

# Billboard

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NEWSPAPER

IN RADIO NEWS



Lorrie Morgan, Clint Black, Others Hit By Country Radio Rivalry

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 9, 1994

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## Modern Rock Comes Into Its Own Genre Flexes Its Hit-Making Muscle

BY ERIC BOEHLERT

NEW YORK—Like a record company's river of dreams, the crossover current running from modern rock, through album rock, and emptying into top 40 radio, has altered the way labels promote singles and craft radio hits.

Acts such as Crash Test Dummies, Beck, Counting Crows, Smashing Pumpkins, the Breeders, the Cranberries, Enigma, James, Crack-



BREEDERS

er, Sheryl Crow, and scores more are benefiting from reaching new crossover audiences.

Hungry for the street credibility that modern rock delivers, labels are trying to introduce more artists through the format as well as trying to cross more of them over to top 40. Most often that path runs through album



CRACKER

rock. The result has been a near feeding frenzy at modern rock radio and, within the labels, a new-found respect for alternative rock promotion departments.

"When record companies, like any industry, see something successful, they jump on a trend," says Danny Buch, VP of promotion at Atlantic. Like urban-flavored crossover trends

of the past, many assume that today's drift toward new rock is cyclical. But while that cycle churns, no one wants to be left out.



CROW

The movement is driven both by top 40's growing willingness—even eagerness—to play accessible modern rock singles (Billboard, Jan. 15), and by MTV's enthusiasm for cutting-edge acts that have become central to the network's evolution toward breaking new artists (see box, page 69). Those twin engines have helped fuel sales success stories that labels cannot ignore.

"The marketplace has changed," says Matt Pollack, VP of rock promotion at EastWest. On (Continued on page 69)

## Market For Gospel Sees Growth Spurt

BY LISA COLLINS

LOS ANGELES—After years of isolation from the mainstream, gospel music appears to be poised for a boom. Leading the way are acts such as Kirk Franklin and the Mississippi Mass Choir, which are selling record numbers of albums for their respective labels,

Gospo-Centric/Sparrow and Malaco. Franklin recently cracked The Billboard 200, and new titles from Com-



FRANKLIN

(Continued on page 16)

## House Rules In Hamburg's Legendary Reeperbahn

BY DOMINIC PRIDE

HAMBURG—"Distinguished black music—No Techno!" reads the slogan on the membership card of Mondo Bar, one of the latest clubs to open in Hamburg's seedy St. Pauli area.

The venue's ban on Germany's traditional club diet of beats'n'bleeps sums up the sentiments of many DJs, clubs, and labels here; while techno and other forms of music can be found in the city, Hamburg in 1994 is officially house town.

A vibrant club scene, a tightly linked network of cult DJs and indie labels, a bevy of import shops and distributors, and the presence of talent-hungry major labels all make the port of Hamburg the gateway to all things funky. As the town absorbs and reworks the house influences of Detroit, Chicago, and New York and the acid jazz coming from London, the smart

money is on Hamburg to come up with its own brand of music to fill the vacuum on the dance floor once (Continued on page 44)



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Taylor Tribute

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## As Reprise Set Rises, It's Easy Being Green Day

BY CARRIE BORZILLO

LOS ANGELES—San Francisco Bay Area punk-influenced rock band Green Day is moving on to



GREEN DAY



greener pastures as its major-label debut, "Dookie," on Reprise, continues to climb The Billboard 200.

This week it moves from No. 99 (Continued on page 72)

## Labels Mine TV For Album Hits

BY CRAIG ROSEN

LOS ANGELES—From "Peter Gunn" to "Miami Vice," music from television shows has provided a number of hits over the decades. Although TV-related albums remain far less common than film soundtracks, three labels are turning to the tube for new releases in the coming months.

Giant will release a second "Beverly Hills 90210" title and a "Melrose Place" album in late August or early September. MCA Records has a (Continued on page 81)



POST

### Continental Drift

Punch Dials Up R&B  
Sales In The Bay Area

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# No. 1 IN BILLBOARD

VOLUME 106 • NO. 15

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HOT SINGLES

TOP VIDEO

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## 'Grand' Geggy Tah: Make Room For Dada

Rock'n'roll rules their street instincts, but their hearts belong to Dada.

When first hearing the California-bred duo called Geggy Tah, listeners might consider their casual sound a collage of incidents and accidents, meddlings with the Muse, or songwriting as the art of skilled intrusion. Yet the beguiling music is wiser than the accumulation of its quasi-whimsical ingredients. The material gleams with a wacky-brilliant tenderness, appreciative of the subtle human tension between observation and impulse. And no matter how haphazard they might seem, each of the 15 tracks on "Grand Opening" (Luaka Bop/Warner Bros., due May 10) has a sleek, pointy groove, hitching the melody to one's psyche with the keen handiness of a hat pin.

But most of all, the album's tunes show an open-hearted respect for the forces of personal fate, acknowledging that inspiration is equal parts deprivation, aspiration, and desperation. "There are songs about birth, fishing, street scenes, driving, getting tucked in, dreaming, and death—all of the cycles of life," says Tommy Jordan, one-half of a composing partnership with Greg Kurstin that appears predicated on the freestyle distillation of every passing facet of their destinies.

"My father is an environmental lawyer who let me stay up with him whenever Jean Cocteau's film 'Le Testament d'Orphée' [a 1959 Dada fantasy about death and the underworld] was on late-night TV; I thrived on its surrealism," says Jordan, born Aug. 29, 1963, in San Francisco and reared in San Jose and Palo Alto, Calif. "My mother was a former swimming instructor who suffered a brain disaster—an aneurysm or burst blood vessel—when I was in first grade that left her unable to work, and she just became a dancer in her living room. I was partially raised by my grandparents—who changed the family name of Giordano to Jordan—and my granddad developed the first paper recycling machine and almost invented the milk carton, but he couldn't get the wax taste out of the milk in his version! I think *his* granddad was an opera singer. I got into music when a bald man walked into my fourth grade class and said, 'Who wants to be in the school band?'"

"My parents divorced and [each] remarried when I was a teenager," says Kurstin, who was born May 14, 1969, and grew up in West Los Angeles, "but I'm friends with my stepparents—I love 'em all. My mom is a school administrator, and my dad's always been a major distributor in L.A. of stainless steel pipe fittings. They told me to play piano when I was 5, and I kept on until I was 11, feeling guilty because I thought my teacher had no other students; the minute I found out he did, I quit and bought a used copy of a Les Paul guitar—which got stolen. I later became a keyboard player again. The first song I ever wrote with Tommy was a sad but hectic ballad about a friend named Jane who had her engagement ring stolen. Both Tommy and I are still single. There could be some patterns here."

At 12, Kurstin was a member of Dweezil Zappa's band, and after graduating from L.A. University High School he studied jazz at Manhattan's New School of Social Research with Charles Mingus pianist Jaki Byard. Jordan briefly attended the Oberlin Conservatory in Ohio before enrolling for two years in UCLA's World Arts and Cultures program. The pair met in 1988, when Kurstin auditioned for Jordan's group CoCu, whose name was an abbreviation for Collaborating Cultures, Combating Cultures, and/or *cucuault*

or cuckold, the French term for the husband of an adulterer.

"CoCu was more of a workshop than a band," says Jordan, but its participants were committed enough to enable the ensemble to become house combo at the Flaming Colossus in L.A.'s Alvarado district, in addition to appearances at the Vertigo, Stock Exchange, and the Palace. During Kurstin's two-year school stint in New York, Greg and Tommy wrote songs over the phone ("We used that little speaker to the limit," recalls Kurstin, "and sent tapes back and forth"), reuniting CoCu during spring and summer vacations. Geggy Tah took shape in mid-'88, its byword formed from their sisters' combined childhood mispronunciations of Greg and Tommy's names. Making tapes at Grandpa Jordan's house in Pomona, Calif., they were lured to David Byrne's Luaka Bop label after Sarah Caplan, a friend of Tommy's from his Oberlin days, began playing Geggy Tah demos while toiling as an assistant in Byrne's New York office.

"The stuff seems goofy on the surface," says Byrne, "yet underneath it's about a new kind of hope. If I was talking to a music business person, I'd say Geggy Tah is a cross between Ween and Prince, but with deeper and more articulate lyrics. To someone not in the business, I'd say it's the whole, very contemporary and un-nihilistic kit and kaboodle in one optimistic pot."

A premise of the Dada movement (coined in 1916, when Rumanian poet Tristan Tzara stabbed a paper knife into a random page of the Larousse dictionary) was that humanity cannot destroy anything without constructing something new in the process. Seeing the creative spirit as "the highest form of the spirit of contradiction," French artist-filmmaker Jean Cocteau decreed his intention to "obliterate the modern 'do-as-you-wish'—the false freedom that is taught to American children, which deprives young people, heroes, and artists of their essential motivation: *disobedience*."

Geggy Tah's "Grand Opening" likewise defies every structural statute in the rock bylaws, doling out precise harmonies, static-stuttered atonal bleats, old-school hip-hop time signatures and square-dancing breakdowns, plus jazz-pop bouquets of soda bottle trumpets, dulcimers, steel drums, pounded tabletops, and non-sequitur background discussions. Jordan views the bittersweet funkiness of ingenious pastiche songs like "Go," "L.A. Lujah," "Who's In A Hurry," "P. Sluff," "Giddy Up," and "Last Word" (whose theme sprang from Cocteau's "Orphée") as attempts to reassemble the world's difficulties in a way that "brings a spring back to your step, and makes life seem like an effortless ride—while also making jaded people realize such results actually take a lot of work."

Cocteau would have approved, explaining the philosophy behind "Le Testament d'Orphée" by writing that "Voltaire warned of the danger of technical progress. 'A people that is too skilled,' he said, 'and too intelligent, ceases to press forward.' The exceptional and the outstanding vanish... replaced by a fair average."

"These days," Jordan laments, "the people making the world run on a practical level—the person who fixes your shoes or your car—are not role models anymore. It's no longer an ideal among kids to offer a service to others, or to consider the importance of a spirit of family in your home and your job. Which also are what Geggy Tah is about. While our music might appear effortless, we want fans to know Greg and I spend 20 hours a day on it, because hard work is the breath of life. This is a record of thanks, not angst."

