparisons between Brown and George Benson abound. Brown views such talk as complimentary, since Benson was a musical influence, but insists his sound is nothing like Benson's.

"The only thing we have in common is that my tonality is very clean like George, and I use the same brand guitar that he does, an Ibanez GB 10," he says.

Brown says a more substantial difference is that his music is more rhythmically based, while Benson's sound has firmer roots in jazz. "George's music is based in traditional bop or swing," he says. "But the real differentiation is through the segmenting. I've slowed things down and rethought things.

MoJAZZ's Walker adds, "Norman simply has a different sound, and it's most apparent when you compare the two. Not just a feeling of an R&B fusion with a jazz base. Our success with him will be with dis-criminating R&B listeners and contemporary jazz fans."

Music video exposure also will be a component in marketing Brown, according to Walker. "With his last album, we only did one videoclip," he says. "Because we're going after mass appeal with this project, we'll probably be using them toward the VH-1 and BET viewer."

"The familiarity is there," Walker adds. "And with a big radio push, his touring, and the music videos to help tell his story, we're sure to capture some attention."

8th Soul Train Awards Are Aglow With Stellar Performances, Star Appearances

SO WHAT DID superstar wife Whitney Houston think of her first-ever musical performance with superstar husband Bobby Brown at the eighth annual Soul Train Awards?

"He's the best entertainer in the world on stage because he has this incredible energy that you can feed off of," said Houston. "I'm looking forward to working with him again."

Gladdys Knight, Patti LaBelle, and Johnny Gill hosted the evening, during which Houston and Arista labelmates Toni Braxton were big winners, walking away with a pair of trophies each, including album of the year for Braxton's self-titled debut set and song of the year for Houston's rendition of "I Will Always Love You." Houston also was presented with Soul Train's special Sammy Davis Jr. Award as entertainer of the year.

9th Annual Soul Train Music Awards was held March 15 at the Shrine Auditorium in Los Angeles, the live, two-hour awards show was kept flowing by a richly eclectic collection of musical talent.

Today there exists in soul music an exciting cross section of styles and personalities, and that was reflected during tonight's show, commented the visibly fatigued George Soul Train head honcho Don Cornelius.

In addition to performances by Houston and Braxton, the show featured an array of great moments courtesy of musical director George Duke. Performances ranged from the textured R&B harmonies of the Winans and R&B album of the year Babyface, to the ultra-wild hip-hop element of various stars—raucous raps of Snoop Doggy Dogg and Onyx, winner of best rap album honors.

One of the evening's highlights came when Knight, LaBelle, and Braxton, "used the celebrity factor to give a group of young people an audience to see Soul Train Heritage honoree Barry White, Other Soul Train awards went to Tevin Campbell ("Can We Talk?"); best R&B male single; Jodeci ("Lately"); best R&B single for a group; Silk ("Love Control"); best R&B album; Kenny G ("Breathless"); best jazz album; the Mississippi Mass Choir ("I Remain To Be Seen"); best gospel album; H-Town, best new artist; and Janet Jackson ("If"); best music video.

BEHIND THE SCENES, everyone talked about their latest projects and future plans. Barry White is polishing his next A&M set, "The Love Is," due in June. "I did a lot of songwriting collaboration on this album, with people like Gerald Levert, Jimmy Jam & Terry Lewis, and Chuckhill Booker, that makes this project special to me."

R&B album winner Babyface said he is toying with the idea of going on tour. But he was most excited when reflecting on Toni Braxton, who came to Arista via his LaFace label. "I'm so thankful to be able to work with such talented people as Toni, who turned in a wonderful project," said Babyface. In addition to her album honor, Braxton won best R&B single female, for "Breathe Again.

Speaking of touring, Lisa Lisa says she's preparing for dates starting in July and promises quite a show. "I'm talking about a major live show here," she said. "It's not going to be like some music video... it's going to be something audiences will come away from dog tired!"

Also excited about touring this summer is Dwayne Wiggins of Tony Toni Toné, who added that the best part of the recording business for him is "attending celebrations like this and producing new artists like [Fox Records signee] Simple-E. Wiggins also toured unsigned soul artist Jo Jo, whom he is producing.

On the prowl backstage with a minimal entourage was the urban-gear-clad Hammer. A gentleman with the women, and a guarded but all-the-way-down home with the felas, Hammer happily accommodated autograph and snapshot requests from swarming fans and friends.

"I'm grateful that my new album is doing well and I'm especially happy about the great response it got from the streets," he said. "I love being here for the fans."

ARTIST DEVELOPMENTS

RAP IN THE 'BADLANDS'

Although the rap and R&B scenes in Houston are mainly defined by artists like Scarface, the Geto Boys, and H-Town, R&B recording artist Papa Chuk says his album, "The Badlands," is different because its hardcore rhetoric comes from someone genuinely rooted, inner-city commentary.

"Slum-funk" is how Chuk describes the mixture of rough hip-hop, hard bass lines, and reggae-tinged vocals that are featured on his debut disc, which hits the streets May 3. He says his raggamuffin-influenced sound is a result of listening to college reggae station KAIZ Austin as a youth.

Chuk is joined by his hip-hop collective Tuff, Amaro, which consists of Baja Jedid, Champ MC, Agoné, Kilo, Pepsi, and Johnny Quest. With his sight set on helping to create a better future, Chuk says he formed the group to lift the level of self-esteem and social awareness of people in his Texas' hood.

"Everything I focus on [deals with] my inner struggle as a youth trying (Continued on page 59)
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</tr>
<tr>
<td>44</td>
<td>BONG BONG KOLL</td>
<td>BROOKLYN BROWN</td>
<td>JIVE</td>
<td></td>
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<tr>
<td>45</td>
<td>TELL ME WHERE IT HURTS</td>
<td>GUESS</td>
<td>JIVE</td>
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**Greatest Gainer/Sales**
- Got Me Waiting
- Heavy D & the Boys
- Dunkee Bunt (Please Please Please)
- I'm Outstanding
- You Know How We Do
- It's All Good
- Dream On Dreamer
- Just Another Day
- Betche'll Never Find
- Comin' On Strong
- You Don't Have to Worry
- Breathe Again
- My Love
- Krazy
- Pumps and a Bump
- Bong Bong Koll
- Tell Me Where It Hurts

**Greatest Gainer/Airplay**
- Dream On Dreamer
- The Brand New Heavies
- Just Another Day
- Comin' On Strong
- You Don't Have to Worry
- My Love
- Breathe Again
- Tell Me Where It Hurts

**Greatest Gainer**
- The Most Beautiful Girl in the World
- Ooh Baby
- Never for Forget You
- Believe in Love
- Goin' Love You Right (From "Sugar Hill")
- A Deeper Love (From "Sister Act 2")
- Get Me Waiting
- Dunkee Bunt (Please Please Please)
- I'm Outstanding
- You Know How We Do
- It's All Good
- Dream On Dreamer
- Just Another Day
- Betche'll Never Find
- Comin' On Strong
- You Don't Have to Worry
- Breathe Again
- My Love
- Krazy
- Pumps and a Bump
- Bong Bong Koll
- Tell Me Where It Hurts
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Part of the Billboard Music Group

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BILLBOARD MARCH 26, 1994
### Hot Rap Singles

**FOR WEEK ENDING MARCH 26, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>PLAYER'S BALL</strong></td>
<td>Outkast</td>
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<td>2</td>
<td><strong>GIN AND JUICE</strong></td>
<td>G 'N' R</td>
</tr>
<tr>
<td>3</td>
<td><strong>WHATTA MAN</strong></td>
<td>Salt-N-Pepa feat. En Vogue</td>
</tr>
<tr>
<td>4</td>
<td><strong>DUNKIE BUTT (PLEASE PLEASE PLEASE)</strong></td>
<td>12 Gauge</td>
</tr>
<tr>
<td>5</td>
<td><strong>CANTALOPO (FLIP FANTASTA)</strong></td>
<td>U.S.S.</td>
</tr>
<tr>
<td>6</td>
<td><strong>I'M OUTSTANDING</strong></td>
<td>Shaliqua Oneal</td>
</tr>
<tr>
<td>7</td>
<td><strong>IT'S ALL GOOD</strong></td>
<td>Eastmond Upton, 1937 Uplift</td>
</tr>
<tr>
<td>8</td>
<td><strong>YOU TELLED ME WE DO IT (PROTODYN).</strong></td>
<td>Ice Cube</td>
</tr>
<tr>
<td>9</td>
<td><strong>PUNCHLINE (FAKED)</strong></td>
<td>Hammer</td>
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**Greatest Gainer:****

**BORN TO ROLL**

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<tr>
<td>1</td>
<td><strong>SOMETHING TO RIDE TO</strong></td>
<td>Conscious Daughters</td>
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<td>2</td>
<td><strong>MASS APPEAL</strong></td>
<td>Gang Starr</td>
</tr>
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<td>3</td>
<td><strong>RELAXATION</strong></td>
<td>A Tribe Called Quest</td>
</tr>
<tr>
<td>4</td>
<td><strong>JUKE BOX</strong></td>
<td>Heavy D &amp; The Boyz</td>
</tr>
<tr>
<td>5</td>
<td><strong>GET THE DAY</strong></td>
<td>Queen Latifah</td>
</tr>
<tr>
<td>6</td>
<td><strong>JUST ANOTHER DAY</strong></td>
<td>Domino</td>
</tr>
<tr>
<td>7</td>
<td><strong>C.R.E.A.M.</strong></td>
<td>Wu-Tang Clan</td>
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<tr>
<td>8</td>
<td><strong>HEY DJ</strong></td>
<td>Lighter Shade of Brown</td>
</tr>
<tr>
<td>9</td>
<td><strong>COMIN' ON STRONG</strong></td>
<td>Sudden Change</td>
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<tr>
<td>10</td>
<td><strong>CAPS GET PEELED</strong></td>
<td>DDC (DUET WITH MC Eiht)</td>
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**NEW**

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<td>1</td>
<td><strong>IF THAT'S YOUR BOYFRIEND</strong></td>
<td>Meshell Ndegeocello</td>
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<td>2</td>
<td><strong>UN-L-T.Y.</strong></td>
<td>Queen Latifah</td>
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<td><strong>FAMILY AFFAIR</strong></td>
<td>Shabba Ranks</td>
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<td>4</td>
<td><strong>ON YOUR GIRL, VIRGIN</strong></td>
<td>Shyheim</td>
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<td>5</td>
<td><strong>WHOMPF? (HERE IT IS)</strong></td>
<td>Tag Team</td>
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<td>6</td>
<td><strong>DA BOMB</strong></td>
<td>Kris Kross</td>
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<td>7</td>
<td><strong>IT ALL COMES DOWN TO THE MONEY</strong></td>
<td>Terminator X</td>
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<td>8</td>
<td><strong>MONEY IN THE Ghetto</strong></td>
<td>The Midwest Of Tomorrow</td>
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<td>9</td>
<td><strong>COME CLEAN</strong></td>
<td>Jeru the Damaja</td>
</tr>
<tr>
<td>10</td>
<td><strong>PLAY MY FUNK</strong></td>
<td>Simple E</td>
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**NEW**

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<td><strong>IT AIN'T HARD TO TELL</strong></td>
<td>Nas</td>
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<td>2</td>
<td><strong>KEEP YA HEAD UP</strong></td>
<td>Zephyr</td>
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<td>3</td>
<td><strong>ZUNGA ZUNGA</strong></td>
<td>D-Boy 599</td>
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<td>4</td>
<td><strong>AWARD TOUR</strong></td>
<td>A Tribe Called Quest</td>
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<tr>
<td>5</td>
<td><strong>REAL MUTHAPHUCKIN G'S</strong></td>
<td>Eazy-E</td>
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**NEW**

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<tr>
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<td><strong>SWEET POTATO PIE</strong></td>
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<tr>
<td>2</td>
<td><strong>SHORT SHORTS</strong></td>
<td>Raheem The Dream</td>
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<tr>
<td>3</td>
<td><strong>SOUND OF DA POLICE</strong></td>
<td>KRS-One</td>
</tr>
<tr>
<td>4</td>
<td><strong>SOULED OUT S-A-T-T</strong></td>
<td>Born Jamericans</td>
</tr>
<tr>
<td>5</td>
<td><strong>WORKER MAN</strong></td>
<td>Patra</td>
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**NEW**

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<td><strong>BABY COME HOME</strong></td>
<td>Eastmond Upton, 1938 Uplift</td>
</tr>
<tr>
<td>2</td>
<td><strong>4 REAL</strong></td>
<td>Dem Boyz</td>
</tr>
</tbody>
</table>

**HE'S SO SHY**

Shyheim has a light voice and smooth, boyish looks, but at 16 the Virgin Records rapper seems to know more about hard living than he does. His debut album, "A.K.A. The rugged child," was produced by R.N.S. and offers booming celebrations of selfhood alongside gritty narratives. It's tentatively due to drop April 19.

**ARThIST DEVELOPMENTS**

(Continued from page 24)

Shyheim is a grass-roots artist, a real narrator from the streets," says Wayman Jones, Virgin's V.P. of R&B promotion. Because Shyheim speaks the language of the streets, Jones says, "[Urban] kids are gonna be the first ones that will relate to him." Thus, Virgin began its campaign to expose the artist on the bricks. "We seeded that market because we wanted to see what the vibe was," says Jones. "We wanted to build a groundswell."
Hot, Cool & Vicious Music; Compilation Catch-Up

ON THE BEAT: On the lengthening list of young turks currently plying their wares, in hopes of becoming the next David Morales or whatever, few have the wacky creativity of Johnny Vicious.

During the past year, he has issued one red-hot jam after the next on his Virgin Music label. With a down-home country style and a bouncy, upbeat rhythm, "(You Need Some) Activator," he offers his best work to date, concocting a dark, rugged house groove that is deceptively textured with cool vocal loops and keyboard passages that subversively take up residence in your brain. Each of the three super-trippy mixes takes you deeper than probably anyone has in a long while. Keep your ear (and ear) on Johnny, we think he's gonna be a heavy hitter by the end of the year.

Look for Kathy Brown to wreck a few nerves with "Turn Me Out," her new single with Praxis on New York's Cutting Records. Produced with a reliably deft hand by Dave Shah, the song is as much as anything a bit too desired, but Brown rocks 'em as if they were pure poetry—imagine what she could do with something more substantial. Her potenal vocal is matched by a lively house bassline and a giggly, pop-ish melody. Ya can't go wrong with Shah's original version, though harder heads may want to give Benji Candelario and Wayne Rollins' "Swing '82" remix its due. Speaking of diva-driven anthems, be sure to climb into "I Want It, I Need It (Real Love)" by Sandra Williams (Bold, New York), a fun, retro-minded twirler that gives this longtime background singer a chance to flex and vamp to fine effect. It's only a matter of 13-inch features astute production by the Garvin Brothers, as well as the familiar magic of Kevin Nixen (yep on that dub, kiddies!).

The New York-rooted Norbeck Productions christens its new Henry Street label with "Whew," a wildly percussive dub by Kenny "Dope" Gonzalez proteges the Bucketheads. Diehard fans of the Underground's highest order ... "The Toronto Sound Of The Underground" on SPC Records offers a ample proof that the Canadian city's club scene has much more going on than meets the eye. Loads of smokin' deep-house to pick from, starting with "Feel Ya" by P.J. and Helen Harper's "Got 2 Have Your Love" Use this album as a primer for must-hear Toronto indie labels like Stiekman, Strobe, and (of course) Hi-Bias FM. Columbia is pumping lots of muscle behind its "Get It, Got It, Groove," which includes the world-wide hit "Been A Long Time" by the Fog, and two K-London Posse ditties, "Who's Gonna Love Me" and "I Believe." For an unbreakable twirler back in time, check out Rhine Records' three-CD boxed retrospective, "Soul Train's 20th Anniversary." Tracing the history of the television program from its early '70s start to the '90s, the set will make the hairs on the back of your neck twitch and you'll be dancing with yummy ear-candy like the Dazz Band's "Let It Whip" and "Yes We Can." By the Pointer Sisters, which sounds better now than it did when it was first released. Actually, we think this song is ripe for updating by an act like En Vogue. Don't you agree? ... Finally, the newly launched Planet Earth Recordings in Los Angeles is already proving influential, thanks largely to the guiding hand of founder (and ex-Moonshine principle) Ricardo Vinas. Expect "The Secret Life Of Trance," with sparkles like "Eternal Prayer," by OBX, to click with punters.

CaUSE YA NEED TO KNOW: After more than a year of blood, sweat, and endless recording, Alisson Lember is about to deliver her long-awaited second Arista U.K. album, "With A Twist." She is in excellent voice, as proven on the recent dancefloor hit "Time Of Our Lives" and "Love Come Down," a cover of the Evelyn "Champagne" King disco-era classic that has just made a smooth transition to the U.K. pop charts. Notable contributors to "With A Twist" include Frankie Knuckles, John Wedell, and the Beloved, making for a collection that tempts the expectant house sound with dashes of lush R&B and rugged funk. No firm word on a U.S. release yet, but we've got our fingers crossed, hoping at least one of the 12" singles will get a dub ... By the by, Evelyn "Champagne" King is just about time for Miss Girl to rise from the shadows with a comeback hit! ... One of the juicier results of the recent Winter Music Conference in Miami is the possibility of wayward diva Sabrina Johnston jetting off to Chicago to collaborate with Georgie Porgie on a single or two. We could not conceive a better pairing. Her soulful, Artha Franklin-like demeanor and his chipper, pop disco sensibilities could spark quite a fire. ... Is anyone else confused by the fact that EMI Records has just issued a double A-sided 12-inch pressing of "Don't Stop" and "Let Me Show You" by K-Klass, but has reportedly passed on the band's fabulous "Universal" debut album? Quite odd, especially since they are clearly developing into an entity on par with U.K. labelmates M-People. Oh, well ... For those who think the best days are far behind the U.K.-based PWL International Records, think again. Yes, there is a dearth of cutie-pie acts like Rick Astley and Kylie Minogue, which defined the label's late-'80s image. But there is also more trend-savvy material coming from 'em than ever. For proof, check out "Ease The Pressure" by Non-tempi Owners Club, with its lovely and percussive disco personality, and "I Believe In U!" by Kuttin' Edge Featuring Dale Joyner, which weaves a funky beat with Italian-spede rave threads. Clearly, PWL is now focused more on viable club jammers than cookie-cutter popsters. Give PWL an unpredicted listen—will you think we are pleasantly surprised? ... One of the more intriguing new indies to pop up in London in recent months is Pigeon Pie Records. The brainchild of U.K. jock John Sanderson and Joe Borgia, the label has issued nine records so far, using the van sales route for distribution, and has racked up roughly 5,000 sales on each release. Impressive, eh? Listen to the jingly new "All It Takes" by F.O.D., or the previous "Keep Movin'" by Human Nature, and you should understand what all of the hub-bub is about ... A&R Alert! If you are on the hunt for a jam on par with the best of 2 Unlimited and Culture Beat, but with a few fresh twists, look no further than "I Want It Right Now" by Amen. Produced by Panos Liasli and deftly remixed by the Development Corporation, this track percolates with a virtually flawless blend of pop/NRG, trance synecaphony, and rave aggression. Add Luvaine Maxime's sultry vocal and a jumpy rap by MC Chill, and you have the recipe for a potential smash. Call the eternally plugged-in Mike Selton at BMG Music in London for further details.
### Club Play

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<tr>
<td>1</td>
<td>I WANT YOU HOME (FOREVER)</td>
<td>JULIET ROBERTS</td>
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<td>2</td>
<td>I WOULDN'T NORMALLY DO THIS KIND OF THING</td>
<td>DJ DEREK</td>
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<td>3</td>
<td>GET TO GET IT</td>
<td>MICHAEL WATFORD</td>
</tr>
<tr>
<td>4</td>
<td>INTO YOU EASTWEST</td>
<td>MICHAEL WATFORD</td>
</tr>
<tr>
<td>5</td>
<td>DON'T GO BREAKING MY HEART</td>
<td>LONNIE GORDON</td>
</tr>
<tr>
<td>6</td>
<td>DO YOU WANT IT</td>
<td>MICHELLE WALLER</td>
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<tr>
<td>7</td>
<td>JUNGLE LUST</td>
<td>URBAN MINDS PROJECT</td>
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<td>8</td>
<td>BECAUSE OF LOVE</td>
<td>JANECE JACKSON</td>
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<td>9</td>
<td>BEAUTIFUL PEOPLE</td>
<td>BARBRA TUCKER</td>
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<td>10</td>
<td>BLOW YOUR WHISTLE</td>
<td>DJ DEREK</td>
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<td>EAT IT</td>
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<td>12</td>
<td>GROOVE THANG</td>
<td>CHICHEI</td>
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<td>13</td>
<td>WORK THAT BODY</td>
<td>CHANCE</td>
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<td>I'M IN THE MOOD</td>
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<td>GOING NOWHERE</td>
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<td>PLEASE YOU GOT THAT</td>
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<td>17</td>
<td>TAKE ME APART</td>
<td>BABE</td>
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<td>18</td>
<td>SELFLASH</td>
<td>JUST THE OTHER TWO</td>
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<td>19</td>
<td>IF THAT'S YOUR BOYFRIEND</td>
<td>ME'SHELL NDEGEOCELLO</td>
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<td>20</td>
<td>SO IN LOVE</td>
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### Power Pick

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<td>VIGOROUS GAMES</td>
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<td>BURNING THE SUN</td>
<td>RED RED FURY</td>
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<td>HEY O.I. (FROM 'MI VIDA LOCAL')</td>
<td>LIGHTER SHADE OF BROWN</td>
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<tr>
<td>DO YOU</td>
<td>INNER CITY</td>
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<td>ALL BECAUSE OF ME</td>
<td>GEORGE FORGE</td>
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### Hot Shot Debut

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<td>WHEN YOU TOUCH ME</td>
<td>MASTERS AT WORK FEATURING INDIA</td>
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<td>NOTHING BETTER</td>
<td>COLOURBLIND</td>
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<tr>
<td>MOVING ON UP</td>
<td>JAMES BROWN</td>
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<tr>
<td>I CRIED THE TEARS</td>
<td>JODY WATLEY</td>
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<tr>
<td>BREAKDOWN</td>
<td>ONE LOVE</td>
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<td>WHEN YOU LOVE SOMEONE</td>
<td>DARNEL</td>
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<tr>
<td>PERE COCHON (I LIKE IT)</td>
<td>PARIS BISOU JAMOUS</td>
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<td>BACO'S BONGO</td>
<td>JAZZY JEFF &amp; FRESH PRINCE</td>
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<td>WHEN A MAN LOVES A WOMAN</td>
<td>JODY WATLEY</td>
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<td>LIFE (EVERBODY NEEDS SOMEBODY TO LOVE)</td>
<td>HADADAY</td>
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<td>BREAKDOWN</td>
<td>PRINCE OF HOUSE</td>
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<td>WOW MR. YOGI (CONTROL THE WORLD)</td>
<td>THE OVERLODERS</td>
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<td>BILLIE ELLISH</td>
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### Maxi-Singles Sales

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<td>ELECTRIC RELAXATION</td>
<td>R.KELLY</td>
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<td>BUMP'N'GRIND</td>
<td>T.J.D newborn</td>
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<tr>
<td>4</td>
<td>C.P.E.A.M. (CASH RULES EVERYTHING AROUND ME)</td>
<td>WU-TANG CLAN</td>
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<td>5</td>
<td>I LIKE TO MOVE IT (I LIKE TO STRIP MYSELF)</td>
<td>2 REAL FEATURING MAD SULTAN</td>
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<td>MASS APPEAL</td>
<td>GANG STARR</td>
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<td>7</td>
<td>GROOVIE THANG</td>
<td>YNOTOWN YAKI</td>
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<td>8</td>
<td>I WANT TO THANK YOU</td>
<td>ROBBY S.</td>
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<td>A DEEPER LOVE (FROM 'SISTER ACT 2')</td>
<td>ARETHA FRANKLIN</td>
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<td>MARCH OF THE PIGS (FROM 'TV-TREND/LEAP OF THE PIGS')</td>
<td>NINE INCH NAILS</td>
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<td>WHY IS IT (FROM 'DAT')</td>
<td>SUGAR</td>
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<td>HEY O.I. (FROM 'MI VIDA LOCAL')</td>
<td>LIGHTER SHADE OF BROWN</td>
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<td>13</td>
<td>JUST ANOTHER DAY</td>
<td>QUEEN LATIFAH</td>
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<tr>
<td>14</td>
<td>IT'S ALL GOOD/PROD &amp; A BUMP (GSP25)</td>
<td>WARNER BROS</td>
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<tr>
<td>15</td>
<td>I'LL WAIT</td>
<td>JODY DUDLEY</td>
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<tr>
<td>16</td>
<td>THE FOG</td>
<td>ICE CUBE</td>
</tr>
<tr>
<td>17</td>
<td>I WANT YOU (NO. NO. NO.)</td>
<td>KEITH SKINNER</td>
</tr>
<tr>
<td>18</td>
<td>BROTHER</td>
<td>THAT'S MY BOYFRIEND</td>
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<td>19</td>
<td>LET THE RHYTHM TAKE CONTROL</td>
<td>ME'SHELL NDEGEOCELLO</td>
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<td>20</td>
<td>YOU DON'T LOVE ME (NO. NO. NO.)</td>
<td>DAWN PENN</td>
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<td>21</td>
<td>PLAYER'S BALL (I'M IN LOVE)</td>
<td>OUTKAST</td>
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<td>22</td>
<td>I'M GONNA TELL MY MAN</td>
<td>JAZZY JEFF &amp; FRESH PRINCE</td>
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<td>23</td>
<td>I WANNA ROCK (X2)</td>
<td>JODY WATLEY</td>
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<td>COMIN' ON STRONG</td>
<td>JODY WATLEY</td>
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<td>25</td>
<td>IT AIN'T HARD TO TELL</td>
<td>NAB</td>
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<td>26</td>
<td>SOUND OF DA POLICE</td>
<td>KRS-ONE</td>
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<td>27</td>
<td>BEEN A LONG TIME</td>
<td>JODY WATLEY</td>
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<td>WHEN A MAN LOVES A WOMAN</td>
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<td>PUERTO RICO</td>
<td>FRANKIE CUTLESS</td>
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<td>ON AND ON (FROM 'T.J.D newborn')</td>
<td>SHYHEIM</td>
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<td>OFF THE WALL</td>
<td>OUTKAST</td>
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<td>GET TO IT</td>
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<td>34</td>
<td>I'M NOT SURPRISING ANYONE</td>
<td>JODY WATLEY</td>
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**Note:** Titles with the greatest sales or club play increases this week. Video availability. Catalog number for cassette single- or vinyl maxi-single if cassette is unavailable. Sales chart. (W) Cassette single-sale availability. (T) vinyl maxi-single availability. (X) CD maxi-single availability. (C) 1994, Billboard.com Communications.
Newsmakers

To The Victors Go The Billies

NEW YORK—Billboard honored the winners of its second annual Billie Awards competition, shown above, at a March 10 ceremony at the Puck Building here. The event was hosted by artist Peter Max and ESPN personality “Downtown” Julie Brown. The Billie is the only award honoring excellence in advertising and packaging in the music and home entertainment industries. (Photos: Chuck Pulin)

Executives of MTV: Music Television celebrate their multiple victories at the awards ceremony. Shown, from left, are Lorin Konner, Benita Husland, Risha Walden, Mikko Gill, Nigel Cox-Hagen, Mara March, Todd Mueller, Angie Li, Christina Norman, Jeffrey Keyton, and Tim Abshire.

Judy Stickel of Walt Disney Records proudly displays Buena Vista Home Video’s three Billie Awards. It was honored for print/copy/advertising for Pinocchio” and for best TV commercial for its “Muppet Watch Offer.”

Billboard president and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and “Downtown” Julie Brown for hosting the Billie Awards.

Billboard industry executive Ann Steinfeldt, center, accepts the Billie Award for best home video/trade print ad with Julie Brown for Home Video Co-host “Downtown” Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video consumer print ad for “Jason Goes To Hell.”

Philadelphia-based advertising agency the Weightman Group took two Billies in the retail category. Shown, from left, are art director Art Shefel, senior copywriter Gary Kopervas, and team creative director Nat Gutwirth.

Sony Music Creative Services executive line producer Jacqueline Dincauze, left, and copywriter Hilary Snell accept a Billie honoring Sony’s radio spot for the band Suede.

Select Records art director Ian Thorneill receives the Billie Award for best poster for the company’s Jerky Boys poster.

Billie Awards co-host Peter Max, left, presents the music publishing/trade print award to Chris Regan, copywriter at Sony Music Creative Services, for the campaign “Global. Friendly.”

Winners in the music video category share the spotlight. Shown, from left, are Parham Santana’s Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingsley and VH-1 copywriter Dan Hedges, who were honored for their VH-1/k.d. lang ad. Parham Santana also won in the home video/special packaging category for “The African Queen—Commemorative Edition.”

Billie Awards co-host “Downtown” Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video consumer print ad for “Jason Goes To Hell.”

Billie Awards co-host “Downtown” Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video consumer print ad for “Jason Goes To Hell.”

Joanne Alber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston-Ellel Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.

Accepting the music/standard packaging award for the “Mad About...” series, from left, are PolyGram Classics & Jazz senior director David Lau, senior VP of product development Peter Munves, and director of marketing Greg Barbero.

Pam Patterson, creative director for On-Target Advertising, accepts the award for best poster/trade print ad for “Screamers.”

Jeffrey Keyton, VP of off-air creative for MTV, accepts the music video/network radio spot award for “The Jon Stewart Show,” which was also named best of show.
Bulletproof’ Campaign For Travis Tritt
Kragen, Warner Bros. Plan Cross-Promotions

BY JIM BESSMAN

NEW YORK—The “Ten Feet Tall And Bulletproof” title that ties the whole project together is both catchy and attention-getting, but Warner Bros. Records is keying on Travis Tritt’s “vulnerability” to kick off his comprehensive album campaign. Actually, the album is but one of many components in a remarkable confluence of major career events for the artist.

The first single, “Foolish Pride,” a ballad, will try to bring out the softer side of a performer better known for his rocky edge and outspokenness. To be released with a video March 29, the single heralds “Ten Feet Tall And Bulletproof” — the album — which is due May 10. In a cross-market dream, Tritt’s autobiography, also titled “Ten Feet Tall And Bulletproof,” will be published the same day, with a video clip completing the package again with the same title — hitting retail within the following 30 days.

Add to the above:

• Tritt’s continuing role as host of VH-1’s weekly “Country Countdown” show:
  • His acclaimed contributions to the recent “Common Thread: The Songs Of The Eagles” tribute, the “Rhythm Country & Blues” duet compilation, and David Lee Roth’s latest album — plus involvement in upcoming tribute albums to George Jones and George Harrison.

His appearance on the Super Bowl halftime show, and his upcoming performances at the “Rhythm Country & Blues” benefit concert in Los Angeles, the Academy Of Country Music awards show, and the FanFest and Fan Fair festivals.

• His appearance in the Keifer Sutherland/ Woody Harrelson movie “The Cowboy Way,” for which he also supplied the title tune.

• Features on TNN’s “Country Music Video Hour” (April 1) and American Music Shop (April 20) and appearance on “The Late Show With David Letterman.”

• Coverage of the start of his tour by “Life” magazine.

• A 100-city “Ten Feet Tall Tour” with Joe Diffie and Lee Roy Parnell, commencing April 15 and lasting through the end of the year.

When you combine these activities with the massive press they are certain to generate, you have all the makings of a monster year — even by Tritt’s standards.

“Synergetic events coming together at the same time,” says Tritt’s manager, Ken Kragen, reeling a main Kragen tenet. “The whole thing fits together very nicely: the album, book, and video release; his appearance May 3 at the ACMs, where he has three nominations; then, the next day, his first book-in-store at the Crown Books kiosk at FanFest in L.A. Then Letterman in New York a week later, and bookstore appearances there and back home in Atlanta, before going to Nashville for Fan Fair and another bookstore stop, as well as hosting the Grand Ole Opry on June 4 — a day after the opening of ‘The Cowboy Way.’ On top of this is the tour and VH-1. So the package is perfect.”

As Kragen indicates, Tritt plans to promote both the album and book heavily at bookstore “combo-in-stores.”

Continued on page 16

Mercury To Offer Statlers’ Boxed Set Via Direct Mail

BY EDWARD MORRIS

NASHVILLE—Mercury Records will reverse the normal sales process for its upcoming Statler Brothers boxed set, offering it via direct mail several months before it goes to retail.

Called “The Statler Brothers: A 30th Anniversary Celebration,” the three-CD or three-cassette collection contains 62 songs, packaged with the set is a separate CD or tape of all the music from Lester Roadhouse” Morcan & the Cadillac Cowboys, the Statlers’ come into egos.

Also included is a 36-page historical booklet that features a long appreciation by Collin Escott and 52 pictures.

“This is the first time we’ve gone straight to direct mail with a regular project,” says Kira Bailey, Mercury Nashville’s director of catalog development. “Mercury is working the set through Loyalty Sales & Service marketing company in New York.

The label is relying on the popularity of the Statlers’ weekly variety show. The Nashville Network to add impetus to the campaign. However, instead of buying ads on the show, the network wide coverage, Mercury will use SoundScan data to point to the markets where the Statlers have their strongest sales and buy spots through the local cable systems there.

There will be other TNN-related buys as well, Bailey says.

In addition to using television spots, the plan also will rely heavily on direct mail solicitations. Mercury will mail ads for the set to more than 70,000 addresses, including 20,000 provided by the Statlers from their own mailing list and about 50,000 purchased specifically for the campaign.

Also following the TV rollout, the label will begin running print ads in selected country consumer publications. Finally, the set will be made available at retail by the same time before Christmas, Bailey says.

While Mercury is not predicting the number of box sets it will sell, it expects that 75%-80% of them will in the cassette format — since that is the usual ratio for other Statler titles.

The direct mail fee for the collection is $34.95 plus shipping and handling for the cassettes, and $49.95 for the CDs.
# Top Country Albums

**For Week Ending March 26, 1994**

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Martin McBride</td>
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<td>Faith Hill</td>
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<td>George Strait</td>
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<tr>
<td>Garth Brooks</td>
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<tr>
<td>Vince Gill</td>
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**New & Noteworthy**

1. **New**
   - Lorie Morgan
   - Martina Mcbride
   - Chris Ledoux
   - Suzy Bogguss

**Hot Shot Debut**

1. **New**
   - Billy Dean

**Previously Noted**

1. **Previously Noted**
   - A Dance with My Father
   - GREATEST HITS

**Special Features**

1. **Special Features**
   - Country Albums
   - Billboard Charts

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**Billboard® Top Country Catalog Albums™**

**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan**

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**Latest Chart**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Greatest Hits</th>
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</thead>
<tbody>
<tr>
<td>Patsy Cline</td>
<td><em>A12 (17.98/12.98)</em></td>
<td>Greatest Hits (49)</td>
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<tr>
<td>George Jones</td>
<td><em>A12 (9.98/12.98)</em></td>
<td>Super Hits (134)</td>
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<tr>
<td>The Charlie Daniels Band</td>
<td><em>EPC 8675/8770 (9.98/12.98)</em></td>
<td>A Decade of Hits (285)</td>
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<tr>
<td>George Strait</td>
<td><em>MCA 47602 (9.98/12.98)</em></td>
<td>Greatest Hits, Vol. 2 (47)</td>
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<tr>
<td>Conway Twitty</td>
<td><em>MCA 1321 (4.98/11.98)</em></td>
<td>The Very Best of Conway Twitty (38)</td>
</tr>
<tr>
<td>The Judas</td>
<td><em>Curb 83106 (9.98/15.98)</em></td>
<td>Greatest Hits (32)</td>
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<tr>
<td>Reba McEntire</td>
<td><em>EPC 8679 (9.98/12.98)</em></td>
<td>Greatest Hits (28)</td>
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<tr>
<td>George Strait</td>
<td><em>MCA 1269 (7.98/12.98)</em></td>
<td>Greatest Hits (447)</td>
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<tr>
<td>Vince Gill</td>
<td><em>RCA 1016 (4.98/9.98)</em></td>
<td>Best of Vince Gill (72)</td>
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<td>Doug Stone</td>
<td><em>EPC 8673/8774 (9.98/12.98)</em></td>
<td>I Thought It Was You (26)</td>
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<tr>
<td>David Allan Coe</td>
<td><em>Columbia 25627 (5.98/12.98)</em></td>
<td>Greatest Hits (133)</td>
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<tr>
<td>Alabama</td>
<td><em>MCA 47705 (9.98/12.98)</em></td>
<td>Greatest Hits (447)</td>
</tr>
</tbody>
</table>
Come home to Branson

This concert season, 18 million people will visit Branson, Missouri.

They know real country music when they hear it. With new releases from the Gatlin Brothers, Mickey Gilley and the Bellamy Brothers, Intersound brings you the best of Branson. Along with previous albums from Roy Clark, Mel McDaniel, Janie Fricke, the Gatlin Brothers, Mickey Gilley and Crystal Gayle, Branson Entertainment is the comprehensive collection of country music hits.

Each Signature Edition combines new recordings of these superstars' classic hits with their newest releases for instant fan appeal. With high quality recording techniques, strong packaging and phenomenal content, Branson Entertainment brings the best-loved country hits home to you.
It's continuous. 24 hours a day.

More hot country videos than you can get anywhere else.

The videos that hit all the right notes with music fans.

It's hot country music and it's around the clock.

CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!

COUNTRY MUSIC TELEVISION.

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**HOT COUNTRY SINGLES & TRACKS**

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Nashville Honors Top Songs & Writers
Music News, NASHO Holds Awards Ceremonies

NASHVILLE—Music City paid tribute to many of its top composers during the Music City News Songwriters Seminar and the Nashville Songwriters Assn. International's achievement award ceremonies March 10. Alan Jackson and Jim McFarland took top honors at the former, and Clint Black, Dennis Linde, and Hugh Prestwood dominated the latter.

Jackson and McFarland were cited during the TNN special for "Chattahoochee," which was voted song of the year and which Jackson also wrote with his wife, Denise. He has also written co-written or wrote two of the other nominees: "Tonight I Climbed The Wall" and "She Got The Rhythm (And I Got The Blues)" (with Randy Travis).

The Nashville event celebrated the top songs in country, pop, rock, adult contemporary, and gospel.

Black was honored as songwriter/ artist of the year at the Music City News Songwriters Seminar, and Prestwood's "The Song Remembers When" was selected song of the year.

Jackson, Travis, and Prestwood were among the 12 individual winning songs and their writers were:

Country: "My Little Red Hen" (Kostas, James Hinson, Steve Buchanan); "I Remember the Days of Old" (Mclntyre, Christopher), "Coca	patra, Queen Of Dalmatia" (Farris, Bob DaPierre); "I Don't Call Him Daddy" (Rod Nelson); "It's Never Too Late To Turn" (Mclntyre, "I Love The Way You Love Me," Victoria Shaw, Chuck Gannon.


"BULLETPROOF' PLAN FOR TRAVIS TRITT
(Continued from page 4)

The album itself was premiered for radio during a meet-and-greet at the Country Music Hall of Fame.

As for the first single, Warner Bros. senior VP of marketing Bob Saporiti conceives that leading with a ballad is "unusual," but hardly a stretch. "There are very few ballad slots available (on country playlists), and they're given to the most successful of people, like Vince Gill. But Travis is another one. One of his biggest attractions is the big power ballad, like 'Anytime' and 'Help Me Make It Through Tonight.'" Travis has records that have sold albums for us. So we can come out now with 'Foolish Pride,' which is just a killer.

The ballad also manifests Tritt's sense of 'vulnerability,' according to Saporiti—"a track that may have been overlooked by his other interpretations. I think that title is really almost 'tongue-in-cheek,' and the exact opposite of what the song is, and the guy is about." Musically, "Ten Feet Tall And Bulletproof" is much more country-orien
ted than Tritt's more recent efforts. It will be "deliberately attacked as a country market story," says Kragen, "and not move another step toward rock." Saporiti further characterizes the selection as a "full-service album," with material varying from rock'n'roll to country, ballads, and uptempo numbers—"so the listener gets to know who the real Travis Tritt is."

Tritt's product manager at Warner Bros., Scott Heuermann, outlines an initial promotion campaign that starts with 15-second teasers on CMT and VH-1 May 1-10. They will feature the first single release of "Ten Feet Tall And Bulletproof.""This will be followed by 30-second spots May 10-24.

A second retail push in September will continue. Tritt's second single's peak, as well as the CMA awards activities. A third single is planned for Oct. 1. To continue heavy airplay through the holiday season.

Merchandising includes 1x1 album flaps, a full-size poster featuring full-color photos of Tritt. Advertising plans involve a full-page back cover in Billboard. Tritt, who has already been covered in TV Guide and People, is the subject of upcoming features in USA Weekend and Entertainment Weekly. He will hold a satellite press conference next month at NASHO markets about the book and album.

"It's becoming very clear just how deep Travis's talent is," says Kragen, who notes that Tritt is the only country artist to be asked to participate in the forthcoming George Harrison tribute album, as well as to open for the Englishtown reunion tour. "But he's most ex
cited," Kragen adds, "that they let him play lead guitar on the George Jones duets album [now being recorded]."

"Ten Feet Tall And Bulletproof" is Tritt's first album since "R-T-O-U-B-L-E," which came out in August 1992. "We had a great game plan," says Kragen, "but then Garth [Brooks] stole the spotlight by releasing his Christmas al
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b
LOS ANGELES—JVC Music treads into uncharted territory this month with its new video, "Show The Peo- ple," a cover of the James Taylor clas- sic recorded by contemporary jazz singer Kevyn Lettau. The clip is from the 2-year-old label's third foray into video production, and heralds Lettau's own video debut for the imprint. To describe the experi- mental production as unstatement- ed is an understatement.

A number of teen runaways, housed at the Van Nuys, Calif.-based shelter administered by Children Of The Night, will shoot footage for the clip and work on the production crew under director Ken Tumburri and producer Spencer Thornton. Some of the run- ways also will appear on screen with Lettau, a former teen runaway herself.

"The concept of the song is about positive things, and we wanted to give the kids some positive and fun things to do besides singing," says Cary Gold- berg, director of public relations at JVC Music. "We figured we'd let the kids have the experience of seeing that if you learn a skill, something you can do with it."

JVC's campaign for the video is as untraditional as the production. "Show The People" is not a single re- lease from Lettau's current album "Another Season," which hit the streets Feb. 15. "Morning Kisses" is the single JVC is working at adult con- temporary radio, but that song has no video.

“In a sense, I’m doing this video as part of my own healing, and as an ef- fort to give something back to the com- munity,” says Lettau, who left home months before her 16th birthday. She has been volunteering at the center since December. “If I can tell these kids their story, and just hang out with them and gain their trust, maybe I can inspire them.”

And while Lettau often sings with residents at the center, the video pro- duction offers even more to the run- ways, says organization founder Lois Law. "It helps the kids to know there are jobs in show business other than being a rock star," she says.

Allowing the participants to handle the equipment and work on the crew provides a real challenge to Tumburri and Thornton, but they each have backgrounds in education and say they were not worried about working with an inexperienced group.

“We’re giving these kids a nod and saying, ‘You have possibilities in this life,’” says Tumburri. “It’s very natu- ral, and it’s fun to put the cameras in their hands. It’s the element of chance involved here that makes it really in- teresting.”

Studio City, Calif.’s Innovative Me- dia Productions is helming the produc- tion, and most of the budget, which is estimated at about $20,000, has been donated by local companies. The shoot- ing schedule included two days split be- tween the Children Of The Night site and the L.A. nightclubs the Troubadour, where Lettau performed at a mid- March benefit for the center.