### MUSIC TO MY EARS



by Timothy White

### THIS WEEK IN BILLBOARD

#### VID PROGRAMMERS LAUNCH GROUP

Some 12-15 regional music video programmers, most of them urban and alternative, have linked to form the Music Broadcasters Assn. The group's members, who collectively have a cable and broadcast reach of 27 million U.S. households, are offering potential advertisers a special rate plan. Deborah Russell has the story in the Eye. **Page 35**

#### IRELAND AS MUSIC MECCA?

The Irish music business is poised to become a global music industry mecca by the year 2004—with proper government support, according to a report issued by several groups within Ireland's music community. Ken Stewart reports on the industry's vision for growth. **Page 37**

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# Commentary

## A Closer Look At New IRS Policies

BY DIANE PHELPS

Much has been made of the increased attention the Internal Revenue Service is paying to the entertainment industry. The trade press has published many articles, and radio and TV stations have broadcast segments documenting the new way the IRS is enforcing the tax laws against this important industry. A closer look at what the IRS is doing should put this effort in perspective, and it may lead to a better understanding of what generated this increased interest.

Recently, the IRS began changing the way it does business by adopting an approach called Compliance 2000. This philosophy seeks to improve compliance with our tax laws by identifying the causes of noncompliance, removing barriers to voluntary compliance, and directing enforcement activities more effectively.

One means of improving enforcement was the creation of a process known as the Market Segment Specialization Program (MSSP). Under MSSP, significant market segments or industries are identified and analyzed, and IRS auditors are educated regarding the business practices and key issues that are unique to the particular industry. The specialized knowledge that examiners acquire by this intensive study reduces the time necessary to complete examinations and improves their overall quality.

In Los Angeles, one of the market segments included in the MSSP is the entertainment industry. IRS began its specialization effort as to this industry in May 1991; while the original focus was on motion picture production, the segment has been expanded to cover other aspects of the industry. Several other district offices have joined this effort by studying those parts of the industry that are prominent in their geographic areas, e.g., country music in Nashville and live theater in Manhattan.

In the music industry, we have examined returns of songwriters, publishers, performers, and producers. Some of the tax issues encountered are deductions for home offices, travel and entertainment, and gifts; underreporting of income; and misclassification of employees as independent contractors.

With regard to songwriters, we have discovered that some are improperly deducting home office expenses in excess of income generated from songwriting. In addition, the home office often is not used regularly and exclusively for business, as the law requires. To be deductible, a home office must be the songwriter's "principal place of business," or a place to meet or deal with clients in the normal course of the songwriter's business. Some songwriters use vacation homes as retreats and places to think and compose. Although possibly beneficial to the creative process, these expenses are generally not deductible because they do not meet the requirements described above.

Concerning travel and entertainment deductions, we often have found that songwriters and publishers are failing to maintain records required to substantiate their deductions. The Treasury regulations spell out what elements need to be substantiated. These include the amount of any expense, the time and place of the travel or entertainment, the business purpose, and the business relationship of the taxpayer to each person entertained.

With live performers—whether name stars, band members, or local nightclub performers—the single most common audit adjustment involves personal expenses claimed as business deductions. Stars often contend that virtually every expense they incur is a business expense, because they are in the limelight all the time and must maintain a certain image or look for their fans. The tax laws, however, permit no deduction for per-

### 'We realize tax laws are complex and often confusing'

Diane Phelps is an Internal Revenue Agent with the IRS in Los Angeles.

sonal, living, or family expenses. The fact that some business benefit is derived from an expense does not convert a personal expense to a business deduction.

With tours of big-name entertainers, it is common practice for the star to provide transportation, lodging, and food for those on the tour. The band members, road crew, and business manager should not be claiming "away from home" expenses without also including in income the reimbursement paid by the entertainer.

With regard to music producers, we frequently have proposed major adjustments to the amount of reported income. Because of the potential for cash payments, income is carefully scrutinized to ensure that all cash payments have been included. Also, we look at the provisions in the producer's contract with the record company; if it calls for a bonus if the production comes in under budget, we look to see if the bonus has been properly included in income.

As to expenses of producers, much of what is or is not deductible depends upon the contractual arrangement between the producer and the record company. The contract specifies who is responsible for expenses, over-budget costs, and incidental expenses. If these items are reimbursed by the record company, no deduction is allowed to the producer unless the reimbursement is included

in income. Deduction of travel and entertainment expenses also is subject to the record-keeping requirements discussed above.

Another area of concern is promotional expenditures made by the producer for the benefit of the artist. These expenditures may include the purchase of expensive items such as automobiles. The fair market value of the item should be included on a Form 1099 or Form W-2 issued to the artist, and the artist should include the value of the item in income. To be deductible by the producer as a promotional expense, the item must be an ordinary and necessary expense directly connected with or pertaining to the producer's business. Deductions for business gifts are limited to \$25 per person per year, regardless of the cost of the gift. Gifts also must meet the "ordinary and necessary" test to be deductible.

If a producer incurs costs associated with the production of record masters, these costs must be capitalized. The costs are deductible over time using the income forecast method of depreciation. Costs incurred to produce demo records, on the other hand, are not capitalized or recovered through depreciation deductions. Instead, the producer may elect to treat these as research and developmental expenses and amortize them over a period of 60 or more months.

In the employment tax area, a major concern with any examination in which workers are paid is the proper classification of the workers as employees or independent contractors. To classify workers properly, the payor must analyze the "employment" relationship in light of 20 common law factors. Although not weighted equally, the object of the analysis is to determine the nature of the relationship and the degree of control exercised by the payor over the worker's services or final product. The payor also is responsible for filing information reports on payments to employees on Form W-2 and independent contractors on Form 1099.

We at the IRS realize that tax laws are complex and often confusing. We hope our new way of doing business, including Compliance 2000 outreach and education and MSSP specialization, will inform and educate the public more effectively and make the examination process more efficient for us all.

## LETTERS

### U.K. PRESS DESERVES APPLAUSE

With reference [to comments made by artists and industry executives] in your article, "U.K. Delivers Crop Of New Rock Bands . . ." (Billboard, March 19), the editors of NME and Melody Maker should be applauded, not scorned, for reflecting a credible, exciting flurry in British music reflected in grass-roots club attendances.

The first wave of New Wave boosted the U.S. industry, providing rich pickings on the backs of such acts as the Police and the Pretenders, and opening the doors for the emergence a couple of years later of acts such as Duran Duran, U2, and Depeche Mode.

U.S. majors often reap the benefits of targeting the U.K. market to establish an international profile for U.S. acts. U.K. "indies" often break an American act in England, with the help of the NME and

Melody Maker, before exporting back to the U.S., e.g., the Breeders, Smashing Pumpkins, Belly, and Hole.

The British pop market is already adequately represented within the U.K. music press structure by such massively successful weeklies as Smash Hits and BIG. There is no reason why Melody Maker and NME should attempt to model themselves on these magazines, and indeed every reason for them not to do so if they wish to keep their existing readership.

It would be tragic for the U.S. to lose its pioneering spirit and the championing of new movements in the arts. Surf's up! Take a dip in the New Wave Volume 2. Who knows, you may even like it.

Carole Striker  
Director  
Mobile Management  
London

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.



some things  
never change

## boz scaggs some change

WITH HIS VIRGIN RECORDS DEBUT, BOZ SCAGGS REAFFIRMS THE QUALITIES THAT HAVE  
MADE HIM ONE OF THE MOST RESPECTED ARTISTS IN CONTEMPORARY MUSIC.  
TEN NEW BOZ SCAGGS ORIGINALS DISPLAY THE SOULFULNESS AND  
STYLISTIC RANGE THAT MAKE HIS MUSIC TIMELESS.

# Title Glut To Test Sell-Thru's Potential Labels To Bypass Rental With 2 Dozen Releases

■ BY SETH GOLDSTEIN

NEW YORK—Direct-to-sell-through titles like "Aladdin" are big business in home video. This year should define how big.

According to Billboard estimates, Hollywood studios and independents will pump out at least 100 million copies of perhaps two dozen front-line titles, including "Mrs. Doubtfire," "The Return Of Jafar," and "Beethoven's Second," priced no higher than \$25-\$27 suggested list. With rebates and retail discounts, the titles are likely to sell for less than \$20. In fact, total shipments could reach 120 million cassettes, depending on box-office response to spring and summer movies that could end up on mass merchants' sell-through shelves by late fall, such as MGM/UA's "Getting Even With Dad" and Paramount's "Lassie."

Wholesale value will be in the range of \$1.5 billion-\$1.8 billion, about 25% of an estimated \$6.4 billion prerecorded cassette market. The numbers easily exceed previous records. "We have a home run," exults Gene Fink of distributor Star Video. Ingram Merchandising Services' Ray Capp agrees demand will be "huge, the biggest yet."

Offerings stretch from one end of the year to the other, with an embarrassment of riches in the always-crowded fourth quarter. Although the studio won't comment, wholesalers say Disney has scheduled the off-beat animated hit, "The Nightmare Before Christmas," for Sept. 30 at \$19.99 list. Disney is now expected to slot "Snow White And The Seven Dwarfs" for mid-September or mid-October, bracketing MCA/Universal's "Jurassic Park," due Oct. 4.

"Snow White" and "Jurassic Park" are the obvious frontrunners for 1994 sales, with each expected to top 20 million tapes. But the benefits of those titles will reach beyond Disney and MCA/Universal, observers note; their availability is bound to attract other titles from suppliers eager to tap the buying frenzy—especially because rental volume remains flat. "The whole world is turned onto vid-

eo with 'Jurassic Park' and 'Snow White' available," says Fink. "You've got to be living under a rock not to know about it."

Warner Home Video is the best example of the drive to go direct to sell-through. The mid-June release of "Ace Ventura, Pet Detective" at \$24.96 gives Warner four multi-million-unit releases six months into

(Continued on page 80)

## Salt-N-Pepa, Pointers Lead Pop Parade In Exercise Vid Market

■ BY EILEEN FITZPATRICK

LOS ANGELES—Salt-N-Pepa and the Pointer Sisters will squeeze their way into the crowded exercise market this fall with tapes featuring the dance moves and music that made them famous.

Suppliers are optimistic that the two acts' popularity will extend to the exercise field, which has already tapped pop stars Marky Mark and Paula Abdul.

GoodTimes Home Video's "Marky Mark Workout: Form, Fitness, Focus" is No. 17 on Billboard's Health and Fitness sales chart. Abdul's "Get Up And Dance" is tentatively set for a fall release on LIVE Home Video.

In a pending deal with PolyGram Video, Salt-N-Pepa will release an exercise tape this fall; the company expects it to address the group's urban audience.

"There's a lot of demographics that aren't addressed in the exercise market," says Bill Sondheim, senior VP of sales and marketing. "And

Salt-N-Pepa feel more comfortable with products that are in line with them culturally."