Conceptually, “Show The People” could be compared to Soul Asylum’s emotionally charged breakthrough video “Runaway Train,” which fea- tured photos of actual missing persons. “I’m not sure any of them are pictured in that video contacted their families as a re- sult of its airplay,” says Lettau.

But JVC’s Goldberg says the label and Lettau were more concerned with the process than the end result. It’s likely the video will be serviced to VH-1 and other adult-oriented outlets, and Children Of The Night will be able to use the video in its own promotional and public service efforts.

Lettau hopes the video does receive commercial airplay, if only to spread the message of hope the clip conveys. “It would be great if kids in a bad way will see it, and it could look into going into a shelter,” she says. “At least it displays their options to them. And it could be good if it helps a new or a parent come to some realiza- tion and to take more care.”

At the very least, says Lettau, the video of the video will help the very runaways who made it. “We build our own moral fiber when other people trust us and give us responsi- bility,” she says. “These are not the average kids who were nurtured by mom and dad, and their confidence level is very low. It’s important for them to be able to take part in a proj- ect like this.”

By DEBORAH RUSSELL

JVC Vid Shoot Puts Teens To Work
Singer Lettau Reaches Out To Runaways

BY DEBORAH RUSSELL

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Echo's management in place with Chuter's hiring

BY NIGEL HUNTER

LONDON—Echo Records, the label being established by Chrysalis Music Group, looks to be back on course with the appointment of a general manager and the announcement of its four-art roster.

Initial signings to the label are Zu, a band whose EP "The Apart" was Echo's first release in February; formerly Mercury Records front man Julian Cope, described as "a rock eccentric," who is completing an album; nyack, a four-piece New York band; and Orang, members of which composed two-thirds of Talk Talk.

The appointment of John Chuter as general manager at Echo, coupled with the earlier announcement naming Jeremy Lascelles as managing director of Chrysalis Music, completes the management of the restructured Chrysalis Music Division, put in place by chief executive officer Steve Lewis.

Chuter joins April 5 after nine years at Phonogram, where he worked in A&R and product management and was, for the past two years, director of marketing for Fontana and associated labels. He replaces MD Jason Guy, who departed in December after a short tenure at the post.

Lewis, who was recruited by Wright to head the music division in January 1988, was irritated by speculation that the embryonic Echo label was in trouble because of Guy's exit.

"My most important priority for Echo was to build a team and an A&R style," Lewis says. "A good role model was Island Records in its early days. If you bought an Island record then, it would have a standard of excellence and originality. You must have smooth teamwork to achieve this."

"There's no reflection whatsoever on Jason, but it just didn't work out here for him or us. I'm not trying to build a hierarchical structure, but something flexible and independent in character. Each member of the team has an insight into the process and makes their contribution where it is helpful, rather than in line with a rigid job description."

The Echo team comprises Steve Ferrara, head of A&R; Camilla Callaghan, A&R consultant and producer manager; Darren Woodford, A&R manager; Simon Harvey, head of business affairs; and Neil Fenton, financial controller. As general manager, Chuter's responsibilities will include marketing, sales, promotion and media PR.

Lewis' music career before joining Chrysalis had been spent entirely at Virgin, from its earliest days as a student magazine and mail-order record service. He was managing director of Virgin Management until 1978, deputy MD of Virgin Records from 1978-83, and then headed Virgin Music (Publishing) from July 1983 until July 1992, when Richard Branson sold it, along with Virgin Records, to Thorn EMI. Its demise as an independent entity obviously still rankles Lewis, who had the unenviable task of deciding which artists to slip, as well as receiving his own.

"I was upset because I'd spent nine years building up the publishing arm," he says. "I started with six staff and some sub-publishing deals, and ended with 34 staff in London alone and 14 overseas companies in every major market of the world. They were, highly professional people who had excelled at their jobs and felt no notice was fair. People were all friends of mine as well, and still are.

Echo Of Success. The German music business dug deep into its pockets for the third annual Echo Awards, held March 8 in Frankfurt. While providing a glamorous evening out and a one-hour TV show, the Echoes also raised more than 160,000 German marks ($100,000). All will go to the Nordoff-Robbins Music Therapy Fund in Germany, which is establishing learning centers for children.

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De Bodinat to seek synergies at Sony software

BY EMMANUEL LEGRAND

PARIS—The latest sign that music will play a key role in the emerging multimedia field here is the appointment of Henri de Bodinat, president of Sony Music Entertainment France, as executive VP of Sony Software Europe, a new post. The announcement was made by Sony Software president Michel Schuhlof.

De Bodinat is expected to coordinate and integrate the Sony group's European activities in music, movies, television and electronic games to help develop synergies between the software and hardware divisions. Sony Software's European revenues were $1.9 billion in 1998, the company reports.

In his new role, de Bodinat will report to four executives: Alan Levine, CEO of Sony Pictures; Olof Olafsson, president of Sony Electronic Publishing; Ken Hashikawa, executive VP of Sony Corp. of America; and Bob Bowers, president of Sony Music International.

Previously, de Bodinat was accountable to Paul Russell, president of Sony Music Entertainment Europe. Sources say he was disappointed when the company institutionalized its operations early in 2002, the Frenchman was disappointed to have lost the top slot to Russell.

Subsequently, de Bodinat was approached by Schuhlof to produce a report on the development of multimedia in Europe and on opportunities to integrate Sony's assets at a European level. He says his brief from the Sony Software president was simple. "He told me, 'You have a blank piece of paper. It's up to you to create your job.'"

"But behind that, there is the vision of Schuhlof and the Japanese have of the future of Sony. They have a very long-term outlook and consider that there is a need to forge stronger links between the different companies within the group, and also get them closer to the hardware side."

The new slot will carry a very light operational structure, with offices in Paris—in the new Sony Music Entertainment building—and in London, where there are European operational headquarters of the various branches.

Says de Bodinat, "I don't want to create another bureaucratic structure. We'll work at software launching, and coordinating projects that can have a multimedia aspect. But it will all be done gently. I am not Mr. Integration, with mandatory requests. It is not a structure of control, but rather a resource center, a think tank."

He cites examples such as movies, which can give birth to soundtracks and other offshoots such as video games. In these cases, each branch will be responsible for its side of the project, but synergies will be sought in order to achieve better cooperation, efficiency and, in the end, he says, "higher profit for each branch."

Known for his outspoken style, de Bodinat has been CEO of Sony Music France since 1986. Since then, sales at the company have jumped to 1.5 billion francs ($204 million) from 300 million francs ($59 million), while its market share, according to de Bodinat, jumped to 27% from 14%. It is believed to be one of the most profitable Sony Music Entertainment operations in Europe. He will remain president of the company's advisory board, while a new CEO will be appointed. A replacement has been sought for some time; a short list is now said to have been drawn up. The final decision, according to de Bodinat, will be made "within one or two months," by de Bodinat and Paul Russell.

Wands takes top honors at Japan gold disk awards

BY STEVE McCULCUE

TOKYO—Pop band Wands had the magic touch in 1998, selling more albums and singles than any other act in Japan. As a result, the group was named domestic artist of the year at the eighth Japan Gold Disk Awards ceremony, held March 10 in Tokyo.

In the overseas category, the artist of the year accolade went to the Beatles (Toshiba-EMI), after the group's "Red" and "Blue" hits compilations sold a shade more than 500,000 sets here. The Gold Disk Awards are sponsored by the Recording Industry Assn. of Japan and are sales-based.

Wands, a Polydor K.K. act, ended Chage & Aska's two-year reign at the top of the Japanese record industry. Between Jan. 1, 1996, and Jan. 20, 1998, sales of the band's releases amounted to 4.1 million singles and 3.2 million albums. The group was signed to Toshiba-EMI last November.

But Chage & Aska didn't exactly disappear. The Pony Canyon duo collected the best-selling domestic single grand prize for "Yah Yah Yah," which moved 2.4 million copies.

The grand prize for best-selling domestic album went to "Magic" by Sony Music Entertainment (Japan) pop trio Dreams Come True, on the strength of sales of 2.7 million units. Dreams Come True won the same award last year after its 1992 release, "The Swinging Star," sold more than 3 million copies, making it Japan's all-time best-selling album.

The 1993 prize for domestic new artist went to pop lanzhe group trf (Avec Trax, distributed by Nippon Crown), after the group sold 1 million singles and 900,000 albums.

The No. 1 foreign single was "A Whole New World" by Brad Kane and Lea Salonga (Pony Canyon), with sales of 120,000 units. Garnishing a special award in the foreign single category was Whitney Houston's "Always Love You" (as it is titled here by BMG Victor), which has sold a phenomenal 600,000 copies. Most of those sales were racked up in 1993, but since the single was released in 1992, the RJAJ decided on the special award.

Similarly, the association gave a special award in the foreign album category to the soundtrack to "The Bodyguard" (BMG Victor). It has sold more than 3 million copies, making it the country's all-time top-selling foreign album.

Top foreign album was Mariah Carey's "Music Box" (Sony Music), which sold 770,000 copies. That wasn't enough, however, to beat the Beatles for the foreign artist of the year award, since the Fab Four's compilations comprise four CDs in total, while Carey's album is a standard one-CD release.
International Touring Confab Yields Insights
North Americans, Europeans Pledge More Cooperation

BY THOM DUFFY

LONDON—The first formal meeting between the North American Concert Promoters Assn. and the European Promoters Assn. was one highlight of the sixth annual International Live Music Conference, which brought together more than 400 members of the worldwide touring industry here March 4-6.

Staged at the Regent London hotel, the ILMC also featured its largest-ever assembly of booking agents from around the world and was used as a meeting point of the International Managers Forum to discuss concerns about performance rights income distribution, the issue that recently prompted court action by U2 against the U.K.'s Performing Right Society (Billboard, Feb. 12).

"I want people to learn more about what they're doing by hearing other people's point of view," says Martin Hopewell, managing director of the London-based booking agency Promotions, which launched the ILMC in 1989. "This year was a big experiment for us; we've been pursuing a lot of different [discussion] formats and social settings."

The meeting of the NACPA with the EPA was one of the conference's new features, with the North American promoters represented by NACPA executive director Ben Liss, their European counterparts by Leon Hamakers of Mojo Concerts in Holland, and the U.K. promoters by Harvey Goldsmith of Harvey Goldsmith Entertainments.

While record companies, booking agencies, and even venue operators are working on an increasingly multinational scale, promoters are key players in the music industry who are largely independent and involved individually in single markets or regions.

"The real challenge we have as promoters is to communicate not only with our strategic partners—the agents and the record companies—but, most importantly, with other promoters around the globe who are also experiencing the same concerns and share the same strengths and weaknesses," says Liss.

Among the issues on the agenda of the promoters' meeting were their relationships with booking agencies and venues, their right to share in alternative sources of income such as tour sponsorships, and their role as nationalities in dealing with multinational companies in the music business.

Liss says the North American and European promoters groups discussed ways of improving communication and cooperation among promoters on an international basis.

"Our goal is to strengthen the relationship," says Liss. "We are all working for the same artists; we are all trying to reach the same music consumer.

Recognizing that the artist is the center of all efforts in the live music industry, but is seldom heard from at gatherings like this, the final session of the ILMC was a panel discussion on touring issues featuring Ian Baker of Jesus Jones, self-managed British artist Fish, Steve Hackett, Peter Hook of New Order, and Cathal Smyth of Madness.

"The balance between the creative and the fiscal has gotten much more difficult," observed Baker, commenting on decisions artists make regarding concert tours. "As times change, the artists' attitudes have got to change."

International

Replitech
A BILLBOARD PREVIEW

Billboard's April 16th issue will feature a special report previewing the first ever European Replitech Convention being held April 12-14 in Munich, Germany.

Billboard will highlight this premiere convention and provide an essential exploration into the duplicating and replicating of audio cassettes, videos, CD's, CD-ROM's, magneto-optical and floppy disc as well as computer tapes.

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New York:
(212) 536-5017 • Fax (212) 536-5055

Los Angeles:
Robin Friedman
(213) 525-2329 • Fax (213) 525-2394

HOLLAND'S MUSIC business showed modest recovery in 1993, with a 3% increase in sales value among members of trade body NVPI. Including music video, members' sales were worth NLG 476 million ($256 million). Album unit sales were up 6% to 56 million, with CD the only format showing growth and representing 18% of all album units shipped. Most outstanding unit sales growth was in two-track CD singles, which were up 2,300% to 1.1 million units. NVPI estimates that its members account for 76% of Dutch sales.

STEFAN TRAPP, A&R director at Germany's EMI/Electrola, is leaving the company to set up in CD-ROM production. The company announced that EMI and Electrola are to merge sales forces for key accounts, while all telephone sales and marketing are to be handled by the telephone marketing department. The company is appointing EMI sales chief Friedhelm Kaufen as sales director April 1.

ANDREAS KAPPEL, A&R chief of the Blow Up label at Intercorec, is reported to have signed a label deal with Warner Music. Intercorec was bought by Thorn EMI this month (Billboard, March 19), though it will retain its independence.

POLYGRAM FRANCE has appointed Cathy Bitton as director of international development for all its labels. Bitton was artistic director for MIDEM Organisation and fills the gap left by Nanou Lamblin, who left six months ago to form NNB, a dance imprint at BMG France. The label originally was to be called Detour.

SONY MUSIC ENTERTAINMENT (Japan) president Shugo Matsuo is to take over from Toshiba-EMI president Takeshi Oikotu as president of the Recording Industry Assn. of Japan (RIAJ), effective April 1.

COURTS in Airdrie, Scotland, have jailed a convicted pirate for a year, believed to be the strongest such sentence ever handed out in the country's courts. George Owens was charged after police raids involving the BPI's Anti-Piracy Unit. The same offender previously was fined only $2,250 for a similar offense.

FORMER LED ZEPPELIN lead singer Robert Plant is suing his former record label, Lizard Records, in London's High Court. Plant alleges that Lizard boss Andrew Wilkinson sold bootlegs of a concert at Brixton Academy last July.
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**Year-by-year, decade-by-decade, Billboard was there...**

1894  It was November 1, 1894, when William Donaldson introduced the first issue of Billboard (then named Billboard Advertising). Billboard was a magazine format, only 8 pages long and 10 cents a copy. It covered State Fairs, Carnivals and the live entertainment of a century ago.

1914  Months after war broke out, Billboard duly noted the sale of publishing rights to the song, "It's A Long, Long Way To Tipperary."

1930  The theater and vaudeville scene in New York received thorough coverage from Billboard. One reviewer in 1930 wrote, "Ethel Merman is endowed with splendid pipes and blessed with plenty pulchritude."

1943  During WW II, the entertainment industry flourished. During the big band era, Billboard reviewed Herman's Big Band at the Paramount Theater in New York, "Herman's musicians are the best in the swing swirl."


1975  Technology begins to change the face of music. Said one Billboard article, "Members of the Grateful Dead are adding a new dimension to their records and live appearances, through extensive use of computerized, synthesizer sounds."

1984  Michael Jackson's single "Thriller" leapt to No. 7, its second week on the charts, becoming the seventh Top 10 hit from the album of the same name.

1994  It has been 100 years since that first issue, and Billboard continues as the worldwide leader in news coverage for the music, video and home entertainment industries. In celebration of Billboard's 100th birthday, we will be publishing a centennial anniversary issue on November 1, 1994.
Sanremo Fest Sponsorship Up For Grabs Fininvest Hopes To Take Contract Away From RAI

**BY MARK DEZZANI**

MILAN—Italy's major annual national song contest, the 44th Sanremo Song Festival, took place Feb. 23-26 in the Italian Riviera resort town of Sanremo. Fininvest wins the contract to organize the event, RAI could be placed in the unprecedented position of broadcasting the event produced by its commercial competitor next year.

Davide Ombro, the new mayor of Sanremo, which owns the rights to the event, belongs to the Lega Nord (Northern League) Party, which has a political partnership with Berlusconi's Forza Italia (Go Italy) Party in Italy's forthcoming general election (March 27-28). However, Ombro says that all proposals will be considered for the contract. He adds, "RAI does have a historical precedence, which will be taken into consideration."

RAI took over organization of the festival this year following consistent allegations of vote rigging. Last year, festival organizer Adriano Araguzzini was jailed after being found guilty of paying bribes to members of Sanremo's previous PSO (Socialist-controlled) town council to secure the contract to organize the event in 1988 and 1989.

The new festival director, top RAI TV personality Pippo Baudo, guaranteed "transparency" in the selection of artists, voting, and organization in an effort to dispel criticisms.

Italy's record industry has been urging the organizers to make the archaic event and promote newer artists. Franco Cabrini, managing director of Sony Music Italy says, "Sanremo has to place even more emphasis on new, emerging talent. The success of Laura Pausini, who won in 1992, is an example of how it can help careers and the industry."

Pausini, a CGD/Warner artist who was just 18 years old when she won the new talent section of the competition last year, went on to sell 400,000 copies of her debut album and has since achieved international success in Holland, Belgium, Germany, and France (Billboard, Feb. 12). Major stars Zucchero, Eros Ramazzotti, and Vasco Rossi also have won at Sanremo.

This year, Pausini competed in the section for established stars, coming in a respectable third with "92 Millioni." Second place went to actor/romantic film herman Florian Fess (Disehi Ricordi), while the first place award, selected by the 1,500-member public jury, went to the blind singer-songwriter Aleandro Baldi and his self-penned song "Passera" ("It Will Pass"). Baldi sang his song, a ballad typical of the Italian style of "canzona" presented at Sanremo, "I have always worked for popular music and I am still alive and not to be discounted."

He added, "To win the festival, it took me four years, for the minimum that an artist could achieve. Today, you have to legitimize and make credible your victory, which I intend to confirm with my new song."

Another blind artist, Andrea Bocelli, won this year's new talent section with the song "Il Mare Calmo Della Sera" (The Calm Evening Sea), an RTI/Sugar Music success. Bocelli is a classical tenor who mixes the style comfortably with light popular music and succeeds in transmitting powerful emotions to his audience.

This year's festival is viewed as a triumph for Italy's independent sector, with Dischi Ricordi artists taking the first two places in the established section. RTI/Sugar artists took first place in the new talent section and fourth place in the established section with Gerardino Trovata's powerful song "Non E Un Film" (It's Not A Film), a song about the tragedy in the former Yugoslavia.

Two compilations were released immediately after the festival. One presents artists from the major labels represented by the IFPI-recognized trade organization FIMI, distributed this year by Sony Music. The other showcases the independent artists at Sanremo, presented by the indie association AFI and distributed this year by RTI Music.

Last year's FIMI compilation, distributed by WEA Italy, sold more than one million copies.

Roberto Galanti, MD of BMG-affiliated label DDD, says that Sanremo does not have the influence on the Italian market that it once had. "Some 15 or 20 years ago, songs performed at the festival could represent over 50% of the year's total sales," he says. "Now it's only 5%. Its biggest power is that it can still launch a career overnight."

Fininvest has been looking for the opportunity to reach the record TV audience to promote their international acts. This year's guest star included the German pop group Take That, with Lulu, Jamiroquai, Incognito, Dee Dee Bridgewater with Amil Stewart, and Matt Bianco.

Warner Enters Thailand With Acquisition Of D-Day, Muser

**BY GARY VAN ZUYLEN**

BANGKOK—Continuing its habit of acquiring independent music firms from small sales, Warner Music International has bought Thailand's D-Day Entertainment and Muser Media from founder/owner Wasana Silipuk.

The deal allows the major to establish a new affiliate, Warner Music Thailand, with Wasana remaining as managing director. Warner previously had been represented here by licensees MGA Records, part of market dominant Grammy Entertainment.

Paul Ewing, Warner Music International VP and regional director for Southeast Asia, says the new venture takes over the entire D-Day/Muser roster of 18 artists, including Ad Carabao, Tom Dundee, Ead Opakul, Mama Blues, Ka, kab, and Viyada—as well as its A&R, marketing, sales, and distribution infrastructure.

EMI, Sony, and BMG already have affiliates in Thailand—mostly in conjunction with local partners—but none has made significant inroads in local repertoire, which takes up approximately one-quarter of the total market. PolyGram is represented by a licensee, Far East Bangkok Enterprises.

Pursley has offered the majors' willingness to invest in the past, but recently there have been improvements in copyright protection and anticybery enforcement. "The feedback we're getting is that things have vastly improved," says Ewing. "The government has been very, very vigilant over the past six months."

Warner's license deal with MGA Records expired at the end of November; there had been no activity off period. Industry sources say Warner tried to buy Grammy, which declined such a deal and responded with a joint venture proposal. While noting that much of the local industry speculation is incorrect, Ewing says, "We looked at quite a few companies—about 10—and their management. We obviously knew Grammy better than the others, because we'd been dealing with them. Grammy wanted to do various things, but we were looking at different options. It was not like D-Day the best."

It is a 100% acquisition, he adds, but he declined to reveal the purchase price.

Wasana, who founded D-Day in 1990 and subsequently bought out a partner in 2-year-old Muser, will not yet speak about the deal. All that can be said is that Wasana plans to keep 65% of the new company, which problems remain as she and Warner try to rearrange the two companies plus another distribution operation, Mufika, under the Warner Music International banner. About 100 staffers are involved.

The D-Day/Muser artist roster is made up mainly of what the Thais call "songs for life" performers—a sort of Eagles-go-environmental category. This probably accounts for one-quarter of the market, which otherwise consists roughly of 50% Thai pop and 25% of foreign music, locally known as "luk thung."

Warner gets 39-year-old Ad Carabao, Thailand's leading songs-for-lifers, according to Ewing. "If there's 'Thai' is believed to have sold more than a million copies. Other notable artists in the same mold, but less popular, are Tom Dundee and Carabao's brother, Ead Opakul.

The new company has little presence in the lucrative pop music market, except almost all of which is produced by Grammmy. And artists like Carabao pale when compared to pop stars in Singapore, Malaysia, and Thailand. Both, both of whom can chalk up sales of 3 million-plus tapes per album.

However, Warner will "be aggressively looking at signing new artist and established acts," according to Ewing. "If there's a make sense, we may be signing major stars from other labels." He notes that the entire D-Day/Muser roster has now been signed to Warner for the world.

The executive adds that outside Thailand, such artists' best prospects lie in neighboring Vietnam, Cambodia, and Laos. "We see that as a natural direction for those artists, given that they travel into those countries. "There'll also be one or two who can break elsewhere in Asia."

The legitimate prerecorded music market in Thailand (population: 58 million) was worth approximately $91 million at wholesale last year, according to preliminary estimates from the IFPI, which has an office there. Total units were 29 million, or 500,000 CDs. Both value and units appear lower than the previous year, but an IFPI spokesmen says this could be due to downwardly revised figures for 1992, not because the market declined in 1993. As elsewhere in Asia, gathering industry statistics is an inexact process.

Thailand remains on the U.S. Trade Representative's priority watch list, but this is a peg lower than a previous classification after the Thais showed a greater willingness to negotiate international copyrights. A new copyright law is going through parliament and should be enacted within six months.

However, it is not that important, but enforcement. Some crackdowns have occurred in the recent past, but, curiously, the steady drop in seizures on pirated tapes, from around 75% to 60%, has more to do with enforcement of a Commerce Ministry labeling law and another piracy-fixing regulation, which makes it difficult for pirates to avoid and assist the police.

Assistance in this story provided by Adam White in London.
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### New Zealand (Friday) 3/9/94

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HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 | 3/1994 | MUSIC & MEDIA

Ireland (Irish) | 3/1994

SWEDEN | 3/11/94

FINLAND (Sverigefil IP) | 3/1994

PORTUGAL (Portugal/MDR) | 3/5/94

BELGIUM (FIFI Belgium/GARAB) | 3/4/94

ARGENTINA (CAP.F.I.P.) | 3/4/94

GERMANY: With clothes and hairdos reminiscent of legendary '60s girl groups like the Ronettes and the Shangri-Las, Berlin-based band the Lemonabades is grabbing attention with a youthful blend of pop-Beat similar to that of the early Bangles, Go-Go's, and B-52's. The four girls—average age 18—and their indie record are still at school and can't help but expect comparisons to other young vocals or singers (although they do pull off some neat, a cappella, fourpart harmonies). Rather, they are diamonds in the rough, with a bright, sparkling charm. Powered by ragged guitars, drumming, and the distinctive sound of a Farisa organ, their good-time music is fun, fresh, and very much written from a teen-ager's perspective. With a line-up of Dudo (organ, violin), Diane (guitar), Julla (drums), and Kaja (bass), the band convened in 1990. It released its debut EP, "Fresh 'n' Fizzy," the following year on indie label Tvang Records. After signing to Sony in 1992, the band made waves at the Popworld music fair in Cologne, and last month unveiled its debut album, "Poesk 1," (an expression invented by the girls meaning "Hug It"). The Lemonabades themselves are being embraced by audiences on a 15-city tour of 250-500-capacity club venues.

EILEEN WEINFERT

PHILIPPINES: Every morning for eight years, Regina Velasquez's father took her to the beach. He sat on the sand and watched as his daughter walked into the Pacific Ocean up to her neck and then sang for two hours. The result of this unorthodox training was a slender, fivefoot-five Filipina singer with the voice of a swallow belting out a song like a seasoned pro. The voice is PolyGram's Asian & Latino guru Alex Chan took a chance with Velasquez, now 24 and the country's top female act, Chan masteredmind the singer's first international album, "Listen Without Prejudice," and hopes to prove that Asian artists can sing in English and succeed. He's stacked the deck with a lead-off duet between Velasquez and Chinese superstar Jacky Cheung on the song "In Love With You." Their soaring harmonies will likely remind listeners of Alubini's "A Whole New World" and the voice of female singer Lea Salonga, also from the Philippines. "Can you imagine people's reactions to Velasquez's voice?" Cheung remarked graciously playing second fiddle after the song's debut at a PolyGram media banquet in Hong Kong. For her own part, Velasquez was more cautious. "If it works, it works," she said. "I'm a little too amazed by this whole thing."

MIKE LEVIN

SWEDEN: The Swedish Grammy Awards reflected developments in a year during which several of the country's acts have enjoyed outstanding international success. Poli-tun-metalheads Clawfinger took away two awards: best hard rock group and best video for its single "The Truth." So too did rap/g funk collective Naxos Blue, for best newcomer and best modern dance music album for "Supermarket" (Stockholm Icearena). The award for best pop group went to Ace Of Base in the wake of its album "Happy Nation" (Megat/Metronome). Best male pop artist went to Eric Gadd, while Atomic Swing (Global Pulse, May 8, 1993), received best group award for its debut album, "A Car Crash In The Blue" (Stromul). The quintet's circus rock-fusion act Lekshquest (Global Pulse, Nov. 27, 1993) was honored with best album of 1993 for its masterful collection "Flow" (MVG/MNW). Other winners included the popular Louise Hoffsten (best female pop/rock artist) and veteran rock guitarist Ulf Lundin, who was honored for his solo album "Follow The Sun," a number written by Glen Medeiros and knobbed into shape by Velasquez, Medeiros, and a couple of producers around a hotel room piano, late at night during last year's Stockholm Film Festival.

KEN NRPUTE

IRELAND: The National Concert Hall was the venue for Music Now, a 10-day celebration of new Irish music (Feb. 18-27) presented by state broadcaster RTÉ and sponsored by the Irish Music Rights Organization and the Contemporary Music Centre. Among those taking part were Concorde (with recent music by Raymond Deane, Jane O'Leary, Stephen Gardner, and Ian Wilson), Dublin Jazz Collective, Roma Guifilloy (who premiered his "Concerto For Jazz Guitar," and the National Symphony Orchestra. A young composer's concert included works for chamber ensemble by Elaine Agnew, Shobhan Cleary, Deirdre Gribben, Ann Hohan, and Granine Mulvey. SoundWorks, a children's music workshop, consisted of an open performance of compositions developed by children from three Dublin schools during a six-week creative improvisation project led by composers Rhona Clarke, Dave Kelly, and Guifilloy.

KEN STEWART

BELGIUM: "The Great Subeominous Club" (Sony), the stunning debut album by the Choice, has proved a continuous strong seller since it was released last October. With sales now exceeding 100,000 units, it has been boosted by the release of four successive hit singles, "Baby Loves Winter," which got out around the nucleus of songwriter Bert Bettens and his sister, singer Sarah Bettens, the Choice has proved its appeal with a catchy pop formula reflecting a broad range of influences from Simon & Garfunkel to Eurythmics. The lyrics are particularly inspired, and audiences on the band's recent nationwide tour clearly knew the words to many of the songs by heart. The Choice's production company, Double T Music, has invested in a 15-minute video of the band, which includes three songs: "The Half Of You An" and "Winter," which are released next month on their album for MTV Europe, and Sony Music Belgium is about to introduce "The Great Subeominous Club" as a Europewide priority, with the U.K. (Epic) and U.S. (Columbia) to follow suit before 1995.

MARK MAEEN

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR
Dance Music (And A Punk Jester) Captivate Echo Awards Ceremony

BY DOMINIC PRIDE

FRANKFURT—As a showcase to the world for German talent, the third Echo Awards ceremony fit the bill—much to the relief of the country's record business.

Faithfully echoing the sales patterns of the previous year, world-class, exportable, commercial dance music was the clear winner, with Haddaway and Culture Beat taking two awards each.

Following close behind were home-grown, punk-tinted German acts Die Toten Hosen, Die Prinzen, and newcomers Illegal, who among them dominated the national awards.

Held March 9 in the sumptuous gold-decked surroundings of the Alte Oper (Old Opera House) here, the Echoes were organized by the German Phonogram Academy. For most of the awards, winners were honored on the basis of sales during the 12 months ending Feb. 28.

Performed "What Is Love," and Culture Beat, which produced most successful single abroad, delivered a rendition of the winning song "Mr. Vain."

Egner poked fun at the Grammys in his opening remarks, saying that the most thanks went to God, with Ciara Davis a close second. The two-sided, bilingual Haddaway almost remained faithful to that maxim, thanking the BMG family and then Arista.

Frank Fenslau accepted the award for best national producer on behalf of his brother Torsden, producer of Culture Beat, who died in a car crash last year. Fittingly, the award was presented by Grammy winner Harold Faltermeyer, composer of "Axel F."

The theme music to "Beverly Hills Cop II," Sweden's Ace Of Base scooped up the best international act award, and was on hand for a rendition of the No. 1 Euro single "All That She Wants."

The best videoclip award went to Die Prinzen for "Alles Nur Geklaut" (Everything's Stolen), in which "borrowed" a string of ideas from famous videos such as Robert Palmer's "Addicted To Love" and Queen's "I Want To Break Free."

The video award was chosen by viewers of Viva, the German music channel, and presented by VJ Nils Bokelberg.

Die Prinzen had an award of its own to present: its publisher, Georg Glauek, was hauled up on stage to receive the "Golden Nose" trophy for his work during the year.

Die Toten Hosen, one of Germany's longest-standing and most colorful punk bands, was national group of the year honors. The members gained a laugh when they said how much the award "singles" usually stuffing their trophies into a trash bag.

Poking fun at the corporate world, Toten Hosen's members first thanked the BMG group and then realized their label's distribution had changed to EMI nine months ago.

Toten Hosen lead singer and ring-leader Campino probably should have been given an award as official Echo jester. When Dr. Michael Kuzoe described lifetime achievement award winner Udo Jurgens as "one of the best lyric writers of the country," Campino was seen atop his table taking the credit.

Toten Hosen's label, Virgin, took home the best marketing campaign for the group's album "Kauf Mich."

Commented Virgin managing director Udo Lange, "Their campaigns are simple, fun, and ultimately successful."

Best national male artist was Herbert Gronemeyer, who took the award for the second time in three years. Gronemeyer was accompanied by an all-acoustic, eight-piece band for an evocative version of his current single, "Die Harte."

Winner of the best male international artist category was Meat Loaf. "Herr Loaf," as he was introduced by the award's presenter, comedian Dirk Baech, was unable to attend, but thanked the audience on video for his award by attempting to tap dance.

Bennie Tyler was voted best international female artist, vindicating years of working in Germany with her Berlin-based label, Hansa. Tyler performed the song "Stay."

Metal siren Doro romped home in the best national female artist category, although a video took the place of her live performance.

A bonus for Volkmusik fans came when Austrian-born Angela Wiedl thanked the audience for her best female schlager/volksmusik artist Echo with a captivating yodel. (Continued on page 70)

CASEBOOK: HADDAWAY

CHARISMATIC, Caribbean-born Haddaway became an international star last year with his first single for Coconut Records, "What Is Love."

The single, written and produced by Dee Dee Halligan (aka Tony Hendrick, ex-managing director of Coconut) and Junior Torello, was released in Germany in January 1993 and immediately took off, hitting No. 1 in several European territories. It was a No. 2 hit in the U.K. and Germany, where it sold 900,000 copies. Released in the U.S. on Arista, it climbed to No. 11 on Billboard's Hot 100 Singles chart and achieved gold status. Worldwide sales are at 2.6 million copies.

The follow-up single, "(Life Everybody Needs Somebody To Love)," was released in July and has sold 1.5 million copies, peaking at No. 2 in Germany, No. 6 in the U.K., and No. 42 in the U.S., where the artist is doing a promotional tour.

Haddaway's self-titled album was released in mid-September and has become a top-10 seller throughout Europe. In Germany, it shipped 180,000 units, according to the record company, entering the official Musikmarkt charts at No. 12 and later peaking at No. 5. It also has been a strong seller in markets including Chile, Brazil, and Mexico, where Haddaway will undertake a three-week tour in April and May. In the U.S., Haddaway has achieved Billboard Heatseekers status.

The third single, "I Miss You," was released in November and charted in eight European territories. Worldwide sales are at 300,000, and BMG Ariola says several territories preferred to release this ballad on compilation CDs and concentrate on selling the album. A fourth single, "Rock My Heart," was released March 7.

A native of the island of Tobago, Haddaway now makes his home in Cologne.

HERBERT GRONEMEYER

depicts the life of a supposedly tough skinhead who lives with his mother.

Grönenemeyer was the first German artist to release a CD-ROM. The disc contains images, lyrics, and music from the album and moves to "Chaos" that can be manipulated by computer users. He believes that artists, rather than technicians, should show the way forward in the efforts of media.

DOMINIC PRIDE

HADDAYW

ECHO AWARDS

CASEBOOK: HADDAYW

HERBERT GRONEMEYER

A BILLBOARD EXPANDED SECTION ON THE GERMAN MUSIC INDUSTRY HONORS

58

BILLBOARD MARCH 26, 1994
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Echo Awards

**Echoes Honor Torsten Fenslau**

**Posthumous Award To Culture Beat Producer**

BY ELLIE WEINERT

FRANKFURT—Torsten Fenslau, the man who brought techno to the masses through Culture Beat, the band he produced, was honored posthumously with the producer of the year award at the Echo Awards. Fenslau died in a car accident last November at age 29.

Fenslau, who made his home in Denmark prior to moving up to the acclaim as one of Germany’s most creative and innovative DJ/producers, he originally aimed to become an architect but, as a student, began working as a DJ.

For the past 11 years he was a DJ at renowned Frankfurt disco Dorian Gray. He also worked at radio station Hessischer Rundfunk in Frankfurt, where he presented two dance music shows.

In a Billboard interview, Fenslau said, “My heart belongs to techno music, because this kind of music is honest. To get people dancing means that they are actively moved by the music, whereas merely listening to music is only passive.”

Fenslau was known to test the dance floors in an upcoming production at the dancefloor at the Dorian Gray club. “At some point I was no longer satisfied with merely playing records, and started editing and experimenting with existing recordings,” he said.

In 1988, on the label ZYX, Fenslau released his first production, “The Dream,” by the project group Out Of The Ordinary. The track included excerpts from the Rev. Martin Luther King Jr.’s legendary “I Have A Dream” speech, underscored with dance beats.

One year later, Fenslau scored his first hit with Culture Beat’s “Erlebnismundo” on CBS. The song spent 18 weeks on the official German charts, topping at No. 11. The English-language version, titled “Cherry Lips,” reached No. 55 in the U.K. and hit the top 10 on the Billboard dance chart.

Four years later, Culture Beat massively surpassed that success, becoming an international phenomenon.

Mr. Vain (Dance Holland Music), the first single from Culture Beat’s 1990 album “Serenity,” held the No. 1 spot in Germany for nine weeks and sold platinum (500,000 copies). It also hit the top of the charts in 11 European countries, including the U.K., and climbed to No. 17 on Billboard’s Hot 100.

“Serenity” has sold more than 1 million copies worldwide; in Germany it is heading for platinum status, with more than 400,000 copies sold. Two follow-up singles from the album, “Get To Get It” and “Anything,” went gold in Germany (250,000 units); the latter was a top 10 hit across Europe. All told, Culture Beat has sold 1.7 million singles in Germany and 800,000 in the U.K.

Fenslau said, “My strength lies in evaluating the consumer’s ear.” In fact, he was a businessman as well as a DJ, computer arranger, and sound engineer. He ran the Darmstadt-based Paradox Studio, Afabhart Rekord label (distributed by ZYX), and Afabhart Publishing (administered by Werner Chappell Music). These ventures are now handled by his brother, Frank Fenslau, who, with the existing creative team of guitarists/composers Nosie Katzmann, Peter Zawier, and Alexander Abraham, will carry on producing Culture Beat.

In regard to the development of techno, Torsten Fenslau once said, “In spite of its success, techno music is still being belittled. However, this music is of high intellectual quality, since you can musically experiment with anything you can dream of, not like rock music where you have your instrument limitations. I feel that the experience we have gained in this field can be applied to fertilizer other popular music directions.”

Later this month, Frank Fenslau will release a compilation CD titled “The Dream—Beat Of Torsten Fenslau” on Afabhart Records. The CD will present a selection of his brother’s productions from 1984-88. A follow-up album by Culture Beat also is in the works for Sony Music.

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CASEBOOK: DORO

DORO PESCH, from the Rhineland city of Düsseldorf, is Germany’s hard rock queen. This energetic, dainty 29-year-old with the husky voice has been in the business for more than 10 years—and is not beyond showing some of the hard lads from the heavy metal scene just what life is all about.

With “Angels Never Die,” her eighth album on Phonogram, Germany’s steady female wonder is about to launch a big international solo career. The ballad “Deep Inside My Heart” is a worldwide hit, and “All We Are” has become an anthem for German metal fans.

Known simply as Doro, she began her career at 17 as a member of a college band called Snakebite. Then, as the leader of her own metal act, Warlock, she made her international metal breakthrough in 1986. Critics spoke of “the most successful hard rock act of the ’80s.” In 1986, Doro and Warlock opened the British “ Monsters Of Rock” festival, making her one of the first women to break into this male-dominated domain.

This was followed by highly successful worldwide tours.

When the band members went their separate ways, the energetic frontwoman took to solo work and signed with Phonogram, the label that now represents her. Doro’s solo career took off, and in 1986 she released “Metal Charity,” which was followed by several other albums, including “Warlock II,” “Eternal Life,” and “The Power.”

Doro started over again in New York, working with Kiss star Gene Simmons and ex-Bon Jovi guitarist Jack Ponti. The result: good voice, strong sound, musical diversity, and memorable lyrics. It is heavy metal at its best—that’s why she has taken the Echo Award for top female artist.

---

WOLFGANG SPAHR

For One Night, Frankfurt Is Glamorous

**Artists Mingle While Execs Revel In Echo’s Success**

This round-up of Echo events was prepared by Wolfgang Spaehr, Ellie Weinert, and Dominike Prince.

Glamor is never a word associated with the rather sterile city of Frankfurt, but for one night the Echo Awards brought the two together. For an industry dotted around five cities in different corners of Germany, the post-Echo party was a rare occasion for artists and executives to schmooze and congratulate one another, swap gossip, and meet old friends and associates. The attendees also showed they knew the meaning of the word “buffet.”

It certainly was the first time in the three years of the Echo Awards that the German business had experienced such a glitter occasion, with a panoply of national stars, movers and shakers, and the inevitable high-class hang-outs.

Money Matters: Balthasar Schramm, whose legal firm, Lichte & Schramm, is coordinating the collection of Echo funds for Nordoff-Robbins Music Therapy, said, “The industry here is only just getting used to such fundraising events.” The bottom line: Echo raised 100,000 marks in ticket sales and another 60,000 marks in pledges on Echo night, for a total of $100,000. Not bad for beginners.

While thinking of more cost-effective ways of fundraising, Wolfgang Orthmayr, purchasing director for retailer WOM, suggested that the money could be better shovelled from the record business into charity by donating a couple of marks from those “secondary exploitation” compilation albums. Others suggested he might have missed the point of the evening.

Brandishing their matte steel Echo trophies, artists mingled happily with mere mortals among the golden pillars of the Alte Oper’s foyer. Not content with performing one song onstage, Bonnie Tyler joined in with the after-show pianist for a couple of impromptu numbers.

Among the Least boisterous of the partygoers were the four members of Sweden’s Ace Of Base, hoping to blend into the background at their corner table. But they failed miserably on account of the cluster of 18-inch high Echo trophies in the center of their table.

The Stones lacked in spirit was compensated for by the combined members of Die Prinzen and Die Toten Hosen, who proved to be birds of a feather when it came to the serious business of staying up late and discussing very little at great length. Chief agitators were Die Prinzen’s flame-haired Sebastian and Die Hosen’s lead singer, Campino.

The late producer/DJ Torsten Fenslau, left, with the members of Culture Beat, vocalist Tanya Evans and rapper Jay Supreme.
CONGRATULATIONS HERBERT GRÖNEMEYER!
ON WINNING THE ECHO AWARD FOR
NATIONAL ROCK/POP ARTIST OF THE YEAR.
German Music Biz Welcomes Viva

BY MIRANDA WATSON

Excitement, hope, and relief have greeted the advent of Viva, Germany's first all-foreign, national-language music TV channel, which went on the air in December 1998. Viva gives Germany its own medium to present new talent, and hopes are high that the fledgling German music industry will be revitalized by Viva's presence.

But Dieter Gorny, Viva's managing director and former Pop-Komm supremo, knows only too well that a lack of German music videos is a big problem for a channel that promises to come up with 40% national music programming. The playlist for one of Viva's first weeks on air featured just two German acts out of 14 in heavy rotation (three, to be exact, with the remainder taken up by the likes of Bryan Adams, Depeche Mode, Take That, and Phil Collins).

Viva estimates that it is managing to air, at best, 25% German-language music. Gorny says Viva is considering becoming actively involved in boosting the German video production with several partners. The channel constantly is delving deep into every music scene on the hunt for new videos, says program director Christoph Post, former managing director of the Me, Myself & Eye (MME) production company and former music director of satellite channel Tele 5.

Viva's programming is built largely on music videos, but the channel has established several genre shows and regular programs. Already on air are the hip-hop show "Freestyle"; the alternative rock show "Wah-Wah"; the Viva Chart Show, with the top 100 German Music Control countdown as well as a look at U.K. and U.S. chart and "Metalla," a heavy rock, metal, and thrash show.

A dance program will be added in November, to feature a number of German magazine-style and discussion shows, as well as regular Viva News programs and a weekly news roundup.

Still, the channel has been unable to escape the inevitable comparisons with MTV Europe, the English-language channel that airs videos throughout the continent. Most of the press coverage on Viva has been positive, and VJs such as 22-year-old Heike Matkatz are well on their way to becoming household names. Indeed, one of the selling points offered by Viva is that its fresh-faced presenters appear more in tune with the channel's 14-to-28-year-old target audience, as opposed to the sophistication of MTV's VJs.

Yet there have been negative comments, too. A particularly scathing article in Cologne newspaper Der Koelnner Stadtanzeiger claimed that the only time Viva came up to MTV's standards was when it was running video clips.

"The VJs on MTV are young adults who take the music they are presenting seriously and try to provide the viewer with information. On Viva, very young VJs make chummy transitions from one clip to the next," the author wrote.

Until now largely industrial estate on the outskirts of Cologne, Viva's offices are surprisingly unedifying considering that they opened only two months ago. Yet the station and the all-German TV channel Vox is a far cry from MTV Europe's premises in the heart of London's trendy Camden Town.

The freshman. Comparisons between MTV Europe and Viva irritate Gorny somewhat. "It's getting boring, to be quite honest—it's just like all the comparisons between Popkorin and M1DEM. We are both music media, but I think that we can manage to be quite different. Just as we have many music radio stations co-existing in Germany, I think you can have a lot of music TV channels, too. Music television is a growing market, and I think it's only natural that Europe's largest record market should have its own channel."

While recognizing the influence MTV Europe has undoubtedly had on Viva, Post says the two channels are very different. "In general, we will always have a certain similarity to MTV because we are both running music channels, but the key word is 'how.' I think our main advantage is that we aren't the first, but the second music channel.

"Among the roster of VJs that has given Viva its youth appeal are, from left, Phil Daub, Heike Matkatz, and Nils Boekelberg.

CASEBOOK: ILLEGAL 2001

THE FRIVOLOUS AND CHEEKY band Illegal 2001 has been chosen 1998's newcomer of the year. The northern German act's successful recipe: melodious, catchy rock, humorous lyrics, and an original live show.

Although it now is signed to a major, the band, founded in 1990, broke into the charts on the basis of two self-produced albums. Illegal 2001's success story began like that of so many other young, amateur German bands: Thomas Lötzsch (vocals), Stephan Vollbehr (guitar), Wilfried Schlüter (keyboard), Fred Misslaeck (bass guitar), and Jens Lietzeber (drums) were following careers as a teacher, sales man, student, baker, and piano tuner. In their spare time, they began touring throughout the north of Germany, giving lively rock performances. Soon the band had built a core following and was

New ‘Label’ Lands On International Charts

BY GERD GEHRHARDT

HAMBURG—"Made in Germany" is a label that has become almost a hallmark of quality. Usually it was to be found on state-of-the-art technology or well-manufactured goods, not cars, automobiles to built-in kitchens.

In recent years, "made in Germany" has also started to mean German on the international charts. Never before have so many German productions been found on the international best-seller lists. Whether you look at the U.K., the U.S., France, Italy, or Scandinavia, music from Germany is gaining recognition and has finally cast off its image of "kraut rock" and imitation artists. The Echo Awards for German acts are the best proof of the enormous creative potential of German music makers.

Behind world-famous acts such as Enigma, Culture Beat, Captain Hollywood Project, Hardelay, Sven Väth, U. 96, and many others are personalities who for years have been at the front line of international music's hard, competitive market, and who finally are achieving success. It is thanks to their hard work and patience that Germany has become, in Europe and perhaps worldwide, a focal point in the music business as the world's third-largest market for recorded music.

Joining this sector of international success is a German-language music scene that is the equal of its counterparts all around the world, from the point of view of status as well as eloquence. Whether we're talking about stars like Marlies Müller-Westernhagen, Herbert Grönemeyer, or Peter Maffay, or groups such as Pur, Die Prinzen, being tipped by those in the know. In 1991, the five-man band produced its first album, "Harte Zeiten" (Hard Times). This was followed in 1993 by the CD "Superstar" (Superstar), which the band also produced at its own expense. Next, a local radio station, Radio Schleswig-Holstein, became aware of the up-and-coming group and put it on the playlist. "AT," "Sei Mein Freund" (Be My Friend), and "Nie Wieder Alkohol" (Alcohol—Never Again) became hits.

From that moment, it was a forgone conclusion that the record companies would soon be calling. The act is now signed to MCA and has sold more than 100,000 records.

WOLFGANG SPAHR

Die Toten Hosen, Die Aetzte, and the Fantastischen Vier, the German music market is exploding with creativity and variety. New talent is being discovered every day.

The members of the German Phono Academy are proud that the secret of German music has been kept hidden for the past few years—"in the form of promotion of new talent, not just to take root. The label of "made in Germany" is now a hallmark in the international music business, too.

Gerd Gehbradt is the president of the German Phono Academy and managing director of Warner Music Germany.

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CASEBOOK: DIE TOTEN HOSEN

WANT LIVING PROOF that punk isn't dead? Take a look at Die Toten Hosen. For the past 13 years the quintet from Düsseldorf—the city with the longest beer bar in the world—has been giving fans all over Europe mind-blowing punk rock and brush lyrics at full blast.

Their most recent Virgin album, "Reich & Sexy" (Rich & Sexy), a best-of compilation, has shot straight into the German charts, as usual. Hosen concerts are always sold out from the word go. This makes the team surrounding mercurial singer Campino unquestionably the most successful—and most original—group on the entire German music scene.

Die Toten Hosen—whose name translates as the "Dead Trou- sers"—has proven that cult status and commercial success need not be a contradiction in terms. The off-beat band originally made a name for itself with provocative songs, whose content ranged from bawdy drinking verses in "Bomherdler" through drug addiction in "Alex" to appeals for an end to aggression against foreigners, as in their song "Saesa, Ein Au- ftrechter Deutscher" (Sascha, A Proud German).

Despite their success, the group's members did not lose their street credibility. Tickets for their concerts are probably the cheapest around, and the band has never shied away from provocative stance and unconventional projects, such as a joint album with the Ramones.

While many of the songs by the Hosen still have no chance of being played on German radio, this has had no effect on the group's success. "Kauf Mich" (Buy Me), the 1993 predecessor to "Reich & Sexy," went to No. 1 and sold 1 million units in Germany, according to Virgin.

The Toten Hosen received the '93 Echo Award as best national group.
Congratulations!

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Most successful local artists internationally

Most successful local jazz production

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CULTURE BEAT “SERENITY”

AZIZA MUSTFA ZADEH “ALWAYS” (produced by Reinhard Karwatsky)

TORSTEN FENSLAU (producer of culture beat)
Echo Awards

Echo Party Resounds With Excitement

FRANKFURT—The Echo Awards provided an unrivaled opportunity for mingling with Germany's top musical stars and for renewing old business acquaintances. Seen here are a few of the 400-plus guests who attended the after-show party in this city's Alte Oper.

The EMI Electrola team—with Herbert Gronemeyer, back row, third from left, and band—proudly display their evening's one and only treasured Echo award, for best national male artist.

Gabriel Schulze-Spahr, Warner/Chappell's legal & business affairs director, poses with Polydor managing director Gold Kiso.

Phono Academy chairman Gerd Gebhardt, second from right, who also is Warner Music Germany's managing director, shares his joy at a successful ceremony with, from left: PolyGram president Wolf-D. Gramatke, EMI GSA president Helmut Fest, and Thomas Stein, BMG GSA president.

EMI Electrola managing director Erwin Bach, left, helps customer relations along with a greeting for Wolfgang Orthmayr, purchase managing director of WOM World Of Musik.

Phonogram metal siren Doro Pesch shows off her Echo for best national female artist.

Coconut artist Haddaway, left, gets a grilling from the media about how it feels to win two Echo Awards.

MCA head of national A&R Uwe Meyer-Duerkop, left, has an after-show chat with BMG Ariola Media promotion head Biggi Hamer, while MCA managing director Herz Canbol adds his two pfennings' worth. One of MCA's two German signings '94, illegal 2001, won the newcomer prize.

Jupiter Records president Ralph Siegel and his wife celebrate Angela Wied's best female schlager/volksmusik Echo award.

The BMG Ariola Media staff made it up from Munich for the Echo Awards. Among those enjoying the event, from left, were A&R and marketing executive Susanne Schultenborg, managing director Albert Czapski, and Vera Epp-Winter, deputy managing director.
virgin congratulates the

echo award

winners

die toten hosen

kauf mich!

*most successful national band of the year.

*best marketing campaign of the year.

meat loaf

bat out of hell II - back into hell

*most successful international artist of the year.

das geisterhaus

the house of the spirit

*most successful national score music of the year.

Virgin
Frankfurt On Music Biz Map As Techno's Commercial Capital

BY OWEN LEVY

FRANKFURT—Best known around the world as the home of Germany's Bundesbank and the nation's financial industry, this city also is the commercial center for techno dance music.

While Berlin's underground ravers party and innovate, the scene in Frankfurt is geared more to production and distribution.

Out of the Frankfurt-Rhine-Main area have emerged Culture Beat, Captain Hollywood Project, Jam And Spoon, Dance To Trance, BeeGee The Prince Of Rap, Intermission, and Snap—all acts and producers charting worldwide.

"Everybody's trying to cross over," grouses Heinz Roth, who, with partners Matthias Hoffmann and high-profile DJ Sven Väth, runs Frankfurt-based Eye Q Records. "We don't see it that way. Our main goal as a company is to establish electronic music like jazz, hip-hop, or anything else [has been established]." Harthouse and Re-cycle Or Die are Eye Q's strong-selling labels.

Harthouse acts Resistance D and Spicelab are solid sellers, and Sony's Jam And Spoon are moving about 10,000 units a day. Smaller labels usually sell 1,000 to 2,500 units of any release.

Another Frankfurt label doing well internationally is Logic Records, which puts out Snap and Dr. Alban. But there are as many as 25 smaller independent labels.

"Frankfurt is underground and commercial," says Jam And Spoon manager Matthias Grind. Compared to Berlin, the Frankfurt club scene is a small one—three clubs essentially provide the center of electronic dance floor activity.

Dorian Gray is the oldest and largest of the local venues. Located at Frankfurt airport, it was there that DJ Talla 2XLC pioneered the area's first techno parties in 1984. Talla, who now heads Music Research, his own electronic music company, thinks the Frankfurt scene is getting more important. "People from Europe and all over Germany are coming to these clubs. They used to go to Berlin, but now they're travel- ing to Frankfurt because it's happen- ing here." Two of Talla's bands—Digipod 20 and the Armwindluddies—are signed to Sire Records in the U.S.

Omen and XS are Frankfurt's two other main dance floors. Local promoter Alex Azary opened XS two years ago. It is a cellar room with low ceilings, couches, and lots of visuals. "We're trying to bring some real club atmosphere to the scene," says Azary. "Frankfurt has always mostly been a weekend scene, but I'm trying to open XS up to five nights a week."

While XS tends toward house and breakbeat, Omen and Dorian Gray are more trance and techno. Omen, located in a downtown parking garage, has cement walls painted with Hindu symbols inspired by DJ Väth's frequent trips to India. Väth does a Friday night set at Omen when he's in town; otherwise, clubgoers might catch up with another globetrotter, DJ Dag. On Saturdays, DJ Jimmy Jam plays house at XS while Mark Spoon spins at Dorian Gray. XS does a Sunday Chill-Out party that runs into Monday morning.

The fact that the DJs, producers, and labels work closely together is the main reason that Grind thinks the Frankfurt scene is clicking. "You also find these guys in the nightlife in the club," he says.

Frankfurt's music reputation owes a lot to the U.S. armed forces stationed in the area. Their presence put the city on the map musically in the post-war era, since acts touring Europe were always assured of a huge turnout of music-savvy GIs.

Other music styles in Frankfurt are alternative rock, hip-hop, and rap. "The hip-hop and rap scene is growing at the moment," says journalist and producer Peter Huber. "They've learned from the techno scene, doing their own labels, their own magazines, founding their own distribution." He also notes that they are no longer copying U.S. acts, but rapping about their own cultural surroundings and social milieu.

CASEBOOK: ANGELA WIEDEL

ANGELA WIEDEL IS among the most popular interpreters of traditional folk music in Germany. When she was 12, Wiedel's father taught her to yodel. "I had the choice either to sing classical music or traditional folk," she says, "and so I decided—from the point of view of tradition—to go for the latter.

In 1980, Wiedel appeared with the Original Chiemgauer Baum and the Wasserburg Stadkapelle band. She went on tour in Canada, Mexico, Malaysia, Singapore, Tokyo, France, and Italy. Beginning in 1981, she sang and yodeled with the Tegernsee Alpenquintett, directed by Sepp Heise.

With her single “La Storia della Montagna,” she reached No. 1 on the "Volkstümliche Hitparade" on Ger-

many's second TV channel, ZDF. Among her many honors are the Supertrophäe der Volksmusik prize in 1992 and 1993, the Goldene Stimmgabel and Hermann Löns medal, and the Eidelweiss 93 award. The songs "Mama Theresa" and "So A Tag," from her new Jupiter album “Mtone Schonsten Lieder“ (My Most Beautiful Songs), were released as singles. The former is a benefit for Mother Theresa; the producer, composer, lyricist, record company, and artist all have relinquished their fees, and Wiedel went to Calcutta to present Mother Theresa with the first check.

Wiedel was awarded the 1993 Echo prize as the top schlager/traditional folk music singer.
Winner of the "Nachwuchspreis der Deutschen Phono-Akademie" with their chart-breaking "Skandal" album.

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"Direkt aus Rödelheim"
CASEBOOK: UDO JURGENS

COMMERCIAL SUCCESS and continuity could hardly be combined better than in Udo Jurgens. The figures alone tell the tale: It has been calculated that the artist has sold enough records for every single German to have one of his records in his or her collection.

Yet his career has been about music and words, rather than numbers. The 59-year-old Austrian has produced a string of unforgettable tunes—from "17 Jahr, Blones Haar" (17 Years Old And Blond) through "Merry Cheri" to "Aber Bitte Mit Sahne." For decades, Jurgens, whose real name is Udo Jurgen Beuckelmann, has been delighting his audiences with social criticism—and it has made him the most successful entertainer in German-speaking Europe. His latest CD, "Cafe Graswurin" (Cafe Megalominia), is no exception, striking a clearly critical note.

This entertainer sells more than 1 million records per year. He has long been the most successful touring artist in German-speaking markets, attracting 500,000 fans to 60 concerts in 1992. His many awards, some of them international ones, include seven "Goldene Europas"; numerous gold and platinum discs from Germany, Austria, and Switzerland; the German Phonogram Academy's "Deutsche Schallplatten Preis"; a "Most Outstanding Performance" award at the World Popular Song Festival in Tokyo; and an ASCAP award for best country song for "Buenos Dias Argentina."

In 1961, this multitalented performer began his international career as a songwriter for stars such as Sammy Davis Jr. and Bing Crosby. His composition "Reach For The Stars" was a hit in the U.S. for Shirley Bassey. It was then that Jurgens began singing himself. His work to date consists of 84 albums and several books.

In an unprecedented move, BMG Ariola gave the artist—who has been under contract to the company for 25 years—a new lifetime contract last year. This year, the German Phonogram Academy bestowed upon him its Lifetime Achievement Award.

WOLFGANG SPAHR

Dance Acts Look To 'Mr. Hook' For Hits
Nosie Racks Up Songwriting Credits On Top Sellers

BY WOLFGANG SPAHR

HAMMURG—He has had 22 songs on the international dance charts, more than half of them in the U.S. Six of his songs currently are in the German top 40. In the last calendar year, 13 of his songs made the German Media Control charts.

Dance groups like Culture Beat, Captain Hollywood Project, Loh, and Intermission owe their international careers to him. He's Nosie Katzmann, "Mr. Hook" of the international dance scene around Hamburg.

Worldwide, recordings co-written by the 30-year-old Katzmann have sold more than 10 million. Whenever a dance song needs a vocal part or has no hook, along comes Nosie Katzmann. His lyrics are diary entries and reflect his feelings, he says. "Whatever I write has actually happened."

Katzmann's career began in 1986 with the German song "Der Endloser Mund" (Strawberry Mint). The song reached the charts in the U.K. and the U.S. with the title "Cherry Lips." Katzmann produced it with Torsten Fenslau, who died in a recent accident (see story, page 60), and Jens Zimmermann. The song vaulted Katzmann straight onto the international charts.

After that, he never looked back. For Culture Beat he wrote songs like "Mr. Viin," "Got To Get It," and "I Like You," which became the signature tune of the U.S. television series "Beverly Hills 90210."

Captain Hollywood has Katzmann to thank for "More And More," "Only With You," "Impossible," and "Love Is Not Sex."

The group Loh entered the international charts with the Katzmann song "Summer Summer," and the new Loh number "Hobii On" is on its way to the top in several European territories. Intermission performed the Katzmann songs "Honesty," "What You Want From Me," and "Piece Of My Heart," all best-sellers. With his songs, Katzmann sent acts such as Kim Sanders, Paris Red, Flame, and Daniel Gomez onto charts around the world.

Katzmann is keen to emphasize that teamwork has always played a big part in his successes. "It's a joint effort, where each member makes a personal contribution," he says. "The lyrics are mostly mine, except the raps. The others add important ingredients. That's how the hits are made."

Katzmann started playing in local bands at 16, beginning with folk in the style of Crosby, Stills & Nash, and progressing to rock in the style of the Beatles and Creedence Clearwater Revival. Then there was punk rock as per Saga. And West Coast rock along the lines of the Eagles.

"I got bored by this," says Katzmann, "and fell in love with soul, my heroes being Curtis Mayfield, Johnny Mathis, and Sly & the Family Stone—through to Prince, who, for me, is the greatest."

In addition to Prince, his favorites today are Joni Mitchell, the Beach Boys, and U.K. band the Sundays. Their music helps him unwind from the dance scene, he says.

Having anonymously lent his voice to many hits, electrifying millions of listeners, Katzmann has been persuaded to start a solo project of his own.

But he has this reassurance to offer all his friends in other projects: "I'm not going to cut myself off. I'll still be joining in, all over the place."
CONGRATULATIONS
WE ARE PROUD OF YOU

ACE OF BASE
MOST SUCCESSFUL INTERNATIONAL BAND

ROLF ZUCKOWSKI
ARTIST OF THE YEAR

DORO
ARTIST OF THE YEAR

PolyGram
DANCE MUSIC, PUNK JESTER CAPTIVATES ECHOES

(Continued from page 28)

The prize for top newcomer went to MCA's second German signing, would-be punk Illegal 2001. The words to the group's current single, "Wie Wider Alkohol?" (Alcohol—Never Again), which it performed live, must have been ringing in the ears of the more determined reviewers at the after-show schmoozathon.

Presenting the award, Fritz Rau of Mama Concerts & Rau said, "All four [nominees] deserve this price," paying tribute to Hrings, Stephan Massimo, Wiebke Schroeder, and Dub Russkins.

The legendary Udo Jurgens showed the benefit of his three-plus decades of entertaining. He received standing ovations before and after his performance of "Die Welt Braucht Lieder" (The World Needs Songs) following his acceptance of the Phono Academy Lifetime Achievement Award.

In the numbers game, acts on EMI-owned or affiliated labels were top dogs, chalkup six of the nine awards. The largest number of awards for any single label was Virgin with four Echos. PolyGram labels notched four, Sony three, and MCA, EMI, and Koch took home one each. Warner Music was the only major label without awards, though it cleaned up at the previous year's awards with armfuls of honors for Westernhagen and Genesis.

In three years, Echo has made giant strides toward becoming an international-class ceremony. The separation of the classical awards from the main ceremony appears to have elevated the status of both awards, and the addition of dance, jazz, and film music prizes this year gave the Echo a more rounded feel.

However, it is still stuck in the situation of being "neither fish nor fowl," with international acts receiving awards alongside local retailers and local media heroes. More than one observer suggested giving the trade awards a separate ceremony to give the show direction and pace, and to avoid the "tokenism" of trade awards.

Next year, the Echoes will doubtless grow even louder.

GERMAN BIZ WELCOMES VIVA

(Continued from page 62)

channel. With Viva, Germans can now see and experience all that they've been missing over the last few years. MTV is a youth channel without youth—you never see any viewers on screen saying what they like. We want to fill this gap—you get the most credibility if you take it from your viewers.

The music industry has welcomed Viva with open arms. "It's a good alternative to MTV," says Warner Music Germany managing director Gerd Gehhardt. "I can see German videos I haven't seen for years and German acts which have never appeared on MTV."

Winfried Ebert, head of promotion at EMI Germany, says Viva's playlist is always discussed at promotion meetings. One of the most interesting reactions, he adds, has been from his children, ages 9 and 10, who "were never into MTV" but who "love the idea of Viva, especially the fact they can understand the comments in between the videos and can see German records."

Miranda Watson is staff reporter with Music & Media in Austria.
"Aladdin," "Beauty And The Beast," and "Little Mermaid" in Spanish...? ¡Si! Navarre is the exclusive distributor of classic Disney soundtracks and read-alongs in Spanish! With the explosion of Hispanic and Latin music in the U.S. the Disney Spanish products are perfect for this fastest growing demographic in the country.

Macola Records has just released a hand full of hit-bound albums. Black Happy's "Peghead" is already shaking up radio (over 150 commercial and college,) The Lemons break the NW sound barrier with their debut "Marvel," and David Burrill portrays infectious dance grooves on his second album "Bump Da Booty Blue." Also available is the hard hitting euro-techno band Fair Sex with their Van Richter release "Machine Bites."

Spontaneous Records Inc.

Here are great reasons to order and display the latest record from Dan Hill, "Greatest Hits and More..." The Grammy Nominated "Sometimes When We Touch," "Can't We Try" and "Never Thought" are among the most requested and played love songs of the decade. His new single "In Your Eyes" is already sweeping radio.

"I Believe In Love Again" is Lori Ruso's latest release, A 12 song collection of top 40/ adult pop that dynamically reveals the artist's radiant vocals as well as her unique song-writing talent. Highlights include the hit singles "Rolling Ocean" and "Only Through A Storm."

da music sets a new course in Jazz and New instrumental music. Explore the best sounds from the legendary artists of the "Jazz Masters" box set series — Hear the cutting-edge of new instrumental music with the internationally acclaimed artists Windows, Blue Knights, and Obo + Jorge. The finest music of yesterday and today.

Rust Records presents the debut release by three walls down entitled "Building Our House" with production by REM's Mike Mills. Their debut single "Wooden Halls" was added to over 260 college, commercial, and AAA stations in 1993. The band's second single is already at radio and MTV. After an intensive 1995 U.S tour schedule the band is back on the road with their second U.S. tour.

Global Pacific introduces a series of releases from artists committed to authentic and innovative music. Also available - Georgia Kelly "Gardens Of The Sun," Morgan Fisher "Echoes Of Lennon," and Brian Melvin's "Nightfood."
Danny Wright's eleventh release, "A Day In The Life," proves to be his best to date. From the title track "A Day In The Life," to the closing beauty of "Gabriel's Oboe," Danny Wright's original melodies prove him to be a premier talent and a piano virtuoso. Watch for the national tour of Danny Wright in 1994. 2.5 million catalog units sold to date.

Available now from Drive Entertainment... Drive Archive... midline classics by the greatest names in Blues, Jazz, and Pop. Featured are recordings digitally re-mastered with historical liner notes and vibrant graphics. Also available are Sonny Terry, Brownie McGhee, Jimmy Witherspoon, Memphis Slim, and over 50 new titles coming in 1994.


"Hope" from Hugh Masekela features live versions of some of his most personal and enduring compositions. Jeff Beal's new release "Contemplations" highlights this gifted composer/player in an instrumental setting. Ali Akbar Khan's "Garden Of Dreams" is in the top ten on Billboard's World Music Chart, and "Jungle Book" from the otherworldly Dissidenten is heating up club and world beat radio charts.


Capturing the spirit of the Southern California Latin hip-hop culture, Thump records is cruisin' for a national break-out with the current success of "Old School Vol. 1," a compilation of rap and funk favorites from the 70's and 80's. Thump consistently brings you the best of current Latino hip-hoppers with their "Low Rider Series," the cruisin' classics with their oldies compilations. Thump now introduces the best, big bass Latin hip-hop with "Bass Bomb."
Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes.

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-661-8273). For an industry with so much experience saving things, this should be easy.

 DEMAND IT.
Retailers Battle With Direct Marketing, Source Tagging And Censorship—And Don’t Discount Price Wars

BY ED CHRISTMAN

As merchants converge on San Francisco March 18-22 for their annual pilgrimage to the National Assn. Of Recording Merchandisers’ convention, they face a landscape growing exceedingly more hostile.

In the last year, a number of well-financed chains began building an army of superstores in an attempt to dominate the music retail sector. Moreover, a price war could eventually break out as Best Buy, Circuit City, Media Play, Nobody Beats The Wiz and, sources say, Target, roll out discount pricing to every market in the land. Furthermore, since the last NARM convention, when Robert Margusso gave a keynote address with the central theme: "Retailers at marketing are here to stay, manufacturers have been showing that they are willing to go over, under, around and through music retailers to sell music directly to consumers.

And as if music merchants didn’t have enough to worry about, the source-tagging issue has become a political football with no resolution in sight, and activists are bringing more pressure to bear on the exploit-lyric issue.

Even though the music business is still under investigation by the Federal Trade Commission to determine if, among other things, price-fixing is an industry practice, a number of merchants and manufacturers worry that a devastating price war looms on the horizon.

Currently, Best Buy and Circuit City, two electronic retailers that carry music, have been going head-to-head in a number of major markets. Best Buy became a major force in the music industry when it doubled the size of its music department in 1990. Since then, it has been using an aggressive pricing strategy on hot hits to drive shoppers into its stores, hoping they’ll load up on the electronic merchandise offered there. In addition to its loss-leader strategy for hit titles, Best Buy also employs everyday low pricing for the rest of its inventory. Circuit City began duplicating that strategy last year. And Media Play, which likely will have 100 stores in place by December 1995, also employs everyday low pricing, while Target, the giant discount department-store chain, is about to adopt such a strategy.

Among those four merchants—and Nobody Beats The Wiz, which has stores in markets from Connecticut to Washington, D.C.—discount pricing could be a factor in most major markets within the next 18 months. An executive with one of the above five chains says that his company endorses everyday low pricing, but he said he would hate to see a “price war ensue, because then no one wins.” That merchant says, “Obviously, we are a discounter, and we are in this category in a serious way. But we know the effect that coming down in price will have for the industry, and we don’t think it is good.”

A senior distribution executive with one of the majors agrees that no good will come of it. But that executive says, nonetheless, considering that four of the merchants involved are national in scope, “other merchants will be forced to react” to the pricing issue, making a pricing war unavoidable.

A second retailer says, however, that he expects the discount pricing to be minimal and temporary, and that “other areas in the market are moving up to meet that threat.”

John Marmaduke, president and CEO of the 91-unit Amarillo, Texas-based Hastings Books, Music & Video chain, simply notes, “If the price continues to decline, there will be few retailers selling the product.”

Another factor that could force consolidation is the growing abundance of superstores. In addition to Tower Records, the other merchants employing a superstore strategy include Blockbuster Music, Virgin, HMV, the Musicland Group, Trans World Music Corp. and Hastings. In addition, chains such as Spee’s Music have experimented with superstores, while Peaches, which helped pioneer the strategy, continues to field its large 10,000-square-foot stores in the Southeast.

One executive with a major chain sees the superstores hurting free-standing outlets run by regional chains more than the mail stores. He argues that the day of the 2,000- to 4,000-square-foot regional store is over. But not everyone agrees with that assessment.

Bill Teitelbaum, chairman and CEO of Carnegie, Pa.-based National Record Mart, asks, “How much of a brain surgeon does [an executive with free-standing chains] have to be to say ‘Screw it’ and undercut [the superstores] in price?” In fact, the superstores make it easy for them, because they are creating the market by bringing $5 million to $10 million in business to a certain area. All a retailer would have to do is open across the street and undercut them.

Hastings’ Marmaduke argues that superstores don’t necessarily cannibalize existing business and that such outlets “simply make the market bigger. Other retailers agree, saying that savvy merchants can withstand a superstore invasion if they remain at the top of their game.

But as music retailers didn’t have enough to worry about in the form of other retail competitors, the music manufacturers have moved well beyond their record clubs, jumping feet first into many forms of direct-to-consumer marketing in the form of superstores, direct mail and catalog sales.

As a result, the music marketing executive said, retailers must think about how to position themselves in the new market, and he emphasized that retailers should be thinking about how to integrate new technology into their own businesses, and not have a single strategy for the stores, one for the catalog and another for direct mail, but one comprehensive plan that works for all three.

The logistics of putting such a plan in place is formidable, he said, but he emphasized that once retailers figure out how to get all the components to work together, they will have a definite advantage, especially over those who don’t.

Hot topics at the convention are expected to be interactive media, the information highway and source-tagging.

Rhacelle Friedman Sees That The NARM Gathering Goes Beyond The Conventional

BY TRUDI MILLER ROSENBLUM

NARM’s 38th convention will look to the future, with informative discussions and demonstrations of multimedia, retail trends and new ways of merchandising. Attendees will also be entertained with musical performances, awards and banquets.

Michael Schulhof, president/CEO of Sony Records, Of America, will get things started with his keynote speech. “His talk will be very, very interesting,” says NARM convention chairman Rhacelle Friedman, noting that Schulhof’s position as head of Sony’s U.S. hardware operations gives him a keen overall perspective of “software, hardware, multimedia, movies, interactive machines, MiniDisc and all kinds of new technology” and their impact on the music retail industry.

The look into tomorrow continues with a talk by Watts Wacker, managing partner of Connecticut-based Yankelovich Partners. As the firm’s “resident futurist” and senior strategy consultant, Wacker specializes in forecasting retail trends. “We are extremely pleased to add Watts Wacker to our 1994 convention program,” says Friedman. “His projections about the blurring of the manufacturing-to-retailing relationship, what will motivate consumers in the years to come, and the impact of ‘smart retailing’ and new technologies on the shopping experience are particularly relevant for our industry.”

NARM will depart from the usual seminar approach this year. Instead, the seminars will be replaced by an all-in-one-closing session. First, futuristic sounds will emanate from D’Cueko, a recording group made up of certified electrical engineers who have created their own musical instruments. This leads naturally into a talk by industry analyst Gary Wall, who Friedman says will discuss “the balance between ‘high tech’ and ‘high touch.’” Then Wall and behavioral analyst Paco Underhill will present the results of NARM’s study of consumer habits, preferences and responses to different merchandising approaches. “They’ll present ways to merchandise different types of software, hardware and interactive technologies, and will talk about the study and what we got out of it,” says Friedman.

In addition to all the educational opportunities, attendees can kick back and enjoy performances by the Kronos Quartet, rock star Jackson Browne, jazz artist Terence Waite.
Labels Expand Performance Plans for NARM Presentations

WHEN D’YA GET IT? As Track goes to press, the industry is gearing up for an annual pilgrimage to NARM, which, to the initiated, is the usual annual convention of the National Assn. of Recording Merchandisers, to be held this year in San Francisco March 19-22. As anybody who has been reading this column over the last month knows, NARM this year promises to be quite an event, particularly on the entertainment front, as the convention schedule is loaded with artist petitions.

In addition to the performances already arranged here, look for product presentations to feature more than the usual supply of hits. The survey around the industry, the indy presentation, in the enviable leadoff spot, will have more live performances — six — and less video than usual according to Ichiban’s Rin Eason, who is overseeing the sector’s presentation.

BMG Distribution, which last year had the most creative presentation thanks to a spectacular laser show, executives this year are promising even more bells and whistles in addition to seven live performances. BMG senior VP of marketing Rick Bieweiss, who is overseeing the presentation, humbly says, “We will knock people’s asses off. We intend to take the art of NARM presentations to a new height.”

Sony Music Distribution president Paul Smith says his company, which in the past has generally featured one live performance in its presentations, will use more live acts this year. Like execs in the other six camps, Smith says the presentation will focus only on upcoming product, and he promises that Sony will issue releases from some of its biggest names this summer.

Meanwhile, Cemica president Russ Bach says the company will present its “normal wonderful NARM show,” while George Ross, WEA executive VP, says the WEA presentation, “as usual, will present our product in its best light.” PolyGram Group Distribution president Jim Caparro says the company’s product presentation should be viewed in conjunction with the PGM Zone, the sightseers that the company is setting up in the hotel each night. Acts under the PGM umbrella will perform there, with each night focusing on a different genre of music.

John Burns, Uni Distribution president, says that this year’s Uni presentation will take a “new approach that will be very entertaining.” In addition to three live acts, the company will have a door prize, which will entice NARM attendees to “really want” to be at the Uni presentation.

BE THERE: Track warns all NARM attendees that they had better make the most of this year’s product presentations, because this may be the last time anyone gets the chance to view them. Behind the scenes, some major distribution executives are wondering whether the expense of the presentations is justified by their reach. As one distribution executive puts it, “Do I care if my competitors see my presentation? If you look at the cost per seat, the presentations may not be the most cost-efficient way to reach our customers.”

Another senior distribution executive observes that there has been tremendous consolidation in the industry during the last few years, and maybe NARM’s format should be adjusted to accommodate those changes. Stay tuned.

PRICED RIGHT: Two weeks ago, Track reported on retail’s long-held belief that price drives sales volume. In that column, Bob Higgins, chairman/CEO of Trans World Music Corp., basically renewed retail’s call for lower CD prices. Well, it looks like merchants’ wishes are about to come true, but, unfortunately, it will be at the expense of gross margin, not due to any shifts in label and whizbang strategies.

As predicted elsewhere in this section, in a story written to meet an earlier press time (page N-6), Target Stores has adopted everyday low pricing. According to Bob Pollack, Target’s distribution merchandising manager for music, movies, and books, “We have adjusted our everyday retail to bring those in line with some of the real aggressive competitors.” Target, which previously set its own price list, now will sell frontline CDs at $12.99-$13.99. Sale pricing will range from $8.99 to $11.99, depending on the market.

Pollack didn’t name them, but Best Buy and Circuit City have been beating each other—and everybody else, for that matter—over the head with price. Also, the Musicland Group’s Media Play uses an aggressive pricing strategy, as does Nobody Beats The Wiz. In addition, Track wonders if Kmart and Wal-Mart will respond to Target’s shift in pricing.

In general, most savvy industry executives worry that soon there will be a discounter in every major market that will ignite a price war, causing further consolidation among the account base.

DEALS: At press time, TSW Inc., the Omaha-based parent of the JTI one-stop and the five-unit chain, reported that it has acquired the six-unit, Lincoln, Neb.-based Pickles Chain... The Alliance Entertainment Group, according to sources, is about to complete its long-contemplated acquisition of Premier Artist Services, the Coral Springs, Fla.-based management company that handles Frank Sinatra and Liza Minnelli, among others.
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

Never before have our customers so clearly indicated their intentions to continue purchasing a product. In a survey of Fuji ZII audiocassette purchasers*, almost 98% said they’d buy it again. And, when asked why they bought ZII in the first place, they had plenty of answers including its eye-catching wrapper and unique black Extraslim case. Of course, it was more than looks that impressed our customers. It turns out that the main reason they bought Fuji’s ZII was they thought it would sound great.

With a response like this, we feel it’s inevitable that ZII audiocassette sales will reach new heights. Hair, on the other hand, is up to the individual.

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
marketing, including using 800-numbers, direct mail and the home-shopping
cable networks and working actively toward creating delivery of
digitalized music directly to the home.

Merchants resent all forms of direct marketing but realize it is inevitable.
Smith Stromme, president of Troy, Mich.-based Handleman Co., says, “I
think that the consumer will continue to be bombarded with a number of
direct marketing messages for the used-CD product. Eventually, the consumer
will choose from buying music over the electronic superhighway, interactive
tv, direct mail—or from the store.”

Since direct marketing will continue, it likely will enhance the merchandising
skills of those retailers that want to survive. “From the merchant’s perspective, direct marketing gives us another source of revenue; they have to be better merchandisers and be better in stocking their stores,” says Stromme. “If the retailer better fulfills the need of the consumer than does the alternative (delivery systems), he will be the ultimate winner. And that is the challenge for retail.”

On the other hand, there is a concern on the part of retail because of the widespread strategies used by record clubs that can’t be duplicated by merchants. The real issue on direct marketing that retailers would like to see addressed is having all participants compete on a level playing field, Strome states.

Although the unlevel playing field has been a major issue for the last three years, the record club themselves continue to ignore merchant complaints.

Another issue that seems to have taken on a life of its own is electronic article surveillance. Since the six majors unilaterally decided to do away with regular club tags, music retailers have been pushing hard for placing
an EAS tag concealed inside the music carrier at the point of manufacture—a process known as source tagging.

But the Recording Industry Assn. Of America has rejected NARM’s recommendation that acousto-magnetic technology be used, leaving the issue at a standstill and retailers frustrated. Jeff Abrams, merchandise manager at Best Buy, says, “EAS is still a real concern. And yet here we are with another year gone by, and we still aren’t anywhere on the issue.”

Like EAS, the explicit-lyric issue seems to go on forever, with merchants on the front lines fighting this battle. But in the last year, the focus has changed from sexually explicit lyrics to songs promoting violence. Most merchants have adopted policies to deal with the issue.

Whether merchants wrestle with censorship, a price war or competition
from a superstore neighbor, Strome, who is just ending his tenure as NARM president, reminds that the success of retail can overcome a hostile environment. “There are a number of factors that create a successful retailer,” he states. “It takes selection, location, ambiance, service—and then price is a final factor. It takes all of those ingredients working synergistically to make a retailer successful.”

NARM ‘94

RETAILERS BATTLE
Continued from page N-5

NARM’s Pam Horovitz Aims To
Educate And Expose Members To
Industry Trends

BY DON JEFFREY

With all the scarcestories
around about how technology
will put the retailer out of
business, Pamela Horovitz, executive
director of the National Association
Of Recording Merchandisers, says it
is the trade organization’s responsi-

bility to expose members to the rapid
developments that could change the
way in which music is delivered.

This year’s NARM convention has
been structured with that goal in mind.

The opening ceremony will include
a keynote address from Michael
Schulhof, president of Sony Corp. Of
America, who oversees not only one of
the biggest entertainment software
companies in the world but also a
giant electronics unit that produces
many of the machines used to create
and play that software.

“He is in a very unique situation as
the CEO of a major hardware and
programming company,” said Horovitz
in a telephone interview. “We anticipate that some of his remarks will focus on where we’ll
be heading.”

On the other end of the conv-
ent—during the closing session—there
will be much time devoted to a pre-
sentation of some of the technological marvels that have retailers worrying about the future.

“We’ve spent a considerable amount
time in the past two years trying to
expose the membership to new tech-
nologies such as digital cable radio, satel-
Lite delivery and fiber optics,” Horovitz
says. One strong message she believes he has gotten across to her retail constituency is that the “economies of the information super-
highway are really undeveloped.”

Last year, technology was not the
topic on retailers’ minds. For some it
was the security and investment issues
associated with the demise of the CD longbox. For many others it
was the selling of used compact discs,
an issue that exploded into public con-
sciousness soon after the convention.

According to Horovitz, the issue has
not died, despite the fact that the major music companies have backed
doff from their threats and punitive
measures against retailers, and the

national consumer media have lost interest in the matter.

Says Horovitz, “Is the business going away? Definitely not. Is it going
to grow much more? There are not as many companies getting into used
CDs as last year.” The executive lists a few of the companies that will
down-the business requires too
much labor; it’s difficult to know what price to pay for the product; and it
raises security issues when employ-
ees are allowed to dispense cash to customers.

The cassette, meanwhile, is not much on anyone’s mind except for its
supposed vulnerability to degrada-
tion through the use of electronic source tags. If there is any hot issue
now for NARM, it may be source tag-
ging. At last year’s convention,
NARM endorsed Sensormatic Elec-
tronics’ security system. Then music manufacturers and Checkpoint Systems, a major competitor to Sensormatic, began saying that the NARM-approved technology dam-
aged cassettes. The ball is back in
NARM’s court but no new service is
expected at this year’s event.

Nevertheless, Horovitz admits, “I
think source-tagging is going to con-
tinue to be a major topic in discus-
sions at the convention.”

As for other music configurations, the Digital Compact Cassette and the MiniDisc are not generating much heat or revenue, but Horovitz believes retailers will continue to keep them on the shelves as a show of support for their suppliers (Sony makes the MD, PolyGram’s parent Philips the DCC). “I think the retail community has adopted a wait-and-
see attitude on DCC and MD. No one’s really seen the significant action on either one, but retailers will continue to support the manufacturers’ roll-outs of these products,” she says.

If there is a change in the perspec-
tive of NARM this year, it might be its increasing global presence. In the
past year, Horovitz has traveled to international conventions and visited
with the music organizations of many foreign countries. Representatives of those groups are expected to attend this year.

Attendance was running ahead of last year’s pace at press time, but Horovitz was expecting about 3,000 to show up—the same as last year. She notices that there has been “a nice spike in attendance from independent retailers” as well as from retailing companies and suppliers that were not present last year.

Something else NARM is proud of
this year is that there will be more live music during the convention than
ever before. Horovitz notes, “The
record companies heard from their customer base: Videos do not have the same impact as live performances.”

And among the most visible changes at the event will be the convention program. Upgraded from 10 or 15 pages, this year’s program will run about 150 pages, will be “bigger and glossier and will contain more infor-
mation than in previous years,” says Horovitz.
Michael Schulhof Notes The Key Issues, From Superstores To Future Formats

**Michael Schulhof, chairman of Sony Music Entertainment and president and CEO of its parent company, Sony Corporation Of America, has been asked to deliver the keynote speech at the opening ceremony of NARM this year. Here are excerpts from an interview conducted in February in Schulhof’s office in New York.**

Billboard: Can you name an important issue retailers are facing? Michael Schulhof: As a context, I think we’ll see major technological changes in terms of electronic distribution of information—one-way and two-way. And so the question that ought to be on the minds of a lot of retailers is: Is there any future in retailing? And that is an issue I want to discuss. The future of electronic shopping and how it will affect retailing has a serious impact not only on retailers but on record companies, because record companies also need to think in terms of: How do we create mass market demand? As a company, Sony is heavily involved in the creation of content and the presentation of content to the end user. We don’t own the wire, but we certainly have a vested stake in how our content gets to the customer. So we and the retailer very much have common interests.

BB: How can retailers get into the electronic highway? MS: The people who understand what’s happening with electronic distribution and home shopping will always be in a position to stay ahead of the wave. As with all changes, people are scared. Yet in most change there is also a good deal of opportunity.

BB: Does the retail superstore or megastore trend look promising? MS: Yes, but what they’re doing is not enough. Simply assembling a collection of merchandise is not going to be the way to attract customers in the future. Retailers are going to have to understand that they are in the entertainment business more than they realize and provide more reasons to leave home, more things to do, more ways to tap into the emotional interest of the consumer—the heart not just the mind.

BB: How is your own retail store doing at headquarters doing? MS: The response has been extremely enthusiastic, and I think we’ve done a nice thing for our retailers as well. We’ve provided a display of some of our merchandise and by retailing at full margin we help establish the relationship of value of the product to price. A couple of retailers who are good customers of ours have said their only regret is that they available on Minidisc than were available on CD in its early years, so, by and large, I’m very satisfied. Retail activity of course is always slow to move at the beginning. The Minidisc, because of the success of CD, probably had too high a level of expectation. I have no doubt that it will be a successful format, that retailers will find that it is a profitable format, and that it will help to pick up the drop-off in the tape cassette, which we are seeing accelerate.

BB: Is the cassette a dying format? MS: In Japan, the tape cassette has been declining every year for the last three years. In the US—the tape cassette business is declining. In countries like Holland, the tape cassette market is only 4% of total music sales, so Holland is already a one-carrier market; there is no tape business. I think that eventually the world will become all optical disc for every pre-recorded format, eventually even including video.

BB: What is your stand on remastering recordings? MS: We will of course go along with whatever format the industry adopts. Protection and security of our products at the retail level is important to our company. I think it’s unfortunate that the claims flung back and forth have wound up confusing many people and therefore have not led to a unified position regarding a standard format for retail. But our distribution group works very closely with major retailers, very closely with the industry groups, and I hope something comes out of that process.

BB: Do you support Blockbuster and IBM’s CD-on-demand technology yet? MS: We have sent people to visit with Blockbuster. I know the hearts of Blockbuster and IBM personally. They are very fine companies. So, none of the marketing people inside our music company feels comfortable with this as an approach. The technology is still at an early stage, and while they can demonstrate the ability to reproduce product in the store—and for some back catalog product there could be some attractiveness—over the Sony Music groups are not enthusiastic.