Sondheim describes the tape as a "straight-ahead, mainstream exercise program" that will have an instructor leading the pop stars. "That's absolutely vital in order for the consumer to feel that it's legitimate."

CBS/Fox Video also is lining up the Pointer Sisters for a fall release, and though marketing details are pending, the tape will coincide with the Pointers' 20th anniversary in the music business.

"It wasn't a factor in our decision to do the tape, but it's certainly significant," says Kevin Conroy, VP of marketing at CBS/Fox.

The format for video is a cross between a greatest-hits package and a low-impact dance workout, Conroy says. "This workout will by no means be as challenging as a Kelly Roberts [a CBS/Fox fitness star]. It's a more accessible workout."

While CBS/Fox plans to capitalize

(Continued on page 61)

## Power Ratios For Radio Ad Sales Again Favor AC

■ BY PHYLLIS STARK

NEW YORK—Adult contemporary is not only the most-listened-to radio format, it is once again the healthiest in terms of advertising sales, according to the new "power ratios," which measure the sales strength of individual formats. The last time the format topped the power ratios was in 1990.

Just five of the 15 formats tracked in the annual survey gained in total advertising revenues this time around. Seven formats lost ad revenues, two remained flat, and one format, modern rock, was just added to the survey. Two other formats, easy listening and top 40/rhythm, were deleted. (Stations in the latter category were redistributed to top 40 and urban).

In the soon-to-be-released 1993 study, AC had a power ratio of 1.46. That means that in a market where each audience share point is worth \$1 million in advertising revenue, an AC station could expect to bill \$1.46 million (or 146% of its share value).

"The AC format remains strong because of its identity with the 25-54 demo in the advertising community," says George Nadel Rivin, a partner in the North Hollywood, Calif.-based broadcast accounting firm Miller, Kaplan, Arase & Co., which compiles the study. "When agency people think of 25-54, they think first of AC and, as a result, the format's doing extremely well."

Moving down to second place is last year's top-performing format, full-service AM, which now has a power ratio of 1.44.

Surprisingly, the biggest winner in the new study is adult standards, whose power ratio rose .61-.88 from 1992. The biggest losses were suffered by news/talk, which is off 1.42-1.30 from the previous year, and classical, which is off .93-.88.

Warren Bodow, president/GM of classical WQXR and adult standards WQEW New York, theorizes that sales in the classical format have not caught up to audience gains in major markets like Boston, Seattle, and Dallas. Although rat-

**BILLBOARD EXCLUSIVE**

ings have gone up in those markets, he says, "I'm not sure their revenues have followed in lockstep."

For the remaining formats the study is a mixed bag. On the up side are two youth-oriented formats, top 40 (1.05-1.08) and urban (.83-.89). Joining classical and N/T on the down side are oldies (1.38-1.35), country (1.36-1.30), album rock (1.28-1.22), soft AC (1.20-1.19), and Spanish (1.29-1.16).

Modern rock debuted with a 1.01. Two other formats, classic rock and adult alternative, remained flat at 1.39 and 1.11, respectively.

Rivin says classic rock is "a very steady format and one I think has matured. In the late '80s it was finding its identity, [but] in the last three years, when a sales person has gone into an agency and said 'we're classic rock,' there has been no further explanation needed."

Most surprising in the new study

(Continued on page 75)

## VPL Given Deadline To Refute Charges Of Price Fixing

■ BY DOMINIC PRIDE

LONDON—VPL, the European video performance licensing body in dispute with MTV Europe, has been given 10 weeks to counter the European Commission's claim that it is a price-fixing cartel and not a traditional collecting society.

The EC has issued a statement of objections to VPL. The document is a response to VPL's earlier claim for exemption from the normal rules governing European competition policy. Authors' rights societies such as the Performing Right Society (PRS) in the U.K. or GEMA in Germany are exempted from the competition rules.

The statement of objections has not been published, but sources say it rejects VPL's claim that it is similar to an authors' collection society. Whereas the PRS represents some 26,000 members, most of whom are individual songwriters, some 80% of the rights licensed by VPL belong to the five majors.

VPL was referred to the EC competition authorities by MTV Europe in July 1992, when negotiations for the TV channel's license faltered. The broadcaster says that VPL's activi-

(Continued on page 66)



**Speakers Of The House.** Meeting before the keynote speech at the 36th annual convention of the National Assn. of Recording Merchandisers are, from left, keynote speaker Michael P. Schulhof, chairman of Sony Music Entertainment; 1993-94 NARM president Steve Strome, president/CEO of the Handleman Co.; convention chairman Rachele Friedman, president of J&R Music World; and featured speaker Watts Wacker, senior strategy consultant of Yankelovich Partners. (Billboard's NARM coverage continues on page 47.)

## BMG Moves Into Multimedia With Pair Of New Pacts

■ BY MARILYN A. GILLEN

NEW YORK—BMG International is putting itself on the multimedia map by forging a new link with a software developer and forming a new multimedia marketing, sales, and distribution unit geared to the international marketplace.

BMG's new deal is with Palo Alto, Calif.-based Crystal Dynamics, whose first title, the racing game "Crash 'N Burn," debuted late last year for the 3DO system. Rudi Gassner, president/CEO of BMG International, and Strauss Zelnick, president/CEO of Crystal Dynamics, say the two companies have signed a

long-term agreement for the distribution, marketing, and sales of all Crystal Dynamics products outside North America.

Crystal Dynamics handles its own North American distribution.

"This agreement represents an exciting first step in BMG International's effort to develop new multimedia markets throughout the world," says Gassner. "There is absolutely no limit to what can be achieved with multimedia technology, and we anticipate rapid growth in this area of the company."

Adds Zelnick, "BMG makes available to us their direct distribution system in 37 countries around the world, which overnight gives us one of the most powerful distribution systems in the business. It's a very strong alliance."

The alliance is not the first link between BMG and Zelnick. Zelnick has worked with BMG as a consultant on multimedia matters, and is said by a BMG spokesperson to have been offered the top job at BMG Music, a report he denies (Billboard, March 26).

The new distribution deal is for all titles to which Crystal Dynamics holds the rights, Zelnick says. This encompasses products created for a variety of different multimedia plat-

(Continued on page 81)

## Rank Retail Services To Close Doors

■ BY SETH GOLDSTEIN

NEW YORK—Rank Retail Services America is closing its doors. The Aliquippa, Pa.-based rackjobber stopped accepting shipments March 30, will cease making deliveries to customers April 13, and will not take returns after May 13.

President Harry Steck, who alerted accounts and suppliers via a March 30 letter, will stay on through

midsummer to find buyers for Rank's assets, including inventory, equipment, and receivables before he joins 166 other former employees. Steck won't discuss Rank's financial picture, but it has been clear for several years that the rackjobber has struggled to stay afloat.

The company did stem massive losses that approximated \$100 million in its last four fiscal years and, according to Steck, was able to effec-

tively streamline its operations. However, Steck says he was unable to gain control over inventory costs, the chief reason he advised U.K. parent Rank Organization to shut down.

To succeed, Rank would have had to start wooing customers from other racks, and "the bigger you get, the bigger the liability for inventory becomes," Steck notes. Yet "if you're standing still, you're going back-

(Continued on page 80)



# KATHY MATTEA

## WALKING AWAY A WINNER

KATHY MATTEA



THE VIDEOS

**SHOWCASING KATHY'S FRESH NEW  
MUSICAL DIRECTION AND THE CURRENT SINGLE  
"WALKING AWAY A WINNER"**

**ALSO COMING SOON...  
"THE VIDEOS"  
IN-STORE: JUNE 7TH**

**IN-STORE:  
MAY 17TH**

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# Artists & Music

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

## Country Radio No Longer So Cozy Rivalries Threaten Stations' Links With Acts

BY PHYLLIS STARK

NEW YORK—The close relationship country radio and country artists have always enjoyed is now being threatened, and labels, managers, and even programmers say radio is to blame.

Station rivalries, which first began cropping up regularly in country a year ago, have now become an issue of real concern to the industry, thanks to the ever-swelling number of new country sign-ons. Not only are stations pulling records by artists they feel have wronged them; in some cases, competitive stations are threatening to pull entire label catalogs over a perceived slight.

Station rivalries have been common in other formats, particularly top 40, for years. Until recently, country had remained largely immune.

But in the past three years, the number of country stations has grown from 2,433 to 2,614, according to the M Street Journal. Many of those 181 new stations are in markets that already had a country station, meaning those stations are now having to deal with competition for the first time.



McCOY

In Nashville, a group of high-powered managers, including Pam Lewis and Stan Mores, has begun meeting monthly to discuss ways to protect their artists from radio rivalries, among other topics. Because they recognize how important radio is to their careers, some country managers, artists, and label reps refuse

to discuss this thorny issue on the record. Nevertheless, the examples speak for themselves.

Most controversial seems to be the issue of which station gets the right to present the brand-name artist's concert when the tour comes to town. This gives stations the exclusive opportunity to have its jocks introduce the star on stage. When Alan Jackson played at Arrowhead Pond in Orange County, Calif., local station KIKF was unhappy when the "presents" tag was given to KZLA Los Angeles.

KIKF PD Craig Powers denies claims by others in the industry that he dropped or stopped reporting Jackson's single "Mercury Blues." He admits, however, to hosting a live remote from a business across the street from the venue, parking his 35-

(Continued on page 67)

## Lewis & News Bow On Elektra With Covers Set

BY MELINDA NEWMAN

NEW YORK—In an odd twist, Huey Lewis & the News have their old label, EMI, to thank for their first album at their new home,



LEWIS

Elektra Entertainment. The band's "Four Chords And Several Years Ago," a cover album of vintage songs, will be out May 10.

Last year, EMI was planning a greatest hits collection and needed a few new tunes. "The band had to get together to rehearse a

couple of songs for that. We hadn't really been together in nine months or a year while I'd been working on my [solo record], and it was just such a ball," says Lewis. "And then Bob [Brown, the band's manager] suggested these old tunes, so we figured we'd work a couple of them up. We just started to do it, and God, we looked up and the thing was done."

Ironically, the greatest hits collection was never released, and Lewis' solo record is still a work in progress, but "Four Chords" is ready to go. And while a covers album may seem a strange choice for a band's debut on a new label and its first release in three years, for

(Continued on page 75)

## Davis Rides Duet's Success With First Arista Album

BY PETER CRONIN

NASHVILLE—Despite the fact that she's already released three albums for two major labels, most country music fans had never heard of Linda Davis until she became Reba McEntire's duet partner on last year's No. 1 ballad "Does He Love You." The Texas-born singer hopes to continue the momentum her career gained from that exposure with the April 26 release of "Shoot For The Moon," her debut



DAVIS

for Arista.