BB: How do you answer retailers who say CD prices are too high? MS: First, the CD investments that we made to retrofit all our factories and for the higher recording costs for the CD have to some kind of reasonable return. It’s not that CDs are too high; I think the CD margins are very reasonable for a company that makes our kind of investment. But this comes back very much to what is legitimate expectation the record company can have in its partnership with the retailer. I don’t think retailers should see themselves as being nothing more than a big warehouse that people walk into and grab something off the shelf. Because if they

I like to get as close as I can to the marketplace... We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time.”

“...as a reason to sell products...”

BB: Do you plan to roll out these stores in other cities? MS: No. We have one in Chicago, and we have one here. If we thought that another outlet in some major city

and originator of a passionate, patois-tinged style that pervades his eponymous Island debut. Now in his early 20s, Adcock has logged thousands of miles touring and recording with Buckwheat Zydeco, Bo Diddley and others. Coming from a state still ruled by the Napoleonic code, Adcock acknowledges a musical corollary: “The music’s gotta make ‘em dance. That’s it.”

Tony Bennett

Frank Sinatra called him “the best singer in the business”; Bing Crosby said, “Tony Bennett is the best singer I’ve ever heard.” A pillar of pop history, Tony Bennett’s 27 charted albums, released from 1957 to 1968, are peppered with such classics as “The Shadow Of Your Smile,” “I Wanna Be Around” and Grammy-winner “I Left My Heart In San Francisco.” Last year’s “Steppin’ Out” album—a tribute to mentor Fred Astaire—was produced by David Kahne, who is best-known for his work with The Bangles and Elvis.

Terence Blanchard

Known to the movie-going public as the man behind the music for five Spike Lee films, Terence Blanchard is known among jazz circles as the trumpeter who replaced Wynton Marsalis in Art Blakey & The Jazz Messengers. Blanchard formed a duo with Donald Harrison in 1986, and two years later won Sony’s first Innovator’s Award. In 1990 Blanchard played the horn for Denzel Washington’s character, Bleek Gillian, in Spike’s Lee’s “Mo Better Blues” and scored a Grammy nomination for his work with the Branford Marsalis Quartet. Blanchard’s work on Lee’s “Malcolm X” resulted in 26 tracks capturing four decades of Harlem-flavored sounds.

Norman Brown

Twenty-two-year-old jazz guitarist Norman Brown was the first

that’s entertainment: Varied Talent Shows Itself At NARM

**Terry Barnes**

(CC) Adcock

Towns in southwest Louisiana with names like Opelousas and Crowley have given the world many master musicians. Usually, however, their contributions are overshadowed by the glory of neighboring New Orleans. Hoping to change all that is Lafayette, La.’s C.C. Adcock: master guitarist, Southern soul man

[Continued on page N-18]
view themselves that way, then, sure, price is the only thing that matters. But retailers who take the position that it is only price that sells the music may not survive past the end of this decade. Merchandising and marketing are different from order-taking, and the record companies understand it because we spend enormous amounts promoting our product. Retailers that are going to survive into the 21st century are the ones that are also going to promote the music and enhance the experience and help create the demand. That doesn’t come for free, so they’re going to need the margin that comes out of the higher price just as much as we do. They also are going to find that maybe CDs are underpriced.

BB: Is the selling of used CDs no longer an issue?

BB: What do you hope to accomplish with your speech?

MS: I want to let them know a little bit about how I see the future and the kinds of directions we are thinking about, and also to let them know what is still unclear for us, where we have questions, where we have self-doubts. They shouldn’t think we know everything; we don’t have every answer. But unless we can find the way to develop for the future, we can’t grow. And if we can’t grow, they’re going to have a hard time too.

BB: How do you feel about being asked to be keynote speaker at NARM?

MS: I think it’s a nice opportunity. I like to get as close as I can to the marketplace. Retailers are the ones who deal with our customers every day. We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time. So the decision-making that takes place in the mind of the consumer is very important for us. I’m happy to be among retailers. It’s important to hear what they have to say, to understand how they view the relationship with the customer, and to learn from the experience.

NARM President Steve Strome Reflects On The Issues Of His Term

Like NARM presidents before him, Steve Strome expresses satisfaction with the accomplishments achieved during his year as head of the trade association and regrets that some unfinished business will have to be resolved by his replacement.

Strome, the president of Troy, Mich.-based Handleman, began his tenure as NARM president at last year’s annual convention. His ascension to the NARM presidency comes after spending the last three years on the National Assn. Of Recording Merchandisers board of directors and the last 15 years at Handleman.

Prior to joining Handleman, Strome, who graduated from Hillsdale College and earned an MBA from Wayne State University, worked at Kmart for seven years in various capacities, including research and human resources. He then moved to the Freeshoff Co. as a regional manager for relationships.

Strome, who grew up in Massachusetts and has spent his entire adult life in Michigan, joined Handleman in 1978 working in operations, before moving into sales. He subsequently worked on developing the company’s presence in computer software and then video. In 1988, he was named executive VP and chief operating officer.

During the last year as NARM president, Strome saw many industry issues emerge. For example, during the year, the music and wholesale community experienced the transition to jewelbox-only merchandising, and put into high gear its initiative to make source tagging a reality. Also, the most highly publicized issue of the year was the war over used CDs.

As the NARM convention approaches, the EAS issue remains unresolved. NARM recommended an acousto-magnetic technology be implemented for source-tagging, but five of the six majors, all except CEMA, found that the technology results in sound degradation on the cassette tape. Currently, NARM and the Recording Industry Assn. of America are batting the issue back and forth with no solution in sight (see accompanying story).

Strome terms the current status of EAS as “disappointing,” saying, “EAS is and remains a critical area that needs to be addressed.”

“I think that one of the problems that was not addressed by the RIAA or their members was that there were no standards set for the testing procedures,” he notes. “Each company developed their own procedures, which lowered varying results. Without standards, what makes something acceptable or unacceptable...”

Looking forward, Strome says the NARM security committee will take a look at the issue again and there will be further discussions to determine what options are available for source tagging.

On the other hand, he says that NARM played a role in resolving the...
Rock

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

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RACHELLE FRIEDMAN
Continued from page N-3

Blanchard and crooner Tony Bennett. “We’re very excited about having Tony perform,” says Friedman. Aside from tying in with the theme of San Francisco, Bennett’s timeless work bridges the gap between pop and jazz, something we really like,” she says. “He is a legend who has been popular for decades yet is being embraced by younger people now.” Another special performer this year is Lena Horne, who will be presented with the Presidential Award and will perform a few songs.

The NARM convention will also be highlighted by awards ceremonies. In addition to Horne’s award, this year’s banquet will include the scholarship foundation dinner and the traditional awards banquet, which will feature some new categories. Label of the year and distributor of the year will be selected by voting; in the merchandising division, there will be two independent retailer of the year awards—one for small chains and one for independent stores. “These are for people who buy from one-stop,” explains Friedman, adding that those awards will rely more on SoundScan numbers as opposed to votes.

Hot topics at the convention are expected to be interactive media, the information superhighway, and source-tagging. Retailers are still somewhat confused by all the new technologies and media, but are eager to incorporate them into their stores, says Friedman, who is president of J&K Music World. “As a retailer that sells music, audio hardware and computers, I welcome [interactive technology],” she says. “I see it as the merging of three industries. Basically, we as retailers need to find new ways of selling these products; we have to be one step ahead and keep stores interesting.”

“I’m sure that EAS (electronic article surveillance) will be a popular topic of conversation,” says NARM communications director Jim Donio. “It would have been wonderful if it could have been resolved at this show. This is the forum at which the original recommendation [on source tagging] was made a year ago, so now we’re coming back a year later. Hopefully, there will continue to be a productive dialogue about moving ahead with it. Everyone’s still committed to making it a reality.”

This year also sees some new faces at NARM, as many new companies joined the organization this year, says membership director Holly Rosen. “We’ve gotten a lot of new independent labels and some bookstores that were not members before,” she says. “Another new category is companies that manufacture and market listening stations for music retail stores. And a cable television station in Florida just joined—it’s a retailer who doesn’t have a storefront but sells through the cable station. They advertise the product right on the air, then have a number where people can call in and order. I think this station will be the first of many to come.”

At press time, registration figures were “a couple of hundred higher than last year at this time,” says Donio, who notes that last year’s attendance was slightly over 8,000 and this year’s is expected to be the same or slightly higher.

NARM ‘94

THAT’S ENTERTAINMENT
Continued from page N-17

artist released on Motown’s new MoMaj label. His debut single, “So High,” became the main theme for the film “Passenger 57” and catapulted the album “Just Between Us” to No. 4 on Billboard’s Jazz Retail Chart. Brown’s career began shortly after high school, when he found himself opening for Bobbi Humphrey, Brian Auger, Stanley Turrentine and other jazz stars. He accepted a position as...
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of four albums have yielded two Top 10 U.S. hits, "Don't Dream It's Over" and "Something So Strong." Their latest album, "Together Alone," released in January '94, followed "Woodface," a project that reached Top 20 in eight countries and sold 1.2 million units worldwide.

Dada
With seamless two-part harmonies, a rock-solid backbeat and a brutal lead guitar, Dada made its IRS Records debut last summer with "Puzzle." The trio's prime harmonizers, bassist Joe Callos and guitarist Michael Garley, originally struck out on a coffeehouse tour as an acoustic duo before hooking up with drummer Phil Leavitt. In their live performances, rather than doing cartwheels to reproduce the album's multi-tracking, Dada replaces the layers with aggression, volume and attitude (heard in the Joe Jackson snarl of Garley's lead vocals). Managed by Hit and Run, the group joins a team of talent that includes Genesis and Jesus Jones.

D'Cuckoo
These four digital divas not only write their own pop/techno/dance/world music, but also design, build, program and play their own one-of-a-kind electronic instruments. Already booked to appear at 15 virtual reality/computer conferences this year, D'Cuckoo are pioneers of the interactive concert hall. Their performances enmesh the audience in multimedia layers: live MIDI-interfaced music, video and an animated 3-D computer-graphic puppet built on a silicon graphics computer platform. If that's not enough, D'Cuckoo keeps fans on their toes with their "Midi Ball," a helium sphere that triggers sounds as it bounces through the audience. D'Cuckoo's debut album, "Uomo!" was released in February.

Dr. Elmo
The world's only practicing veterinarian who's recorded a 4-million-selling single, Dr. Elmo made music history last year when his "Grandma Got Run Over By A Reindeer" became the first song to knock Bing Crosby's "White Christmas" out of the No. 1 spot on Billboard's Christmas chart. Raised in Virginia and Kentucky, Dr. Elmo has dazzled stage and screen audiences for the past 60 years. At 16, she made her debut at the Cotton Club, which led to big-band touring and recording stints. Under contract to MGM in the '40s, Horne starred in "Cabin in the Sky" and "Stormy Weather." Over the next 40 years she recorded a string of hit albums and became an international nightclub sensation, culminating in her record-breaking, Tony-winning one-woman Broadway show, "Lena Horne: The Lady and Her Music." May marks the release of her first album for Blue Note.

The Indians
Twenty-six-year-old Angelique Bayers is a Los Angeles native who's woven her Arawak Indian, Haitian, French, Spanish and Russian roots into her music. A decade ago, she switched goals from writing raps for Ice-T to writing for herself. After a few years singing in New York and spinning discs in L.A. clubs, she moved to London. There she enrolled a British bassist and an Italian guitarist to form the Indians. The group originally hoped to make an album."
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with former Bangles producer David Siperson. But when Siperson became Polydor’s president he signed the Indians instead. The group’s first recording, the “Kaivalva” EP, was the Indians a slot on a British tour. The band spent the first half of 1982 in Los Angeles recording their second album, “Indians.”

There was no shortage of off-the-wall music in early ’80s Britain, but James mined a niche all its own. Originally released on Manchester’s ultrahip Factory label, James’ first two singles launched a tide of British ‘zine covers and public acclaim. The band signed to Sire in the U.S. in 1984, producing two critically acclaimed albums in four years. Convinced of the power of their live performances, James bankrolled a live album. It was snapped up by PolyGram and was followed by a No. 2 U.K. hit, “Sit Down.” In 1992 James released the million-selling “Seven” album and began a series of acoustic tours—one with Neil Young. Producer Brian Eno captured much of James’ acoustic magic on the band’s 1993 album, “Laid.”

Joe

With the purchase of a one-way ticket to New Jersey, Joe left his Georgia childhood for a career in music. He began singing and accompanying himself on guitar in local churches, which led to demo work in recording studios.

The Indians

and a meeting with up-and-coming producer Vincent Herbert. Together the two wrote “Don’t You Give Up” for Vanessa Bell Armstrong, which brought Joe to the attention of Zomba Music and Mercury Records. In his debut album, “Everything,” the 20-year-old singer/songwriter/producer crosses the bridge from R&B to hip-hop, combining funky, soulful styling with kinetic, hip-hop beats.

Sammy Kershaw

Raised in the backwoods and swamps of Bayou country—Kaplan, La.—Sammy Kershaw splashed onto the country charts in 1991 with the No. 3 hit “Cadillac Style.” The record not only earned him a Cadillac but also a position as spokesperson for a national car dealership association as well. Kershaw’s first album, “Don’t Go Near the Water,” debuted in March 1992 and produced the flamboyant “Queen Of My Double Wide Trailer” and the No. 1 “She Don’t Know She’s Beautiful.” For the past year, Kershaw has been on one long, continuous tour, taking off the month of January to record his third album, which is scheduled for June 1994.

Kronos Quartet

With a fearless dedication to experiment, the 21-year-old Kronos Quartet has assembled an unparalleled body of work that combines classical with jazz, rock, pop and world music. The Quartet’s extensive repertoire ranges from Bartok, Shostakovich and Ives to Charles Mingus, John Cage and Howlin’ Wolf. The group enjoys annual concert seasons in San Francisco, Los Angeles, London and New York and performs at more than 100 concerts a year. The Kronos Quartet has commissioned hundreds of works from composers around the world, including such locales as Uganda, Australia, Japan, Argentina and Russia. The group’s discography includes over a dozen titles, most recently “At The Grave Of Richard Wagner” and the 90-minute chamber epic, “Morton Feldman: Piano And String Quartet,” in 1993.

Shari Lewis

Shari Lewis and her lovable side-kicks—Lamb Chop, Hush Puppy and Charlie Horse—have been entertaining millions of children (and their parents) for more than 30 years. An accomplished actress, producer, orchestra conductor, recording artist, ventriloquist-puppeteer and author, Lewis is seen daily on her hit PBS TV series, “Lamb Chop’s Play-Along.” Among her many awards are nine Emmys, a Kennedy Center Award for Excellence, and four platinum and three gold plaques for her A&M videos.

Lucy Peterson

Twenty-nine-year-old guitarist/pianist/organist Lucy Peterson was 3 when he took up drums and 5 when he recorded an album with Willie Dixon. His father operated a blues club in Buffalo, where Lucy grew up on the stages where blues legends

Continued on page N-45
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Sizing Up The Superstores’ Impact On Music Retail

BY DON JEFFREY

Superstores, megastores, multi-media stores, home entertainment centers—whatever they’re called, they’re sprouting like weeds across the retail landscape of America, and the hope is that like weeds they’ll prove to be hearty survivors of any climatic or economic change.

What is a music superstore? Retailers argue about the definition. Some say it’s a store with at least 10,000 square feet; others put the minimum at 15,000. But a few retailers say it has nothing to do with size, since those stacks may also contain video, books and computer software; they say it means inventory of at least 100,000 units of music.

The blockbuster-Virgin joint venture plans to have at least 10 Megastores open in the U.S. this year. And Blockbuster Music is set to open 100 new stores before year’s end, most of them in the 15,000-18,000-square-foot range.

With all this square footage being laid down across the land, can saturation be far away?

Not even close, say music executives. They also maintain that the building of superstores downtown does not siphon sales away from their sister stores in the malls. They say the mall customer is a different breed from the shopper who goes to a big freestanding record store.

But some observers warn that there are limits to growth and that companies planning to build bigger stores ought to weigh the numbers carefully.

“There’s only so much business,” says Joe Bressi, senior VP of Camelot Music, which counts among 18 large freestanders out of its nearly 400-store chain. “At the point where three or four are known brands, you’re going to have casualties.”

The superstores have several advantages.

They provide a wide range of recorded music the malls cannot touch, the kind of deep catalog that carries attractive profit margins.

“You hope that inventory—the depth and range of product—will allow you

Retailers argue about the definition of a music superstore.

Some say it’s a store with at least 10,000 square feet; others say it means an inventory of at least 100,000 units.

not to discount as much product,” says Bob Douglas, VP of operations for HMV USA, which started the superstore trend in England more than 30 years ago.

Superstores are viewed as fun and easy places to shop. They offer longer operating hours than the malls and feature broad aisles with numerous listening posts for sampling new music and bins for budget-priced CDs and videos.

Although they cannot compete with the malls for foot traffic, they can operate on a lower rental rate and pay less for space. Many superstore operators say their real estate is always a bargain—and that has fueled the superstore trend.

“There is a much more moderate real estate climate today, and there is good availability for the size of the units we’re looking for,” says Gerry Weber, senior VP, domestic music and video, for Blockbuster Entertainment.

Additionally, having a big store allows a merchant the room to offer all those high-margin items like accessories and T-shirts, which boost bottom lines. A typical big store might yield $500 to $800 in sales per square foot.

Nevertheless, the success of these superstores depends on the truth of retailers’ assertion that the pie is getting much bigger and so there are tasty profits for everyone. The challenge for these big-store merchants is to find ways to expand that pie, to get those baby boomers and empty nesters who haven’t stepped into a record store since the ’70s back to buying music. Ian Duffell, president of Virgin Retail Group, says, “Megastores tend to add sales instead of cutting the cake into fewer pieces. We’re generating sales from people who weren’t buying music, who had given up because the experience wasn’t rewarding or wasn’t intimidating.

It is not just the music chains that are embracing the entertainment superstore concept. Book retailers like Barnes and Noble and Borders are starting to put more music on their shelves. Consumer electronics retailers like Best Buy and Circuit City are turning over space in their large outlets to music and undercutting the lowest prices of the music stores down the street.

But, as Virgin’s Duffell says, “Music lovers won’t go to a bookstore to buy music.” He and other managers maintain that the music store will always have the edge when it comes to selling recordings if employees are knowledgeable and enthusiastic about their products and if the stores offer something extra in the way of fun or spectacle: live music, interactive games and machines, DJs, listening posts, whatever.

Many retailers maintain that these multimedia superstores are a reflection of the strength of the home entertainment industry. But they are disagreeing over the existence of all the alternate forms of selling these products to the public, which may increase exponentially with the coming information superhighway and its fast and flashy lanes directly into the home.
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Selling Options

Continued from page N-30

stores. These moves by the cutters and the record companies, though, are the balance that will enable consumers to order albums simply by pressing buttons on their TV remote-control devices. They will be able to browse electronically through long lists of recordings and order catalog as well as new titles. The record companies hope this technology will expand the market for music.

Record clubs and direct-mail companies mostly market through the old-fashioned, low-tech means of magazines and newspapers. The bigger threats to retail will arrive through computers and TV.

"I see it logically drawing in some of the older audience," says Keith Benjamin, analyst with Robertson, Stephens & Co. "But it will take till the end of the decade to provide easy-to-use interactive music purchasing."

This is the much anticipated information superhighway, and many say the technology is there already. All it needs now is a market. That is the key element. Although multimedia-commerce-leaders say digital interactivity will make retail shopping obsolete, what they don't say is how much is it going to cost that consumer to push those electronic buttons at home. Or how easy it will be for him when he finds out that his TV set has turned into a store.

Lee Issgur, analyst with Volpe, Welty, says, "It's very simple. How many VCRs in the U.S. are flashing 18 yet?" He says that there is a market there, but people will be fairly slow in picking it up. He adds, "I haven't seen anyone willing to say it will be so successful in so many households that we'll give it to you as a freebie. It will take quite a while to get enough population to amortize this cost."

Some retailers say that instead of being cowed by the new technology, they will find ways to harness it for their benefit.

A Blockbuster-IBM joint venture has developed the means of creating CDs in record stores by digital transfer. The idea is to give the consumer the software and hopes to roll out this technology to Blockbuster Music stores this spring. The biggest problems, critics say, are time and money. It may take too long to make a single CD, which will reduce the return on the retailer's investment.

The same is true for music vending machines, which have failed because they cannot bring in enough revenue to justify their cost and the room they take up in supermarkets and other stores.

EAS Update: Getting To The Source Of The Tagging Debate

BY PAUL VERNIA

A year ago, as attendees to NARM's annual convention would no doubt recall, the U.S. retail industry seemed poised to make history by becoming the first major retail sector to adopt a system of source-tagging its merchandise, that is, concealing anti-theft stickers in products at the point of manufacture (thereby making them less susceptible to shoplifting).

Just prior to last year's convention in Orlando, Fla., NARM recommended Deerfield Beach, Fla.-based Sensormatic Electronics Corp.'s acousto-magnetic technology as a standard for source-tagging, a move that was applauded by the majority of the industry, with the notable exception of Sensormatic rival Checkpoint Systems Inc. of Thorofare, N.J., and its proponents.

It seemed at the time that NARM's recommendation would be endorsed and implemented by the six majors, judging from their generally favorable reactions to the recommendation. However, before making any commitments to the source-tagging project, the six heads of distribution cautioned that they themselves would have to evaluate NARM's decision closely and conduct their own testing.

Those tests proved to be a major sticking point for source-tagging, as opposition to Sensormatic's acousto-magnetic system mounted, based on its perceived deleterious effect on the sound quality of audiocassettes.

Even before NARM made its recommendation, Checkpoint had already launched a crusade against Sensormatic on the sound-degradation issue. Checkpoint—which specializes in radio-frequency systems—eventually received the support of some key artist managers, among them Nirvana and Bonnie Raitt manager Ron Stone of Gold Mountain Entertainment, who undertook a letter-writing campaign to the heads of every major record company.

What effect the efforts of Checkpoint, Stone and others had on the labels is unknown. However, when the six majors tested electronic-article-surveillance (EAS) systems in mid-'93, they reached the same fundamental conclusions that Checkpoint had propounded all along: that acousto-magnetics damages the sound quality of audiocassettes.

The labels, under the aegis of the Recording Industry Assn. of America, went even further, finding fault with Sensormatic's system on the basis of its on-line applicability and other aspects. The RIAA consequently rejected NARM's recommendation and invited the merchandisers' group to either select a new standard or limit the use of acousto-magnetics to non-magnetic media, i.e., compact discs and Minidisks (Billboard, Nov. 20, '93).

Neither one of those options held water with the NARM board, so it returned the fire by denouncing the RIAA-member-companies' tests as inconsistent and insufficiently controlled to support their conclusions.

Stickered Stock: Retail's Reaction To Increased Responsibility

BY ED CHRISTIAN

While rock 'n roll has been termed the "devil's music" since the '50s by the more conservative elements of society, it has only been since 1960 that music stores became the battleground for the explicit-lyrics controversy.

Up until then, church groups may have staged album burnings, the Parents' Music Resource Center may have held hearings that inspired stickerng in 1984, and, during the mid-'80s, if the parents may have discussed record labeling bills. But when the Sarasota, Fla., police arrested a teenage record store clerk on Feb. 6, 1984, for selling the Rolling Stones' Sticky Fingers album to a minor, it took the controversy to a whole other level.

Merchants like Martin Spector, patriarch of the Speer Music chain, Russ Solomon, president of Tower Records, and Terry Woodward, president of WaxWorks, say while the issue has been hotly debated for years, they can't remember any incidents prior to the 1990 arrests of store clerks.

However, Mickey Granberg, director of legislative and government affairs for the National Assn. of Recording Merchandisers, says that the issue has impacted retailing previously to that. "They forgot that John Lennon's "Two Virgins" album had a frontal nude cover, with brown paper wrapped around it, which caused a stir," he says. "Also, for years there have been albums that Kmart wasn't carrying."

But Granberg acknowledges that lyric legislation bills only started to get real momentum over the past four or five years. In fact, she says that a lot of states have long had statutes concerning obscene material, and it is only since the late 1980s that they've begun to amend them to include music.

What's happening (concerning the explicit-lyric issue) is part of a much larger picture," Granberg explains. "People have been looking for causes to get together with society, and through their frustration about the prevalence of violence and crime, they started to blame music," with an emphasis on rap. The issue brings up the old debate: Does art reflect society or influence it?

Music retailers, however, find themselves caught in a different debate. Should they try to appease conservative groups who asail chains for selling albums with explicit lyrics, or should they stand with the music industry, which sees itself embodied in defending First Amendment rights?

So far, most music merchants have decided to walk a fine line between the two extremes. Unlike the six majors, which are either based in Los Angeles or New York, many of the large chains are based in the more conservative Midwest or the South, and when the music industry started to feel the pressure over the explicit-lyric issue, some chain executives privately embraced the PMRC's suggestion to sticker product.

In responding in that manner, those merchants were heeding another concern preyng on their minds. Most shopping center leases contain a clause stating that a tenant must adhere to community standards, and music merchants were afraid that if their stores became the center of a controversy, future store locations would suffer as a result.

On the other hand, when WaxWorks decided to stop carrying stickered products on Feb. 6, 1990, both music merchants and label executives alike were rebuffed for NARM to gather feedback from its members on the various options and their preferences in terms of a direction," she says.

Stay tuned. The road to source-tagging has been fraught with enough twists, turns, roadblocks and other surprises to suggest that anything is possible.
FIVE STAR

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- “Can’t Wait Another Minute”

Announcing the new single release from FIVE STAR
“(I Love You) For Sentimental Reasons” from their forthcoming TENT album: “HEART AND SOUL”

RELEASE: APRIL 1994
Tent Records: 818 347-6335
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The Format Forecast: CDs Offset Cassettes While Vinyl Still Vital

BY STEVE TRAIMAN

while CDs continue to expand their domination of the retail music market, mostly at the expense of cassettes, vinyl continues to hang on. Venerable 7-inch singles are still vital to some 60%, or an estimated 150,000, of the total 250,000 jukebox universe; 12-inch maxi-singles and EPs remain a factor in dancer music enclaves, and "collectible" vinyl LPs are a mostly licensed fact of life.

(AMOA). James Hayes, chairman of the AMOA promotion committee and president of Gem Music & Vending, Dayton, Ohio, says, "As of late '93, our survey estimates about 250,000 jukebox locations in the U.S., with CDs being used in as many as 35% to 40%. This means about 150,000 are still using vinyl 45s, but it's inevitable that the industry for the most part will go to CD.

"For a lot of these 'low-income' locations, we're very appreciative of the special licensing and custom pressing that keeps vinyl singles alive. On the CD side, we're talking to several majors related to CD boxed sets that a jukebox operator can't afford. We're looking to trade ads on CD labels and location posters to promote the retail boxed set in exchange for special custom CDs with limited cuts of top selections."

Viable Vinyl

Certainly, the dual Gotham Distributing and Collectables Records operations in Arptmore, Pa., are playing a major role in vinyl preservation (Billboard, August 14, 1995). They continue to acquire domestic licensing rights from a growing number of companies for both 7-inch singles and EPs/LPs.

"Going into '94, we want to focus on getting as many of the older top singles back out on vinyl as the new highs," VP Melissa Greene says, making the point that the jukebox industry and one-stop accounts for a lot of vinyl singles: "If we don't put out the new hits on vinyl, sales are likely to stagnate." Collectables Classic Hits services vinyl to selected stores in such major chains as Tower, The Wall, Disc Jockey, Transworld, Muzakland, Rose Records and National Record Mart. "There's also a great demand in these locations and others for colored vinyl singles; we sold 22,000 Beatles colored 45s in one day," she says. Her comments are echoed by Eli Okun, VP & GM, CEMA special markets, who observes, "We would put out new product basically for the jukebox market alone, a good portion of which is still on vinyl, particularly in rural America. There are quite a few, say, 50% of the outlets that still have vinyl 45s, and a lot of jukebox operators just want to keep it because it's a niche."}

CD-Friendly Hardware

CDs are continuing their penetration of 97 million U.S. households, with these estimates by the EIA/Consumer Electronics Group, sponsor of the semi-annual Consumer Electronics Shows, as of January 1994:

* CD Home Players in 43% or 41.7 million households (up from 42% the prior year)
* Audiosound CD units in cars at 11% or 10.7 million households (up from 10.3 million the year before)

While it remains the last major bastion of vinyl singles, the jukebox industry is moving toward CD as well, according to the Chicago-based Amusement & Music Operators Assn.
There are now over 1000 MUZE Systems in 49 states and 11 countries around the world!

Across the country and around the world MUZE has become the single most essential tool for today's music retailer. That's because retailers know MUZE makes good dollars and sense. An independent survey showed that 34% of MUZE users actually made incremental purchases as a direct result of using MUZE and 81% said the presence of MUZE encourages them to return to the store.

In case you didn't know, MUZE is the interactive music information system that has helped revolutionize the retail music industry. It's the most comprehensive electronic guide to CDs, cassettes, Mini Discs, DCC's and music videos that are available for sale in the U.S.

MUZE takes the place of those cumbersome, time consuming, often inaccurate and out of date music catalogs and encyclopedias. It lets your customers find the song, group, album or artist they're looking for with just the touch of a finger. Even if they only know part of the group or artist's name, or part of a song title, or just the music category.

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FRANK ZAPPA
36 albums: the best of the best.

RICHARD THOMPSON
16 albums including Shoot Out The Lights and the acclaimed box set, Watching The Dark.

ALI FARKA TOURE with RY COODER
Talking Timbuktu Guitar greats of two continents. (Street date: 3/29/94)

MORPHINE
Cure For Pain Featuring "Buena," "Cure For Pain," and "Thursday." Addictive, guitar-free 'low-rock'.

JOHN TRUDELL
Johnny Dumas And Me Featuring "That Love" Follow up to the critically heralded AKA Graffiti Man. Executive Producer: Jackson Browne.

OYSTERBAND
Holy Bandits Featuring "Cry Dry" and "Moving On." Celtic rock with an edge.

Imminent releases include: Jerry Jeff Walker, True Believers, That Petrol Emotion, Bill Laswell's Black Arc series, and new ones this fall from Sugar, Nils Lofgren, and Mickey Hart!

FORMAT FORECAST
Continued from page N-31

few boxes out there and a good title, like last year's Janet Jackson, can sell about 50,000 units. We also put out some vintage titles, with five new Beatles singles in February, and more to come later this year, as well as some Christmas oldies.

"If there's a market for it, we'll do it," he emphasizes. "We press 12-inch maxi-singles or EPs on a private-label basis and reissue old full-length LPs in their original form for the collectibles area. It's becoming a dinosaur, but still good business."

Gotham Distributing went into 12-inch singles in mid-'89, "and we're carrying hundreds of them now," Greene notes. "It's a natural, since two-thirds of our accounts buy vinyl singles from us. Some of the most successful titles were U2's "Lemon," REM's "Everybody Hurts" and Salt 'N Pepa's "Shoop." They also distribute 12-inch LPs on a smaller basis, doing very well with some front-line releases. They sold more than 4,000 units of Pearl Jam's "Vs." and over 2,000 each of the latest U2, Guns 'N Roses and Nirvana. "And we would have done much more if their labels had shipped as much product as we ordered," she claims.

Some of their better one-stop/juke-box accounts include Scott's One Stop (1, Ltd.), Arc Distributors and Brown Bros. (Ohio), and Dolphin Music (Pa., and Ga.), Music Operators and Norwalk (Calif.), Don's and Warco (N.Y.), and Eastern Music and Mobile (Pa.). Note worthy indie locations specializing in 7-inch singles are Deluxe Music, Chicago; Wax Trax, Denver and Chicago; Music Memories, Flint, Mich.; Forever Young, Arlington, Texas; Yesterday And Today, Rockville, Md.; and Downstairs Records, Manhattan, while Vogel's, Elizabeth, N.J., is doing a good job with 12-inch maxi-singles.

Changes At The Chains
Mike Murray, Blockbuster's VP & GM, music operations, spent 24 years with Tandy Electronics (Radio Shack), so he's seen many format changes. "CD continues to climb, but cassette is still 60% of dollars and 40% of units overall," he says. "In some of the new Blockbuster Music Plus stores where demographics are good, CDs are as much as 90% of dollars. Blockbuster plans to open 100 more superstores this year, with both DCC and MD in a selection of stores from positive response to both formats in recent limited trials. Vinyl is very limited and dwindling, with Big State ranking some Sound Warehouse locations.

The Musicland Group, Arnie Bernstein, president of the music stores division, sees the overall trend to CDs still growing nicely, with cassettes down about the same 9% in '93 that they were in '92. "It's still a very viable part of the business in dollars," Bernstein emphasizes, "and until there's a substitute for the analog cassette in both affordability and portability in both hardware and software, we've got to have it." He notes they've been testing both DCC and MD since last Christmas and "haven't seen any real positive reaction that the consumer has started buying the hardware." Vinyl is no longer available by

Continued on page N-30
Nicholas Martin
BREACKING THE BARRIERS


Pop / Rock artist NICHOLAS MARTIN breaks the barrier with a bold and dangerous mix of raw, funk driven tracks and powerful, sensuous ballads... Catch the streetwise edge of Nicholas Martin with his debut album Breaking The Barriers.

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MUSICAL CONTROVERSY
Continued from page N-36

JUNE 1965

Many American radio stations refuse to play the Rolling Stones' "(I Can't Get No) Satisfaction" because of "suggestive lyrics."

MARCH 1966

In an interview with London's The Evening Standard, John Lennon talks about Christianity and says of the Beatles, "We're more popular than Jesus Christ right now." As a result, burnings of Beatles records take place around the world.

JUNE 1966

The Beatles' "Yesterday And Today" album is released with "the butcher cover," featuring the Fab Four sitting with pieces of meat and decapitated baby dolls. The cover is withdrawn from stores and replaced by an innocuous photo of the Beatles.

JANUARY 1967

The Rolling Stones perform "Let's Spend The Night Together" on "The Ed Sullivan Show" after Jagger agrees to substitute the lyrics with "Let's spend some time together." Later, he claims to have sung the original words, but says he slurred them.

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MUSICAL CONTROVERSY
Continued from page N-41

couldn’t get much higher” from “Light My Fire,” but doesn’t.

SEPTEMBER 1968

One month after the Democratic convention, radio stations in Chicago ban the Rolling Stones’ single “Street Fighting Man,” fearful it might incite people to riot.

JANUARY 1969

Some 30,000 copies of John Lennon and Yoko Ono’s “Two Virgins” album, featuring the couple nude on the cover, are seized by police at Newark airport in New Jersey. In Chicago, a record store displaying the cover is closed down by the vice squad.

FEBRUARY 1969

Protests greet the original Blind Faith LP cover of a nude 11-year-old girl holding a phallic-looking model airplane. Atco releases the album with two different covers so retailers can choose which they prefer to stock.

APRIL 1969

Detroit rockers MC5 agree to delete an expletive from the title song of their album “Kick Out The Jams.” But Elektra drops the quintet after the members write another expletive on company letterhead and personal-ly deliver the stationery to stores that refused to stock their album.

JULY 1969

Almost half of the Top 40 stations in the U.S. refuse to play the Beatles’ new single, “The Ballad Of John And Yoko,” because of the lyric, “Christ, you know it ain’t easy…”

SEPTEMBER 1969

A two-page ad in the Seattle Post-Intelligencer calls for criminal prosecution against “rock festivals and their drug-sex-rock-squallor culture.” The spread, paid for by the city’s Roman Catholic archdiocese, includes photos from local festivals with nudity and drug use blacked out.

OCTOBER 1970

President Richard Nixon tells radio broadcasters that rock lyrics should be screened and any songs suggesting drug use should be banned.

MARCH 1971

WNBC radio in New York bans “One Toke Over The Line” by Brewer & Shipley because of alleged drug references. Songwriter Tom Shipley compares pulling a record from the airwaves in the ’70s to book-burning in the ’60s.

APRIL 1971

The Illinois Crime Commission publishes a list of “drug-oriented rock records,” including “Puff The Magic Dragon,” “Yellow Submarine,” “A Whiter Shade Of Pale” and “Hi-De-Ho (That Old Sweet Roll).”

APRIL 1973

On the syndicated “Soul Train,” Curtis Mayfield is censored when references to drugs are deleted from his song “Pusherman.”

NOVEMBER 1975

In Tallahassee, Rev. Charles Boykin of the Lakeswood Baptist Church burns rock ‘n’ roll records, calling them the “devil’s music.”

DECEMBER 1976

In an interview on British television, the Sex Pistols land in hot water when bassist Glen Matlock utters an expletive. As a result, their U.K. tour collapses as most venues refuse to book the group. A month later, EMI drops the group from its roster. A&M signs the group and ends the deal nine days later without releasing any product.

MAY 1977

Virgin Records signs the Sex Pistols. The single “God Save The Queen” is banned from British radio because of “treasonous sentiments,” but hits No. 2 on the chart anyway.

MAY 1985

The Parents’ Music Resource Center (PMRC) is established by a group of mainly wives of Washington politicians, including co-chairs Susan Baker and Tipper Gore. Identifying five basic negative themes in rock music—free love, sex, sadomasochism, rebellion, the occult and drugs—the group fights for a rating system in order to alert parents to explicit lyrics.

FEBRUARY 1989

The City Council of New Iberia, La.,
passes an emergency ordinance requiring that materials that might fall under the state’s definition of obscenity be placed out of view of unmarried people under the age of 17. Violation carries a penalty of 60 days in jail and a $500 fine.

After Yusef Islam, once known as Cat Stevens, endorses the Ayatollah Khomeini’s call for the execution of “Satanic Verses” author Salman Rushdie, radio stations around the U.S. drop Stevens from their playlists. KPJ talk show host Tom Leykis holds a Cat Stevens record-burning.

JANUARY 1990

A bill introduced in the Missouri legislature prohibits the sale of records that contain lyrics that are violent, sexually explicit or perverse, unless they have an affixed parental advisory warning label and the lyrics printed on the album cover. Similar proposals follow in Maryland, Delaware, Florida and Kansas.

Police in Dade County, Fla., investigate incidents in which three retailers were caught in a sting set up by attorney Jack Thompson. Thompson says that the three stores sold unedited versions of 2 Live Crew’s album to a 16-year-old. As a result, the 32-store Spec’s Music chain institutes an in-to-purchase policy on stickered product.

S.F.’s Music Scene: Places To Go, People To See

BY MARLYNN SNYDER

While in San Francisco for the NARM convention, take advantage of a wide range of Bay Area record shops and clubs. The creativity of San Francisco’s music scene—whether shopping for it or experiencing it live—will be a pleasant surprise for out-of-towners. (Club schedules are subject to change; call for most current information.)

What’s In Store At Retailers

Amaechi Music, 2455 Telegraph Ave. (at Haste), Berkeley, 510-540-1125. Mon.-Sat. 10:30am-10pm, Sun. 10am-6pm. Offers 100,000 new and used LPs and thousands of used CDs and videos, all in addition to low prices on new CDs. Original posters from legendary SF venues the Fillmore and the Avalon.

Creative Music Emporium, 26 Ocean Ave. (between Mission and Alemany), San Francisco, 415-334-1011. Mon.-Sat. 11:30am-8pm. Diverse neighborhood store catering to jazz, blues, R&B and international tastes.

Leopold, 2518 Durant Ave. (at Telegraph), Berkeley, 510-848-2015. Mon.-Sat. 9am-midnight, Sun. 9am-11pm. Extensive urban and jazz selection, with expanding sections for used-CD stock and music-related clothing items. Large selection of vinyl. Many hard-to-find import CDs.

Rasputin, 2333 Telegraph Ave. (at Durant), Berkeley, 510-548-9004. Mon.-Sat. 10:30am-11pm, Sun. 11:30am-11pm. Funky new space specializing in alternative music, Great acid-jazz/import selections. One of the Bay Area’s largest used-CD sections.

Recycled Records, 1577 Haight St. (at Masonic), San Francisco, 415-861-4385. Mon.-Sat. 10am-11pm, Sun. 10am-8pm. Small and funky. Specializes in collectible jazz and soul LPs, many of which are out of print. Growing used-CD selection.


The Warehouse, 30 Powell St. (at Market), San Francisco, 415-952-8012. Mon.-Sat. 9:30am-9pm, Sun. 10am-6pm. Large chain’s premier SF location. This bi-level space, near the city’s tony Union Square shopping district, is reportedly the city’s largest record store. Strong classical selection.

Love The Nightlife

Cafe du Nord, 2170 Market St. (at Sanchez), San Francisco, 415-861-5016. Underground (literally) jazz club decorated in old-world style. Continued on page N-14

MAXELL’S NEW MINIDISC?

up to a million times without any loss of fidelity. And like a CD, it can randomly access any song, any time.

Unlike other minidiscs, Maxell’s MiniDisc has a unique “high-sensitivity” magneto-optical film. To your customers, this means they can faithfully record and play back music even with portable hardware. To you, it means more Maxell customers. For more information, call your Maxell representative.
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Case Logic's ProFile system ushers in a new age of compact storage for compact discs. The heart of the system is our innovative ProSleeve, shown below, which takes the place of bulky jewel boxes and allows storage of up to four times as many discs in the same amount of space. ProSleeves have a separate pocket for liner notes and a special slot for spine labels. Each product in the ProFile family comes with its own ProSleeves. The lineup includes both home and portable units, perfect for music lovers who take their CDs from home to car to office. ProFile. It's a real lightweight in CD storage.

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PDM20. The perfect case for road trips. Holds a portable disc player and 20 favorite CDs in ProSleeves.

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PDM60. The ultimate ProFile case—holds a portable player and 60 CDs in a quarter of the space you'd expect.

PF200. This space-efficient CD Library holds 200 CDs in file drawers for easy access to large collections. Its design complements most stereo systems.

PF12. Our CD Shuttle carries a dozen CDs on the road. It's also perfect for holding CDs in use at home.

PF15. ProSleeves are also sold separately in packs of 15.

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X MARKS THE SPOT
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The Voter Education Benefit CD for South Africa
Released in honor of the first election in South Africa’s history,
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Featuring tracks by
Peter Gabriel, Paul Simon, Geoffrey Oryema, UB40, The Neville Brothers,
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Richard Thompson

Guitarist Richard Thompson's first group, Fairport Convention, bent the twig that grew into modern rock of the '70s. Electrified by Thompson's exquisite lead guitar, Fairport Convention pioneered British folk rock, a melange of British traditional music dating to the Middle Ages, American and Appalachian folk and blues, and state-of-the-art rock 'n' roll. A series of albums as a duo with Linda Thompson led to the Grammy-nominated "Rumor And Sigh" in 1991. In January 1994 Thompson released "Mirror Blue" on Capitol.

Zhane

Former Temple University roommates Renee Neufville and Jean Norris are classically trained pianists who graduated with music degrees. By November '93, the duo had reached No. 6 on Billboard's Hot 100, No. 3 on Hot R&B Singles with their debut single, "Hey Mr. D.J." Written by Zhane and produced by Kay-Gee of Naughty By Nature, the hit was issued on "Roll With The Flava," a compilation album on Queen Latifah's Flavor Unit label. When Queen Latifah made her move to Motown, Zhane followed—and completed their debut album, "Pronounced Jah-Nay," with Kay-Gee, featuring the second single "Groove Thang."
The NARM Schedule Of Events

(The following information was accurate as of press time and may not reflect later changes.)