Although her new record company emphasizes that Davis is very much her own artist, it is not shy about taking advantage of the marketing head start offered by the McEntire connection. Davis is touring as a background vocalist in McEntire's band and, in addition to the nightly duet on "Does He Love You," the star gives Davis the spotlight at each performance to showcase material from her upcoming release.

Davis will appear as a presenter on the Academy of Country Music Awards telecast May 3. "Does He Love You," which won a Grammy for best country vocal collaboration, is nominated for four ACM awards.

"We're releasing Linda's album and the new Pam Tillis record a week before the ACM awards," says Linda Engbreghof, Arista's sales and marketing director, eastern region. "The awards Linda is up for don't have anything to do with the record she has coming out on Arista, but we have found that the ACMs really trigger a strong sales reaction among consumers."

Critics have been quick to point out vocal similarities between Davis and McEntire, but those expecting "Shoot For The Moon" to sound like refried Reba will likely be surprised by the stripped-down, acoustic-based country/pop blend achieved by Davis and producer John Guess.

"John and I have a great chemistry, and production-wise this record is scaled down to the basic instruments," says Davis. "It took me a long while to realize that's what works best with my voice."

On the way to finding herself musically, Davis sang it all, from Kentucky Fried Chicken jingles to random requests from patrons of the piano bar at Nashville's Music City Sheraton, where she worked from 1985-90. That gig, along with

(Continued on page 80)



Sarah's Smile. Sarah McLachlan shows off her Billboard Popular Uprisings T-shirt, awarded to her after "Fumbling Towards Ecstasy," her latest Nettwerk/Arista album, debuted at No. 1 on the March 5 Heatseekers chart. Her previous album, "Solace," spent 19 weeks on the Heatseekers chart.

## For Cargo/MCA Canada Debut, Merlin Conjures 'Noise Supreme'

BY J.R. REYNOLDS

LOS ANGELES—Cargo Records and MCA Canada are hoping to work magic with Merlin, whose self-recorded debut album is a mix of hip-hop and aggressive guitar rock.

The labels have remained true to Merlin's street-wise artistry by spreading the word on his album, "A Noise Supreme," with a low-key campaign. Efforts include billboard advertisements, 12-inch vinyl releases, and limited radio promotion.

Merlin, who manages his own business affairs, is seeking distribution of his album in the U.S. and Europe. The album originally was released in Canada by the artist last summer, with distribution by Cargo Records; MCA Canada released the new, remastered version Feb. 9.

Says Sarah Norris, marketing manager for MCA Canada, "We're taking a street approach and are looking for pockets [of support] on which to build."

Norris says the label has distributed flyers and has showcased Merlin during public events such as the recent Canadian Music Week. The marketing strategy is designed not to push too hard, instead letting word-of-mouth help set things up.

An example of this understated approach to marketing Merlin's music is the minimal push the label's promotion department has made at top 40 and college radio.

Says Norris, "On the one hand, we're not going 100% after clubs, radio, or basically anything. On the other, we're making a loud noise with a billboard [advertisement] that's over the downtown store of Sam The Record Man in Toronto. We're also working him at the press."

Chris Sullivan, head buyer for the Sam The Record Man store, says he's not certain if the billboard advertising "A Noise Supreme" is affecting sales, but says there is definitely a building interest in Merlin.

"He's doing quite well for a new artist," he says. "A lot of people were impressed with the live performance he did during Canadian Music Week, which he sold out."

Sullivan says the people who are buying his album are the ones who are into new music—no matter the genre. "I refer to them as intelligent music buyers who are more into alternative," he says.

(Continued on page 80)

## Fair Trade Inquiry Shakes Up U.K. Charts BARD, CIN Deny That Agreement Thwarts Competition

BY ADAM WHITE

LONDON—The U.K. record industry is coming to terms with an unusual legal challenge to the validity of its chart compilation arrangements.

A government agency, the Office of Fair Trading announced March 25 that it was referring agreements between the British Assn. of Record Dealers and the Chart Information Network to the Restrictive Practices Court on anti-competitive grounds.

CIN finances and produces the singles and album charts that are officially recognized by the British Phonographic Industry and broadcast by the BBC. Member firms of BARD supply the sales data used in compiling the charts.

The issue has been brewing for several months, since market research company Gallup complained to the Fair Trading office about the BARD/CIN agreements (Billboard, Feb. 12). These agreements contain provisions that prevent retailers from supplying sales information to anyone other than CIN.

The Restrictive Practices Court will decide whether the exclusivity clauses are against the public interest. It has the power to strike down the agreements under the terms of Britain's 1976 Restrictive Trade Practices Act. An OFT spokesman says it is hoped that the case will be heard before the end of the year.

BARD represents such leading U.K. music merchants as Virgin/Our

Price, HMV, Woolworth, and W H Smith. In a prepared statement, it said, "We do not believe that our agreement with CIN is anti-competitive."

However, the association did not say whether it would defend the agreement in court. "Our position is that we will honor the agreement while we wait for the RPC to decide," says Bob Lewis, secretary general of BARD.

CIN is owned by Spotlight Publications, publisher of trade paper Music Week. It also has a joint-venture company with the British Phonographic Industry which markets the charts to U.K. broadcast and print media.

"We believe our arrangements

(Continued on page 72)

FIRST ALBUM



GOLD ALBUM

FROM THE GROUP THAT GAVE  
AMERICA IT'S DANCE ANTHEM

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**ALSO FEATURING SENDING MY LOVE AND VIBE.**

EXECUTIVE PRODUCERS ZHANÉ, KAY GEE & STEVE MCKEEVER



## With New Deal, Pavarotti's Star Gets Brighter P'Gram/Decca To Keep Tenor Busy Into Next Century

BY PAUL VERNA

NEW YORK—Luciano Pavarotti is already the best-selling classical artist in the world, but a new contract extension with his label, PolyGram's Decca Record Company, is bound to raise his celebrity to unprecedented heights.

Although no terms were disclosed, the agreement extends the Italian tenor's association with the Decca/London imprint into the

next century, with a battery of commitments already on the agenda, according to a March 29 statement from PolyGram.

The release notes that the 58-year-old singer has sold more than 50 million albums and videos on Decca/London since 1967. He has made more than 60 recordings for the label, of which the best selling was 1990's platinum "Carreras Domingo Pavarotti In Concert," better known as "The Three Tenors."

PolyGram president/CEO Alain Levy credits Pavarotti with helping audiences worldwide discover opera. In the statement, Levy says, "[Pavarotti's] remarkable talents have encouraged both a new generation of music lovers and an older generation which hadn't listened to opera for a long time."

Upcoming projects under the new contract include an album of holiday music recorded in Assisi, Italy, that is scheduled for Christmas 1995 release; a gala concert of Verdi repertoire; recordings of Verdi operas "I Lombardi," "La Forza del Destino," and "Aida"; and recordings of Verdi's "Requiem" and Puccini's "Tosca."

The statement alludes to "special multimedia events currently in preparation," but no further information was available. PolyGram executives and Pavarotti representatives could not be reached at press time.

## SONY 'STOPPED SPENDING,' COUNSEL SAYS

BY CHRIS WHITE

LONDON—Sony Music's U.S. marketing of George Michael's "Listen Without Prejudice" album came under attack during closing arguments in the singer's restraint of trade case against the record company.

Ian Mill, junior counsel for Michael, said that Sony had decided "to stop spending" on the marketing and promotion of "Listen Without Prejudice" to "teach Mr. Michael a lesson" after the artist decided not to personally promote the album.

Mill said that the decision to cease

promotion on "Listen Without Prejudice" had been made by Sony in September 1990, at a time when there had already been two hit singles from the album.

"There was an absence of any substantial marketing spend thereafter," said Mill. "The total advertising spend for 'Listen Without Prejudice' in the first quarter of 1991 was only

(Continued on page 80)



**Teaching The Arts.** Leaders of several music industry organizations join U.S. Secretary of Education Richard W. Riley in announcing the National Standards For Arts Education, designed to provide U.S. schools with guidelines as to what constitutes a good education in music, dance, theater, and the visual arts. The arts standards are the first to be finalized as part of the Goals 2000: Educate America Act, which will offer guidelines for a number of academic disciplines. Shown, from left, are Bill Everitt Jr., chairman, National Assn. of Music Merchants; John Mahlmann, executive director, Music Educators National Conference (MENC); Michael Greene, president/CEO, NARAS; Dorothy Straub, president, MENC; Riley; Larry Linkin, president/CEO, NAMM; and Bob Morrison, executive director, American Music Conference.

## GMWA Director Edward M. Smith Dies At Age 59

BY LISA COLLINS

LOS ANGELES—Edward M. Smith, executive director of the 20,000-member Gospel Music Workshop of America, died March 28 at Botsford Hospital in Farmington, Mich., following a massive heart attack. He was 59.

In a statement, GMWA chairman Al Hobbs said, "Gospel has

(Continued on page 16)

## Lori Yates Revives Career With New Virgin Album

BY LARRY LeBLANC

TORONTO—With the March 15 Canada-only release of Lori Yates' Virgin Canada album "Breaking Point," the country-rock singer/songwriter ends a downward career spiral that lasted six years.



YATES

The album draws from a number of musical sources—country, blues, and rockabilly—reflecting Yates' own diverse background. Plans for the set to be released outside Canada are

under discussion, with EMI labels having first refusal rights.

In the late '80s, Yates' reputation soared while she fronted the band Rang Tango on Toronto's Queen Street West strip. In an alternative scene that gave an early platform to such acts as Parachute Club, Mary Margaret O'Hara, Blue Rodeo, the Cowboy Junkies, and Barenaked Ladies, Yates was the city's reigning cowpunk princess.

When the 18-month-old Rang Tango scored a contract with CBS Nashville in 1988, local media predicted big things for the band. That didn't happen. Within two years Yates had dumped her band, had seen

(Continued on page 43)

## Liberty Launches Patriot As Latest Country Subsid Label

NASHVILLE—Liberty Records has added the Patriot label to the growing list of major country music spin-off operations here. Patriot will be headed by Liberty president/CEO Jimmy Bowen; its first signing is Mississippi native Bryan Austin.

Bowen says Patriot will have its own staff, members of which he will announce soon. He would neither deny nor confirm the rumor that Sam Cerami will move from his post as VP of national promotion for Liberty to head promotion for the new label.

"What's happened with the evolution of country music here in Nashville is just exactly what happened in pop music," Bowen says. "You've got so much great young talent that the only way for us to really put a spotlight on them, prioritize, develop, and go after them [is to have more labels]."

"Five years from now, there may

be three labels at each [company]. With pop music, you see it happening at almost every label."

Bowen discounts the commonly held notion that creating a new label is a way to ensure more airplay. "Another label—whether it's for us or MCA or anybody else in town—isn't going to open up any slots on a 25- or 30-record playlist. But it's going to give us a chance to develop these kids and really work on them."

Bowen says he expects Patriot will have "half a dozen" acts within the first year to 18 months of operation. He has no plans to move any of Liberty's current acts to the new label.

He says he does not believe artists

(Continued on page 72)



## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Al Teller is appointed executive VP of MCA Inc. in Los Angeles. He retains his title of chairman of the MCA Music Entertainment Group.

Paul J. Vidich is promoted to senior VP of strategic planning and business development for Warner Music Group in New York. He was VP of acquisitions and business development.

Frank Hawkins is promoted to VP of planning and analysis, European region, for Sony Music International in London. He was finance director, Europe.

RCA Records in Nashville promotes Dale Turner to VP of national country promotion and Mike Wilson to senior director of national country promotion. They were, respectively, director of national country promotion and national director of field promotion.

Lindsley Williams is promoted to



TELLER



VIDICH



HAWKINS



TURNER



WILLIAMS



BEATTY



MATULIC



TANNEN

VP of rap music for the EMI Records Group in Los Angeles. He was senior director of rap music. Susan Lietz is promoted to senior director of public relations and corporate communications for EMI Records Group North America in New York. She was manager of public relations and corporate communications.

Bill Beatty is promoted to VP of production management for Sony Music in New York. He was director of special projects.

Lillian Matulic is promoted to VP of publicity at Priority Records in Los

Angeles. She was publicity director.

Laurie Burke is named senior director of advertising and merchandising for Warner Bros. Records in Los Angeles. She was director of advertising and merchandising.

Bobby Kraig is promoted to senior director of national country promotion for Arista Nashville. He was national director of promotion.

Atlantic Records in New York promotes Mark Fischer to associate director of national album promotion, Bonnie Slikin to national manager of progressive/rock promotion, and

Jon Nardachone to national manager of hard rock promotion. They were, respectively, Dallas local promotion rep, national album promotion coordinator, and national metal manager.

Steve Stoute is named national director of rap A&R for the RCA Records Label in New York. He was an A&R consultant for RCA Records.

Joel Amsterdam is promoted to director of West Coast press and artist development for Elektra Entertainment in Los Angeles. He was associate director of West Coast press

and artist development.

**DISTRIBUTION.** Sean T. P. Sullivan is appointed director of college marketing for Sony Music Distribution in New York. He was manager of hard rock/metal retail at Columbia Records.

**PUBLISHING.** Paul Tannen is promoted to VP of catalog exploitation at EMI Music Publishing in New York. He was senior director, standards catalog.

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 **UNITED AIRLINES**

## A Sign Of 'New Times' At Elektra Label Gives Violent Femmes A Fresh Start

BY BRADLEY BAMBARGER

NEW YORK—Long before MTV made going acoustic a hip career move, Violent Femmes were plying their unplugged aggression with insurgent zeal and amazing success, graduating in short order from busking on Milwaukee street corners to selling out Carnegie Hall. On May 17, Violent Femmes return with "New Times," an aptly titled album that represents a fresh start for the band, which has a new drummer, new management, and a new label.

A seminal document of hormonal angst and black humor, the band's 1982 debut, "Violent Femmes," has been the alternative nation's "Dark Side Of The Moon," serving as an evergreen, platinum-certified rite of passage. Evidence of that record's lasting power and appeal can be found in the results of a recent KROQ Los Angeles survey of its listeners' 500 favorite songs. "Blister In The Sun," only one of the first album's enduring anthems, was voted No. 1.

Anticipation for new Violent Femmes material seems strong as well. Tom Calderone, PD for Long Island, N.Y.'s WDRE and Philadelphia's WIBF, says he played a song from the new album two months ago on the syndicated radio show "Modern Rock Live" and "got a really good response." He says, "At WDRE, we're already getting requests for it. Violent Femmes have always been a very popular act for us, and I can't wait for the record to come out."

The band's new label, Elektra Entertainment, aims to reach the num-

bers who bought the first album while retaining the band's current core, says Danny Kahn, Elektra senior director of marketing. "What we want to do is unify the incredible fan base this band has and let everyone who has once in their lives identified with



VIOLENT FEMMES: Brian Ritchie, Guy Hoffman, and Gordon Gano.

the Femmes realize that they are still a vibrant, creative band that's putting out their best music now. People may have taken for granted their subsequent work, but they're not just a catalog band. As a singer/songwriter, [Gordon Gano] is one of our great undiscovered treasures... with such a unique perspective and a lot to say."

"New Times" should please both the diehard fans of Violent Femmes' first album as well as those devotees who relish the band's growth and the continued maturation of Gano's songwriting. A diverse affair, the al-

bum ranges from the pained desperation of "Breaking Up," which was originally demoed for the first album, to "Machine," an innovative turn for the band that sounds more like the *musique concrète* of a robotized Tom Waits than the folk-punk for which Violent Femmes are known.

After a dozen years and six albums on Slash Records, including last year's retrospective "Add It Up (1981-1993)," Violent Femmes are excited by what seem like more supportive label ties, says Gano. "Our old relationship [with Slash] can be broken into two different sections. First

(Continued on page 15)



Where The Buffalo Roam. Members of EastWest act Buffalo Tom gather with label execs and video programmers prior to the band's show at New York's Irving Plaza. Shown, from upper left, are Andy Schuon, MTV; Bill Janovitz, Buffalo Tom; Sylvia Rhone, EastWest Records; Tom Maginnis, Buffalo Tom; John Sykes, VH-1; Rick Hankey, MTV; Kurt Steffek, MTV; Lewis Largent, MTV; and Dennis Boerner, EastWest Records. In the foreground is EastWest's Craig Lambert.

## H.O.R.D.E. Heading Out For 3rd Round Himmelman's 'Skin' Test; Dr. Sting?

**A** H.O.R.D.E. HERD: The 3rd annual H.O.R.D.E. tour starts July 14 in Cleveland. Headlining the 35-date summer shed fest will be the Allman Brothers Band, which made special appearances on last year's outing, and returning acts Blues Traveler and Big Head Todd & the Monsters. Though not confirmed, Santana and the Black Crowes are supposed to appear on select dates.

There also will be a second stage that will feature a rotating slate of touring acts and local performers, and a concourse area with an array of food and game stands.

The tour ends Sept. 6 at Holmdel, N.J.'s Garden State Arts Center. For those with short memories, H.O.R.D.E. stands for Horizons Of Rock Developing Everywhere.

**S**KIN GAMES: It's becoming a trend again for artists with concept albums to perform them in their entirety on tour. The latest to present his work live as it was recorded is Peter Himmelman, whose 550/Epic album "Skin" comes out later this month. Himmelman follows in the recent footsteps of Lou Reed, who adopted a similar tack with his elegiac 1992 set "Magic And Loss," and Pete Townshend, who did the same thing with last year's misbegotten rock opera "PsychoDerelict." Like those two, Himmelman will open the show with the 14-song "Skin," break for an intermission and come back and do songs from his other albums. It will be an interesting exercise for Himmelman, whose shows are normally free-flowing affairs with suggestions from the audience liberally thrown in with planned numbers and whatever strikes Himmelman.

However, it's difficult to imagine "Skin" performed piecemeal. The ambitious album essays the dazzling, ultimately redemptive saga of Ted, who, as the record opens, is consumed with worldly things. He dies and is transported to some way station, where he is forced to come back to earth to try to get it right the second time around. As a spirit, he witnesses his own conception and rebirth. The album follows his new life and his struggle to resist temptation and to find and believe in true love. The stripped-down production and Himmelman's searing lyrics demand the listener go places that aren't easy or comforting to go—but are necessary to visit. Does this mean there's nothing here that's radio-friendly? Not by a long shot. "Broken," an exegesis on how life just wears you down, could go at album rock, modern rock, and college formats.

Himmelman's tour starts April 24 in Madison, Wis., and lasts through mid-June.

**T**HIS AND THAT: Sting and Nancy Wilson will be presented with honorary doctorate of music degrees from Boston's Berklee College Of Music on May 15. Sting also will deliver the commencement address. Among the artists to whom honorary doctorates have been conferred in the past are Duke Ellington, Dizzy Gillespie, Paul Simon, Billy Joel, Bonnie Raitt, and Quincy Jones... Bruce Cockburn kicked off a North American tour March 31 in Winnipeg.

John Trudell serves as the opening act. The tour lasts through May 26... NKOTB started a club tour April 1 in Philadelphia that will last into May... The Doobie Brothers are working on new songs with producer Ted Templeman that will be included on the band's box set, coming in the fall. This summer, the band will co-headline with Foreigner on a 45-date tour.



by Melinda Newman

**D**ISSING EDDIE: Product presentations at the annual National Assn. of Recording Merchandisers Convention generally are not viewed as the appropriate venue for an artist to criticize a rival. But don't tell that to Hole front woman Courtney Love. During the Geffen product presentation at the recently ended '94 NARM confab in San Francisco, a video clip captured Love expressing her opinion of Pearl Jam's Eddie Vedder—sometime rival of Love's husband, Kurt Cobain of Nirvana. "If [Vedder's] the spokesman for my generation, then I quit," snapped Love.

**M**ORE NEWS FROM NARM: Add Columbia's Shawn Colvin to the list of artists coming out with albums of cover versions. Colvin's "Cover Girl," which includes her take of the Police's "Every Little Thing She Does Is Magic," is due later this year... MCA will release two Jimi Hendrix albums this year: a blues collection and "Live At Woodstock," to coincide with the festival's 25th anniversary... While NARM product presentations traditionally feature upcoming releases, this year many labels opted to focus equally on past successes and slowly developing projects. For example, Geffen's presentation featured an item on White Zombie's "La Sexorcisto: Devil Music Vol. 1," which could have been highlighted at NARM two years ago. The album was released in March 1992.

Assistance in preparing this column was provided by Craig Rosen in San Francisco.