FRIDAY, MARCH 18

11AM-5PM
Early Bird Registration

1-3PM
Indie Distributors & Manufacturers Meeting

1:30-5:30PM
NARM/RIAA Merchandising Committee Meeting

3:30-5:30PM
One-Stops Meeting

5:30-6:30PM
Reception: One Stops Welcome Indie Retailers
(Open to one stops and retailers only)

SATURDAY, MARCH 19

9AM-NOON
Retailers Advisory Committee Meeting

9AM-5PM
Registration

NOON-6PM
Exhibit Area Open

12:30-2:30PM
Rack Jobbers Meeting

3-5PM
Manufacturers Advisory Committee Meeting

7-8:30PM
Opening Reception “Flower Power Flashback to Haight-Ashbury”
Hosted by Navarre Corp.

10PM-MIDNIGHT
PGD Zone: A Nightclub Showcase at the Marriott
Hosted by PGD JAMES courtesy of Fontana/Mercury

THE INDIANS courtesy of Polygram/PLG

TEXAS courtesy of Mercury

SUNDAY, MARCH 20

7:30-8:15AM
Breakfast

8:30-11AM
General Session

Special Performance
KRANOS QUARTET courtesy of Elektra Nonesuch

Convention Chairman’s Welcome
Rachelle Friedman, J&R Music World

Keynote Address
Michael P. Schulhof, Sony Corp. of America/Sony Music Entertainment

State of the Association Message
Steve Struve, Handleman Company

1968-94 NARM President

Featured Speaker
Watts Wacker, Yankovich Partners

11:15AM-12:30PM
Independent Product Presentation Independent Distributors & Manufacturers

12:45-1:15PM
Express Lunch

1:30-2:45PM
BMG Product Presentation

3-6PM
Exhibit Area Open

7-8PM
Scholarship Foundation Reception (Invitation only)

8PM
Scholarship Foundation Dinner

Annual Best Seller Awards Presentation

REGIS PHILBIN courtesy of PPI Entertainment Group

Superstar Entertainment:
TONY BENNETT and TERENCE BLANCHARD courtesy of Columbia

11:30PM-1AM
PGD Zone:

ART PORTER courtesy of Verve

NORMAN BROWN courtesy of MoJazz

MONDAY, MARCH 21

8-9AM
Breakfast & Annual Members Meeting

9:15-10:30AM
CEMA Product Presentation

10:45AM-NOON
PGD Product Presentation

12:15-12:45PM
Express Lunch

1-2:15PM
WEA Product Presentation

2:30-5:30PM
Exhibit Area Open

6-7PM
Reception For International Attendees
(Invitation Only)

7-9PM
Store Managers Bush “Truckin’ In The City”
Hosted by Tower Records

9PM-1AM
“Showtime At The Warfield Theatre”
Hosted by CEMA Distribution & The Album Network

CRACKER courtesy of Virgin Records

CROWDED HOUSE courtesy of Capitol Records

DADA courtesy of I.R.S. Records

SAM PHILLIPS courtesy of Virgin Records

RICHARD THOMPSON courtesy of Capitol Records

10PM-1AM
PGD Zone:

SAMMY KERSHAW courtesy of Mercury Nashville

Dr. Elmo

LUCKY PETERSON courtesy of Verve

C.C. ADCOCK courtesy of Island

Continued on page N-5d
Queens Group, Inc.
takes great pleasure in announcing that
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the
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has been awarded
U.S. Patent Number 5,284,242.
The Q-Pack will be available in quantity production later in 1994.

For further information contact:
Mr. Richard Roth, Executive Vice President
718.457.7700
The Queen of Soul never rests on her well-earned laurels. Instead, she keeps making music that aids new fans to her legions and new reverence to her crown. This collection of hits rung up since she moved to Arista in 1986 includes uptempo anthems such as “Fever,” “Who’s Zoomin’ Who,” and “Jump To It,” as well as standard-bearers like “I’ll Be Together” and “You Make Me Feel Like A Natural Woman” (rerecorded for a 1984 TV special with Bonnie Raitt and Gloria Estefan). The three superb new tracks team her with producers Ciccillo & Cole (“A Deeper Look”), from the “Sister Act 2” soundtrack, Babyface & Daryl Simmons (the infectious “Willin To Forget”), and Steely Dan (the soulful, delightful “Heavy”).

**Spotlight**

**Arnelie Kijjo**

**BONNIE RAITT**

**PRODUCER:** Michael McDonald

**ALBUM:** Mabon

**ARTIST:** Mabon

**GENRE:** R&B

**RATING:** B

**REVIEW:** A collection that is rich in material, Mabon’s material is delivered with a steady hand, changing pace and style, and the results are a well-crafted album that is enjoyable and enjoyable.

**Glen Campbell**

**ANGELIQUE KIDJO**

**PRODUCER:** Glen L. Wilcox

**ALBUM:** Mango 393 336

**GENRE:** Pop

**RATING:** B

**REVIEW:** Sophomore release from this energetic chanteuse from Benin reaffirms her status as one of the brightest stars of world music, attracting innovative dance grooves embellished with potent horn charts and electronic keyboards. Highlights of a very strong set include the world-funk beat of “Tchatchatcha,” the rich vocals of “Jaan-Jaan,” and the sensual harmonies of “Lon Lon Lany.”

**Ella James**

**THE SONGS OF BILLIE HOLIDAY**

**HANNAH JONES**

**PRODUCER:** John Snyder

**ALBUM:** Fords 154.012

**GENRE:** Jazz

**RATING:** B

**REVIEW:** Ella’s diva’s jazz-pop excursion is a more refreshing one thanks to her decision to throw the Holiday classics her way rather than sing them in the style of Lady Day. James pies her skillfully bawdy also to standards like “Lover Man” (“It’s Where You Can Be”), “Body And Soul,” and “The Very Thought Of You,” which are expertly played by her first-rate band lead by pianist/arranger Cedar Walton, and spectacularly produced by Snyder. At a time when it is fun to sing hits, Ella is a welcome and lovely take on “My Foolish Heart.”

**Latin**

**Varios Artistas**

**Latin Voices Rambler**

**PRODUCER:** Tony Brunetti & Masty Stuart

**ALBUM:** Various Artistas

**GENRE:** Latin

**RATING:** B

**REVIEW:** Splendid retrospective of 20 immortal Latin songs from the 20th century, this compilation looks only finer by the passing of the decades. The songs are still sharp and timeless, the best from the 1920s, the most of the 1950s, the most of the 1970s, and the most of the 1980s. The result is a Latin songwriter’s dream, a Latin songwriter’s dream come true.

**Country**

**Marty Stuart**

**Lone and Low**

**PRODUCER:** Marty Stuart & Bruce Surfer

**ALBUM:** Various Artistas

**GENRE:** Country

**RATING:** B

**REVIEW:** By tying his image so closely to childhood memories like Flatt & Scruggs, Bill Monroe, and Carter Family, Stuart has not high goals for himself. Happily, he gets closer to that standard with every release, and on his fourth outing for MCA he does his teachers proud. Highlights from this album include versions of John Prine’s “That’s The Way That’s Best,” the classic “Crazy,” and the powerful “I’m Goin’ Home,” a song that he has made his own.

**Vital Reissues**

**Robert John**

**Do The John Anthology: Motown**

**PRODUCT:** Jann Arden

**COMPILATION PRODUCER:** John Arden & Jeff Heidbreder

**ALBUM:** Mabon

**GENRE:** R&B

**RATING:** B

**REVIEW:** How do you sum up a career as long and varied as Bob Marley’s? You give up, stand back, and simply let it speak for itself, which it does eloquently, and in a multitude of accents on this new two-disc collection, which includes all album material dating from 1968’s “Get Up, Stand Up” through his 1980’s “In A Sentimental Mood.” A play through the songs, which also include the singles such as “Redemption Song” and “Many Rivers To Cross,” offers a portrait of the charismatic artist from a mixing pot of reggae, rocksteady, ska, and the exception of the hits from his final albums, all released on a single disc by Ryko, offering jazzific rocksteady vibe to the hits of 1980s, and the Zeros, an indispensable addition to their libraries.

**Country Music Made Me Do It**

**PRODUCER:** Mike Henderson & Blake Chancey

**ALBUM:** Various Artistas

**GENRE:** Country

**RATING:** B

**REVIEW:** Already well known among his native Nashville as a formidable and innovative picker, Henderson brings a bluegrass and Appalachian tradition to the fiddle-and-guitar-driven songs on his country album. The result is a country album that stands out as one of the year’s best. The collection includes a mix of songs from the 1920s, 1930s, and 1940s, and Henderson’s take on the classics is a fresh and vibrant one, with a focus on Instrumental music and the sound of the fiddle and guitar. The result is a country album that stands out as one of the year’s best. The collection includes a mix of songs from the 1920s, 1930s, and 1940s, and Henderson’s take on the classics is a fresh and vibrant one, with a focus on Instrumental music and the sound of the fiddle and guitar.
JOCelyn enriquez i've been thinking about you (3:49)
PUBLISHER: Domette Swing
WRITERS: D. Swing, D. Massey
REMIXERS: Gerard Garcia, Mario Aguirre Jr.
DOwnloads: (10-inch) Atlantic (lattice single)

Seductive moment from the soundtrack to "AHMAD THE RING'S" shows him developing quite well. A nice leap in style and maturity from the act's 1993 debut, it has a strong self-aware, with ample sex appeal and radio accessibility.

Erica Gable Process Of Elimination (3:52)
PUBLISHER: Chrispm
WRITERS: Y. St. Smith, T. Y. St. Smith
DOwnloads: (10-inch) Atlantic (lattice single)

Quirky producer/DJ serves up a familiar stew of trippy underground house beats and ear-grabbing sound effects. Long, sprawling arrangements demand that the music be played slowly and effectively. Track derives its success from a dance-pop track's title like a bitchin' mantra. With four juicy, slightly varied remixes to choose from, DJ has no excuse to not work this one to the hilt.

2 IN A ROOM El Trago (The Drink) (4:56)
DOwnloads: (10-inch) Atlantic (lattice single)

Duo from Down-town to the world to "wriggle" a couple years ago with a back-up hip-hop anthem that seemed to move the entire Mediterranean out there right now. Only problem is the abrupt tempo shift midway through the track. Otherwise, very similar tones and shifts acrobatically.

L.M.T. Featuring Kelly I Don't Want 2 B Alone (4:10)
PUBLISHER: Not listed
DOwnloads: (10-inch) Atlantic (lattice single)

Kelly exudes all the drama this pensive explosion requires. She is bolstered by a dark and intense groove that seems custom-made for underground consumption. Several mixes are included, and each is heavier than the next. Be sure to check out the new mix of the previously available "The Devil Made Me Buy This Dress" on the flipside. Contact: 516-435-1129.

M.E. New & Noteworthy

Milla Gentleman Who Fell (3:07)
PUBLISHER: Richard Feldman
WRITERS: M. Feldman, J. Feldman, M. Holden
SINKEVICH 50685 (10-inch) CCM (digital single)

Enigmatic newcomer is likely to pursue the curiosity of pop and AC radio programmers alike with this quasi-poetic, musically sweeping ditty. Milla's experience is evident between Tori Amos and Kate Bush, but is not nearly as self-aware. The song's string-lined melody holds promise for a career worth monitoring. Look for the forthcoming album, "The Divine Comedy."

D A N N Y HEAD I'm Nappy (3:53)
PUBLISHER: Marc "2 East" Smith
WRITERS: T. Holmes, A. Singlet, J. Mason, M. Smith, B. Cardwell
PUBLISHERS: NPG, Sony Music Publishing
DOwnloads: (10-inch) Atlantic (lattice single)

"I'm Nappy" is a major surgery serious science on midtempo throwdown that rocks easy-going classic funk and jazz elements with hard, jocky-tongue-gang bang chants. Tongue-twister/rhyme pop inside an arrangement of languid guitar licks and thick, one-upping backing vocals. Passes the taste test midway through the track jollies pleasingly, adding one more reason to check this out. Roughly a thoroughly satisfying single has all that's required to easily penetrate the pop, urban, and hip-hop markets.

Karl White That's My Baby (3:43)
PUBLISHER: Girch Fondu
WRITERS: L. Girch, L. Fondu
PUBLISHERS: Chike, Hopson/Lumsden, ASCAP
DOwnloads: (10-inch) Atlantic (lattice single)

A strong vocal performance from this newcomer is not enough to overcome the time-warped re-telling of this song or the assembly-line feel of the track.

L.A. White That's My Baby (3:43)
PUBLISHER: Girch Fondu
WRITERS: L. Girch, L. Fondu
PUBLISHERS: Chike, Hopson/Lumsden, ASCAP
DOwnloads: (10-inch) Atlantic (lattice single)

"That's My Baby" is a luscious pop tune that could easily find a place on a dance-pop chart. The song's catchy melodies pack the punchable power that they do. Track is of equal interest to pouters on top-pop and radio.

LeFevour Something I Said (3:08)
PUBLISHER: Jodi Wright/Enrico, BMI
WRITERS: B. Wright, L. Enrico
PUBLISHERS: Jodi Wright/Enrico, BMI
DOwnloads: (10-inch) Atlantic (lattice single)

A Los Angeles-based singer has already enjoyed success overseas with this same but twistier poprocker. He flexes his voice for all it's worth while electro-drum kicks and a sax line fluctuates in the background. Ready for AC radio. Contact: 918-754-7100.

D a n c e

J A U N A R Y VASQUEZ Get Your Hands Off My Man (1:51)
PUBLISHER: N.A. Vasquez
WRITERS: N.A. Vasquez
DOwnloads: (12-inch) Atlantic (lattice single) CDr

Quirky producer/DJ serves up a familiar stew of trippy underground house beats and ear-grabbing sound effects. Long, sprawling arrangements demand that the music be played slowly and effectively. Track derives its success from a dance-pop track's title like a bitchin' mantra. With four juicy, slightly varied remixes to choose from, DJ has no excuse to not work this one to the hilt.

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Sony Aims MD At PC Market

SONY IS MAKING a play for the PC market with its MiniDisc format. While the company’s emphasis until now has been on the small recordable disc’s potential as a successor to the cassette in consumer hands, Sony has also quietly touted the format’s large data-storage capacity, which it pegs at the equivalent of 100 floppy discs. At the Intermedia show this month in San Jose, Calif., it raised the volume, saying it will begin sending sample shipments of its first MD Data drive and blank MD Data discs to prospective customers in the PC industry in April. Sample discs will be priced at around $30.

Consumer introduction of MD Data is targeted for late this year.

The industry ratings committee plans to launch an education campaign aimed at retailers and consumers before the system is launched.

3DO Ups Ante in Multiplayer Market

Hardware & Software Set To Expand

NEW YORK—The 3DO Co. is hedging its bets on the chicken-egg question and pushing to expand its system’s hardware and software menus simultaneously, in a bid to more quickly establish itself in the competitive multiplayer marketplace.

And speaking of competition, Sega of America revealed March 14 that it will introduce a hardware upgrade, the Genesis 32X, that will allow gamers to upgrade their existing 16-bit Genesis hardware into the 32-bit realm “at one-third the cost of the most technologically advanced systems currently on the market,” according to a Sega release. The hoopla chips, which will use the Hitachi chips designed to be incorporated into Sega’s next-generation Saturn product (due in 1996), are due this fall at $150. The company predicts first-year sales of 2.5 million. Sega says it has more than 30 software titles under development for the 32X, 3DO, meanwhile, has added two hardware licensees to its existing lineup, although new entrants Goldstar and Samsung, both of Korea, have not yet announced specifications on when they plan to begin manufacturing the multiplayers. So far, only Mitsubishi makes 3DO players, which are sold in the States through Panasonic at a newly lowered price of about $500. AT&T and Sanwo also hold hardware licenses.

(Continued on page 75)

About the only thing we don’t offer is a dull moment.

If fun and excitement are what you’re looking for, Philips Media software is on the cutting edge. From award-winning children’s programming and heart-pounding games with awesome graphics to new and innovative titles for adults, Philips Media has created a unique interactive catalog that will entertain your entire family. With all the choices the CD-i system affords you, you’ll be pleased to discover that the fun is only the attribute to the system itself.

For more information about CD-i, visit your local CD-i retailer or call 1-800-824-7367.
**Time Running Out On Videotape? New Media Struggle To Prove Viability**

By Seth Goldstein

TUCSON, Ariz.—Uneasy lies the head. Video duplicators and their blank-tape suppliers as usual were dominant in numbers and enthusiasm at ITA’s 24th annual seminar, held here March 9-13. Despite the pro forma complaints about almost transparent margins, duplicators claimed to be enjoying what could be their best year ever, thanks to an incensing flow of sell-through titles. The informal talk outside the ITA meeting rooms was of a prerecorded cassette bonanza.

It was a bit different inside, however. For the first time in recent memory, ITA hosted no panels on home video or cassette dubbing, although Thomson Consumer Electronics senior VP Joseph Donohue did describe the status of a digital VCR standard that could rekindle future discussions. ITA’s emphasis on “the digital millennium” instead brought to the fore speakers who thought the days of tape were limited to those from now to the end of the decade.

Consultant Laurence Lueck of Mag-netic Media Information Services told attendees that this year would be the high-water mark for home video. It’s all downhill from here, he prophesied. John Berringham, formerly with Sony Tape, now group VP of AT&T’s Advanced Communications Technologies Group, came to the same conclusion; so did John Chancellor, former NBC Nightly News anchor, who delivered a keynote address entitled “A Hitchhiker’s View of The Information Highway.” Chancellor didn’t think home video tailing had much of a future.

These predictions are “very wrong,” says a hardware executive who heard them all. In comments echoed throughout the three-day event, he found rumors of VHS’s death “to be naive. It will have the dominant market share well into the next century. We’re experiencing dynamic growth. Mark Twain is appropriate here.”

Yet the talk did raise suspicions about tape longevity, sources note. Buggy whip makers had their best years before the internal combustion engine went mass-market.

ITA certainly gave the new media ample opportunity to prove their case with sessions devoted to hardware platforms like Philips’ full-motion video CD-I, 3DO, and Pioneer’s LaserActive and the DirecTV satellite service, which began reaching consumers sometime in 1994. In fact, none of these made a particularly strong case. DirecTV, for example, will be launched in several medium-sized markets before rolling out to a national audience as had been expected. And the platforms seemed no further along than their first appearance at ITA a year ago.

Instead of sales and marketing updates, most companies delivered sales pitches that indicated little change from 1994. Adview Farmer, managing director of Nimbus Technology & Engineering, told attendees the company has stopped work on the video CD anniversary year ago in favor of a double-density system that won’t be exhibited until the Consumer Electronic Show in January and probably won’t see the commercial light of day for another couple of years.

Nimbus, as noted earlier (Billboard, Feb. 12), now recognizes that the studio want full-length movies on a single CD that can hold about 150 minutes. Playback quality has to rival the laser disc, according to Farmer. He said Nimbus could best achieve these results using “floating” data compression, midway between MPEG-1 and MPEG-2, which varies to match the complexity of the image.

Consumers will need a new player—not just an adapter for the standard audio CD unit as Nimbus had hoped—to watch the results. That’s a hardware purchase untainted when Nimbus originally unveiled its audio CD-friendly technology. Following this year’s event, Farmer headed out to Los Angeles to meet with movie makers, essentially retracing the steps he and his staff took in 1995.

The biggest issue facing multimedia remains incompatibility. None of the platforms can accept another’s software, presenting consumers with a problem as early as its introduction.

(Continued on page 74)
Sean Connery and Christopher Lambert reunite as two swashbuckling immortals in this spectacular sequel to the popular HIGHLANDER saga. Hunted by alien assassins who use the Earth itself as bait, the Highlander and his mentor enter one final fiery battle to save the planet!

**First Time Price Reduction!**

**SP #7222 $14.94  EP #5222 $9.95**

Pre Order Date: March 23rd
Street Date: April 13th

Top Video Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested License</th>
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</thead>
<tbody>
<tr>
<td>3</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662</td>
<td></td>
<td>1992</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>4</td>
<td>PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKISON</td>
<td>Playboy Home Video</td>
<td>Dian Parkison</td>
<td>1993</td>
<td>NR</td>
<td>19.55</td>
</tr>
<tr>
<td>7</td>
<td>PENTHOUSE: 25th ANNIVERSARY SWIMSUIT VIDEO</td>
<td>Penthouse Video</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>19.55</td>
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<td>8</td>
<td>PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY</td>
<td>Playboy Home Video</td>
<td>Anna Marie Goddard</td>
<td>1994</td>
<td>NR</td>
<td>19.55</td>
</tr>
<tr>
<td>10</td>
<td>BRAM STOKER'S DRACULA</td>
<td>Columbia TriStar Home Video 51413-5</td>
<td>Gary Oldman Anthony Hopkins</td>
<td>1992</td>
<td>R</td>
<td>19.95</td>
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<tr>
<td>12</td>
<td>PLAYBOY 1994 VIDEO PLAYDATE CALENDAR</td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.95</td>
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<td>13</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Animated</td>
<td>1993</td>
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<td>14</td>
<td>GHOST</td>
<td>Paramount Pictures</td>
<td>Patrick Swayze Demi Moore</td>
<td>1990</td>
<td>PG-13</td>
<td>14.95</td>
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<td>16</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>1940</td>
<td>G</td>
<td>24.99</td>
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<tr>
<td>17</td>
<td>HOMeward BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Michael J. Fox Don Ameche</td>
<td>1993</td>
<td>G</td>
<td>22.99</td>
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<td>22</td>
<td>LET'S PRETEND WITH BARNEY</td>
<td>The Lyons Group 2000</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>14.95</td>
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<td>23</td>
<td>BAD GOLF MADE EASIER</td>
<td>ABC Video 45003</td>
<td>Leslie Nielsen</td>
<td>1993</td>
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<td>24</td>
<td>MIGHTY MORPHIN: VOL. 5- HAPPY BIRTHDAY, ZACK</td>
<td>Saban Entertainment PolyGram Video 4400881113</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>9.95</td>
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<td>27</td>
<td>PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS</td>
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<td>Various Artists</td>
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<td>RE-ENTRY</td>
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<td>Mike Myers Dana Carvey</td>
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<td>PG-13</td>
<td>14.95</td>
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<td>Emma Thompson Anthony Hopkins</td>
<td>1992</td>
<td>PG</td>
<td>19.95</td>
</tr>
<tr>
<td>39</td>
<td>ANNA AND THE KING OF SIAM</td>
<td>Fox Video 1805</td>
<td>Rex Harrison Irene Dunne</td>
<td>1946</td>
<td>NR</td>
<td>19.98</td>
</tr>
<tr>
<td>40</td>
<td>SPEED RACER: THE MOVIE</td>
<td>Family Home Entertainment 27505</td>
<td>Animated</td>
<td>1993</td>
<td>NR</td>
<td>19.58</td>
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*RRA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. †RRA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ‡The gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ††RRA platinum certification for a minimum sale of 250,000 units or a dollar volume of $15 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/RPM Communications.*
“buy me” puzzle far more daunting than VHS versus Betamax. The ITA session
did nothing to advance a solution.

3DO hardware senior VP Toby Fer-
rand sought to position the 3DO player
as capable of handling a variety of pro-
grams that can be “more targeted, more
speculative” than the game units where
“you have to have a hit to be successful.”
Ferrand said, “It allows the platform to
get out of the way,” helping to amortize
expenses over a number of brands.

However, 3DO is having a harder
time than expected gaining market ac-
cceptance. Its Interactive Multiplayer
still retails for $500 even after Matsu-
shiita, the only U.S. manufacturer,
knocked $200 off the list price, and it is
vulnerable to new arrivals like Sega’s
Genesis Super 32X accessory that can be
plugged into its 16-bit Genesis video-game machine, doubling per-
formance and improving graphics.

Sega, pricing the Super 32X at $149,

thinks it will sell 2.5 million units
worldwide in the first 12 months.

Doug Glen, Sega of America group
VP, brought a touch of reality—some
might say arrogance—to the ITA panel
discussion. Dubbing the marriage of
Silicon Valley and Hollywood
“Siliwood,” Glen called the studios’
involvement in interactive programs
“simply so much smoke.” The two com-

munities will remain separate, he said,
because each has different goals: play-
ging games as opposed to telling stories.

Sega’s $825 million ad blitz this year—
$325 million from the company, $500
million from third parties—counts for
more than efforts to achieve platform
compatibility.

So does development of the Sega
Channel, which Glen predicted will
have 3 million subscribers by the end
of its second year and will drive con-
sumers into stores to rent or buy the
games after the cable window closes.

Retail should account for 90% of Sega’s revenues by 2000, Glen said.

THE PIANO

(Continued from page 71)

SPECIAL EDITION

a sales trailer that looks like an ad for
an action-adventure flick.

For example, the haunting, romantic
piano scene used in the television ads
has been replaced with music featuring
dark bass tones and an equally dark
voice-over. Scenes of co-star Anna Pa-
quin playfully romping on the beach
have been replaced with erotic shots of
Holly Hunter and Harvey Keitel and some
of the movie’s more violent scenes.

Sources say LIVE suggested using
box cover art showing Hunter and Kei-
tel in bed naked, but theatrical distri-
butor Miramax and director Jane Cham-

pion nixed the idea. The graphics will
be the same as those used for the
theatrical campaign.

LIVE will send out 10,000 screeners,
offer merchandising kits with pur-
chases of six units, and spend about $1
million on trade ads, Pink says.

“The Piano,” as well as upcoming
June releases “Deception” and “Gun-
man,” will be promoted with a “Space of
LIVE” retailer contest. Inside each
unit purchased, retailers will find an en-
try form to win a trip to New Zealand,
the setting for “The Piano,” or Mexico,
the setting for “Deception.” A “Gun-
man’s Treasure” prize is worth $2,500.
Ready to Roll: The Video Software Dealers Assn. has more than 400 attendees signed up for its first video game and new technology seminar in Chicago April 10-11. VSDA will focus on the nuts and bolts of the game trade, such as format, merchandising, and distribution. Other sessions highlight leading retailers who have forged new paths with video games.

Panels and presentations will be moderated by numerous trade magazine editors, including Andy McNamara, the 22-year-old editor of Game Informer.

The youthful McNamara might also be a good choice for the consumer panel, which will take a look at what kids want from the games of their choice. VSDA is recruiting a panel of 10-to-18-year-olds to reveal their secrets. Only those who are avid game players and can articulate why some games can keep them occupied, while others crash and burn, need apply.

Manufacturers planning to exhibit include A&E, Konami, Sega of America, Capcom, and Gametek. Distributors WaxWorks/Video Works, MS, and Video Product Distributors also will be on hand. VSDA acting executive VP Rick Karpel expects attendance to climb to 600 retailers and suppliers when the meeting convenes.

Money Back Guarantee: Retailers will get a break from Buena Vista Home Video on defective tapes. Effective immediately, the supplier will allow retailers to return defective tapes for any reason within the first 90 days of release.

(Continued on page 79)
George Bush To Speak At VSDA

LOS ANGELES—Other celebrity appearances may lose a little luster now that VSDA has announced that former President George Bush will speak at the July 24-27 Las Vegas show.

Bush will address attendees July 25 at the opening-day business session. The topic of his speech has not been determined, but VSDA director of marketing and communication Bob Finlayson says the speech will be tailored to reflect the home video industry.

"The idea behind this is that he's a statesman and we think people will be interested in what he has to say," says Finlayson. "Besides, he's a supporter of entrepreneurs, and that's basically what video retailers are."

On the evening prior to Bush's appearance, VSDA is planning to hold a private VIP reception for the former commander-in-chief.

"It will be small, with top studio brass and selected distinguished members of the video industry," says Finlayson. The governor of Nevada and the mayor of Las Vegas may be invited, he adds.

Following his speech, it's expected Bush will head out onto the convention floor to shake hands and sign autographs, but access will be limited. For security reasons, Bush likely won't mingle with folks taking in the exhibits.

Bush, said to be receiving $25,000-$25,000, is the second non-entrepreneur celebrity to speak at VSDA. Last year, General Norman Schwarzkopf dangled those who attended the opening business session and may have even brought new people to the show.

"It's hard to know if someone like Schwarzkopf boosts attendance," Finlayson says, "but it raises the visibility of the event and it's what makes this show fun, regardless of your political leanings."

3DO UPS ANTE

(Continued from page 70A)

ences. Sanyo plans to introduce its player to Japan this summer, with a U.S. introduction possible thereafter. AT&T will bring out its version this fall.

The new licensees are eligible to participate in 3DO's prize-incentive program, which offers two shares of 3DO stock to licensees for each player sold at or below a "target price" through September (Billboard, March 19).

An incentive to software players to get on board with 3DO titles would come in the form of an expanded market for those titles, something 3DO promises to deliver via a plug-in PC card that would enable existing PC-based personal computers to play software titles developed for the 3DO format. 3DO says it has signed a "memorandum of understanding" with Singapore firm Creative Technology to jointly develop the card, which Creative Technology would manufacture and market. No ETA has been set.

3DO also is getting hands-on in its software development drive by entering the publishing business. In a new publishing unit, Studio 3DO, will develop and publish software titles internally, as well as provide publishing and distribution services to outside 3DO licensees.

Marilyn A. Gilien
WARNER will bow “A Perfect World” (wide, $89.95) on Laserdisc May 4. Clint Eastwood directed this compelling tale of an escaped convict (Kevin Costner) who befriends a fatherless boy as he is pursued through the backlands by a relentless Texas Ranger (Eastwood). Laura Dern is featured as a criminologist assigned to assist Eastwood in the manhunt. Laser captures the entire picture of this very wide Panavision title, which will lose 43% of its image in the pan-scan VHS version. Look for heavy disc sales and rentals.

SNOW? WHEN? Fears of international video piracy based on laser-disc-to-tape copying are still delaying releases of major Disney titles on disc. Such concerns postponed the laser release of a complete “Beauty And The Beast” for a year, have pushed back the disc launch of “Aladdin,” and appear to be doing the same for “Snow White.”

Regarding a possible “Snow White” laserdisc, “there is still no official word from Disney,” according to Cheryl Lee, VP of business affairs for Image Entertainment. She adds, “We don’t have a release date yet. Generally with blockbuster hits and animated classics, Disney puts a window on the laser release. They feel it might interfere with [theatrical and tape sales] in certain foreign territories. They want to exhibit there first.”

As if piracy is the main worry, Lee responds, “That’s my understanding. Yes, they’re sympathetic to the needs of our clients. It’s their product and their decision, and we respect that.” In terms of whether “Snow White” and “Aladdin” will definitely be released at some point down the road on disc, Lee answers, “That’s our understanding.”

EARTHQUAKE UPDATE: Image will move back into its original Chatsworth offices April 11, according to Lee, as both that building and the warehouse have been “green tagged” to indicate they are structurally sound. However, Image and its insurance agents are still evaluating inventory losses, a time-consuming process that involves testing sample discs. “It takes a while to do the analysis,” notes Lee, who adds that “it would be fair to say” that the warehouse will be up and running in May or June.

LUMIVISION has named Paula Barnes as its new director of sales and marketing. Barnes has moved to Colorado from California’s Silicon Valley, where she spent a decade working for the computer and multimedia industry.

ANTHONY & EMMA: Columbia TriStar will release “Remains Of The Day” with Anthony Hopkins and Emma Thompson (Dolby Surround Stere0, $39.95) May 4. The movie, written by Ruth Prawer Jhabvala and directed by James Ivory, garnered eight Academy Award nominations.

Two recent blockbuster disc releases are “In The Line Of Fire” with Clint Eastwood (wide, $34.95) and “Last Action Hero” with Arnold Schwarzenegger (wide, $39.95). “Inchoine” (wide, $39.95) is another notable new Columbia TriStar title, as are the quirky fables “The Music Of Chance” and “Red Rock West” (both wide, $34.95). Just out also are Woody Allen’s madcap detective tale “Manhattan Murder Mystery” and cutting-edge comedy “So I Married An Axe Murderer,” with Mike Myers (each wide, $34.95).

The LIVING PLANET: Stranger than the most imaginative science fiction, more wondrous than any fantastic fable, and more beautiful than the greatest artistic masterpiece, is the natural world. And Miramar’s phenomenal “Anima Mundi” (1992, CAV, 90 mins., $29.98), directed by Godfrey Reggio and scored by Philip Glass, brings us breathtakingly close to nature’s astonishing manifestations.

PIONEER just bowed LIVE Home Video’s exceedingly offset and original “Hold Me, Thrill Me, Kiss Me,” with Sean Young, Diane Ladd, and Timothy Leary, plus “The Plague,” a movie adaptation of the famed Albert Camus novel that features a standout cast led by Robert Duvall, Raul Julia, and William Hurt ($31.95 each). Dan Aykroyd and Jane Curtin offer mass quantities of strangeness in Paramount’s “Comehearts” (wide, $34.95).

MCA has released several noteworthy new discs, including the boxed sets “Family Dog” (230 mins., $89.85), with the complete animated canine cartoon series, and “The Munsters Collection” (four titles, extras, $99.95), plus the thriller “Judgment Night” (wide or pan-scan, $43.85) with Emilio Estevez and Dennis Leary, “Man Of A Thousand Faces” with James Cagney (wide, $89.35), “Monolith” ($34.95), “Cat People” with Nadassia Kinski, “For Love Or Money” with Michael J. Fox, and Steven Soderbergh’s “King Of The Hill” (all wide, $34.35).

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BILLBOARD® FOR WEEK ENDING MARCH 26, 1994

COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Principal Performer Sales</th>
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<td>DEMOLITION MAN</td>
<td>Warner Bros., Inc. Warner Home Video 12985 Sylvester Stallone Wesley Snipes</td>
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<td>5 3 5</td>
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• 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 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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SP Mode $19.95 S.R.P. EP Mode $9.95 S.R.P.

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**DOCUMENTARY**

"Apogee: Life In Motion," V.I.E.W. Video (121-671-5520), 15 minutes, $19.95. Inspired by the big-screen epics "Baraka" and "Koyaanisqatsi," and billed as "visual music programming," this two-years-in-the-making video could be observed a journey around the world in 45 minutes. Filmmaker Craig McQueen traveled from East Africa to Japan, Singapore, Canada, the United States, and other diverse locales to capture what he saw as the untamed beauty of nature and man's place in it. Set to continuous instrumental music improvised from the new age, world beat, and fusion genres, McQueen's photography is manipulated in various manners, including time-lapse, and therefore often departs a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is frozen in motion, clouds and trees unnaturally overmountains. These manipulations present more realistic views of a diversity of life, which actually prove more interesting than the often stilted, synthetic counterpoints.

**SPORTS**

"NBA Jam Session," CBS Video, 18 minutes, $11.98.


"Men Were Here For Everal Youth"/"Firey Meteor Frees Humans To Stone!" They're headline-busting from the covers of MCA/Universal's new "Golden Age Of Science Fiction Thrillers," a collection of seven curtsey monster movies from the '50s presented in all their black-and-white splendor. Cult favorites such as these, "The Cuck Of The Cob," "The Leech Woman," "It Came From Outer Space," "The Land Of laminos," and others fondly recall a time gone by, when monsters were eerily humorous and the humans they stalked were certainly kinder and gentler. (Try finding a modern-day creature that would laugh off a swarm of mutates.) Saturday matinee star Peter Cushing, Richard Carlson, Grant Williams, and Rayal Reynolds would have it no other way.

**THEATRICAL**

"The Life And Times Of Jesus The First Christmas," Capital Cities Avid Video, 30 minutes, $19.95.

First of three-part documentary on the life of Jesus is rifle with conventional and novel wisdom delivered by scholars, theologians, and historians. Narrated by Armand Assante with gospel readings by Betty Buckley, the U.S. News Production program attempts to piece together the birth and early life of the child born in Nazareh who would change the course of religion and history. The varying perspectives viewers likely will come away believing the truth is an amalgam of all they are given a visual context via modern-day and historic photographs, texts, paintings, and serigraphy. Second episode, "Who Was Jesus?" and final chapter, "The Last Days Of Jesus," will the matter life and death of Jesus. All three programs available packaged together in a hardcover box, $49.98 list, and an attractive treat at around Easter.
Miles Davis, an American original, captivated fans for five decades and truly defines Jazz.

This extraordinary documentary, produced especially for PBS and authorized by the artist himself, features Miles playing "Footprints", "Blues For Pablo", "So What" and more. See archival film footage from 1959 through Miles' last band. Don't miss interviews with Bill Cosby, George Benson, Dizzy Gillespie and others. Experience the private Miles as he speaks candidly on camera.

The 60 minute film is the seventh release in the acclaimed Masters of American Music Series.

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hange and stability coexisted in the independent sector of the music business over the last year. In distribution, companies like Alliance Entertainment set their sights on establishing a nation-wide presence, while regionals M.S. in Chicago and Select-O-Hits in Memphis banded together to form a national web. On the label side, indie rap labels once again spawned a raft of hits, while the indie rock imprints remained the breeding grounds for major-label signings.

Billboard’s 1994 Independents Spotlight contains a cross-section of features that reflect both the constant flux that is a hallmark of the indie business, and the indies’ ongoing pioneering spirit, which has consistently nurtured the superstar acts of the future. Part of our mission in this issue has been to look beyond the indies’ traditional strongholds in rap and rock, and shed some light on some of the nether regions of the independent universe.

Terry Barnes investigates the successes bred by labels that specialize in other musical species. Carrie Borzillo explores the relationship between independent labels and album-alternative radio.

Chris Morris writes about the majors’ incursions into independent distribution. And Geoff Mayfield delineates the hows and whys of Billboard’s (1993-1994) Indie Charts.

This section also throws the spotlight on 10 independent labels that have cut their own groove in terrain outside the realm of conventional pop, rock and rap. While all these companies have issued worthy, exciting and commercially successful records, they represent only a fraction of the indie world—a world that harbors many of the most creative, hard-working and innovative professionals in the business.

Behind The Majors’ Move Into Indie Distribution:
It’s About Power And Pie Slices

I

n 1994, independents aren’t just independent anymore.

Most of the Big Six manufacturers—evidently inspired by the viral sales and impressive artist-development track records of independent labels—have established their own independent distribution arms, or bought into existing indie webs. No two organizations are exactly alike, but the intent of all of them is readily apparent: The majors would like their own slice of the lucrative indie pie.

The newest, and perhaps the most ambitious, of the major-branded indie distributorships is the Alternative Distribution Alliance, launched in June 1993 by Warner Music Group. ADA handles product from such labels as Slash, 4AD, Site, Reprise, Warner Bros., Mute and Atlantic, as well as some labels not affiliated with the WEA family, like the Restless family of imprints and, most recently, Searle’s Sub Pop.

Says ADA managing director Clark Staub, “The idea was to create a full distributorship on day one, [with] a catalog that conveyed what ADA was trying to do.” ADA also handles some 200 catalog titles, much of it in the alternative rock realm, previously distributed by WEA.

According to acting CEO Adam Somers, ADA was created to forge a stronger bond with mom-and-pop stores. “WEA had no way of having a relationship with those accounts except through a one-step…[Now] there’s more of a relationship.”

ADA employs 20 sales people at offices in Los Angeles and New York, with regional reps in Northern California, Seattle, Minneapolis, Chicago, Atlanta and Austin, Texas.

Staub notes that ADA “did a projection based on what we thought we would do, based on the likelihood we would not have a hit record.” In the nine months since the company was established, Staub says, it has doubled the dollar volume in its initial projection; successful releases from Golden Palominos (on Restless) and such hip acts as Liz Phair (Matador), the Spinanes and Mark Lanegan (Sub Pop) have fueled ADA’s liftoff.

565 Million In The RED

Sony Music has taken a different tack in its indie incursion: Two years ago, it purchased a 50% interest in Relativity, a long-time power in the distribution of independent rock product. The distribution arm is today known as Relativity Entertainment Distribution.

RED president Sal Licata says that the company currently handles 38 lines, including such high-profile labels as Roadrunner, Mammoth, Metal Blade, Ruthless (through the Relativity label), Continuum and Epitaph. Licata estimates that RED will gross $65 million in the fiscal year that ends March 31.

While RED does distribute Sony’s Tri-Star imprint and handles some Columbia Special Products releases, Licata says, “The whole premise of this was to establish RED as an independent distribution company to relate to the smaller labels.”

RED does have access to Sony’s MIS computer system (“That’s a tremendous asset for us and the labels,” Licata says), and Sony facilitates RED’s collections. Otherwise, the company is a free-standing entity within its own nine-branch system and a mandate Licata defines as “to

Continued on page 108
Indies

Know Your Neighbors:

At A Glance

Labels: Arhoolie Productions, Inc.
Founded: 1980
Annual number of releases: 36 (1993), 30 projected for '94.
Total CD releases: 125.
Music Specialty: roots music—Cajun, Zydeco, blues, Tejano.
Roster includes: Lightnin’ Hopkins, Clifton Chenier, Flaco Jimenez, Beausoleil, Mississippi Fred McDowell, Mance Lipscomb, Lydia Mendoza, Sonny Boy Williamson.

Biggest Splash: current five existing titles
Specialty: World music.
Roster includes: Tuatua Throat Singers, Re-Bellville Pygmies, Australian Aborigines, Master Musicians Of Jajouka, Guo Brothers.

Indies

Rap And Rock Rule The Charts,
But Most Indies Meet Bottom Lines By Going
To Other Markets Altogether

BY TERRY BARNES

Nothing could be more independent about America’s ‘indies’ than the music they manufacture. While every major label has a major investment in rap or alternative rock or both (see accompanying story), some 85% of the indies have little or no interest in either. A glance at NAIRD’s latest directory (wherin the organization’s 329 member labels describe their product specialties) reveals that indies are most likely to specialize in jazz (12%) of the labels), children’s recordings (11%), folk/ethnic music (12%) or blues (10%). Indies are slightly more interested in rap (9%) than in all-acoustic or world music (4% each) and find religious music (5%) nearly as inspiring as alternative rock (6%).

Leaving mainstream music to the majors has been crucial to the survival of many small labels. Even rock stars with their own labels and plenty of $400-an-hour advice—
from the Beach Boys to the Moody Blues, the Zeppelins, Genesis and many more—
have had to cut their losses and close their doors. As Prince and Hammer cleaned out their offices in the past few months, many small labels find themselves bet-
ter off than ever. Only the artists are singing the blues at Alligator, where revenues grew from $600,000 to over $4 million annually between 1985 and 1990. "There’s been such a boom in blues that even a couple of majors are getting into the business," says founder/presi-
dent Bruce Iglauer, "and it’s such an emotional, rough, anti-pastic type of music that I have every confidence that they’ll also get out.

"While the majors want to sell music like McDonalds sells hamburgers, we’d rather he a small chain of gourmet restaurants with a line going around the block. It’s the menu that counts—not how many are served." In 23 years, Iglauer has amassed a 150-album catalo-
gue and numerous Grammy nominations, and co-founded NAIRD. A board member since the organization’s first meeting, Iglauer hopes to educate small labels whose expertise may be music—
not business.

Reservation Rappers

"Four years ago, when we started the label, we didn’t even know where to send the record," says John Altenburgh

of his jazz label’s beginnings. "We had to choose between painting the house and buying a mailing list." But the future of Altenburgh Records was ensured by earnings from John’s 60,000-
square-foot plant, where Kraft ages half the Parmesan cheese it sells in America.

Today the label’s catalog includes 26 albums, led by its best-seller, Mike Metheny’s “From Then Till Now.”

“We’ve turned the corner now,” Altenburgh smiles. "We’re getting paid by our distributors!" Indies like Altenburgh need more than guts to sur-
ivate; they need a Darwinian instinct for kiwing when a record is good enough to risk a mortgage payment.

"We don’t sign just any group of American Indians who can chant and play drums," says Sound Of America Records owner/founder Tom Bee. "Our business is just like the black music business, the Latin music business and the Celtic music business: you have to find the right song and a group with the right sound." A New Mexico native, Bee grew up within walking distance of R&B and rockabilly con-
certs and tribal ceremonies. In the early ’70s he hooked up with Motown, where he wrote and pro-
duced for Smokey Robinson, the Jack-
son Five and his own group, Xit, which became the first Native American group re-
leased by a main-
stream label. But by the late ’70s Bee still hadn’t convinced a major record company that Native Americans had a sound that would sell.