## Boingo Shortens Its Name, But Extends Legacy With Giant Set

BY GIL GRIFFIN

NEW YORK—With a new name, a fresh new sound, and a new label, Oingo Boingo—the eccentric Los Angeles group with a regional cult



BOINGO: John Avila, Johnny "Vatos" Hernandez, Steve Bartek, Warren Fitzgerald, and, kneeling, Danny Elfman.

following—has been reborn after a four-year recording hiatus. Now known as Boingo—which most of its fans had already called it—the group continues its musical experimentation, but its quirky, mid-'80s

"Weird Science" days are history.

No longer a synth/dance/pop band, Boingo rocks on its self-titled Giant Records album—literally. With music ripe for modern and album rock programmers' picking, the Giant staff will take the music to both radio formats. Giant hopes to make Boingo—which has been around for 15 years and recorded seven previous albums—a truly national act.

"Their weakest market has been east of the Rockies," says Steve Backer, Giant's head of marketing. "We're calling our marketing plan for Boingo the 'East of the Rockies' plan. We're going to attack these markets aggressively."

Boingo is headed by the extraordinarily creative singer/songwriter Danny Elfman—the same Danny Elfman who has composed scores for such well-known films as "Edward Scissorhands," "Beetlejuice," and "Batman," as well as the theme for the Fox television series "The Simpsons." Backer says Elfman's fame will help Boingo's records sell.

"Retailers and programmers know who Danny Elfman is,"

(Continued on page 15)

COMING MAY 17TH

# ROY HARGROVE QUINTET

WITH THE  
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OF OUR  
TIME

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THE LATEST NOTE  
*on* MUSIC PUBLISHING

Billboard's spotlight on music publishing promises to be a blue print for industry professionals plotting releases in 1994. In the May 7 issue, we'll map out all aspects of the business from the top songwriters and publishers to the newest trends in each genre.

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## Artists & Music

### Ellington Work Sets Tempo For Music Sales Acquisition

**T**AKING THE MUSIC SALES Train: The U.K.'s Music Sales Group has acquired a "substantial" ownership interest and exclusive administration of Tempo Music, the publishing operation founded by Duke Ellington in the early '40s. It contains some of the best melodies by Ellington and others, including Ellington and Billy Strayhorn's "Satin Doll," Strayhorn's "Take The 'A' Train," Juan Tizol's "Perdido," and Ellington's "Caravan." Music Sales owner Robert Wise would not define how "substantial" his London-based company's interest is, saying only that it is "not a minority interest."

"We already publish Duke Ellington's masterly orchestral works, including 'Black, Brown and Beige,' and 'Harlem,' in our G. Schirmer catalog," says Wise. Also, for many years, Music Sales' Campbell Connelly firm has represented Tempo's interests outside the U.S.

Recently, Music Sales in the U.K. created a folio, "The Essential Duke Ellington," which contains Tempo copyrights and earlier Ellington-associated songs that were published by other firms, such as Mills Music.

**B**OUNTY-FUL: Writer Billy Labounty has signed a publishing agreement with Famous Music, reports Randy Hart, Nashville VP. Labounty's current successes include a No. 1 hit, "I Want To Be Loved Like That," by Shenandoah, and Brooks & Dunn's "Rock My World (Little Country Girl)." He has written songs recorded by Michael Johnson, Robbie Dupree, Steve Wariner, and Tanya Tucker/Delbert McClinton, and also had songs featured in such films as "At Close Range" and "Pretty Woman." He's worked in the studio as a keyboardist and synthesist.

**SESAC/SOCAN TIES:** SESAC has made a bilateral agreement with SOCAN, its performance group counterpart in Canada, that allows SOCAN writer and publisher members in Canada to designate SESAC as their U.S. collection arm. Until this move, ASCAP or BMI were their only choices in the U.S. "Their earnings for American performances will be extremely attractive, and SOCAN will also receive American royalties on behalf of their affiliates approximately 90 days following the close of the quarter in which the performances occurred," says SESAC president/COO Vincent Candilora.

**B**MI, TV MUSIC LICENSE Unit Deal: BMI and the Television Music License Committee reached final agreement on blanket and per-program license fees and administrative fees covering music performance

rights for all periods through Dec. 31, 1994. The agreement, with no retroactive adjustments to stations' blanket or per-program fees owed from 1983-93, includes payment of an additional \$14 million to BMI during calendar year 1994 beyond those payments called for under the interim licensing agreements.

**M**AKE way for the "ASCAP Clearance Express," which the performance rights society says offers song title, writer, publisher, and recording artist info to members, music users,

researchers, and the public through a new on-line service. Right now, ACE is being tested by MTV and VH-1, the PolyGram companies, and

the Assn. of Independent Music Publishers, with CBS and ABC to follow soon. And by this summer it will be available to all who have a PC capable of on-line communications. According to COO John LoFrumento, there are other feats of technological magic to come, including laptop licensing, on-line cue sheets from producers, and on-line title registration.

**A**DDENDA: Words & Music noted in the March 12 issue that Ralph S. Peer, the founder of peermusic, was the producer of a recording by Mammie Smith, "Crazy Blues," which entered the NARAS Hall of Fame this year. And thanks to the folks at MCA Music, owner of the copyright, there is more to add. The song was written by Perry "Mule" Bradford, and its recording by Smith on the Okeh label in 1921 is considered the first commercial R&B recording.

Bradford, who also was acting as Smith's manager at the time, tried to interest record companies in releasing sides by black blues singers. And, finally, he got Okeh to do the recording instead of the label's original choice, the white vaudeville star Sophie Tucker. The recording is said to have sold at least 1 million copies and, more importantly, gave a shot to other black blues performers on Okeh and its competitors.

As for Smith, she continued to tour and to record with many jazz musicians. She made her final appearance with Billie Holiday in the mid-'40s, while Bradford continued writing hit songs and also kept busy as a music publisher, songplugger, and record company talent scout.

**P**RI<sup>NT</sup> ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Joe Satriani, Time Machine Vols. 1 & 2
2. Barbra Streisand, Back To Broadway
3. Tesla, Five Man Acoustical Jam
4. Slayer, Haunting The Chapel
5. Metallica, Metallica.



by Irv Lichtman

## Vatican To Host Holocaust Commemoration Concert Set For TV B'cast, Audio & Video Releases

BY JEFFREY JOLSON-COLBURN

The Vatican will play host to a historic concert Thursday (7) commemorating the Holocaust. The event will be presented by a consortium of entertainment executives on worldwide TV and taped for audio and home video release.

The Papal Concert will mark the first time the Vatican officially acknowledges the Holocaust. The event is also being billed as a key step in the recent resumption of diplomatic relations between the Catholic church and Israel.

Heads of state and survivors of World War II concentration camps will be invited to hear London's Royal Philharmonic Orchestra perform a program likely to commence with actor Richard Dreyfuss saying kaddish, the Jewish prayer for the dead.

Justice Records will release an audio version of the event, and Rhino Entertainment will produce a home video, with Atlantic's A\*Vision distributing domestically and Warner Home Video likely picking up international rights.

The program will be presented live on RAI-TV in Italy. The European Broadcast Union will present the show in Europe, and it will mark the first papal concert aired in South America.

The concert will be taped for broadcast on PBS in the U.S.

The concert is the brainchild of Pope John Paul II and Gilbert Levine, former conductor of Poland's Krakow Philharmonic, who has performed for the pope several times. James G. Robinson, president of Morgan Creek Productions, is one of the event's sponsors.

"I can think of no higher service that my art can be put up for than to commemorate the Holocaust in the setting of the Vatican," says Levine. "The Catholic church is finally and officially acknowledging that the Holocaust took place, it did happen, and it will never go away. This is history."

Peter Thall, a New York entertainment attorney who helped put the concert, video, and record deals together, adds, "It's been 2,000 years since the Vatican has made any effort

to conciliate with the Jewish people. That the Church would offer this conciliation to the Jewish people is monumental."

Observers believe the concert also will serve as a political overture to Israel, which resumed diplomatic relations with the Vatican in December. The Pope has visited sites of former concentration camps, but Jews have long pressed for formal acknowledgment of the Holocaust by the Vatican.

Additionally, staging the event would have been difficult until Vatican-Israeli relations were normalized. Acknowledging the Holocaust would have been awkward without recognizing Israel.

The event promises to be heavily emotional as well as political. A special menorah with six candles, representing the 6 million Jews killed in Nazi concentration camps, will be lighted by survivors from around the world. The choir of St. Peter's will sing entirely in Hebrew for the first time.

The music will include works by Franz Schubert, a Catholic, and Leonard Bernstein, a Jew, both of whom wrote compositions in Hebrew. Cellist Lynn Harrell will be a soloist.

An invited audience of 7,500 will see the event inside the Papal Hall, but Levine wants the message to carry farther. "I'm really excited that millions of people around the world will see this historic event on TV, and that many more will see it on video and hear it on CD. They are permanent records of the concert and the gesture it represents," he said.

With that in mind, Rhino Entertainment executive VP Bob Emmer, who will be co-executive producer of the video and record along with Justice president Randall Jamail, has ambitious plans.

"We will be shooting more than just the concert," Emmer said. "We have been given permission to shoot the art treasures of the Vatican, the Jewish Temple at Rome, the place of deportation for concentration camps, and so on. What Rhino will release will be a concert wrapped in a documentary." Dahlila Films' Stephanie Bennett will produce.

Jamail will produce the audio re-

cording along with Heinz Wildhegen, a retired German-based producer who was formerly senior producer with Deutsche Grammophon.

Although no release date has been set for the video or audio projects, Jamail says the audio release may be available by June 1. He sees a broad reach for the project. "Part of our effort is to pull this out of the classical record section on the floor at retail," Jamail says.

Justice will handle the international and U.S. distribution of the audio recording, although Jamail says the label may license it for worldwide distribution to a major record company. "We want to maximize this event for everybody concerned," he says. "Creating a relationship with a major label is going to help facilitate that."

Reprinted from the *Hollywood Reporter* with additional reporting by Susan Nunziata in New York.

## Court Dismisses Suit Brought By Ex-Chili Peppers Guitarist

LOS ANGELES—Citing the statute of limitations, a Superior Court judge here March 22 dismissed former Red Hot Chili Peppers guitarist Jack Sherman's suit against the band, its manager, and its attorney.

In an action filed in March 1993, Sherman—who played on the Chili Peppers' 1984 debut album and claimed authorship of songs on the group's first two records—had alleged that his partnership agreement with the band was violated fraudulently when he was kicked out of the group in 1985 (Billboard, March 27, 1993).