"I’m from the Leonard Chess school of record sales: you fill your trunk with records and don’t come back until they’re sold, and that’s how I started this company," Bee explains. “Everyone thought I was crazy, right in the middle of the recession, but the bottom line is that we have a bottom line.

Distributing his product through a network of trading posts and pow-
ows, Bee depends on customers to buy without hearing. So far, they’ve bought thousands from his 60-album catalog. Four separate labels offer styles ranging from traditional (drums and vocals alone) to reservation rappers to New Age. Moving toward a mass audi-
ence, Bee recently reached No. 16 on Billboard’s New Age chart with “Human Rites” by Spotted Eagle.

Similarly, Hilton Rosenthal’s Rhythm

Continued on page 98

84 BILLBOARD SPOTLIGHT

BILLBOARD MARCH 26, 1994
"ACOUSTIC HIGHWAY"
Craig Chaquico (Hom.7050)
 Former lead guitarist for Jefferson Starship with his smash instrumental debut. Top 3 at Billboard and Radio. Over 70,000 sold. Watch for Craig’s new album this summer.

"NOUVEAU FLAMENCO"
Otmar Liebert (Hom.7076)
 Gold in U.S. & Australia Platinum in New Zealand
 Over 1,000,000 units sold worldwide. The Best In-store Play Album Ever!

"THE HIGHER OCTAVE COLLECTION"
 Various Artists (Hom.7033)
 TWO CDS FOR THE PRICE OF ONE!
 Featuring Otmar Liebert, Craig Chaquico, Cusco, Himekami and many more.
 Top 10 Billboard!

"ONE THOUSAND & ONE NIGHTS"
Shahin & Sepehr (Hom.7061)
Debut album by Washington, DC based instrumental duo. Their sound is an exciting blend of Spanish, Moorish and Middle Eastern influences with elements reminiscent of Roxy Music, Peter Gabriel and The Police.

HIGHER OCTAVE MUSIC

THE SOTO KOTO BAND
MANDINGO BEAT
The Soto Koto Band (Hom.7068)
Third in a series which includes Gumbay Dance (7044) and The Soto Koto Band (7049), this album features songs by the legendary Gambian singer Papa Toure.

ALTER EKO
EKO (Hom.7033)
Think of an acoustic Dire Straits, a bit of Country and some Ry Cooder-style blues guitar in a mix of Celtic, Reggae, South American and a bit of Indian Music.

BORRASCA
Otmar Liebert (Hom.7032)
1991 Grammy Nominee. #1 Billboard, #1 Alternative Radio and over 450,000 sold worldwide.

POETS & ANGELS
Otmar Liebert (Hom.7030)
Ten sensational classics are combined with five stunning original pieces that are enjoyable year round. Over 300,000 sold.

NRM
INDY
BEST
SELLER
AWARD
1991
1992
1993

NEW AGE CLASSICS SERIES (Hom.7058)
"DREAMER/FANTASY" William aura

NEW AGE CLASSICS SERIES (Hom.7062)
"FOREST/MOUNTAIN" Peter Davison
Digitally remastered series features Two Albums On One CD of classic New Age music available for the first time on CD.

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Blonker
Craig Chaquico
Crystal Wind
Cusco
Peter Davison
Michael Deep
Eko

Stephen Longfellow
Fiske
Robin Frederick
Himekami
Abdel Kabir
Osamu Kitajima
Bernward Koch
Erland Krauser
Otmar Liebert

James McCarty
Living Mirrors
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Is You Is Dr is You Ain't An Indie?
The Charts Explained

BY GEOFF MAYFIELD

So, how is it that Dr. Dre, an artist from Atlantic Group subsidiary Interscope, ends up on Billboard’s independent charts? The answer to that question crystallizes the creation that Billboard uses to define what is, or is not, an indie release, and it can be summed up in two words: Independent Distribution. Ownership by a major record company, or a distribution and/or promotion pact with a major label, does not necessarily remove a title from the indie label camp.

The sole determination for inclusion on these charts is whether the title was sold exclusively by independent distributors.

Once upon a time, it was easy to determine indie status. Independent ownership. Independent distribution. End of story. But, in late 1985, when Warner Bros. first staked equity in Tommy Boy Records, the lines between major and independent labels became forever blurred.

Today, in one fashion or another, five of the six major conglomerates have their feet in independent waters, either through the establishment or acquisition of an indie label or distributor.

Thus, Dr. Dre’s “The Chronic” and the Death Row/Interscope singles from that album are included on these charts, because they were sold by indie giant Priority. Dre goods are picked, packed and shipped by WEA, but Priority is the selling agent.

However, fellow Death Row/Interscope rapper Snoop Doggy Dogg does not qualify for these charts, because his product is solicited and sold by WEA.

As shown by the inclusion of Dre and Next Plateau/frr rapper Paperboy, the involvement of a major’s promotion department does not remove a title from indie consideration. But, in even one configuration of a single or an album is sold by that major, it doesn’t qualify for these charts.

Likewise, in this Spotlight’s label rankings, the standings of the independent labels have been adjusted to reflect only the performance of titles that were sold through indie wholesalers. Thus, Death Row’s standing reflects the chart points accumulated by Dre’s titles, but not Snoop’s. Next Plateau gets credit for Paperboy, but not for PolyGram Label Group-distributed Salt-N-Pepa.

How The Charts Are Compiled

The charts in this section encompass a one-year span, from last year’s Feb. 13 issue to this year’s Feb 12 issue. Along with the facts that were featured in last year’s Independent Label Spotlight, we have added several new ones this year, including distributing-label standings for The Billboard 200 and Top R&B Albums. Also new this year are indie charts for classical, jazz and contemporary jazz.

Continued on page 88
in 1993 you witnessed the evolution of...

planet earth RECORDINGS

in 1994 you will participate in...

a revolution in global rhythm

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6634 SUNSET BLVD, HOLLYWOOD, CA 90028 TEL: 213-468-9494 - FAX: 213-468-9488
DISTRIBUTED BY INDI: CALIFORNIA RECORD DIST, BIG STATE DIST, MALVERNE DIST
NEED REVOLUTIONARIES

The charts based on The Billboard 200 and Top R&B Albums are compiled from actual SoundScan figures for the weeks those titles appeared on those charts.

- For the Hot 100 and Hot R&B Singles lists, gross impressions are accumulated in combination with accumulated SoundScan unit sales and weekly small-market radio playlist points.
- Billboard's Dance Maxi-Singles Sales chart was not converted to SoundScan until last summer. Hot Rap Singles, Top Jazz Albums, Top Contemporary Jazz and Top Classical Albums were not converted to SoundScan until December 1993. The rankings for these charts, as well as New Age and World Music, are based on a point system, determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position.

Success Stories

The strength of the independent label sector is illustrated by the fact that in four cases, the top charting titles on these lists were not just No. 1 indie releases for the February-to-February calendar, but were in fact No. 1 overall with majors' titles included. Earning this distinction were Tag Team's "Woopty (There It Is)" on Hot 100 Singles, H-Town's "Knockin' Da Boots" on Hot R&B Singles, Dr. Dre's "The Chronic" on Top R&B Albums, and By Cooder and V. M. Bhatti's "A Meeting By The River" on World Music Album.

As one might expect, rap is a big part of the indie menu. Eight of the top 10 titles—and 19 of the top 25—on Top Billboard 200 Indie Albums are rap releases. The genre also accounts for all but one of the 30 titles on Top Indie R&B Albums, nine of the top 10 on Top Indie R&B singles and eight of the top 10 spots on Top Hot 100 Indie Singles.

Still, it would be a mistake to assume that the independent sector's impact is confined to rap. H-Town's breakthrough success shows that indies can be viable in the R&B field, and in world music, indie labels account for 20 of the top 30 albums in this February-to-February span. Indies also command an impressive penetration in the dance and New Age categories.

Walt Disney proves that independents can make hay with soundtracks too. With just three titles, all soundtracks—including the wildly successful "Aladdin"—Disney clocks in as the No. 2 indie on The Billboard 200, trailing only Tommy Boy and its 10 charted albums.

Top Billboard 200 Indie Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>THE CHRONIC</td>
<td>Dr. Dre</td>
<td>Death Row/Interscope</td>
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<tr>
<td>2.</td>
<td>ALADDIN</td>
<td>Soundtrack</td>
<td>Walt Disney</td>
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<td>3.</td>
<td>NAUGHTY BY NATURE</td>
<td>Tommy Boy</td>
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<tr>
<td>4.</td>
<td>LETHAL INJECTION</td>
<td>Ice Cube</td>
<td>Priority</td>
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<tr>
<td>5.</td>
<td>IT'S ON</td>
<td>Killa</td>
<td>Easy-E/Ruthless</td>
</tr>
<tr>
<td>6.</td>
<td>THE PREDATOR</td>
<td>Ice Cube</td>
<td>Priority</td>
</tr>
<tr>
<td>7.</td>
<td>WHOOMP! (THEE IT IS!)</td>
<td>Tag Team</td>
<td>Life</td>
</tr>
<tr>
<td>8.</td>
<td>FEVER FOR DA FLAVOR</td>
<td>H-Town</td>
<td>Luke</td>
</tr>
<tr>
<td>10.</td>
<td>NINE YARDS</td>
<td>Scarface</td>
<td>Rap-A-Lot</td>
</tr>
</tbody>
</table>

Tag Team has the year's Top Indie Single.

21. BANGIN ON WAX | Blood & Crips | Dangerous/Pump |
23. BEAUTY & THE BEAST | Soundtrack | Walt Disney |
24. 5150 HOME & THA SICK | Easy-E | Ruthless |
25. TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS | Soundtrack | Walt Disney |
26. THE NEW BREED | MC Breed | Wrap |
27. SURROUNDS | De La Soul | Tommy Boy |
28. 5150 THE FINAL FRONTIER | O-P | Digital Underground |

Top Billboard 200 Indie Distributing Labels

<table>
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<th>Pos.</th>
<th>DISTRIBUTING LABEL</th>
<th>No. Of Charted Albums</th>
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<tr>
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<td>WALT DISNEY</td>
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<td>5.</td>
<td>BELLMARK</td>
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For National or Regional Independent Distribution

Consistent Performance Financial Stability

Contact:
M. S. Distributing Co.
1050 Arthur Avenue, Elk Grove Vlg., Ill. 60007
Phone — (708) 364-2888 • Fax — (708) 364-2898

National distribution in conjunction with Select-O-Hits Distributors, Memphis, TN
### Top Indie R&B Albums

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<td>THE CHRONIC</td>
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<td>Death Row/Interscope</td>
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<td>TILL DEATH DO US PART</td>
<td>Geto Boys</td>
<td>Rap-A-Lot</td>
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<td>LETHAL INJECTION</td>
<td>Ice Cube</td>
<td>Priority</td>
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<td>4</td>
<td>THE WORLD IS YOURS</td>
<td>Scarface</td>
<td>Rap-A-Lot</td>
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<td>5</td>
<td>19 NAUGHTY III</td>
<td>Naughty By Nature</td>
<td>Tommy Boy</td>
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<td>6</td>
<td>FEVER FOR DA FLAVORS</td>
<td>H-Town</td>
<td>Luke</td>
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<td>7</td>
<td>IT'S ON (DIR. DRE 187UM) KILLA</td>
<td>Easy-E</td>
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<td>Dangerous/Pump</td>
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<td>THE NEW BRED</td>
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<td>13</td>
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<td>30</td>
<td>GAS CHAMBER</td>
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<td>Awol</td>
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### Top Indie R&B Album Distributing Labels

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<td>Priority</td>
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<td>CHECK TO SELF</td>
<td>Ice Cube Featuring Das EFX</td>
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<td>Chaka Demus &amp; Pliers</td>
<td>Mango</td>
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<td>H-Town</td>
<td>Luke</td>
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<td>22</td>
<td>OLDIES</td>
<td>BASS</td>
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### Top Indies

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### Top Indie R&B Singles

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<td>Tag Team</td>
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<td>NUTHIN' BUT A G THANG</td>
<td>Dr. Dre</td>
<td>Death Row/Interscope</td>
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<td>HIP HOP HOORAY</td>
<td>Naughty By Nature</td>
<td>Tommy Boy</td>
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<td>5</td>
<td>WHOOP, THERE IT IS</td>
<td>95 South</td>
<td>Wrap</td>
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<td>OLDIES</td>
<td>BASS</td>
<td>Compilation</td>
</tr>
</tbody>
</table>
FIFTEEN YEARS OF CREATIVE INDEPENDENCE

NEXT PLATEAU RECORDS

NEXT FOR 1994

Radio Venus
Johnna Cummings
(formerly of Boy Krazy)
Scotty D
i To i
F.K.W.
NEW Laura Enea
NEW Paperboy
NEW Sybil

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(212) 540-7610
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(Milano) - Italy
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Fax (0)39/2001432

Top Indie Rap Singles

<table>
<thead>
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<th>TITLE</th>
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<td>WHOOPP! (THEME IT IS)—Tag Team—Life</td>
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<td>WHOOH, THERE IT IS—95 South—Wrap</td>
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<td>DOWN WITH THE KING—Run-D.M.C.—Profile</td>
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<td>IT WERE A GOOD DAY—Ice Cube—Priority</td>
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<tr>
<td>15</td>
<td>REALLY DOE—Ice Cube—Priority</td>
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<td>16</td>
<td>CROOKED OFFICER—Geto Boys—Rap-A-Lot</td>
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<tr>
<td>17</td>
<td>COME CLEAN—Jero The Damojoe—Payday</td>
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<tr>
<td>18</td>
<td>SOUL BY THE POUND—Common Sense—Relativity</td>
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<td>19</td>
<td>HOUR OF THE TEC—The Beatnuts—Violator</td>
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<td>20</td>
<td>MURDER SHE WROTE—Chaka Demus &amp; Pliers—Mango</td>
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Top Indie Dance Singles

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<th>Label</th>
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<tr>
<td>1</td>
<td>WHOOPP! (THEME IT IS)—Tag Team—Life</td>
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<td>2</td>
<td>PUSH THE FEELING ON—Nightcrawlers—Great Jones</td>
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<td>3</td>
<td>COME CLEAN—Jero The Damojoe—Payday</td>
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<td>4</td>
<td>COME BABY COME—K7—Tommy Boy</td>
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<td>5</td>
<td>WHOOH, THERE IT IS—95 South—Wrap</td>
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<td>6</td>
<td>CAN'T GET NO SLEEP—Masters At Work Featuring Indien—Cutting</td>
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<td>HOW MANY EMCEES (MUST GET DISSED)—Black Moon—Wreck</td>
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<td>DAZZLY DUMPS—Duce—TMR</td>
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<td>GIVE IT UP—The Goodmen—FRR</td>
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<td>SHOOT TO KILL—Mad Lion—Weeded</td>
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<td>NUTHIN' BUT A THANG—Dr. Dre—Death Row/Interscope</td>
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<td>DOWN WITH THE KING—Run-D.M.C.—Profile</td>
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<td>WRITTEN ON YA KITTEN—Naughty By Nature—Tommy Boy</td>
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<td>14</td>
<td>WHO'S THE MAN?—House Of Pain—Tommy Boy</td>
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<td>KNOCKIN' DA BOOTS—H-Town—Luke</td>
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<td>16 LIGHT (ALIGHT) (DOUG FRESH)—Gee Street</td>
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<td>YOLANDA—Reality—Strictly Rhythm</td>
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<td>IT'S ON—Naughty By Nature—Tommy Boy</td>
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<td>19</td>
<td>SUPERMODEL (YOU BETTER WORK) (HOUSE OF LOVE)—RuPaul—Tommy Boy</td>
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<td>BACK TO MY ROOTS—RuPaul—Tommy Boy</td>
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Top Indie Jazz Albums

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<td>WARM &amp; TENDER—Charlie Watts—Continuum</td>
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<td>CHICAGO VISITED—Ahmad Jamal—Concord</td>
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<td>3</td>
<td>BLUES AT BRADLEY’S—Charles Fambrough—Cti</td>
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<td>4</td>
<td>TO BIRD WITH LOVE—Dizzy Gillespie—Telarc</td>
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<td>THE CHARMER—Charles Fambrough—Cit</td>
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<td>6</td>
<td>WITH STRINGS—Scott Hamilton—Concord</td>
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<td>7</td>
<td>GOOD MORNING HEARTACHE—Johnny Adams—Rounder</td>
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<td>8</td>
<td>THREE GRACES—Jeff Beal—Triloka</td>
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<td>9</td>
<td>DEDICATED TO DIZ—Slide Hampton &amp; The Jazzmasters—Telarc</td>
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<td>10</td>
<td>DOUBLE RAINBOW—Kevin Mahogany—Enja</td>
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<td>11</td>
<td>FROM BESSIE TO BRAZIL—Susannah McCubbin—Concord</td>
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<td>ENCORE AT THE BLUE NOTE—Oscar Peterson Trio—Telarc</td>
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<td>THE ORIGINAL JAZZ MASTERS SERIES VOLUMES 1—Various Artists—Da</td>
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<td>LIVE IN BERLIN 1991 VOL. 1—Lounge Lizards—Intuition</td>
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<td>DEPARTURE—Bob Mintzer Big Band—Dmp</td>
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Top Indie Jazz Labels

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<td>Rounder (1)</td>
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Top Indie Rap Labels

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<td>Priority (4)</td>
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<td>Wrap (5)</td>
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<td>4</td>
<td>Tommy Boy (7)</td>
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<td>Ruthless (2)</td>
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<td>Violator (3)</td>
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<td>Life (2)</td>
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<td>Death Row (3)</td>
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<td>Profile (2)</td>
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<td>Relativity (2)</td>
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Top Indie Dance Labels

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<tbody>
<tr>
<td>1</td>
<td>Tommy Boy (14)</td>
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</tbody>
</table>

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Top Indie
Contemporary Jazz Albums

Pos. TITLE—Artist—Label
1. THE JAZZMASTERS—The Jazzmasters
2. THE QUIET REVOLUTION—Ronny Jordan—JVC
3. A MAN AND A WOMAN, SAX AT THE MOVIES—Jazz At The Movies Band—Discovery
4. KEEPIN' THE FAITH—Steve Levy—Damon
5. DEEP SOUL—Ronnie Laws—Par
6. PROMENADE—Peter White—Sin-Drome
7. FOREVER, ALWAYS—Willow Felder—Par
8. BODY HEAT, JAZZ AT THE MOVIES—Jazz At The Movies Band—Discovery
9. ON A ROLL—Fetthanger—Sin-Drome
10. SIMPLE LIFE—Kevyn Austin—JVC
11. YIN-YANG—Steps Ahead—NYC
12. SPRING BREAK—Kiloeue—Brainchild
13. CHERRY BLOSSOMS—Kello Matsui—White Cat
14. PLAY—Special EFX—JVC

Top Indie
Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)
1. JVC (5)
2. DISCOVERY (2)
3. PAR (2)
4. SIN-DROME (2)
5. 4TH & 8THAY (1)

Top Indie
Classical Albums

Pos. TITLE—Artist—Label
1. TOUS LES NATIFS DU MONDE—Jardi
2. AN ENGLISH LADYMASS—Anonymous 4—Harmonia Mundi (France)
3. HUGHES: MOUNT ST. HELENS—Seattle Symphony (Schwarz)—Delos
4. PRIMA DONNA—Leslie Garrett—Silva America
5. ON YOUD NIGHT—Anonymous 4—Harmonia Mundi
6. DAVID DIAMOND: VOL. III—Seattle Symphony (Schwarz)—Delos
7. MAHLER PLAYS MAHLER: THE WALTZ—Mignon Piano Rolls—M.P.
8. FINZI: AN ENGLISH SUITE—English String Orchestra (Boughton)—Nimbus
9. EIN STRAUSSEST II—Cincinnati Pops (Kunzel)—Telarc
10. SWITCHED-ON BACH 2000—Wendy Carlos—Telarc

Top Indie
Classical Labels

Pos. LABEL (No. Of Charted Albums)
1. VALOIS (1)
2. HARMONIA MUNDI (FRANCE) (1)
3. DELOS (2)
4. SILVA AMERICA (1)
5. HARMONIA MUNDI (1)

---

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POONANNY

GOSPEL
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REV. JAMES CLEVELAND
THE ANNOINTED PACE SISTERS
THE GEORGIA MASS CHOIR
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**Top Indie New Age Albums**

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<th>Pos.</th>
<th>TITLE—Artist—Label</th>
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<td>1</td>
<td>ACOUSTIC HIGHWAY—Craig Chaquico—Higher Octave</td>
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<td>MRS. CROWE’S BLUE WALTZ—Adrian Legg—Relativity</td>
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<td>3</td>
<td>CURTAIN CALL—Danny Wright—Moulin D’Or</td>
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<td>4</td>
<td>NOUVEAU FLAMENCO—Ormar Liebert—Higher Octave</td>
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<td>5</td>
<td>ROMANCE—Chip Davis—American Gramaphone</td>
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<td>6</td>
<td>HOW THE WEST WAS LOST—Peter Kater With R. Carlos Nakai—Silver Wave</td>
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<td>7</td>
<td>MONTEREY NIGHTS—John Tesh—GTS</td>
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<td>8</td>
<td>IMPRESSIONS—Chip Davis—American Gramaphone</td>
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<td>9</td>
<td>SOMA—Steve Roach &amp; Robert Rich—Hearts Of Space</td>
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<td>HEART ZONES—Doc Lew Childre—Planetary Productions</td>
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<td>11</td>
<td>CUSCO 2000—Cusco—Higher Octave</td>
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<td>12</td>
<td>THROUGH THE RAINDROPS—Robert Bordignon—High Harmony</td>
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<td>13</td>
<td>BLUE NIGHT—Blue Knights—Innovative Communication</td>
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<td>THE ELEVENTH HOUR—Mars Laser—Real Music</td>
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<td>15</td>
<td>SPANISH ANGEL—Paul Winter Consort—Living Music</td>
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<td>WINE, WOMEN &amp; WALTZ—Adrian Legg—Relativity</td>
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<td>FOREST RAIN—Dean Everson—Soundings Of The Planet</td>
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<td>ETCHED IN STONE—Fowler And Bronaco—Silver Wave</td>
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<td>19</td>
<td>2002—Cusco—Higher Octave</td>
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<td>JOURNEY TO ZIPANGU—Himukami—Higher Octave</td>
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**Top Indie New Age Labels**

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<td>MOULIN D’OR (1)</td>
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<td>SILVER WAVE (3)</td>
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<td>REAL MUSIC (3)</td>
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<td>PLANETARY PRODUCTIONS (1)</td>
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<td>10</td>
<td>SOUNDINGS OF THE PLANET (2)</td>
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Creating and marketing frontline and product is a brave new world for K-Tel, who pioneered TV advertising for music in the '60s and '70s. Last year the Minnesota-based label applied those skills to an original group, word/jazz storytellers Celestial Navigations (featuring Geoffrey Lewis, father of actress Juliette). Joining the company after the group's signing, A&R/marketing VP Owen Husney wasn't convinced that K-Tel should even attempt frontline music. "But when I saw them," he recalls, "I was completely mesmerized by their visual presentation."

Husney tried to drum up interest for a TV special at Showtime and HBO, but without luck. "Since nobody really knew what to do with the group, we did, 'Let's buy our way onto TV. Instead of blowing money on magazine ads, why not take the same money and put it on television?' Even if you lose money, you've still created awareness and visibility that ultimately transfers to retail."

Husney convinced K-Tel president Mickey Ellenbein to make a Celestial Navigations infomercial. The company was prepared to lose money on the project and was shocked when they didn't. Today, Celestial Navigations are one step closer to K-Tel's goal: taking them directly to retail.

Hot Off The Brill

"We specialize in trends, not fads," says Husney, whose job is to spot the latter. K-Tel's big '93 successes include "Today's Hit Country," which is nearing its one-year anniversary on the charts. And, "The Brill Building Sound—Stingers And Songwriters Who Rocked The '60s," brainchild of K-Tel's Era director Steve Wilson. The latter rolled out last fall with a trade campaign, but the in-store campaign began this year. "We don't need it to explode all at once—"

K-Tel is one of the largest indies, and one of a tiny minority to go public. But where does a little label like Continuum muster the courage for a stock offering? Probably from its president, charismatic...Continued on page 100

Where ethnic and mainstream mix: Hiflon Rosenthal discovers Johnny Clegg and Sipho Mhlongo of Juluka...we're not supporting a tour or trying to get a good chart number," says Husney. "This set will sell year in and year out, so we can take our time and roll out the campaign slowly..."

Now traded on the NASDAQ exchange,"

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**Top Indie World Music Labels**

<table>
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**Top Indie World Music Albums**

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<td>4</td>
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**Other Markets**

Continued from page 84

Safari label is looking for the window where ethnic sounds can touch the mainstream. It was Rosenthal who uncovered zulu-pop stars Juluka and Johnny Clegg and convinced Paul Simon to do more than listen to African sounds—to, in fact, visit the continent, which resulted in "Graceland."

"I refuse to pigeonhole," Rosenthal explains of his joint venture with Priority Records, which focuses on adult-oriented music and starts with a live Carole King album. "Certainly Carole fits into our adult parameters. She didn't want to be dictated to by a major record company and was very happy with how we handled the last album. After all, being independent, we will still be working her record a year from now.

Continued on page 100

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Englishman Tim Beak, who has raised nearly $13 million from private investors, Brack has signed Ron Wood and Charlie Watts of the Rolling Stones, Roger Daltrey of the Who, and ‘60s soul star Bobby Womack. How was he able to attract these big names?

"Our acts know that we just don’t try to sell a record out there, because we can’t afford to sign a big name and just leave him sitting on the shelf," says Beak. In 1991 he convinced Charlie Watts to release his jazz album on Continuum. Watts was happy enough with the results to recommend it to fellow Stone Wood, who was frustrated with his own solo career. Wood not only switched to Continuum, but began a joint venture with them and signed flobby Womack as his first artist.

Watching Wood’s progress were Roger Daltrey and his manager, who approached Continuum to distribute the soundtrack for Daltry’s pay-per-view special, “Daltry Sings Townshend,” in February. “I’ve been in record companies that feel more like warehouses,” says Bobby Womack. “At Continuum you get the feeling that you’re the only one that really matters. They treat every album like a gem.”

Although all publicly held companies operate according to business plans, indie’s often do not. “I’ve never had a business plan, or even a release schedule,” says Green Linnet founder/president Wendy Newton, whose 250-album Celtic and world-music catalog represents 17 years in business. “I started the label for personal pleasure,” she admits.

“I was too old to be a groupie, and I couldn’t play an instrument, so this was one way I could surround myself with the music I love.” But Green Linnet’s success brought new pressures. “Nowadays, profit is very important,” Newton explains. “Nearly 200 people depend on us for their livelihoods. I need to be successful for them.” She is proud that most of her touring acts (20 are on the road as of this writing) support themselves with music, not day jobs. And all carry enough product in their vans to sell at gigs.

What is common to labels as different as Green Linnet, K-Tel and Rythym Safari is not an insinuation for new hits, but for music that will never have to be ‘cut out.’ Cultivating music that will sell consistently for decades is a talent that can turn today’s hobby into tomorrow’s gold mine.

Album Alternative: Is Radio’s Hot Format Still Indie-Friendly, Or Has The Saviour Developed An Attitude?

BY CARRIE BORZILLO

OK, I’m a small indie, but I can get through to KROQ and WDRE, and those are two huge alternative stations. It shouldn’t be so hard to get through to an AAA PD.”

Cohen says she is more frustrated with the fact that she couldn’t get the PD or MD on the phone than she is disappointed that some album alternative out...
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With Blade’s Signing, PRD Makes Rock A High Priority

HIGH PRIORITY BLADE:
The deal is not etched in stone yet, but Priority’s independent
distribution company, Priority Records Distribution, is close to
signing a pact with Simi Valley, Calif.-based metal/hard rock label
Metal Blade Records.

A Priority spokesperson con-

irms that a deal between PRD
and Metal Blade, which has been
distributed for the last three
years by Warner Records, is pending.
When the pact is consum-
ated, Metal Blade will join two
centerfold rock imprints moving
through PRD: The New York-
based imprint American Empire,
whose first releases (by Anson
Garden and Diesel meat) are due April 5,
and Basura Records, a new
company operated by Jon
Napier of the L.A. industrial
band Ethyl Meatplow and
former Restless Records A&R staffer Mel-
nie Tesqueillas.

The Metal Blade deal will go a
long way toward heightening Pri-
tunity’s rock profile. Although
the label formed its own rock division,
aply named Priority Rocks, 11
months ago, it has few rock acts of
its own. Its home-grown rap stars
like Ice Cube and acts on the
distributed Rap-A-Lot and Source
labels remain its bread and but-
ter.

The 12-year-old Metal Blade
brings to the table a credible roster
that includes such bands as Gwar,
Skrew, and Kane’s Warning. However,
the label’s back catalogue, with
RED, while its metallic pop group
the Goo Goo Dolls will stay at
Warner.

All told, the Metal Blade, Amer-
ican Empire, and Basura deals will bring some needed rock
compliment to PRD, established as a
free-standing distributor by Pri-
tunity late last year (Billboard,
Nov. 20, 1993).

ROTSY QUICKIES: Atlanta’s
Sky Records, a division of Llohan
Records, will soon distribute and
manufacture New Orleans’ Mon-
key Hill Records. The company’s
roster includes some fine home-
grown talent, including Cowboy
Mouth, former Island signees
the Bluenappers, and former
Los Angeles newcomers D.J. and
DJ favori-
te the Continental Drifters . . .
Drive Entertainment, the L.A.-
based indie started up last fall
by vets Don Grierson and Stu
Powers (Billboard, Oct. 9, 1993),
has inaugurated a reissue im-
print, Drive Archive. First re-
leases include albums by John
Lee Hooker, Lightnin’ Hopkins, and Lead-
belly. Navarre Corp. in Minne-
aapolis is exclusively distributing
the reissue line . . . Phil Alvin,
lead singer of our favorite band
the Blasters, has signed as a solo
artist with Highwater Records,
Oakland, Calif. Phil joins his
gifted brother Dave Alvin on the
roster. An album is expected in
late spring . . . Two artists on
New Orleans’ Black Top Records
won industry kudos recently. The
mighty soul man Solomon
Burke, a recent Flag Waving
subject, was inducted into the
Philadelphia Music Alliance Walk
Of Fame, while harp blower su-
preme James Harman has been
named a “music achiever” in the
Alabama Music Hall of Fame’s
R&B and Blues Museum. Con-
grats to both.

FLAG Waving: Sometimes
you get used to a musician in a
certain role, and then he bounces up and sur-
prises you. So it is with Duane
Jarvis. D.J., as he’s known, has picked
some formidable guitar for such
talents as Lucinda Williams,
John Prine, Dwight Yoakam,
Michelle Shock, Marvin Eti-
zioni, and Rosie Flores. But
now he’s stepped out on his own
with his Medium Cool/Twin/Tone
debut “D.J.’s Front Porch,” a
warm collection of superior, origi-
nal songs graced with ingratia-
ting vocals and Jarvis’ customary
strong lead guitar work.

“When I moved to Los Ange-
les from Portland, I was trying to put
my own band together, but wound up
being a sideman for all these
people,” Duane says.

Jarvis’ self-effacing personality
may have something to do with
his long stint as a sideman. While
he did cut an EP and run off some
300 copies of it himself, he didn’t
force it on label types. “I had
the intuition that I shouldn’t hype
people on it, so I’d just hand it to
people,” he says.

But, Jarvis adds, his working
group was heard “just by default”
by former Restless publicist Sta-
cy Sanner (now with A&M in
New York), who caught the band
opening for Etizioni. Sanner then
passed Jarvis’ tape to Twin/Tone
compny and chief Peter Jespersion, whose
label is distributed by Restless.

When Jespersion finally called
and offered Jarvis a deal, the mu-
sician says, “I was over the
moon!”

Jarvis will begin promoting his
lovely collection of songs with a
live radio collection May 1 on
Pacific station KPFA Los
Angeles, and with live shows in
Minneapolis and Eau Claire, Wis.,
in late March.

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BILLBOARD SPOTLIGHT
lets didn’t play the Partridge and Newell release. "They ignored me because I was a small indie label, and I feel like sometimes we don’t get taken seriously," she adds. "As the format got bigger, they got more attitude."

However, there are many other label executives who disagree. Nicole Dinkel, rock radio manager at Cranford, N.J.-based Continuum Records, which is currently working Beautiful People's new "If 60's Were 90's" release, says she understands that as the format got more popular and well-known and the influx of product grew, there simply became more competition—and therefore less space on playlists. "They were and still are choosy," remarks Dinkel. "That's just the nature of the format, but it's also the best part of it, because they really focus on the music. Whether it's on Warner or Continuum, if the record sounds right they will pay attention to it whether that's out of the box or a few weeks down the road."

"I don't think they have more of an attitude; they're just more in demand," she adds.

Dinkel also notes that since the industry is looking at the format more closely than before, there is more pressure on

the stations. However, she does credit the format for giving records a chance and letting them develop before deciding to drop a song. "Indie labels do have a problem wedging themselves in because there are so many labels and artists in the format," says Dinkel. "But these people are real music people. They give things a chance."

Jill Richmond, director of promotions at Hoboken-based Bar None Records, couldn't agree more. "I think it's the most progressive format, because they are really willing to listen to the music and take chances," she says. "It doesn't matter to AAA if you're an indie or a major, like it does with some other formats, like Top 40."

"I hate to say anything bad, but AAA has an attitude like I’ve never experienced before."

— Lulu Cohen
Pipeline Records
ALBUM ALTERNATIVE
Continued from page 103

More Product, Less Time
Mesilla Blue Moon VP of promotion and artist development Bud Harner says he feels fortunate that the label has maintained such a successful relationship with album alternative radio.

"Maybe it's because we get in at the beginning," says Harner. "I find 90% of the stations very accessible and easy to talk to." He says the problem with the other 10%, however, is that they are faced with a crowded market and insufficient time to listen to every CD. "If they do get a Warner ED—compared to a small indie—they're going to listen to the major first unless it's an artist they know," adds Harner. "We've been fortunate with that too because many of our artists they have heard before."

Hamer says that if an independent label is established and PDs know that the label has a good track record, getting listened to isn't a problem.

To overcome the obstacles of being an unknown label to PD or having unknown artists, Atlanta-based Steam Records director of A&R and promotion Harvey Schwartz says: "The emergence of the indie promoter that requires AAA is a big help. These promoters add value to the unknown artist. You can go directly to the PD, but an indie helps—and an indie that specializes in the format."

Schwartz says Steam, which is an album alternative label, uses at least one independent promoter for every artist.

Bruce Rane, who programs "The World Cafe," an American Public Radio album alternative show based out of its flagship station, WXPN Philadelphia, with Bruce Warren, says it doesn't matter what kind of label the artist is on. All that matters to him is how the album sounds and how it fits into the format of the show.

Among the independent releases "The World Cafe" is playing now are albums by NRBQ (Rhino), lain Matthews (Mesa), John Prine (Oh Boy), Bill Morrissey and Cheryl Wheeler (Philco), and Tara key (Homestead)."We make an extra-conscious effort to listen to major-label stuff and indies," says Rane. "We do try to put on more indie stuff than other stations can because we don't have the pressure they have as commercial stations."

Rane's advice to indies having trouble getting through to PDs is to really know what the station being pitched plays. "You have to know what that station needs," he insists. "Some are more rock, some lean more toward modern rock, some are just acoustic. You need to know that."

Looking for Room
Album alternative consultant Dennis Constantine, who programmed KBCO Denver for 16 years before opening Dennis Constantine Consulting, also offers a suggestion. He says indie labels should make sure the product they're pitching is also available in stores. "Sometimes you pitch stuff that isn't available in retail and that doesn't help the station," says Constantine.

Contrary to what some believe, Constantine says he thinks stations are playing as much independent music as they did in the beginning. "There's a lot of wonderful stuff coming out; we love to play independent releases."

Steve Korf, national director of rock and alternative retail promotion at Relativity, says he's had varied success at album alternative outlets with acoustic guitarist Adrian Legg. "Finding a radio vehicle for him was the easiest to do, so we went to AAA and we did have limited success," says Korf. "We did very good in terms of getting him on stations, but only a few resulted in sales. The ones where it did, like KTIZ Minneapolis, I think it was because the PD really fell in love with the record and played it heavily."

Korf says the label tried the format with [Yes] guitarist Steve Howe, but didn't see sales as strong as it had with the Legg project. "I believe in the format," Korf concludes, "but we're still trying to find the benefits of it."

Adds Mesilla/Blue Moon's Harner, "I just think that the format is overvalued with the amount of product. Back when we first discovered AAA, they were looking for things. Now they're looking for room."

Steam's Schwartz concurs, noting that "they were searching out their format in the beginning to find what works and now that it's growing and coming into its own, it is more picky because now they know what works and what doesn't work... AAA is a good home for an indie label because of what the music is all about."

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BILLBOARD SPOTLIGHT
"Last year we went a long way towards breaking Craig Chaquico, the former lead guitarist for Jefferson Starship," says senior VP Scott Bergstein. "We've signed a Washington D.C. duo called Shahin Sephr. Their debut album, '1001 Nights,' is a wonderful blend of Spanish, Moorish and Middle Eastern styles.

Chaste:

Continued from page 84
er Denny Stilwell. "JVC Records in Japan started a lot of the jazz-rock fusion that came out around the mid-'70s. Currently, the label is heading toward commercial jazz, especially funk-jazz, acid-jazz and R&B jazz, but we will not stop producing what you would call traditional jazz records."

**Labels:** Malaco/Savoy
**Founded:** Savoy began in 1942

(Malaco bought Savoy in 1986; Malaco was founded in 1968)

**Annual number of releases:**

- 30 gospel releases—15 for each label (1993 figures). The catalog comprises 500 (mostly gospel) album titles (350 on Savoy, 150 on Malaco). Ten percent of the catalog is on CD. Cassettes make up about 75% of sales.

**Music Specialty:** Black gospel


**Biggest Splash:** Malaco/Savoy, which boasts the largest black gospel catalog in the world, has been the top Billboard gospel label for the past three years. Malaco's "Mississippi Mass Choir Live" (released in 1989) is the label's largest-selling gospel album of the past decade, holding the No. 1 spot on the Billboard Gospel chart for 52 weeks, from 1989 to 1990. The choir's subsequent two albums achieved No. 1 status as well.

**Quote:** Savoy is, arguably, the finest black gospel label in America. When Jackson, Mississippi blues/R&B label Malaco bought this classic catalog (which included Rev. James Cleveland) in 1986, Savoy was falling apart from poor money management. Malaco turned Savoy around, in part due to a strong telemarketing campaign and a disciplined financial reworking. "Savoy has succeeded because of its tremendous catalog. What we know how to do was pay the bills and get the product manufactured and distributed," explains Wolf Stephenson, co-owner of Malaco. "The reason the label has continued to grow is due to Milton Biggham's input on the A&R side of the label."

**Labels:** Shanachie Entertainment Corp.

**CACHET**

**Founded:** 1975

**Annual number of releases:**

- Approximately 30 on SST proper (total titles, including Cruz, New Alliance, world music, jazz, R&B, etc.).

**Quote:** Shanachie's roots might be in Irish music, but over the years, this New Jersey label has developed one of the best reggae catalogs in the country—not to mention its expanded range of jazz, world beat and documentary video titles. "I think one of the reasons this company has succeeded is because of Richard Nevins (president of Shanachie) and Randall Grass [VP of A&R]," explains national marketing director Lee Goldstein. "They are committed to the music."

**Labels:** SST Records

**Founded:** 1978

**Annual number of releases:**

- Approximately 60 titles annually, including Cruz, New Alliance, world music, jazz, R&B, etc. SST's catalog is approximately 60; catalog consists of some 350 titles.

**Music Specialty:** World music, jazz

**Artists included:** Dizzy Gillespie, Andrew White, Wendy Carlos, Rudolf Serkin, Seiji Ozawa, Oscar Peterson, Joe Pass, Herb Ellis, Cab Calloway, Lionel Hampton, Paul Desmond, Dave Brubeck, Ray Brown.

**Biggest Splash:** Telarc has won 27 Grammy Awards since 1980. For example, TELARC released the definitive live version of Louis Armstrong's "What a Wonderful World." Telarc's "Living Stereo" series, which features recordings in the original studio settings, has been lauded by critics for its clarity and depth.

**Quote:** Telarc International Corp.

**TeleArc Blue**

**Founded:** 1977

**Annual number of releases:**

- Approximately 60; catalog consists of some 350 titles.

**Music Specialty:** Classical, jazz

**Artists included:** Dizzy Gillespie, Andrew White, Wendy Carlos, Rudolf Serkin, Seiji Ozawa, Oscar Peterson, Joe Pass, Herb Ellis, Cab Calloway, Lionel Hampton, Paul Desmond, Dave Brubeck, Ray Brown.

**Biggest Splash:** Telarc has won 27 Grammy Awards since 1980.
this year's Grammys, Telarc earned three nominations in three categories:

Quote: "The good thing about this company is its flexibility," remarks Telarc president Robert Woods, whose Cleveland, Ohio-based label began as a pioneer of digital audiophile recordings of classical music in the late '70s. "We are a classical label that evolved into classics and jazz and became extremely successful. We have now carved the same thing with blues...We've broken a lot of rules. We have our own distribution system, even though we were told we couldn't have our own and make any sense financially. Initially, we didn't know we couldn't."

Label: Triloka Records (Triloka

stands for 'three worlds')

Founded: 1989

Annual number of releases: Approximately 10; total catalog (1993): 23 titles.

Music Specialty: jazz, world music


Biggest Splash: In 1993, Triloka's 'Rapa Hiti,' by the Tahitian Choir reached No. 1 on the Billboard World Music chart. The release also earned the No. 6 spot on the Billboard's Top World Music Albums of 1993 and is Triloka's best-selling release to date.

Quote: Top-notch jazz and world music releases have become a trademark for this Venice, California-based label. Along with The Tahitian Choir and Ali Akbar Khan, Triloka has released critically acclaimed releases by jazz saxophonist Jackie McLean, as well as a stunning various-artists tribute to Chet Baker, "Some Other Time." "The focus for the label right now is certainly world beat. The new Hugh Masekela is a major release for us," says Triloka president Mitchell Markus. "We just shipped closed to 20,000, which is very major for us."

—RICK CLARK
Indies

PIE SLICES
Continued from page 83

grow, to go to the next level and to break acts for the up-and-coming levels.” PolyGram’s Independent Label Sales, established in January 1992, was created to supply lift for the major’s house of grass-roots-oriented imprints, including Cohiba (world music, reggae and techno), Fader (Mercury’s street-styled label), Tuff Break (A&M’s hip-hop imprint), Mad Sounds (Motown’s rap company), External and ffr (London’s alternative and dance springboards), and Island’s many specialized off-shoots, including Mango, Red Label, Great Jones, Smash and 4th & Broadway.

Farms And Bridges
Product is moved through such national and regional indie distributors as Independent National Distributors Inc., M.S., Universal and Great Bay. ILS also tailors its distribution, going to such rock-oriented distributors as Cargo and Twin Cities with alternative product.

Senior VP/GM Pat Monaco emphasizes that “[t]he idea is to use ILS as a farm system.” PolyGram looks at it as part of a marketing strategy, rather than just a distribution system.

Citing one successful development project, Monaco notes that after signing reggae artist Buju Banton, ILS picked up Banton’s previous Penthouse release and moved it through Fader “as a bridge project.”

While Monaco says that ILS is the sole distributor of its records, he adds that he will keep PGD informed on pertinent product: intelligence on PJ Harvey, whose debut album on Indigo was moved independently, came in handy after the band moved to Island for its sophomore release.