Named in the suit were Chili Peppers members Anthony Kiedis, Flea (real name Michael Balzary), Chad Smith, and Arik Marshall (since replaced by the band's fifth guitarist, David Navarro); manager Lindy

Goetz; and attorney Eric Greenspan and his firm.

Sherman's suit, filed eight years after his dismissal from the band, maintained that statutes of limitations were inapplicable because the guitarist had "past emotional problems," and that he was "just now capable of putting his business affairs in order and contesting past acts."

But, according to Sherman's attorney, Neville Johnson, Judge Stephen Lachs "said that Sherman was barred by the statute of limitations" from seeking a court settlement.

Johnson says that Sherman is entitled to appeal Lachs' ruling, but adds that no determination has been made about whether he will proceed with his suit. CHRIS MORRIS

## BOINGO SHORTENS NAME, EXTENDS LEGACY WITH GIANT SET

(Continued from page 12)

Backer says, "and lots of opportunities exist because of Danny's connection to movies." Backer says Giant may show Boingo videos at movie theaters. "We're also going to have MTV involved," he adds. "They haven't been a part of Boingo before, but we're going to make a video [for the song 'Hey!'] that's going to be a jaw-dropper. Not to have a video would be criminal."

It also would be criminal if the band's name change caused any confusion among record buyers trying to find Boingo product at retail outlets. (That's why MCA—the band's old label—wouldn't allow it to change its name, Elfman says.)

Backer says a special Boingo record launch in L.A. is being planned, and that a national Boingo tour is imminent. "One of Boingo's strongest suits is the live show," Backer says. "They've toured before, but there wasn't much radio interest in it and there wasn't a whole lot of demand."

But Elfman hopes any tour by the band won't go on too long. "I can't see playing on tour every night for

six to nine months," says Elfman.

He concedes that using orchestral accompaniments on new Boingo songs such as "Insanity" and "Mary" was influenced by his film scoring, and says that inspiration for his new writing came from sounds he heard coming from his 15-year-old daughter's bedroom.

"I heard her listening to her Beatles records, and then I started exchanging albums with her," Elfman says. "Then I started listening to the Beatles, Jimi Hendrix, and Led Zepelin. The Beatles had a wild abandon for changing style from tune to tune. I've always wanted our albums to be eclectic, and I've been pining for the day when we could just let our minds wander."

Elfman and company wander to their hearts' content on the new album, which stretches over 70 minutes. One song, "Change," is 16 minutes long, while another, "Pedestrian Wolves," is just over nine minutes. While Boingo's cover of "I Am The Walrus" pays homage to the Fab Four, the dramatic, choral singing in

"War Again" and "Lost Like This" recalls vintage Queen. The group closes its 12-song album with an uproarious, previously unreleased tune from the days when the band was known as the Mystic Knights. Called "Helpless," the song features incongruous accordion riffs, drum march rhythms, and Elfman's adopted hoarse roaring in the chorus.

"It was a challenge leaving dance music behind and not using sequencers," Elfman says. "It's the most challenging, fun, and difficult record we've ever done. It felt like a cold bucket of water splashed in our faces."

But Elfman knows that Boingo's longtime fans may take the band's change in sound as a slap in the face. "I'm expecting to get a lot of nasty letters," Elfman says. "I got them when I recorded [the solo album] 'Dead Man's Party' in 1985. Fans would write and say they made Boingo Boingo, and in separating and changing we abandoned them."

"With any band that's been around as long as Boingo, the music constantly changes and evolves," Backer says. "Sometimes hardcore fans will be sacrificed. But they're making the album they've always wanted to make, and [marketing it] is a major priority for us."

## NEW FEMMES SET FROM ELEKTRA

(Continued from page 12)

it was, 'Why don't you sound more like the Talking Heads?' and then it was, 'Why don't you sound more like R.E.M.?' " The band's arrangement with Elektra is like "going from a minor-league contract to a major-league contract," he adds. "We have a level of respect artistically that we've never had before."

Elektra's creative confidence in the band is reflected in Gano and bassist Brian Ritchie having produced "New Times" themselves. "Being able to go into the studio without having to deal with a producer was a joy," Gano says. "We were more free to break some of the rules to make it be the way we wanted it to be."

Breaking the rules often called for injecting more of the feeling of

the Femmes' live shows, which punctuate the band's frenzied new wave skiffle with the zest of free-jazz-style improvisation.

The new blood in "New Times" is the drumming of fellow Milwaukee native Guy Hoffman, a former member of the BoDeans and the Oil Tasters, who replaces longtime Femme Victor DeLorenzo. Gano says Hoffman fits perfectly with the band because he came up in the same late '70s-early '80s Milwaukee scene as Violent Femmes. "There's no need to explain anything. We don't have to say, 'What we're trying to do here kind of relates to punk music, and, well, punk music is...' If things had combined differently, he could've been the original Femmes drummer."

According to band manager Gary Borman, the promotional strategy behind "New Times" is also something novel for Violent Femmes. Elektra will service "Breaking Up" as the first single to alternative and college radio April 26, with a video for the song going to MTV around the same time. But instead of touring immediately on the first single, which the Femmes have done historically and which often had them coming off the road just as a follow-up track was released, the band is going to concentrate on radio promotion and "special environment" performances for the initial single and album release. Of particular emphasis will be the band playing spring and summer festivals sponsored by alternative radio stations as well as performing live in

studios for radio broadcast.

Elektra's international ambitions for the band are also new, says Borman. Slash had sublicensing deals with London Records in Europe and Liberation in Australia, making the coordination of overseas promotion difficult. Violent Femmes' records now will go through the WEA system worldwide. The band will be conducting its first press and promotion tour of Europe just prior to the new album's release, and the live dates in support of "New Times" will take Violent Femmes not only across the States but to Europe, Australia, and Japan. In addition, Kahn says Elektra may service a CD-5 with non-album tracks to college radio around the time of the fall tour as an attention-getter.

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## GOSPEL MARKET SEES GROWTH SPURT

(Continued from page 1)

missioned (Benson/CGI), Andrae Crouch (Qwest/WB), the Clark Sisters (Sparrow), Daryl Coley (Sparrow), and John P. Kee (Jive) are likely to follow.

Gospel's increased focus on the mainstream marketplace has been fueled largely by label consolidation and an infusion of marketing muscle. Within the last three years, four of the six major U.S. record corporations have entered the gospel business through label or distribution deals. At the same time, numerous small gospel labels were swallowed up by larger gospel indies.

But the much-anticipated harvest would be impossible without improved production values and a new breed of artists whose images are slick enough to attract young, mainstream buyers.

Another factor fueling optimism about gospel is a new receptiveness on the part of Christian bookstores, which until recently handled mainly contemporary Christian product. Additionally, the church base, which remains the heart of the gospel marketplace, is 27 million strong and has begun showing a receptiveness to gospel's new hit artists.

"What other market can claim our numbers?" asks Jerry Mannery, who directs the gospel division at Malaco Records in Jackson, Miss. "If Kirk Franklin and the Mississippi Mass Choir are indicative of a trend, there's going to be some good times for gospel music."

Franklin's latest self-titled album with his group, the Family, has topped the 70,000-unit mark, according to SoundScan, and has averaged sales of 5,000 units per week for the last four weeks. The Mississippi Mass Choir's "It Remains To Be Seen" is at 74,000 units; the album has sold more than 2,100 units in each of the last four weeks. (These numbers—and those throughout this story—reflect only mainstream sales detected by SoundScan and not the specialized channels, such as telemarketing and TV solicitation, in which gospel acts thrive.)

"Everybody now wants a piece of the rock," says James Bullard, VP of gospel music at Atlanta-based Intersound Records. He adds, "I think in '95-'96, the roof is going to come off. Average sales are going to triple."

In fact, numbers remain hard to pin down. According to the Recording Industry Assn. of America, all forms of religious music combined to capture 3.1% of the \$10 billion U.S.

music marketplace in 1993. But some in the industry contend that black gospel alone has the potential to surpass \$1 billion in sales.

Among those taking notice is Steve Devick, CEO of Chicago-based Platinum Entertainment. Devick tapped into the gospel market with the 1991 establishment of CGI Records, home of Witness, Douglas Miller, and other promising acts. In 1992, he acquired A&M's gospel division (which gave him distribution of Benson's black gospel acts). Last year, Platinum purchased Light Records, noted for its strong gospel catalog. Currently, Devick is completing a deal that will bring Tribute Records and budding superstar Yolanda Adams into his burgeoning empire. Reports surfacing earlier this year had Devick in negotiations to purchase Malaco.



WITNESS

Devick, like many, sees gospel music as the next frontier. "The potential for gospel is enormous. You can see that with acts like Commissioned, who registered a strong response the first week out with their new release, 'Matters Of The Heart.' The key is that it's good music that can compete in the marketplace—not just with gospel, but with R&B as well."

CGI's deals for Light and Tribute are key factors in the overall consolidation of gospel's indie sector. Other deals have seen Malaco picking up distribution of Blackberry, Intersound adding Fix It, and Ocean taking on Pepperco.

But the biggest investments have been made by the U.S. majors. BMG has forged a joint venture with Reunion, EMI purchased Sparrow, Sony picked up distribution of Word, and PolyGram locked in distribution of CGI with an option to buy the label. Additionally, Warner Bros. created the Nashville-based Warner Alliance

label in January 1990, and, most recently, independent Jive has established Verity Records as a home for signees John P. Kee and Vanessa Bell Armstrong.

Also, in a rare case of a gospel act signing direct to a major, Epic picked up former Sparrow artist Tramaine Hawkins; her first release for the label is due later this year.

"These mainstream labels aren't getting involved because they want to spread the message," says Devick. "At the root of all this growing interest is the potential for big bucks."

"The fact that more and more people are exploring gospel is an indication of both its growth and perceived potential," notes Bellmark founder and president Al Bell, whose roster includes a number of gospel acts, including Rance Allen, whose last release, "Phenomenon," reached Billboard's Top R&B Albums chart.

Bell compares gospel's situation to the growth of R&B in the '60s. "The principal risk being that you spend more than you could expect to sell. Mine is a mission to move gospel to the forefront of the industry with sales comparable to those in the urban arena."

Bell harks back to his days at Stax Records in the '70s. "We were spending the marketing dollars [on gospel acts] that we were spending on Johnnie Taylor and Isaac Hayes."