BMG’s Big—the BMG Independent Group—fulfills a similar function. Big director of independent distribution Bob Morelli says, “We’ve utilized the independents to start projects—singles before the full EP, or an album before a second album that would come through BMG.” Examples of recent BMG projects include the Captain Hollywood 12-inch “More And More,” Martha Wash’s single “Carry On,” the Femme Fatale single “Switch,” Private Music’s Moma Lisa Overdrive album and Monster Voodoo Machine’s RCA EP.

Big’s projects are largely dance and alternative acts; for dance product, it utilizes a dozen regional distributors and major one-stops, while modern rock acts are pushed through Dutch East India nationally.

Unlike ILS, which eschews third-party deals, Morelli adds, “We may get a dedicated label or two that don’t have to be connected to BMG.”

Caroline’s Relations
One well-known distributorship with major-label connections really operates in its own sphere: Caroline, a wholly-owned subsidiary of Virgin Records, which is in turn owned by EMI.

“There’s virtually no connection between Virgin and ourselves, or EMI, for that matter,” says Caroline president Duncan Hutchison. “They don’t do anything for us, we don’t do anything for them, and I wouldn’t have it any other way.”

The closest relationship between Caroline and Virgin cited by Hutchison is the indie’s release of Smashing Pumpkins’ debut album “Gish.” Says Hutchison, “It had been a conscious decision at Virgin...they thought this band would do well with a developmental project.”

Caroline also has a relationship with Virgin’s Vernon Yard imprint (run by former Caroline president Keith Wood), and it has carried such major-related product as Asia’s debut album “Wasteland” and separate promotions of its radio edit of “Gish.”

Unlike Virgin, whose Vandross/Gish compilation recently got a major-label treatment, Caroline prefers to keep its majors “pushed,” and it’s been successful in getting major-label sales and promotion for its product.

Today, ILS remains among the majors—it’s the sole company without some interest in indie distribution. However, the company has recently dipped its toe in that stream: Minneapolis-based REP Co. is handling Geffen releases by that dog[ie] and Pat Metheny. One has to wonder: With the indie explosion continuing, will ILS remain out of the game for long?

Unlike ILS, which eschews third-party deals, Morelli adds, “We may get a dedicated label or two that don’t have to be connected to BMG.”

Caroline president Duncan Hutchison. "They don't do anything for us, we don't do anything for them, and I wouldn't have it any other way."

Northwest pairing: Sub Pop's Spinones
**Billboard**

FOR WEEK ENDING MARCH 26, 1994

### Top Jazz Albums

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<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>TONY BENNETT</td>
<td>COLUMBIA 57424</td>
<td><strong>NO. 1</strong></td>
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<td>2</td>
<td>CASSANDRA WILSON</td>
<td>BLUE NOTE 82010</td>
<td>BLUE LIGHT 'TIL DAWN</td>
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<td>HARRY CONNICK Jr.</td>
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<td>MILES DAVIS &amp; QUINCY JONES</td>
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<td>ELLA FITZGERALD</td>
<td>VERVE 519064</td>
<td>THE BEST OF THE SONGBOOKS</td>
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<td>JAZZ AT LINCOLN CENTER PRESENTS</td>
<td>COLUMBIA 57560</td>
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<td>WARNER BROS 45229</td>
<td>INVITATION</td>
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<td>16</td>
<td>BILLY ECKSTINE</td>
<td>VERVE 819442</td>
<td>EVERYTHING I HAVE IS YOURS</td>
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<td>17</td>
<td>DAVE GRUSIN</td>
<td>GNP 9715</td>
<td>HOMAGE TO DUKE</td>
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<td>18</td>
<td>ROSEMARY CLOONEY</td>
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<td>STILL ON THE ROAD</td>
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<td>ABBEY LINCOLN WITH MANK JONES</td>
<td>VERVE 519895</td>
<td>WHEN THERE IS LOVE</td>
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<td>20</td>
<td>JOSHUA REDMAN</td>
<td>WARNER BROS 45242</td>
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<td>21</td>
<td>NINA SIMONE</td>
<td>ELECTRA 61053</td>
<td>A SINGLE WOMAN</td>
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<td>22</td>
<td>LOU VALES</td>
<td>WARNER BROS 45410</td>
<td>PORTRAIT OF THE BLUES</td>
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<td>23</td>
<td>JOE HENDERSON</td>
<td>VERVE 511779</td>
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<td>24</td>
<td>SHIRLEY HORN</td>
<td>VERVE 511879</td>
<td>HERE'S TO YOU</td>
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<td>25</td>
<td>ROY HARGROVE &amp; ANTONIO HART</td>
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### Top Contemporary Jazz Albums

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<td>RESTLESS</td>
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<td>DAVE KOZ</td>
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<td>LUCKY MAN</td>
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<td>7</td>
<td>CANDY DULFER</td>
<td>RCA 61249</td>
<td>SASS-A-GO-GO</td>
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<td>STANLEY JORDAN</td>
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<td>TOM SCOTT</td>
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<td>EAST RIVER DRIVE</td>
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<td>YELLOWJACETS</td>
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<td>WARNER BROS 45689</td>
<td>THE QUIET REVOLUTION</td>
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<td>13</td>
<td>NELSON RANGELL</td>
<td>GNP 9750</td>
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<td>MARCUS MILLER</td>
<td>RCA 62001</td>
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<td>A MAN AND A WOMAN SAY AT THE MOVIES</td>
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<td>20</td>
<td>RAMSEY LEWIS</td>
<td>GNP 9702</td>
<td>SKY ISLANDS</td>
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</tbody>
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Herbie HANCOCK
Wayne SHORTER
Ron CARTER
Wallace RONEY & Tony WILLIAMS

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The great Miles Davis group of the 60's, with Wallace Roney sitting in for the 90's.

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Managed by Pete Gonzalez,
La Mafia Enterprises, Inc.
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B Music Scores With Latin Music Awards

**B M I’S SH I M M E R I N G** Premiere: BMI made a strong showing with its inaugural Latin Music Awards, a dinner gala honoring member songwriters and publisher affiliates that took place March 10 at the Tropicana Club in Miami Beach. Capping the event was BMI’s friendly, well-conceived awards program, co-hosted by society president/CEO Frances W. Preston and VP of corporate relations Robin Ahrend.

As about 300 spectators looked on, Preston (who gallantly navigated the pronouncements of the awardees) handed out citations of achievement to the 50 songs most performed on U.S. radio and TV. Famed songwriter Gloria Estefan and Jan Secada co-authored BMI’s Latin song of the year “Otro Dia Mas Sin Verte” along with three-time honoree Miguel Morejon. Latin songwriter of the year was Alvaro Torres, who snared four songwriter prizes.

Estefan, who also won an award for “Si Voy A Perderte,” and husband Emilio received the certificate of excellence for their contributions to the “culture of the Americas.” Three-mentioned honoree award winners were Juan Luis Guerra, Adolfo Angel Alba, and songwriting team Abraham Quintanilla III and Pete Astudillo. Ricardo Montaner won two awards.

The publishing prizes were dominated by venerable music publisher peer Intl. Corporation, which won six awards, garnering BMI’s publisher of the year award as well. Quadruple publisher winners were A.T. Romantic, EMI-Blackwood Music Inc., Foreign Importated Productions and Publishing Inc., and Reda Music. Earning three citations apiece were Editora Ana Musical, Editora El Concurso Inc., Five Candle Music, and Peace Rock Music, followed by double winners Matos San Martin Agency and Mexico Sound Music Publishing.

Four songs receiving more than 2 million performances garnered citations of achievement: “Andaluza” (Ernesto Lecuona); “Bésame Mucho” (Sunny Skylar/Conuelo Velásquez); “Guantanamera” (José F. Fernández, Julian Orbón, and Pete Seeger); and “La Bamba” ( Ritchie Valens).

**TEJANO TEDIUM** When Texas governor Ann Richards concluded her kickoff speech at the 1994 Tejano Music Awards by singing the praises of Tejano sounds, the vocal performances at San Antonio’s cavernous Alamodome let out a roar that seemed to set the stage for an evening of spirited performance. Instead, the expectant audience was subjected to an exhausting, seven-hour Tejano-thon that rambled more aimlessly than an armadillo suddenly smitten by an affecition for tequila. Solely bereft of focus and fire, the TMs offered little pacing and momentum, stripping the show of potential suspenseful moments and memorable musical highlights.

Lowlights were in abundance, however—ranging from an embarrassing, third-rate float parade at the beginning of the program to a bizarre pair of performances by Tejano/R&B pioneers Rudy Tee, who did a fraile James Brown setup, and Sunn Yankee, who donned a turban (??) while over-romancing his 1965 Sunny & the Sunlungs’ hit “I Got A Woman.”

Moreover, during the awards show the 65,000-seat Alamodome deprived the program of any intimacy and warmth that the Tejano artists—and fans—desired. The TMAs, in effect, were a gigantic, drive-thru social happening, with the awards agenda occupying a smallish portion of the proceedings.

Undoubtedly, a slick postproduction edit of the event will yield an appealing TV package. Fans viewing the TV version of the TMs will enjoy the performances turned in by a few of Tejano notables, including Selena, Emilio Navaira, Ramiro Herrera, Jay Perez, David Lee Garza, and Mazz, among others.

Navaira, Selena, Fandango U.S.A. Dominate TMs

**by RAMIRO BURR**

SAN ANTONIO—Country crossover candidate Emilio Navaira, recent Grammy awardee Selena, and first-time winners Fandango U.S.A. dominated the 1994 Tejano Music Awards, winning 10 of 15 categories during the ceremony held here March 13.

Navaira—reportedly being courted ardently by a prominent Nashville imprint—topped all award categories with honors for male vocalist, male entertainer, album, and for conjunto progressive album of the year, “Southern Exposure.” Selena won three awards: female vocalist, female entertainer, and Tejano album of the year, “Livin’,” which also snared a Grammy March 1.

The surprise entry of the event was Fandango U.S.A.’s “La Charanga,” a 30-year-old conjunto smash that earned the veteran act not only an award for song of the year, but also honors in the record of the year and conjunto crossover classifications.

Honorees were selected by ballot vote, split equally among industry professionals and household members selected at random from eight Texas cities. In addition, the TMs featured the following:

(Continued on next page)
Mozart's stars, Brooks Dunn. The 1994 program was pure overkill, featuring too many artists, too much production, and too much space between the Tejano stars and their fans. A live event held, say, in a 6,000-seat theater would enhance the prestige and allure of an event that has become bigger, but certainly not better.
**Pro Audio**

**Jazz Label Makes Every Bit Count**

**DMP’s Founder Pushes The Digital Envelope**

**BY PAUL VERNAS**

NEW YORK—When audiophile labels started out in the late ’70s and early ’80s, their mission was to push the limits of analog sound with such techniques as half-speed mastering. Then came the compact disc, and along with it the challenges and rewards of pristine digital sound.

But now that the CD has lost its novelty value, become the standard sound carrier, and fallen under increasing criticism for its limitations rather than its advantages, high-end labels—which pioneered the release of music on CD—are exploring new ways to stay on top of the technological curve.

One such company, contemporary jazz imprint Digital Music Products of Stamford, Conn., has decided to venture into the world of 20-bit recording. In fact, DMP claims to be the only jazz label to record and mix all of its product exclusively in 20 bits, converting to the 16-bit CD standard only at the final stage of the mastering process.

DMP founder and producer/engineer Tom Jung uses Yamaha’s DMR-8 system, which consists of a digital console capable of handling up to 24 bits of audio, with an 8-track digital tape machine built into it.

The process of converting the 20-bit master to 16 bits requires painstaking experimentation, according to Jung. A particular challenge is calibrating the analog-to-digital converters required to transfer the raw analog audio signal onto a digital medium (and eventually back again, since the human ear can only hear analog). Jung’s approach is to assign a converter to each channel rather than taking the entire master and running it through a single converter.

“I outboarded a rack of high-end A-D converters, then interfaced those to the consoles, and almost with every project I come up with ways of cheating and reducing jitter and doing things that make the system perform better,” he says.

“We’ve done about 20 albums with this system, and each one gets progressively better,” he says, “because we’re learning an awful lot about this whole digital business.”

Converting 20 bits to 16 also requires a technique called dithering, which essentially means adding a noise signal to the 20-bit master to counteract the distortion that occurs during the conversion to 16 bits. The specific dithering scheme an engineer uses depends on several factors, the most important being the nature of the original signal, according to Jung.

An acoustic jazz trio might require completely different noise-shaping patterns from an electric big-band project, he says. To maximize the dynamic range of each recording, Jung fiddles with the signal until he gets it right.

All of DMP’s recordings are made on the Yamaha system, most of them at the nearby Carriage House Studio (though one project was recently tracked with Jung’s equipment at New York’s Hit Factory). The material is then mixed and mastered at Jung’s postproduction facility in Stamford, which also serves as DMP headquarters.

A certain amount of overdrubbing is done at Jung’s studio.

Among the recent projects on the independently distributed DMP are the Bob Mintzer Big Band’s “Only In New York” and “Departure” albums, the Mann Brothers’ “Mann To Mann,” Joe Morello’s “Going Places,” “Dial & Outo Play Cole Porter,” Chuck Loeb’s “Continued on next page”.

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**Lillywhite Moves Beyond The ‘Drum Thing’**

**Producer Brings Vocals-First Approach To Morrissey Set**

**BY MARILYN A. GILLEN**

NEW YORK—Steve Lillywhite doesn’t do that drum thing anymore, he explains by telephone from his home in London. It’s kind of a Lillywhite handle—or was: wallap! heard to great effect on albums by the likes of U2 and Marshall Crenshaw in the ’80s.

The subject in play is producer trademarks, and if that drum thing once qualified as Lillywhite’s, it’s long since ceased to, and hasn’t been replaced by anything, well, definable, he admits.

“What a producer should be able to give to a project is something you can’t necessarily define,” he says. “It’s difficult to explain. I mean, you want to notice a production, but in a way, you don’t want to notice it. You want to bring out exactly the best of what an act has to offer, and just that. And for me, with a well-produced record, the first thing you say isn’t, ‘wow, that’s a well-produced record!’ You say, ‘that’s a great record,’ and you only discover the production—maybe—after a few listens.”

It’s safe to say Lillywhite’s production has been discovered often, and with delight, throughout his 15-year career. Since moving from tea boy (American translation: “gofer”) to tape op to engineer and producer in the ’70s, he has racked up an enviable résumé that ranges from first-credit Siouxsie & the Banshees in the late ’70s through XTC, Peter Gabriel, U2, Simple Minds, Rolling Stones, Talking Heads, Kirsty MacColl, the Pogues, David Byrne, and World Party. Most recently, he wrapped Morrissey’s latest, “Vauxhall And I,” due March 22 from Sire. And next up is an English country music act—his first.

If there’s a common thread tying that timeline together, Lillywhite isn’t looking to unravel the mystery, although he agrees with the assessment that he likely gravitates toward artists with strong voices. “They’re not fools,” he says.

Literally speaking, recording vocals is one thing Lillywhite will admit to doing well, or at least to especially enjoying doing. That feel shows in his sure handling of “Vauxhall And I,” which lets Morrissey’s vocal and lyrical subtleties shine in a lush, uncluttered, setting.

“I thought when I took on Morrissey, what do people buy a Morrissey record for? They buy it for his voice and for his wonderful lyrics,” Lillywhite says. “And this was my main concern—to get the singing right there. I think, on Morrissey’s new album, what you’ll find is that there’s a real improvement, or rather that the singing just sounds very good. I think [previous Morrissey album] ‘Your Arsenal’ was a great record for getting up and going out, but ‘Vauxhall And I’ is more of a sit back and really just get it all. I’m very pleased with the result.”

The recording process itself was “just real pleasant,” Lillywhite says, and exemplified his approach to preproduction and production. “We started with demos, and we’d record the songs and then we’d do the vocals, and then realize that maybe we needed to change all the music,” he says. “So we’d keep the voice and change all the music, and then do the voice again. So the preproduction was all part of the recording process. Because we had copies of the demos of the songs, but we didn’t know what Morrissey was going to sing on until I got him in to sing, and then we’d re-evaluate and see what we needed to do on top of that. It worked.”

“Vauxhall” was recorded analog, Lillywhite’s preferred method. “To be able to immediately cut a tape and join it onto another piece of tape is just very satisfying,” he says. “He doesn’t have a preferred studio—‘I’m happy as long as there’s a mike and tape recorder’—but has found a new favorite in the new Everides, the DSP 4000s, through which he’s been getting some really interesting stuff coming out,” he says. “You can gang up on it, and use lots of different sounds with each other.”

And speaking of interesting stuff and different sounds, what about that country act? “His name’s Bo,” Lillywhite says. “I’m Walton. And yes, that’s his real name. He’s a kid who’s English but signed to Arista Records, and he’s got a great country voice. You’ll be hearing a lot about him later this year.”

Wallpping fiddles? We’ll see.

---

**Sassy Lady. MCA recording artist Sass Jordan and guests recently were at Cherokee Recording Studios in Los Angeles to record her new MCA album, “Rats.” Shown in the top row, from left, are co-producer Nick DiDio and Jordan friend Melodie Wicker from Alive Management. In the bottom row, from left, are funk guru George Clinton; co-producer, co-writer, and guitarist Steve Salas; and Jordan.**

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**STEVE LILLYWHITE**
PRODUCERS CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 19, 1994)

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<th>CATEGORY</th>
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<tr>
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<td>THE SIGN Ace Of Base/Joker, Pop, Carr (Arista)</td>
<td>BUMP &amp; GRIND R. Kelly/R. Kelly (Jive)</td>
<td>NO DOUBT ABOUT IT Neal McCoy/B. Beckett (Atlantic)</td>
<td>DUECES ARE WILD Aerosmith/B. Fairbairn (Geffen)</td>
<td>GIN AND JUICE Snoop Doggy Dog/Dr. Dre (Interscope)</td>
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<td>CHICAGO RECORDING COMPANY (Chicago, IL)</td>
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**PRO PEOPLE ON THE MOVE:**

Michael Fidler is promoted to senior VP of new technology and strategic planning at Long Beach, Calif.-based Pioneer Electronics USA Inc., responsible for consumer-based laser-optical products; he was senior VP of marketing. Tony Montgomery joins Disc Manufacturing Inc. in Wilmington, Del., as VP, Eastern region sales; he previously headed various sales and marketing positions at BMG, most recently as senior director of RCA Records' music dance product. ARK Acoustics Inc. of San Leandro, Calif., names Shelli Gurner product manager for wireless microphone systems.

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**JAZZ LABEL MAKES EVERY BIT COUNT**

(Continued from preceding page)

“Mediterranean,” and “The Fantasy Band,” the self-titled release by an all-star band consisting of several DMP master artists.

Jung was a pioneer in digital recording long before the advent of the CD. In 1977, he experimented with a 9M prototype of a two-track digital tape recordor. “Although that machine was not perfect by any means, a little voice inside me said that digital recording and playback were the way of the future,” he says.

He launched DMP in 1982, thrusting himself in the forefront of the digital revolution by being among the first labels to release CDs. The label’s initial titles were Warren Bernhardt’s “Pipe” and Film & the B’ie’s “Tricycle.”

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**RECORDING AN INCREASED EMPHASIS**

on higher-resolution audio, Future Disc Systems is upgrading its mastering facility to accommodate 20- and 24-bit digital mastering, according to a statement from the Hollywood-based facility.

“Soon we’ll start to see people recording up to 24 bits in the studio,” says Future Disc VP and chief engineer Steve Hall. “We are gearing up to accommodate that market.” Hall adds that Future Disc has begun using a fiber-optic system that allows it to send digital masters from a single hard disk to CD, cassette, and DAT mastering rooms.

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**BOOMING BUSINESS:** The audio hardware business grew 5% in 1993, according to the Electronics Industries Assn.’s year-end report. Sales for 1994 reached a record $7.2 billion, up from $6.9 billion in 1992. The EIA says sales were especially strong in the fourth quarter (Billboard, Feb. 19), rising nearly 10% in that period over the comparable period in 1992.

Robert Hoffm, president of KH America and audio division chairman for the EIA and the Consumer Electronics Group, attributes the sales rise to an improving economy. “With interest rates down, a tremendous number of people have completed home refinancings, which has freed up money for them to spend to improve their home life,” he says. “This could mean upgrading to a new car or a new home system, or to a new pair of speakers.”

Auto equipment, portables, and compact systems netted the biggest growth percentages. Car CD players registered a whopping 39% gain, to $416 million, while aftermarket autosound sales were up 9%. CD portables experienced a 22% hike to $1.29 billion, with the portable category as a whole climbing 13% during the year. Compact systems were up 22% to $919 million, offsetting an 11% decrease in rack systems.

The EIA says the growing popularity of home theater systems accounted for a 3% gain in separate component sales, to $1.6 billion, the first annual increase in that category since 1990.
Tupac Shakur, who records as 2Pac, was sentenced March 10 to 15 days in jail, 15 days on a state transportation department work crew, 30 months probation, and 30 days of community service, and a $2,000 fine for assaulting video and film director Allen Hughes at an L.A. video location last year.

Shakur must appear in L.A. municipal court on May 10 for a hearing determining when he can begin his sen-
tence.

Shakur’s legal troubles are far from over: He was scheduled to appear March 18 before New York’s Supreme Court for a hearing on sexual assault, sodomy, and weapons possession violations. Those charges are from an alleged attack on a woman Nov. 18, 1984, at the Parker Meridien Hotel.

According to his attorney, Michael Warren, Shakur, who pleaded not guilty, posted $5,000 bail to remain free in that case. If convicted, Warren says, the rapper faces an 11-year term in prison on the sodomy charge alone. An attempted sodomy charge against him carries a 5-to-15-year penalty, while three sexual misconduct and weapons counts carry 31/2-7-year penalties.

Shakur is scheduled to appear in court in Atlanta April 18 to face a charge of battery for slapping a police officer. Shakur’s lawyer has vowed to appeal any judgment he may face for that case. Shakur also has cases in Chicago, and has not appeared in court in connection with the May 16 shooting of his brother, Michael, who suffered a bullet wound to the leg.

TUPAC'S RAP SHEET LENGTHS

(Collapsed from page 10)

lax in its approach to marketing its product in the past. “Films, for example, are marketed so much better than music, both in terms of creative input and the amount of advertising dollars,” he says.

According to an industry source, “if the CRIA members want to inform the public that CDs are a good deal, they should consider stop selling del-
etes for next to nothing and stem compilation packages for half the price. No wonder the music public is so con-
fused.”

Kalin contends that manufacturers’ own aggressive pricing tactics encourage the consumer perception that the music industry overcharges CD con-
sumers. These, he says, “are just the tip of the iceberg.”


April 4, Berklee College of Music Benefit Auction, with proceeds to benefit the Berklee College Music scholarship program, Charles Hotel, Cam-
bridge, Mass., 617-554-3100.


April 6, International Managers Forum Meet-

April 8-9, Singers Symposium ’94, produced by Angela Roman Jr., Sheraton Universal Hotel, Universal City, Calif., 213-969-1799.

April 10-11, VSDA Video Games Conference, with workshops, demos, video game show, Westmark Hotel, San Diego. 925-231-3189.

April 12, Fourth Annual Winterthur Schroder Media Conference—The Business Of Entertain-
ment: The Big Picture,” Pierre Hotel, New

LIFELINES

Girl, Lauren Lynn, to Michael and Lai-Nea Woodhull, March 7, 1995, Los Angeles. He is VP of creative for Poly-
Gram Music Publishing Group.

Girl, Taylor Iya René, to Erik and Tanya Williams, Feb. 14, in Detroit. He is road manager for the Winans.

Girl, Jordan Lily, to Richard and Jan-
ice Flanzer, March 2 in New York. He is president of InVision Entertainment.

Boy, Grady Allan, to Howard and Monica Benson, March 13 in Tar-
zana, Calif. He is a producer who has worked on releases by Seal, Motor-
head, and TSOL, among others.

DEATHS

Marky DeSade, age 29, of unknown cause, March 1 in New York. DeSade was the bassist for the rock group Streetlight Giants. He also worked with the Michigan-based band Dead En-
ige. He is survived by his parents, brother, and sister.

Danny Barker, 85, of cancer, March 18 in New Orleans. Barker was a virtu-
ous jazz guitarist (see story, page 14).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 15th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 805-596-
1122.


March 21-24, National Assn. of Broadcasters Annual Convention, Las Vegas, 212-423-5300.


March 24, “Airplay: Straight Talk From Radio, Promotion and Record Professionals,” panel discussion presented by Columbia College and the Chicago chapter of NABOB, Columbia Col-

March 24-26, Klassik Roms, classical music festival, at Munich, Germany. 01-19-202-278. 310-329.

March 26, Songwriters’ Idea Workshop, presented by the Connecticut Songwriters Asso-
n, University of New Haven, New Haven, Conn. 203-650-8922.

March 31-April 2, 3 annual Independent Music Fest, presented by the MU Program Board, Leob Student Center, New York University, New York. Jennifer Levy, 212-988-4999.

APRIL

April 4, Berklee College of Music Benefit Auction, with proceeds to benefit the Berklee College Music scholarship program, Charles Hotel, Cam-
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ment: The Big Picture,” Pierre Hotel, New


April 12-14, RE/InTech International, present-
ed by IC Enterprises, Florida A&M Univer-
sity, Tallahassee. Fla. 800-541-1407.

April 21-24, Impact Super Summit Conference, Ball’s Park Place Hotel and Tower, Atlantic City, N.J. 609-646-8001.


MAY

May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa. Carls-
bad, Calif. 212-972-8475.

May 2-7, T.J. Martell Concert, featuring Eric Clapton, honoring MTV Networks chairman Tom Freston, Lincoln Center, New York. 212-245-1818.

May 6-8, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-
2351.


FOR THE RECORD

Jon Tiven and Tony Visconti should have been credited in a March 19 album review for produc-
ing the all-star compilation “Breez Yourself: A Tribute To Otis Blackwell,” released last month on Shan-
achie. The team not only produced all but one track on the album, but also recruited the artists, chose the songs, and supervised the arrange-
ments.

A photo in the March 12 “Art And Advertising” expanded section incorrectly identified 1983’s Billie Holiday winner’s winning song as an ad- \"informatics\" chase (home video). The correct winner is New Line Home Video.
HELP WANTED

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**Billboard**

**FOR WEEK ENDING MARCH 26, 1994**

**radio**

**KKBT Helps Increase The Peace In L.A.**

**by Carrie Borzillo**

Twenty-six shows have been booked so far, beginning March 18 with Yearwood and Restless Heart. KIIS Los Angeles' Vice Marketing Karen Tobin came up with a unique St. Patrick's Day promotion. Seven listeners will be chosen to dive into a vat of guacamole to find an avocado pit (California Avocados is a client). The listener who finds the pit wins the chance to dive into the "Irish Sprit," a pool of ice-cold green water with genuine emeralds in it. Sprint and FOX- TV teamed up to offer the 110-market "Melrose Place" interactive trivia promotion. The promotion, designed by Sprint's TeleMedia division through its PNNMICOMMotional tools, was a first for FOX. The winner of the trivia contest won a trip to a "Melrose Place" party at the Hard Rock Cafe in New York or San Francisco. Other prizes included a Sprint Instant FONCARD with 10 free minutes of calls.

**WIMX** (Mix 96.5) Boston's popular "The Lost 45's" program, hosted by Barry Scott, is now in print. Faber and Faber published "We Had Joy, We Had Fun: The Last Recording Artists of The Seventies," by Scott. Along with the press release, the station sent out 45s such as Hot's "Angel In Your Arms" to the media to promote the book.

WBZ (The Blaze) Chicago and Pepsi will present the multimedia (Continued on next page)

**Modern Rock Tracks**

**FOR WEEK ENDING MARCH 26, 1994**

**MARKETING MERGER**

Dallas-based TeleConversions has folded into the Fort Collins, Colo.-based direct mail company Eagle Marketing to offer a more complete marketing system, according to Randy Ose, president of TeleConversions.

"We're heavily involved with phone work, and they're into the direct mail business," says Ose. "This just creates a stronger company."

One new service Eagle will launch following the merger is "Quality Players," a system in which radio stations can find their competitors' listeners and use direct marketing to attempt to lure those listeners away.

IDEA MILL: COUNTRY CONCERTS

WXJ1 Philadelphia is sponsoring a series of 25 country music concerts at the Valley Forge Music Fair, beginning March 19 with Travis Yearwood and Restless Heart. Similarly, WYNY (Y100) New York will sponsor the Westbury Music Fair's concert series.
Radio

FCC Seeks Opinion On New Regulatory Fee Schedule

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC is soliciting a comment on a proposed new regulatory fee schedule mandated under a revised section of the Communications Act. The National Assn. of Broadcasters opposes the fees, arguing they are not cost-of-service-based but impose levies that go beyond earlier regulatory reforms and ignore the public service mandates with which broadcasters are charged.

In its March 11 release, the commission spelled out proposed new fees for all communications services, including commercial radio.

For AM broadcasters, Class A stations would pay $900 a year in regulatory fees; Class B stations, $500; Class C stations, $200; Class D daytime stations, $100.

AM station construction permit holders would pay $100 per permit. For FM broadcasters, Class C, C1, C2, or B stations would face an annual $600 fee. Smaller Class A, B1, or C3 FM stations would have to pay an annual $100 fee.

FM construction permit holders would pay a $500 annual fee.

AM TURNS TO R&B OLDIES (Continued from page 119)

temporary] FM to bring in a younger audience. They like hearing the originals of songs like Al Green's "So Long In Love," which was originally done by the Temptations. Also, in this city, which is especially oldies crazy, people pass these records down to their kids. My 26-year-old intern even walks around singing the Temptations.

Tracing the format's origins is not an easy task. Ross says stations were programming the format as far back as the 70s, with the "new" oldies in Baltimore in the late 70s. Ross says, "There probably would have been more, but there were not many alternative stations in the first place. It took until the early '80s for urban to complete its move to FM, and it wasn't until then that happened that most of the black AMs suddenly needed something to do with their lives."

Harris cites WJMO Cleveland as one of the pioneers of the format. Smith acknowledges KHYS Houston as starting the trend three years ago.

Regardless of its origins, Ross believes it is inevitable that the format will continue to grow as more stations look for vacant programming niches. He also realizes that it can only survive in FM, and says for now, "It's the only thing that can keep a black AM on the map... [where] [it] needs AM for a new lease on life."

WASHINGTON STATE MUSIC BUSINESS FIGHTS NEW 'ADULT' MUSIC BILL

(Continued from page 12)

be identified by name, says that "sound recordings" was added under "publications" in the bill in an attempt to cover telephone sex lines.

The staffer admits that some retail restrictions could encourage the bill if becomes law. "They would have to make the same type of arrangement: book stores would have to with adult books."

But, the staffer adds, "The bill, as a practical matter, will affect the visual media more than the other two media.... I think what people are concerned about is 14-year-old boys buying Hustler magazine."

Live performances also would face restrictions, says White. "If a song or an artist's body of work has been called into question... you'd be carding people when they bought tickets, and that would really play hell with TicketMaster."
FOR ALMOST TWO YEARS now, classic rock has been healthy and rock solid as stations across the country pull in consistent audience shares. One shining example is KCFX Kansas City, Mo.

In the last four Arbitron books, the station’s 12-plus ratings have climbed 3.9-4.1-5.1-7.3. This makes it the fourth-highest-rated classic rock station in the top 100 markets, behind KKZZ Spokane, Wash. (8.1), KRFX Denver (7.4), and WEZQ Stanton, Pa. (7.4). KCFX currently is ranked No. 5 12-plus in Kansas City.

The station’s success is even more surprising in light of the fact that it has not one, but two album rock competitors, KQBC (6.4-4.5) and KYYS (5.4-4.4).

Although KCFX has had the broadcast rights to the Kansas City Chiefs since 1990, PD Beau Raines says one factor in the station’s recent success was its ability to convert its weekend game audience into weekday listening. Raines refers to this as a “giant cume infusion. The Chiefs are a hot commodity in this market,” he says. “With their success [last year], our cume level went through the roof in the fall, and we did a better job of converting that to Monday-to-Friday cume. Traditionally, we had trouble converting weekend numbers.” The station now has what Raines calls a “multiyear deal” with the Chiefs.

The classic rock/football combination, which first became popular a few years ago, is “a perfect marriage,” according to Raines. It generally involves just 20 games a year, broadcast on weekends when radio listening is usually off anyway.

In addition to the football boost, Raines says some personnel moves and musical changes also helped boost the station’s ratings. Last spring, the station replaced morning man and local comedian David Naster with new host Lauren Holladay, and replaced afternoon host J.C. Linsford with Scott Johnson. At the same time, Raines added what he calls “better service elements” to the programming and refocused the station on its classic rock base.

The music is now skewed more toward the late ’60s and early ’70s than it had been—or, as Raines puts it, “less George Thorogood and more Cream.”

While still remaining a 20-year musical base (1964-1984), Raines eliminated much of the music KCFX was sharing with its more current-based rivals, particularly what Raines dubs the “corporate rock” of the mid-to-late ’80s.

“In a three-way battle, it’s better to differentiate yourself from the competition,” he says.


In addition to its format rivals, Raines says he shares audience with the market’s N/T stations, KCMM-AM and KBZM; the oldies station; and, to a lesser degree, even country radio. On Sundays when the Chiefs are broadcast, Raines says, “people from all formats sample us.”

Promotionally, the station is heavy on football-related tie-ins during the season, including trips to away games and to playoffs, and prize packages for home games. Most other promotions are lifestyle or music driven. A recent major promotion featured as a prize a “permanent vacation” in which the winner received a lakefront condo and a boat. The station also has been marketed with the classic clips TV spot since the fall.

On the air, KCFX also uses quite a few programming features, such as double shots, Yesterday And Today, classic rock A To Z, and weekend features like Legends Of Rock weekends and Rewind weekends.

“One of the keys to our success is packaging,” explains Raines. “We do a lot of custom features and are constantly trying to package our music in a different way that keeps the music fresh.”

Raines started his radio career in high school at what is now WRCN (then WHRF) Long Island, N.Y. In college, he worked as a technician at WKKO Boston, then started his professional on-air career at WFEA Manchester, N.H. After on-air shifts in Pittsburgh, Cleveland, and Fall River, Mass., and a programming job in Portland, Maine, he landed the PD job at WMXJ Miami. From there, his programming career included stops at KWK St. Louis, WLVE Miami, KWRK [now WXTU] Tampa, Fla., and WFYV Jacksonville, Fla. He joined KCFX three years ago.

He is bullish on the long-term prospects for classic rock. “When we started this format in Tampa, it was early 80s and everybody at that time felt it was simply a bridge to another format,” he says. “But as years went on and the format got better defined, [people] realized it really does have legs and is the kind of format that is really sticking... As the years go by, it’s getting harder for the AORs to be as focused on a mix of classic rock current, from the Allman Bros, to Alice In Chains, so I think [classic rock has] become better defined and more focused.”
Radio

DICKE ROSENFELD has announced his retirement after serving as GM at KILT-AM-FM Houston for 29 years. Rosenfeld spent a total of 33 years at the country stations. More recently, he also ran sister KKKK-AM.

JEFF PARKE has been named GM of KBZS San Diego, where he replaces Al Connorn. Parke previously was GM at sister KCAL-AM Anaheim, Calif.

PAUL PALMER, GM of KFMF-AM-FM San Diego, has resigned. No replacement has been named.

KURT MISCHE is upped from GSM to VP/GM at KRLV Las Vegas, replacing Dale Matteson.

MIKE MAHONEY has been hired from training VP to senior VP at the Radio Advertising Bureau, where he will oversee member services, operations, new business development, and audio services. As part of an RAB restructuring, existing services, including RadioOne, were eliminated and the training VP position was eliminated.

Harvey Waterman has been named senior VP, finance at Radio Equity Partners. He previously was CFO of pay-per-view cable service Viewer’s Choice.

STATION SALES: WIMJ Cincinnati from Pathfinder Communications to Jacor Communications, owner of crosstown WLW/WLWA/WEBN, for $85 million (Jacor begins operating the station under a local marketing agreement April 7); WYHY Nashville from Legacy Broadcasting Partners to SFX Broadcasting for $16 million. The buyer, owner of crosstown WYHY, is considering whether to sell WYHY under an LMA; WXSX Radio Halifax, licensee of WLXM-AM-FM Chattanooga, Tenn., has acquired the cp for crosstown WXXA from Signal Mountain Radio Consolidation for an undisclosed price.

SALE CLOSINGS: WBEN/WMQJ Buffalo, N.Y., from Algonquin Broadcasting Corp. to Key Premiership Communications, for $10 million.

$1.1 Mil Awarded In Suit Against Malrite; FCC Is Asked To Reinstate Fairness Doctrine

IN WHAT COULD BE a precedent-setting case, former KNEW/KSAN San Antonio owner malrite and Diane Kimbrell has been awarded $1,121,434 in damages after filing a wrongful discharge lawsuit against the station and its previous owner, Maldire Communications.

Kimbrell claimed in the suit that she was fired by GSB Julie Kable and Bruce Biewins in 1992 "without just cause and in breach of an implied contract not to be terminated except for just cause." Like many radio employ-

messages to an LCD screen on RBDS radio.

More than 50 stations in the top 10 markets have been sent RBDS information kits explaining the technology and encouraging participation. Interested stations will then receive an RBDS encoder from EIA to try out for a month.

Following several rounds of rushing Limbaugh, Westwood One takes on a “weekend talk” format. Larry King was selected as a spokesperson for the Florida Department of Citrus. This is currently toasting orange juice as part of a 2-week radio campaign. WNALR also is coordinating a promotion with King affiliates in 30 markets in conjunction with the citrus department.

by Phyllis Stark with Eric Boehler & Carrie Borsello

Radio Labio affiliate KZEP-AM San Antonio changes its format to FM. WCCG Charlotte, N.C., which had been programming a mix of country and talk, drops the music... Nell Sul-

This month, former WREX Rock format manager, takes over programming at WOYV West Palm Beach, Fla. He replaces M.J. Kelli, now at WFLA Tampa, Fla.

Anderson-Salem, N.C., MD Bob Costner adds PD duties, replacing
Paul Johnson, now at WSOC Charlotte, N.C., KOLQ Oklahoma City changes calls to KJUJ.

Mike Edwards has been upped to the newly created OM position at W9AMX/WSWBT-SF San Francisco. PA is. He remains PD of WCGS. George Gilbert continues to program WARM, and Bill Sheridan continues to program WMTB.

Mike Collins (KEXX Stockton, Calif., flips to "70s-based oldies as "Star 103."

The sources say it was Rep. John Dingell (D-Mich.), chairman of the House Energy and Commerce Committee, who contacted the FCC. A spokesperson on Dingell’s committee denied the charge.

The commission unanimously repealed the doctrine in 1987, calling it obsolete in an era of media diversity.

The doctrine required that broadcast stations “serve a community of economic ("reasonableness") and social ("accessibility") interests to all” of “diversity of public issues and public opinion.”

Broadcasters’ groups oppose it on constitutional grounds.

In other D.C. news, the House ver-

vision for the telecommunica-

ties of the Federal Communications Commission’s “restricted market” will be up for a vote this week. The measure was to create a “restricted market” for radio.

Billboard’s Arden Broadcasting’s WNZ Cleveland has entered a sales-only local marketing agreement with Maldire Communications’ crosstown WERE/WNCX. WNZ will now be sold in combo with WNCX. Also, Clear Channel Communications has announced that it has sold its stations to a group that includes former CBS Radio and Impact Radio. The purchase of the latter’s KRXX (the Box) Houston, Clear Channel already owns crosstown KHOU.

The Electronic Industries Assn. is offering major-market stations the opportunity to test Broadcast Data Systems (BDS) equipment, at no charge. BDS is the technology that enables listeners to tune in to stations by format preference rather than frequency, and allows RBDS-equipped stations to transmit messages such as call letters, songs, titles, and advertising

insights against Malrite; FCC is asked to reinstate fairness doctrine

with Don Handley of KBBM.

from the hybrid format Milwaukee where he was shooter of calling “smooth rhythms.” The station, which was automated, will now fuse a mix of live jocks and taped jocks from other markets. The new lineup is former WJZJ Philadelphia afternoon jock Cliff Smith in mornings; KTVW (the Wave) Los Angeles late-night host Taiyea Trigueros in middays; KKSF San Francisco fill-in jock Blake Lawrence in afternoons; and KMMT (the Mountain) Seattle weekender Barbara Blake in evenings. Trigueros, Lawrence, and Blake’s shows will be delivered on tape using the Media Time system. Jim Trapp continues as PD.

Modern rock KRXX-FM Minneap-

PDE: DEVE GETS POWER

By Phil Schultz

KFFR (Power 92) Phoenix MD Jerry Moran exits and is replaced by night jock Mike DeVeoo (also known as Mike Surfi), who formerly was MD/night jock at WAEB-FM (B104) Allentown, PA. KLXK Las Vegas midday host Florida exits.

WBWM-FM (B96) Chicago night jock Alan Kabel exits... WSCR Chicago senior producer Abby Polonosky exits for the morning sideline position.

WXV Baltimore night jock Frank Ski moves to mornings, replacing B.J. Murphy, who heads to KPPS Kansas City. Ski has teamed with Murphy’s former partner, Jane Ross. No replacement has been named in nights... Following the departure of WKKV Milwaukee AP/Dawn Jock Dave Michaels, Reggie Brown moves from nights to afternoons, Riddell Hall from afternoons to late nights, and weekender Michael Hightower moves into late nights. No new APD has been named.

several rumors heightened by last week’s sale of the station to Infinity Broadcasting (Billboard, March 19), WXYY Detroit VP/director of operations Michael Parker reports that Infinity morning man Howard Stern will not be joining WXYY’s lineup. Parker says the no-Stern clause was part of the agreement to sell, since the jock “would not fit the station,” and there’s “no desire to have him on at the station.”

Kevin Anderson returns to KRXQ Sacramento, Calif., as ND and as part of the morning show. He left the station six months ago... Jennifer Lewis joins WNYZ Norfolk, Va., for the morning news position that had been vacant since Monica Jaye’s departure in December. Lewis comes from WOR-NY, a group affiliate with Metro Traffic, and also worked part time at crosstown WORU.

WJQY (Hot 107.9) Nashville, Ky., morning man Joe Caruso joins KDIC San Antonio in that capacity. He replaces Michael Gay Weston, who exits... Des Moines, Iowa, ND Ray Carter joins KSL-AM-TV Salt Lake City as director of news services, replacing Greg James, who is now VP engineering and technological operations.

By Phil Schultz

The station is being renamed KXJZ and moved to the new studios in Pikeville, Ky. The existing call letters are being retired.

Riding the wave of a successful June station sales auction, Radio Station News has announced a newsroom expansion.

As part of the expansion, Wednesday’s issue of Radio Station News will include a new section focused on station sales and acquisitions. The new section will be called "The Market Place." Additionally, a new weekly newsletter, "The Movers and Shakers," will be added, featuring profiles of radio executives who have recently joined new companies or moved to new positions.

The expansion is part of a broader strategy to provide more comprehensive coverage of the changing radio landscape. "The Market Place" will offer in-depth analysis of the latest trends and developments in the station sales and acquisitions market, while "The Movers and Shakers" will highlight the key players who are driving those changes.

Radio Station News readers can expect to see more in-depth coverage of the station sales and acquisitions market in future issues, as well as a greater focus on the people behind the deals. The new sections will provide a valuable resource for radio industry professionals looking to stay up-to-date on the latest news and trends in the station sales and acquisitions market.
Cherry Disc sees gold in letters to Cleo

(Continued from page 5)

label has an exclusive distribution deal for all of its product. But marketing and promotion is up to Cherry Disc.

"An indie of our size can't bring it through, but in the hands of any major, this would be a gold record with out question," says "I-Disc" president John Horton. Nevertheless, he says, Cherry Disc is doing all it can, working radio, retail, video, and the road to promote the release.

Although Horton's assertions might seem overly optimistic, the band's single "The Buzz," is very much rousing and it appears poised for success. Its single-friendly brand of nonthreatening alterna-pop falls somewhere between Belly and Juliana Hatfield, and makes Letters To Cleo a contender at album rock, alt-album, and modern and college rock stations. The band's single, the propulsive "I See"—released nationally to college radio on March 24, coupled with a 21-date tour that started March 8 in Washington, D.C., and runs through April, is boosting sales accordingly.

Much of the band's style is attributable to lead singer Kay Hanley, who sang the act after her long-period relationship. From the time she was a baby, I spent my summers in Canada, with Cleo," Hanley says. "We spent every day from the time I was young until I had gone to summer camp and when I went to write, we became pen pals. The summer I was 13, I went to California instead. Meanwhile, I was moved across Canada and we lost each other," Hanley says.

Letters To Cleo has gone through several incarnations to reach its current lineup—guitarist Greg McKenna and Hanley and have been performing together since 1988, when they founded Reel People. In 1990, with other musicians who have since left the band, they formed Letters To Cleo. In subsequent years, Michael Eisenstein (drums), Scott Reiling (bass), and Stacy Jones (drums) joined the band.

Hanley's powerful, rapid-fire vocals are compared by critics to every one from Siouxsie Sioux to character singing. But her rich voice is more Boo to Grace Slick. "I don't take of fense to it, but I certainly never agree," she says.

With the band, it appears to be working well at radio stations nationally. "We attacked college radio first," Horton says. "The record has charted on 100stations as of today, and has been played on more than 200 stations. We're getting airplay in every major metropolitan area, but we've been strongest on the East Coast." Horton says that the single has had some success on modern rock stations, but, "there have been some roadblocks," noting that Cherry Disc can't invest in the kind of promotional push a major label could give the project.

RANK OF RETAILERS

Letters To Cleo is stocked in mom-and-pop, one-stop, and mid-size chains. Some larger retail chains, like the 144-store Strawberries chain based in New York City and the 300-store Whole Foods chain, have been very successful, according to Horton.

"This album will take wherever it's heard, it's just a matter of getting the exposure," says Tracy Waksler, a buyer for Strawberries. "That set is that new, that's being embraced. The album is now starting to sell outside the Boston market—throughout New England and the region.

Newbury Comics, an 11-store Boston chain, has sold 1,000 copies of the album since its release. The band "is trying to move the record into other channels," Horton says.

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<table>
<thead>
<tr>
<th>#</th>
<th>WEE</th>
<th>LAST #</th>
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<th>ON</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
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<tr>
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<td><strong>THE SIGN</strong></td>
<td>MAMAS &amp; THE PAPAS</td>
<td><strong>ACE OF BASE</strong></td>
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<td>2</td>
<td>1</td>
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<td>BILLE BELL</td>
<td><strong>EXTRA 1</strong></td>
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<td>9</td>
<td><strong>WONDER</strong></td>
<td>JOHN DENVER</td>
<td><strong>HALL STAGE</strong></td>
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<tr>
<td>4</td>
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<td>2</td>
<td>10</td>
<td>18</td>
<td><strong>THE POWER OF LOVE</strong></td>
<td>CELINE DION</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>3</td>
<td>10</td>
<td>10</td>
<td><strong>WHAT A MAN</strong></td>
<td>JIMMY CLIFF</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>8</td>
<td>10</td>
<td>13</td>
<td><strong>SO MUCH IN LOVE</strong></td>
<td>NIKE DIOSTREK &amp; JAMES WILLIAMS</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
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<td>10</td>
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<td><strong>GET TO JAM</strong></td>
<td>RICHARD MARX</td>
<td><strong>HALL STAGE</strong></td>
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<td>8</td>
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<td>9</td>
<td>9</td>
<td><strong>GIN AND JULIE</strong></td>
<td>SNOOP DOGGY DOGG</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
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<td>9</td>
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<td>18</td>
<td>18</td>
<td>18</td>
<td><strong>CANTALOUP (FLIP FANTASIA)</strong></td>
<td>FABRIZIO RUSCONI</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
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<tr>
<td>10</td>
<td>6</td>
<td>7</td>
<td>24</td>
<td>7</td>
<td><strong>BREATHE AGAIN</strong></td>
<td>TONI BRAXTON</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
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<td>11</td>
<td>10</td>
<td>11</td>
<td>9</td>
<td>9</td>
<td><strong>BECAUSE OF LOVE</strong></td>
<td>JIMMY CLIFF</td>
<td><strong>HALL STAGE</strong></td>
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<td>1</td>
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<tr>
<td>12</td>
<td>16</td>
<td>23</td>
<td>9</td>
<td>9</td>
<td><strong>MMM MMM MMM</strong></td>
<td>BRYAN ADAMS</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>21</td>
<td>34</td>
<td>4</td>
<td>4</td>
<td><strong>THE MOST BEAUTIFUL GIRL IN THE WORLD</strong></td>
<td>PRINCE</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
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<tr>
<td>14</td>
<td>14</td>
<td>16</td>
<td>14</td>
<td>14</td>
<td><strong>MARY JANE'S LAST DANCE</strong></td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
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<td>15</td>
<td>15</td>
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<td><strong>STREETS OF PHILADELPHIA</strong></td>
<td>BRUCE SPRINGSTEEN</td>
<td><strong>HALL STAGE</strong></td>
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<td>1</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>13</td>
<td>9</td>
<td>9</td>
<td><strong>ROCK AND ROLL DREAMS COME THROUGH</strong></td>
<td>STEVEN STEVEMAN</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>18</td>
<td>11</td>
<td>11</td>
<td><strong>GROOVE THANG</strong></td>
<td>ZAHN</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>12</td>
<td>19</td>
<td>18</td>
<td>18</td>
<td><strong>ALL FOR LOVE</strong></td>
<td>BRYAN ADAMS/ROD STEWART/STING</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>28</td>
<td>54</td>
<td>4</td>
<td>4</td>
<td><strong>INDIAN OUTLAW</strong></td>
<td>TIM MCGRAW</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>17</td>
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<td>13</td>
<td>13</td>
<td><strong>HEROC</strong></td>
<td>MARILYN UNIVERSAL</td>
<td><strong>HALL STAGE</strong></td>
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<tr>
<td>21</td>
<td>21</td>
<td>45</td>
<td>5</td>
<td>5</td>
<td><strong>BABY I LOVE YOUR WAY (FROM 'REALITY BITES')</strong></td>
<td>BRIAN ADAMS</td>
<td><strong>HALL STAGE</strong></td>
<td>1</td>
<td>1</td>
</tr>
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**GREATEST SINGERS/PLAYERS**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td><strong>THEY DON'T CALL IT THE BLUES FOR NOTHING</strong></td>
<td>BRIAN ADAMS</td>
</tr>
<tr>
<td>79</td>
<td><strong>HELLO</strong></td>
<td>RICK ASTLEY</td>
</tr>
<tr>
<td>78</td>
<td><strong>LIVIN' ON A PRAYER</strong></td>
<td>JON BON JOVI</td>
</tr>
<tr>
<td>77</td>
<td><strong>SAINTE</strong></td>
<td>KISS</td>
</tr>
<tr>
<td>76</td>
<td>** vec**</td>
<td>U2</td>
</tr>
<tr>
<td>75</td>
<td><strong>BAD</strong></td>
<td>U2</td>
</tr>
<tr>
<td>74</td>
<td><strong>YOU CAN'T RUIN THIS NIGHT</strong></td>
<td>DAVE HOLLY</td>
</tr>
<tr>
<td>73</td>
<td><strong>WALK ON WATER</strong></td>
<td>Nancy Wilson &amp; Ann Wilson of Heart</td>
</tr>
<tr>
<td>72</td>
<td><strong>PAPA ROCAH</strong></td>
<td>BECKETTA</td>
</tr>
<tr>
<td>71</td>
<td><strong>LOVE IS</strong></td>
<td>KISS</td>
</tr>
<tr>
<td>70</td>
<td><strong>YOU MAKE ME FEEL</strong></td>
<td>JON BON JOVI</td>
</tr>
<tr>
<td>69</td>
<td><strong>UP LIKE A BIRD</strong></td>
<td>ARISTOCRATS</td>
</tr>
<tr>
<td>68</td>
<td><strong>GOOD TIMES</strong></td>
<td>BEE GEES</td>
</tr>
<tr>
<td>67</td>
<td><strong>OMG AHHH</strong></td>
<td>Lenny Kravitz</td>
</tr>
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</table>

**HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>92</td>
<td><strong>WE ARE ALL MADE OF STARS</strong></td>
<td>BRYAN ADAMS</td>
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<tr>
<td>91</td>
<td><strong>TIME TO CRY</strong></td>
<td>BRIAN ADAMS</td>
</tr>
<tr>
<td>90</td>
<td><strong>HEARTWARMER</strong></td>
<td>BRIAN ADAMS</td>
</tr>
<tr>
<td>89</td>
<td><strong>LIGHTS ON</strong></td>
<td>MARILLION</td>
</tr>
<tr>
<td>88</td>
<td><strong>YOUR LOVE</strong></td>
<td>MARILLION</td>
</tr>
<tr>
<td>87</td>
<td><strong>CLEO BAYLEY</strong></td>
<td>MARILLION</td>
</tr>
<tr>
<td>86</td>
<td><strong>NOONE'S HAVIN' THE WHOLE SOUL DEUCE</strong></td>
<td>MARILLION</td>
</tr>
</tbody>
</table>

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*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 Billboard.*
Randy Travis back in country spotlight
(Continued from page 1)

by Kevin McCabe

"THE SIGN" by Ace Of Base (Arista) holds at No. 1 for a third week. Sales were due to a gain in monitored airplay points. "Bump 'N' Grind" by R. Kelly (Jive) is the biggest overall point-gainer on the Hot 100 and leaps 5-2 (it's up 54% in sales). "Bump" is off slightly in monitored airplay points and slips 13-14 on the Hot 100 Airplay chart. It's No. 3 among the top 20 rhythm/cross-over stations on the monitored radio panel; however, it's still in a building phase at top 40/mainstream, of which there are 80 stations. If its airplay picks up next week, "Bump" might overtake "The Sign" for the top spot. "Without You/Neve Forgot You" by Marcy Manchester (Caryle) holds at No. 3 with a bullet, gaining 23% in sales and remaining a No. 1 contender.

The second-biggest gainer overall is "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista). It's up 80% in overall points, due mostly to a significant gain (40% in sales). "Mmm" is No. 5 in airplay DJ play at WYCD York, Pa., No. 6 at KIIS Los Angeles, and No. 8 at KFRR (Power 92). The third-biggest gainer overall, and the biggest mover on the chart—up 30 places—is "Born To Roll" by Masta Ace (Def Jam). It debuts on the Hot 100 Singles Sales chart at No. 88. "Born" is breaking from the top 40/rhythm-cross-over ranks, and ranks top 10 at KMKL (Wol 107) San Francisco and WQOG (902) Philadelphia. The fourth-biggest gainer overall is "Indian Ocean" by Tim McGray (Curb), which jumps 29-18 solely from its 28% increase in sales (there was no top 40 airplay). "Indian" is the first top 20 country single on the Hot 100 since "Achy Breaky Heart" by Billy Ray Cyrus (Mercury), and the latter had some top 40 airplay.

"Baby I Love You Way" by Big Mountain ( RCA) wins the Greatest Gainer/Airplay at No. 21. "Baby" ranks No. 1 at XHTZ (Z90) San Diego, No. 4 at KTJF (Hot 103) San Antonio, and No. 6 at WZPL Indianapolis. Jodeci's "Peelin'" wins the Greatest Gainer/Sales at No. 46 on the Hot 100 Sales chart. "Peelin'" is No. 1 in airplay at WMJG Greensboro, N.C., No. 3 at KSFM (FM102) Sacramento, Calif., and No. 7 at WHJX (Hot 105) Jacksonville, Fla.

Quick cuts: "March Of The Pigs" by Nine Inch Nails (Nothing/TvT/Interscope) plummeted 59-97 due to a sharp decrease in sales. This was expected, because the album hit stores last week and debuted at No. 2 on The Billboard 200; the group's fans switched to the album... "Pumps And A Bump" by Hammer (Giant) is the Hot Shot Debut at No. 75. The second single from his album enters the chart only seven weeks after the first single, "It's All Good," which peaked at No. 81. An airplay/dan count for 65% of its sales chart... "Sweet Lullaby" by Deep Forest (55 Music) moves 85-82, earning a bullet due to an increase in monitored airplay points. Several rhythm-cross-over stations have started spinning the eclectic dance tune. It's No. 5 in airplay at KUBE Seattle and No. 16 at WLUM (Hot 100 Milwaukee).

Michael's attorney delivers closing argument
(Continued from page 18)

Kobrin out as Sony completes Red buyout
(Continued from page 18)

Bubbling Under Hot 100 Singles

For certain Sony releases, although it has sent few albums through RED. Sony confirmed its buyout in a press release, but has come under pressure from some of its alternative and rock-leaning client labels lately because of the company's rapid growth in the retail market via its deals with Ruthless, Violator, and other labels.

"We had some concerns with the change of focus when Ruthless became a part of RED, and we continue to have those," says Keogh. "But we haven't seen any detriment to our distribu-

tion in that area.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a single out through RED," says Tim Brack, president of Continuum Rec-ords. "Our record by Beautiful People is starting to kick in, but for us to press singles would be a waste of time. We'd have to hire four people to sell it, and that wouldn't be economi-

ically sound.

As for other changes, sources say Sony has asked something of Kobrin, who was shown by the company when Sony took over the label. Kobrin did not return calls by press time.
# Billboard 200 Chart for March 26, 1994

## New Releases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan Jackson</td>
<td>A Lot About Livin' (And a Little 'Bout Love)</td>
<td>13</td>
</tr>
<tr>
<td>Counting Crows</td>
<td>August &amp; Everything After</td>
<td>7</td>
</tr>
<tr>
<td>ENSIGN (Queen)</td>
<td>Charisma 662/22/X (9.98/15.98)</td>
<td>6</td>
</tr>
<tr>
<td>J. J. Cale</td>
<td>Womans Work</td>
<td>12</td>
</tr>
<tr>
<td>Snoop Dogg</td>
<td>Doggy Style</td>
<td>3</td>
</tr>
</tbody>
</table>

## Top-Grossing Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garth Brooks</td>
<td>Liberty 6/877 (9.98/15.98)</td>
<td>1</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Dool-247/EIEEN (10.98/16.98)</td>
<td>1</td>
</tr>
</tbody>
</table>

## Top-Selling Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooks &amp; Dunn</td>
<td>Arena (9.98/15.98)</td>
<td>5</td>
</tr>
<tr>
<td>Shaggy</td>
<td>It's A Nice Day (9.98/15.98)</td>
<td>10</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Warner Bros. 4509/10.98</td>
<td>3</td>
</tr>
<tr>
<td>J. J. Cale</td>
<td>Womans Work</td>
<td>12</td>
</tr>
</tbody>
</table>

## Sales Certification

- **2x Platinum**: Garth Brooks, Liberty 6/877
- **3x Platinum**: Nirvana, Dool-247/EIEEN
- **4x Platinum**: Brooks & Dunn, Arena
- **5x Platinum**: Shaggy, It's A Nice Day
- **6x Platinum**: Various Artists, Warner Bros.

## Certification Notes

- Certifications are based on sales of 1 million units with multiplatinum sellers indicated by a numeral following the symbol.*
- Definitions for selling positions are as follows:
  - *Platinum*: 1 million units sold
  - *2x Platinum*: 2 million units sold
  - *3x Platinum*: 3 million units sold
  - *4x Platinum*: 4 million units sold
  - *5x Platinum*: 5 million units sold
  - *6x Platinum*: 6 million units sold

## Additional Notes

- The Billboard 200 chart reflects the top-selling albums compiled and provided by Billboard/BPI Communications and SoundScan, Inc., for the week ending March 26, 1994.
AND THE SWING KIDS
on tour with salt-n-pepa and r. kelly

The debut album
Swing Batta Swing

Includes the gold single come baby come, and zunga zeng the smash follow-up

And hi de ho the new single and video

Puttin' some funk

Executive Producers: Joey Gardner and K7
TOP ALBUMS A-Z (LISTED BY ARTIST)

1. 180 Tony Bongiovi 189 4 Not Blonde 143 5 SB Ward Brothers 145 5SB Ward Brothers 105
2. 183 Abba 183 5 ABBA 183 5ABBA 105
3. 191 Ace of Base 3 191 3 Ace of Base 1 5 Ace of Base 3
4. 199 Al Green 199 5 Al Green 199 5Al Green 105
5. 207 The Allman Brothers Band 207 5 The Allman Brothers Band 207 5The Allman Brothers Band 105

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4. 199 Al Green 199 5 Al Green 199 5Al Green 105
5. 207 The Allman Brothers Band 207 5 The Allman Brothers Band 207 5The Allman Brothers Band 105
YANNI LIVE AT THE ACROPOLIS

WITH THE ROYAL PHILHARMONIC CONCERT ORCHESTRA

AVAILABLE ON PRIVATE MUSIC CD, CASSETTE, VIDEO AND LASER DISC.

World Television Premiere on PBS, March 1.

Watch for the 50-city summer symph.
Madame Star, whose debut single, "Baby’s Father," was released on March 15 on Cold Chillin’ Records, is one of the latest artists whose music is objectifying young, disheartened females.

Sandyenton, also known as Pep of Salt-N-Pepa, says that some women-which hecalls "the old school"-are using rappers in gangsta rap lyrics. However, she says it is Salt-N-Pepa’s job to counter-act the pervasive negative images and low self-esteem that women face.

“We’re not trying to judge the women that hard core rappers are talking about,” Denton says. “What we are doing is sharing things we’ve witnessed regarding some men’s treatment of women, trying to set an example. We have [women] know they shouldn’t be getting those guys so much talk.”

Salt-N-Pepa’s manager, Carol Kirkendall, says that projecting strong, dignified images has always been a majorstay forthem.

“From the beginning, they’ve always brought a certain self-respect and offered messages of self-reliance for females,” Kirkendall says.

“Through all the changes [raps] music’s gone through over the course of their careers, they’ve maintained a strong, independent stance and continue to be committed to addressing social conditions in the community — single-parent households, and female self-respect.”

A BREATH OF FRESH AIR

The audience listening to these female rappers is made up of assertive and independent females and males, says Paris Eley, senior VP of marketing for Motown. “We’re appealing to women who’ve become tired of being referred to in misogynistic terms,” says Eley.

“UNTITLED” is an anthem of self-respect and independence, says Eley. Marketing the single and Latifah as an artist to watch, Motown headed to Motown with a strong, positive identity.

“UNTITLED” has come out, I’ve seen a lot of women out there who use to be hoo-hum about derogatory labels of women now voicing their disdain for the reference,” says CeCe McQueen, MD at urban WUSL Philadelphia.

"Where it was once easy for local rappers to say ‘you put a lot of bull’ into their lyrics, now they’re paying closer attention.”

Judie Neubauer, retail advertising and media coordinator for the 16-store, Chatsworth, Calif.-based Tempos Recordss, says many females come to her shop on the hunt for the music of acts like Latifah Salt-N-Pepa as a breath of fresh air.

"A lot of women out there are saying, 'We’re not being objectified, with bitch and ho being used as synonyms for a woman,'” she says. “This is their way of saying they’re not being objectified.”

At the sales level, Neubauer says Salt-N-Pepa “have consistently per- [York City] the artist’s specialized market—her single, “Baby’s Father,” was not on ‘Last Night’” is bulleted at No. 23 on Billboard’s Hot R&B Singles chart—all three acts seem to be attracting a large female and other groups and young women across the country.

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“UNTITLED” is an anthem of self-respect and independence, says Eley. Marketing the single and Latifah as an artist to watch, Motown headed to Motown with a strong, positive identity.

“UNTITLED” has come out, I’ve seen a lot of women out there who use to be hoo-hum about derogatory labels of women now voicing their disdain for the reference,” says CeCe McQueen, MD at urban WUSL Philadelphia.

"Where it was once easy for local rappers to say ‘you put a lot of bull’ into their lyrics, now they’re paying closer attention.”

Judie Neubauer, retail advertising and media coordinator for the 16-store, Chatsworth, Calif.-based Tempos Recordss, says many females come to her shop on the hunt for the music of acts like Latifah Salt-N-Pepa as a breath of fresh air.

"A lot of women out there are saying, 'We’re not being objectified, with bitch and ho being used as synonyms for a woman,'” she says. “This is their way of saying they’re not being objectified.”

At the sales level, Neubauer says Salt-N-Pepa “have consistently per-

In 1992, after a few years as a fixture on the Austin club scene, Brown was breaking onto the national scene as a member of Artists' Bobby Cudd. The Nashville-based booking agent first experienced Brown's music at the Continental Club, where he notes, "It was so good, so profound, it was hard for me to believe," says Cuddy, who is believed to have sold the instruments and equipment for "Guilty With It's" release. His intense live shows have created a strong buzz within the industry, and the press, particularly the print media, has embraced him since the release of "Guilty With It."

"For all of us, this project has been a labor of love," says Joan Myers, president of Myers, the independent label based in Nashville and New York, of which Brown is a client. "How many artists can play the Opry one night and open the New York date the next? Curb gave us the freedom and the tools to get Junor out in front of people who may not have been able to catch his live shows."

Articles on Brown have appeared in seemingly every music and entertainment publication, with many of the stories and features devoted to the songwriting star's personal history. "You're the only one I respect," he's been quoted as saying. "The rest of the world is irrelevant to me."

Montery Artists has kept Brown on the road, he's played more than 70 concerts since the album's release. His intense live shows have created a strong buzz within the industry, and the press, particularly the print media, has embraced him since the release of "Guilty With It."

Barker contends that his songwriting career was derailing when Decca stopped pressing the album recording in 1993, he had been encouraged to "Don't You Feel My Leg," due to a controversy over its racy lyrics. However, another Barker's major problem, the "Bones For Henry Jones," was recorded at Nat King Cole- and Johnny Mercer.

While in New York, Barker developed a keen sense of the historical importance of jazz. He contributed his observations to Nat Hentoff and Nat Shapiro's oral history, "Heal Me Tal- kin' To Ya," and later co-authored two books published by Oxford University Press: "Bourbon at 70 Black" and the autobiographical "A Life In Jazz."

"I'm born under the sign of the goat," he once explained. "The goat, he's very observant. He's got great big eyes and he looks straight at you, like a musician sitting on a stand, he's watching everybody."

Brown returned to New Orleans in 1965 and remained an active musician until his death. He recorded popularly until his death. Customarily attired in a bright plaid jacket and denim, Barker wore his own songs and deadpan storytelling style through the 1970s, when he was "held a crowd spellbound," remembered Nina Brack, owner of the Palm Court Jazz Club, in a 1992 interview. Barker appeared regularly. His final recording, a solo album titled "Save The Bones," was released in 1988 by Orleans Records; his last public appearance at the Palm Court was as king of a 1994 Mardi Gras parade.

The Barkers' Decca recordings were chronicled on "The Classics Chronology: Jazz Records Series: Bluebird Billboard 1928-1939," a compilation released last year in the U.S. by Quallion Import.

Among his best-known recordings, particularly during Barker include "Mardi Gras Street," a 1922 release by Pud Brown & His New Orleans Jazzmen on Jazz Records, and "Louis Armstrong's The Larry Boreinstein Collection" by Wil- lie Pajeau's New Orleans Band, a 1991 release on 504 Records.

Brown's contributions to his brother's contributions came during his final years. In 1991, the National Endow- ment For The Arts named him a Master Of Jazz, and in 1992 inducted into the American Jazz Hall Of Fame. This year, the city of New Orleans declared Barker's 69th birthday "Blue and Danny Barker Day."

WORK WITH CHILDREN

But according to local musicians, Barker's most enduring imprint on New Orleans jazz may prove to be his work with children. A local minister encouraged Barker to organize youths in the neighborhood into the Fairview Baptist Church Christian Band. An estimated 120 young players would pass through the ranks of the group, sparking a brass band revival that continues to this day. The band has performed on programs such as the Dirty Donut Brass Band and the ReBirth Brass Band.

Barker once recalled how his work with the Fairview ensemble extended beyond teaching the young players jazz standards like "L'il Liza Jane," "I'm Going To Sing In The Circus," and "Let's Go To Bed." He notes that Brown's strongest markets outside of Austin were San Francisco, New York, and Boston. While and he realizes that early success in these large cities is a from-the-top-down way to break an artist, he stresses that it he's been naturally and is not surprising consid- ering the "more eclectic tastes" in those areas.

"Junior is playing venues that range from San Francisco's Great American Music Hall to a honky tonk in Bristol, Tenn., and when he breaks he is going to be ready for prime time," Hannon says.

RAISED ON TUBES AND PIERCE

As a child in rural Indiana, Brown fell in love with the music of country singers like Ernest Tubb and Webb Pierce. His own musical odyssey be- gan in 1969 on the day he dropped out of high school and hit the bars. "It was all country," Brown says of his early musical training. "Be- sides a few high school dances, I've never played a rock gig in my life. I did eventually get into Jimi Hendrix, but at the same time I was watching the Ernest Tubb television show. In fact, the first time I ever saw any body play a steel guitar was Buddy Charleston on Ernest Tubb's show."

Although he couldn't afford to appear to in a dream. Weary of moving out of gas to pedal to pail, he had his instrument custom built.

"It was like I'd been playing it for 20 years," Brown laughs. "I later heard a story about Charles Ralston bergh that reminded me of it. When he built the Spirit of St. Louis, it was a revolutionary plane, and when they finished it and got it out on the field, they thought he'd just taxi around and check everything out, but he got out of the field and took off."

In any given song, Brown can fly easily from Tubb to Hendrix, touch- ing down in many places between. But a respect for a long-lasting country music tradition runs through every- thing he plays.

There is a certain technique, a style of writing and playing tradition al country, that has been lost," Brown says. "Subconsciously, that lesson is in with me. It's a sort of catchy, put-a-smile-on-your-face writing the way people used to write."

It's also the kind of left-of-center thing that doesn't have much of a chance at country radio. But with that in mind, that is a challenge, Hannon and many others feel that the music's growing popularity will create new opportunities.

What may not yet be a major presence at radio, Brown is making inroads. Bob Mooy, at Baltimore's WPGC, a PD known for leaning to country and country, attended a Brown showcase and calls it "the best live show I have ever seen." Mooy has been presenting a cur- from "Guilty With It" on a morning show that features new artists, as well as on "Country Cuts," a Sat- urday night program that spotlights country album cuts.

What may happen is some of these sound-alikes, like John Paul Young going big to country radio, says Mooy. "That will leave opportunities for artists that are as distinctive as Junior." Brown is also starting to enjoy a "smaller profile at retail. In the April issue of the Tower Pulse, the Sacramento, Calif.-based retailer told their readers that they've voted Brown best new country artist for 1993. But as they take note of these "positive signs, Curb marketers plan to continue their time with Brown, keeping him on the road and writing the buzz build.

"It might take a little longer than we would necessarily like, but our tour support has been right on, our ad support has been strong, so we're not in a rush with Junior," says Hannon.

What has five sides, four colors, two pockets, and shows off CDs better than anything else?
ACID JAZZ ACT GALLIANO AIMS FOR U.S. SUCCESS (Continued from page 14)

British eclectic thing." The band's first album, "Underground Rocker" (based on Curtis Mayfield's "Fred- die's Dead"), was cut in one afternoon. "It was a tongue-in-cheek thing from the start," says Gallagher.

Other groups in the eclectic scene include Jamiroquai, whose Sony album, "Emergency On Planet Earth," topped the Billboard chart, and Christian McBride, the Young Disciples, gar- tered critical acclaim in the U.S. and the U.K., but American sales have suffered, possibly due to a gap of more than a year between the U.K. and U.S. releases and because the group is not a touring band.

In addition to Gallagher's fall tour, the U.S. marketing strategy outlined by Bax Hartung, Mercury's senior VP of international A&R, includes ra- dio-driven promotion for "What Col- our Our Flag," slated to start April 11 with the single, "Prince Of Peace." "Prince Of Peace," to local outlets, the Box, BET, and possibly MTV," says Hartung, noting that the label plans to promote all 14 songs via radio, up to a total of 30 on stations including Jackpot, Hard- ware Rap stations, while college and alternative stations will get two music videos, "Prince Of Peace." "Prince Of Peace" is more plattine and deadman than most other cuts on "What Colour Our Flag," but it has a strong resemblance to the earlier albums by Gil-Scott-Heron, who is sampled else- where on the album. Although radio research for "Prince Of Peace" has yet to be de- termined, some stations seem open minded. Vibe Cleftones, MD of urban

EXPENSE OF CD-ROM WORTHWHILE, EXEC TELLS ITA (Continued from page 12)

About 50 platform-specific titles— 20 games, 10 children's, and 5-10 reference—can be played on each. Some will be a bit stronger, van der Kieft said, but have "shorter legs" than children's educational titles, which will have "long legs." Van der Kieft called the demonstra- tors "training wheels for the in- formation highway" that differ from many of the others already on the market as a "model, but we're being very careful," because what works there may not work elsewhere. The Bay Area was considered a "test bed" for age ownership of personal comput- ers; other territories may require even more research.

Blockbuster plans to sit down with hardware and software suppliers in Santa Clara, Calif., in June to analyze the cost of "Kieft not 200," the next step, including determining which, if any, Bay Area stores will continue. There's no question that Blockbuster will open new markets, but van der Kieft made it clear at ITA that the chain isn't seeking a na- tional rollout in 1994.

The chain, meanwhile, continues to strengthen its own hi-tech opera- tions, which could influence retailing Robert Carberry as VP of technology. Carberry formerly was manager of Firework Partners, created to develop and market applications for consumer and com- mercial markets. One of his projects was a games product that was formed by IBM and Blockbuster's NewLeaf Entertainment to devise an audio-on-demand service that will en- able customers to choose titles with- and receive CDs from a recorded mu- sician database.

Baker says the project is racing well ahead of the home video competition in multi- media, underscored by the remarks of van der Kieft's co-panelists, Gary Rose, president of Suncoast Motion Picture Co., and Steve Apple, new business development VP of West Coast Entertainment. Suncoast, which sells only cassettes and laser- discs in its 315 outlets, is "waiting for (video CD) movies," said Rose. West Coast has opened a single Game Power- store near its Philadelphia head- quarters and is mulling over the amount of space that might be devoted to the new formats in its 530 franchise locations.

According to van der Kieft, the Galleria surveys indicate that top PC and PC owners gave nearly unanim- ous approval to Blockbuster's at- tempt to sell or rent CD-ROM. Eighty-eight percent of those who had done either were satisfied, al- though there was "the general feel- ing that it was too rich an experi- ence at this point," he said.

Blockbuster believes it's tapping a new customer base, since 65% be- lieved a similar DVD product in the past two years. And people aren't swapping new technology for old development. "We didn't do this because activity is unaffected. He would not reveal how each platform has per- formed, but acknowledged that Sega CD-ROM—available for a year now—throughout the chain.

BILLY BILLBOARD MARCH 24, 1994
street date, for almost five weeks;
- Implementation of a program that offers accounts customized discounts, an industry first;
- Restructure Cema catalog terms by offering rebates based on annual sales volume increases and a year-round, ongoing discount;
- Increase its returns penalty and punishment policy;
- Offer markdowns on albums shipped overstocked into the market, which would significantly affect the cutout business.

"We are calling this initiative our 1994 suite of programs," says Cema president Russ Bach, who adds that the programs were inspired by feedback from account meetings held last year with major retail and wholesale accounts.

Record labels spend a lot of time cultivating radio, but not retail, generally leaving that to their distribution arms, says Charles Koppelman, chairman/CEO of Cema's parent, EMI Records Group North America. Koppelman, who participated in last year's meetings, says, "We found retail has the same issues and desires as the labels," Koppelman says. "They want to make a profit, they don't want returns, and they want to break new artists. They want an honest relationship with record companies. We found a lot of common ground."

In designing the programs, senior executives of EMI Records Group N.A. wanted to address retail concerns. Bach notes that new Cema programs try to answer two questions: "How do we effectively pay retail, and how do we sell smarter, instead of pushing?"

Accounts familiar with the Cema programs have responded positively. Says an executive with Cartaret, New Jersey-based Nobody Beats The Wiz, a top-selling artist [with Cema's] positive stance, and are happy that they recognize there are new and interesting ways to approach the business."

ELIMINATING FRONT LOADING

The first program that Bach described, Cema's new album account for all new album releases or when an album is primed for a sales increase. The program, which lasts six months, has three options with different buy-in discounts.

In order to implement the program, Cema has identified six genres of music for the second half of each year and has set the highest buy-in price target based on the average number of copies the account sells in a run-up to the release of "Dirt," his chart at No. 6. But Soundgarden's chart history was less flammable; its two previous sets peaked at Nos. 108 and 39, respectively.

SOUND BITES: Soundgarden's bow marks the first time since 1983 that A&M has seen an album debut at No. 1. The last to do so was the Police's "Synchronicity." This also marks A&M's first No. 1 album since The Big Chill in 1990 and again in 1993.

WARMING UP: The music industry welcomes the arrival of spring with an increasingly hot release schedule. Last week's Billboard 200 saw three titles bow in the top 10. Along with Soundgarden's 162,000 units, this week's chart sees Nine Inch Nails enter at No. 2 with almost 115,000 units. Goo Goo Dolls (No. 5) and Elbow (No. 10) also score high debuts. The new Motley Crue lineup hits next week's chart; Ronnie Raitt, Pantera, Cheap Trick, and Morrissey are among those who will debut two issues from now... Volume 452, Executive on The Billboard 200 moved more than the chart's top four 200 sales, sales would have been down by 6%.

ALBUM TRACKS: Yanni-mania continues. His latest, "Live At The Acropolis," aided by a PBS television special, scores The Billboard 200's largest unit gain as sales more than double last week's sum (25-56). His previous title returns at No. 146, and his "Reflections Of Passion" returns to Top Pop Catalog at No. 32. A video edition of the new album shipped some 25,000 units and debuts at No. 2 on Top Video Music. With re-orders, shipments now total 37,000... Another PBS-aided project, MCA's a-star "Rhythms Country & Blue," also score high debuts. The new Motley Crue lineup hits next week's chart; Ronnie Raitt, Pantera, Cheap Trick, and Morrissey are among those who will debut two issues from now... Volume 452, Executive on The Billboard 200 moved more than the chart's top four 200 sales, sales would have been down by 6%.

BATON: You've heard of street-date violations on rap and rock records, but how about classical fare? Though Angel's Benedicte Monks album "Chant" was due in stores until March 15, prestreet sales in Los Angeles, San Francisco, and Chicago prompted into the Billboard Classical 50's No. 1 March 16 "Now" and will be featured on an upcoming "Today," so watch this one jump... "Gershwin Plays Gershwin: The Piano Rolls," re-enters Billboard's Top 200 at No. 156, its highest rank to date... Elektra Nonesuch credits the surge to a March's "Good Morning America" segment and to Blockbuster Music's "Soundcheck." program.
HAPPY RETAIL BIN NEWS FROM SONY

Look for Sony Music Distribution to announce at this week’s NARM con-

fab in San Francisco that it is about to start manufacturing its R&B di-

dow with a topspin, which will contain the artist, title, label prefix, barcode, and dogbone.

BMG OFFERING ZELNICK CEO POST

BMG Music’s search for a CEO for its label operations continues to be a tangled affair. Strauss Zelnick, agreed to come aboard. Zelnick denies the offer, but Bulletin hears that he has been given until the end of this month to decide whether he will take the job. Zelnick, who has been consulting work for BMG, had been

head of Fox Film before joining record ve-

game company Crystal Dynamics on the West Coast. He also was

president of Vrancon Inc. when it produced “Dirty Dancing,” one of the best-selling soundtracks (on BMG’s RCA label) of all time.

GLASS RESHAPES ERG EXEC ROSTER

EMI Records Group has reorganized its executive staff just as the label gears up for a heavy release slate. The company has hired Mike Schnapp as its new VP of rock mu-

sic, Michael Goldstone as head of its college/alternative promotion department, two R&B field staff, and a new VP of marketing who will be announced shortly. Gone are Glynice Coleman, VP of R&B pro-

motion; John Trienes, director of digital promotion; Jeff Lauffer, senior direc-

tor of A&R promotion, and Gary Harris, senior director of A&R for EMI. CEO/president Daniel Glass, in addition to noting that the new Gangsta/R&B releases debut at No. 1 on Billboard, has now chart.

the week, also reports that

Jon Secada, Arrested Develop-

ment, Sinéad O’Connor, Digital

Planets, Roxette, and Queenz

will release discs in coming months.

BUZIANS ADDS RELATIVITY TO CHORIES

Now that Sony owns all of Relativity

Records (see story, page 10), it is sure that the label will be

“Now” to Bob Buziak, president of Sony’s Tri-Star Music Group . . .

Jim Cawley, who held the title of

VP/GM at Chaos Records, is no lon-

ger with the company. According to

Columbia Records, which distributes

the label, it is not certain whether there will be a replacement. Cawley did not return calls.

MCA IN'TL POST FOR TIM BOWEN

MCA Music Entertainment Intl has

recruited Tim Bowen, a 17-year vet of

Sony Music U.K., to become se-

nior VP of business & administra-


tion, based in London. Also joining

are Boyd Muir, VP of finance, and

Malin Malmström, VP of special mar-

keting.

NETWORK TO NEW CANADA DISTRIB

After a decade, Canadian indie label

Networks Productions is switching

distributors, moving to Sony Music Canada from EMI Canada. Network’s roster includes such Can-

adian acts as Sarah McLachlan

(Or Canada), Ginger, Rose Chroni-

cles, Mystery Machine, Delerium,

Iitch, Suzanne Little, the Tear Gar-

den, Brainbox, and Michele Gould.

“Network acts include, from Austral-

ia, Single Gun Theory and Severed

Head; from Sweden, Peace, Lover

and Pithittus; and from the U.S.,

Grasy Knoll and Power.

BODY COUNT TO VIRGIN?

Body Count hears that Body Count, the controversial hard rock band fronted

by rapper IceT, will be signed by Virgin Records. Body Count, whose song “Cop Killer” set off a storm of protest in 1992, was formerly with Sire/Warner Bros., but left the label when Ice-T was given an uncondi-

tional release early last year (Bill-

board, Feb. 6, 1993). The rapper’s solo releases will remain with Priori-

ty Records, the L.A.-based label that

issued his "Home Invasion" last year.

Priority president Bryan Turner

was unavailable at press time.

GOMAN MEMORIAL FUND CREATED

Billboard offers its condolences to

Tower Records senior VP Stan Go-

man, following the death of his wife

Wendy Suzann Goman, who died in

a plane crash March 10. Mrs. Goman was a former employee at Tower

Records, where she met her hus-

band. A charity trust fund, named

after her daughter, has been estab-

lished. Contributions may be sent to

the Jennifer Green Memorial Fund, c/o U.S. Bank, Attn: Jenny Marko,

980 Ninth Street, Sacramento, Calif.

95814.

It’s Raining No. 1 Debuts In Seattle

THEY'RE ANYTHING BUT sleepless in Seattle, given the track record of artists from that Pacific Northwest city. With Soundgarden’s dramatic entrance onto The

Billboard 200 at No. 1, four of the last five albums to begin their chart lives at the top are by Seattle-based groups (see story, page 12).

Nirvana led the charge the week of Oct. 9, 1993, when "In Utero" debuted at No. 1. Pearl Jam was next, enter-

ning at No. 1 with "Vs." the week of Nov. 6. Snooopy Dogg-

gey Dogg is the only non-Seattle contender among the last five debuts at the summit; his "Doggy Style" bowed the week of Dec. 11. Alice In Chains resumed the Seattle sweep with "Jar Of

Flies" the week of Feb. 12, and now Soundgarden’s "Superun-

known" makes an impressive open-

ning move at the top. Five years af-

ter the Seattle scene exploded into a national phenomenon, the sound is stronger than ever.

NEW CHAMP: Tag Team wrestles the title of longest-

running Hot 100 single away from Soft Cell’s "Tainted

Love" and Moving Picture’s "What About Me." "Whomp! (There It Is)" occupies a berth on the Hot 100 for the 44th consecutive week.

TWENTY-EIGHT UP: Richard Marx breaks Sony’s 25-week lock on the No. 1 position on the Hot Adult Con-

temporary chart with "Now And Forever," his fourth A/C chart topper. It’s the second time this year that a Sony

distributed label since Tina Turner’s "I Don’t Wanna Fight" spent its eighth week at No. 1 Sept. 4, 1993. Re-

placing Turner at No. 1 was Billy Joel with "The River

Of Dreams." After Joel had a 12-week run, Michael

Bolton began his own 12-week run with "Said I Loved You . . . But I Lied." Those two Columbia singles were

followed by 500 Music’s Celine Dion, who remained on top for four weeks with "The Power Of Love." The first Marx duet to top the AC chart was "Right Here Waiting," which spent six weeks on top in 1989. "Keep Coming Back" was No. 1 for four weeks in 1991, and "Hazard" spent a week at the top in 1992.

R&B: Glyphis Knight and Al Green are among the artists sitting at No. 1 on the Top Country Albums chart as "Rhythm Country Blues" moves to No. 1. The album

is holding at No. 15 on Top R&B Albums, but if it tops that chart, it would give Tristen Year-

wood and Vince Gill a No. 1 R&B album to their credit. The multifor-

mat MCA disc is up to No. 18 on

The Billboard 200.

WOMEN MOVEMENT: "Wheel Of Fortune" should consider the title of the Crush Test Dummies’ No. 12 single for an upcoming puzzle. Of

course, it will all be over as soon as someone says, ‘Is

there an ‘M’? And there’d be no chance to buy a vowel. Which makes "Mmm, Mmm, Mmm, Mmm" the first title to reach the Hot 100 without a vowel in sight (excluding numerical titles) since "TLC" by Lineair in 1992.

PIANO MEN: Billy Joel and Elton John aren’t sched-

uled to tour together until later in the year, but they’re already paired up on the Hot 100, where their new singles "Mmm Mmm Mmm Mmm" and "Don’t Go Breaking My Heart," which teams Elton with RuPaul, marks the second time that Elton has released a recording of one of his past hits as a single. "Don’t Let The Sun Go Down On Me," No. 2 in 1974, hit No. 1 in 1992 as a duet with George Michael.

BILLBOARD MARCH 26, 1994
THE TWO-TIME GRAMMY AWARD WINNER IS COMING ON STRONG WITH HIS DEBUT RELEASE ON MCA/GRP RECORDS.
THE LATEST FROM DR. JOHN FEATURES THE TITLE TRACK, TELEVISION ALONG WITH HIS RENDITIONS OF MONEY AND THANK YOU (FALLETIN ME BE MICE ELF AGAIN), AS WELL AS THE FUNKY ORIGINAL SHUT D FONK UP WHICH FEATURES A "RED HOT" SINGER WHO'S SO HOT WE CAN'T MENTION HIS NAME!
DR. JOHN, THE ONLY DOCTOR WHO STILL MAKES HOUSECALLS!
IN STORES MARCH 29TH.
LET HE WHO IS WITHOUT SIN RENT SOME OTHER VIDEO.

Madonna's latest concert film is now available for sale or rental on VHS and Laser Disc from Warner Reprise Video. "The Girlie Show Live Down Under." Two hours of Madonna's greatest hits recorded live in Sydney, Australia. The decent, the moral and the God-fearing won't be renting it. That should leave about 180 million who will.