The decline in gospel sales during the '80s has been attributed to a drop in airplay. "There was a time when gospel music was heard every morning and some evenings on urban radio in most major markets," recalls Milton Biggum, executive director at Savoy Records. "That started to change for the worse in the late '70s when, except for on Sundays, gospel music all but disappeared in most major markets. Not until the last seven years did [radio play] start coming back. That, coupled with the growing number of white Christian bookstores stocking gospel, is bringing the market back stronger than ever."

Radio exposure of gospel has picked up thanks to a growing number of 24-hour gospel stations and numerous urban stations that once again air morning gospel programs. Some labels are hoping AC stations will be the next to embrace their contemporary sounds.

### THE PSYCHOLOGICAL BARRIER

Still, there are major hurdles for the genre. "Historically, there have been low expectations for traditional

gospel," reports Gospo-Centric CEO Vicki Mack Lataillade. "There has been a psychological barrier. Unless it sounded like BeBe and CeCe, most thought the music wouldn't sell in the big chains. If it said 'Jesus' too much and had a certain beat, you couldn't get a major dollar investment."

Mack Lataillade cites Cema (which distributes Gospo-Centric product) as an example of the way gospel can be marketed to the mainstream. "Cema has shown that when a secular company gets behind a gospel record, it makes a difference. Kirk Franklin is selling to Christian bookstores in Iowa and Salt Lake City. When you hear things like that, you begin to reevaluate the potential of gospel music. And as Cema field reps turned it around, they began to understand the market better and sell more units. Now, we've got urban reps working Kirk Franklin like a Janet Jackson record."

### FEAR OF OVERLOAD

But gospel hardliners fear that the major labels are attempting to duplicate the success of crossover groups like the Winans and BeBe & CeCe. "They're not patient enough, not ready to deal with the real truth of the gospel marketplace," Biggum contends. "We know a Mississippi Mass Choir, John Kee, and Kirk Franklin don't happen every day. We've learned to live and exist in the real world of gospel music."

"The worst thing that can happen is we can overload and try to force-feed too much product where it doesn't sell through," says Sparrow president Bill Hearn. "Then we lose the golden opportunity that we seem to have now."

Sparrow's golden opportunity is a door opened by Gospo-Centric, an Inglewood, Calif.-based label launched last year by former Sparrow exec Mack Lataillade, who has brought in bankable acts Franklin, the Tri-City Singers, Lawrence Matthews, and a new rap unit, A-1 Swift.

For the moment, the biggest priority is at retail. "If it's not on a shelf in front of a customer, they can't buy it," Hearn says. "And where a lot of these chains out there had not carried gospel music, artists like Kirk Franklin are absolutely forcing them to look at this genre of music."

At Camelot Music Inc., 250 of 372 stores have instituted dedicated gospel sections. VP of purchasing Lew Garrett says his company has been spurred on by "increased customer demand and the fact that the major companies are getting into it more and more."

Gerry Weber, senior VP, domestic retail at Blockbuster Music Plus, says all 523 stores in the chain carry gospel. "One of the things that has happened is the music has become more accessible. More of it has a crossover appeal that makes it more viable," says Weber.

Estimates have gospel penetrating 10%-65% of the nation's retail outlets, albeit with a minimal amount of shelf space. In working to increase those numbers, Sparrow established the Sparrow Incentive Program, providing retailers with a 4% rebate on net purchases of Sparrow product from Cema in exchange for retailers installing a "legitimate contemporary Christian/gospel" section.

Approximately 75% of the major accounts served by Cema have signed up for the Incentive Program, according to Hearn. Camelot's Gar-

rett applauds the program. "It's innovative and gives us that extra incentive," he says.

Retail also is high on the agenda of the new Christian Music Trade Assn., which is working on a proposal for National Assn. of Record Merchandisers member stores to develop gospel sections and factor gospel into their advertising programs. "It's going to have to be part of those advertising programs," says Earl Jordan, VP of black music sales at Warner Bros. and a major player in the marketing of Take 6 and the Winans. "That is, if gospel is to be taken seriously and expand beyond the base of what I call 'Christian-contained' marketing."

According to Steve Corbin, VP of national sales for PGD, "SoundScan, too, is really helping to dispel perceptions. It's a great tool for us to impress retail."

### STREET-LEVEL MARKETING

At the street level, the smaller gospel retailers are gaining clout. "All of us are taking them more seriously," states Intersound's Bullard. "They are the ones who get the ball going."

With a '94 release schedule that includes titles from Jennifer Holliday and Vicki Winans, Bullard says his company, which entered the gospel market just last year, is among a growing group of gospel labels targeting the streets. Ironically, the market proving to be the biggest challenge for Bullard and other gospel marketers is the church.

Malaco Records' Jerry Mannery says it's the only market he's interested in. "That's a huge piece of the



THE WINANS

pie that no one is really getting, and we want." And despite continued success with Malaco/Savoy's signature "Sunday Morning Sound" and acts like the Mississippi Mass Choir, Mannery has yet to fully capitalize on the church marketplace. "At 27 million strong, it's a gold mine that's never been fully cultivated. We're working on developing that formula."

Typically, labels have targeted churchgoers by selling albums at religious conventions and church concerts and bookstores—when they can get the cooperation of local pastors.

"In fact," says Savoy's Biggum, "one of the reasons why we've done so well in gospel with choirs is because of the built-in promotion you get when a choir stands up in church on a Sunday morning and sings your song. That's the biggest way to break into the church market."

Secular labels with gospel interests also see the huge church potential. "We are absolutely going after the church marketplace," declares Sharon Heywood, president of Perspective Records, which will soon release the next album by Sounds Of Blackness. Her promotional plan includes the development of accompanying sheet music for distribution to choirs, as well as a choral contest.

## GMWA DIRECTOR SMITH DIES AT 59

(Continued from page 10)

lost one of its greatest champions. His passing leaves a tremendous void."

During his 27-year tenure, Smith had managed the GMWA's day-to-day operations through his Detroit-based floral business, Flowers By Smith. He began his association with the group as executive secretary at its 1967 inception, after being tapped by founder James Cleveland to serve as his business manager.

"Ed was James' neck," said gospel great Albertina Walker. "And the head couldn't turn without the neck. He's still the neck of the Gospel Music Workshop. He was the man who made things happen."

In 1992, Smith was elected one of four VPs on the board of the Gospel Music Assn. He also was a founding member/VP of the United Gospel In-

dustry Council. But his contributions were not confined to business.

At the time of his death, Smith had just returned from Atlanta where he was coordinating a world gospel choir—including more than 10,000 voices from Europe and featuring Peabo Bryson and the Georgia Mass Choir—to perform Saturday (2) at an Easter celebration in Atlanta's Georgia Dome.

In January, Smith served as coordinator and co-producer of a yet-untitled home video project, attracting some of gospel's biggest legends including the Caravans, the Gospel Harmonettes, Jessie Dixon, the Barrett Sisters, Esther Smith, Jennifer Holliday, and Walter Hawkins. The video, still in post-production, is set for release in August.

Smith began his gospel career in 1962 as co-founder and business manager of Harold Smith & the Majestics. He later worked as an announcer, producer, and disc jockey for a variety of Detroit radio stations, and as talent coordinator and host of a weekly gospel show on WJBK-TV.

Smith is survived by his wife, Sheila; a son, Mark; two daughters, Kim Adams and Brenda Lett; and nine grandchildren.

A musical memorial is set for Monday (4) at New Bethel Baptist Church in Detroit. Those expected to perform include John P. Kee, the Williams Brothers, Bobby Jones, Quincy Fielding, James Moore, Donald Vails, and Albertina Walker. Funeral services will be held the following day at New Bethel Baptist Church.

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## Irish Act Takes Aim At Serious Issues A&M's Marxman Mixes Political Savvy, Rap Sounds

BY PAUL SEXTON

LONDON—Domestic violence and the politics of Northern Ireland may not seem the most radio-friendly lyrical subject matter, but A&M feels it can bring such hot potatoes to the airwaves of seven or eight different radio formats via Anglo-Irish hip-hop/rap posse Marxman.

The quartet's debut album "33 Revolutions Per Minute" is set for U.S. release May 17 by A&M, some 14 months after appearing in Britain on PolyGram's Talkin' Loud imprint. Marxman is already nearing completion of its sophomore set, but the group will divide its time between recording duties and promoting the first album in America, where A&M VP of marketing Jill Glass enthuses about taking the group's music to rap, alternative, rhythm crossover, college, dance, and several other formats.

"This is a very complex project be-



**MARXMAN:** From left are Oisín, Phrase, and K1. Standing above is Hollis.

cause it doesn't fit any particular niche; it has a toe in so many different places, and we've gotten feedback from people at each of those levels," says Glass. The

first formats to take delivery of Marxman's blend of rap, hip-hop, and traditional Irish folk elements will be black college, rap, and dance, which were serviced March 30 with the 12-inch of "All About Eve." A week later, college stations received a four-song sampler; alternative, R&B, and top 40-rhythm crossover formats are due to receive the single in early May.

With Marxman effectively "in between" records in the U.K., the initial excitement over Marxman has cooled somewhat, but Steve Kincaid, head of music product for Virgin Retail, recalls, "We did well with [the album] at first, and supported [it] on our listening posts. There was a fair buzz about them, and it's a question of building on that. Talkin' Loud is a very credible label, but that doesn't always translate to

(Continued on page 24)

## A Quick Rise For Mercury Band Rob Rule

BY CHRIS MORRIS

LOS ANGELES—For the L.A.-based band Rob Rule, whose self-titled album arrives May 17, lightning struck early, according to Cliff O'Sullivan, Mercury Records' West Coast senior director of video and product development.

"From what I've been told, they rehearsed for six weeks, played once, and got signed by [Mercury A&R rep] Bobby Carlton," O'Sullivan says.



**ROB RULE:** James Bradley Jr., Eddie Anisko, Steven Ossana, David King, and Robbie Allen.

The melodic alternative rock quintet rose rapidly from the still-smoldering ashes of Mary's Danish, a promising L.A. band that recorded for ill-fated labels Chameleon and Morgan Creek.

Rob Rule guitarist/songwriter and ex-Mary's Danish member Dave King says of his old group, "The reason we broke up is because we couldn't work. Our label wouldn't let us make an album, and we didn't know what to do. It turned out to be the best thing could possibly ever have happened."

King notes that besides Rob Rule, which also includes Mary's Danish drummer James Bradley Jr., two other splinter units have formed: recent Gefen signee Battery Acid, which includes co-lead vocalist Gretchen Seager and two other Danish members, and Lux, which features the group's other vocalist, Julie Ritter.

King says, "It's just so cool how it (Continued on page 24)

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**SAN FRANCISCO:** Of the many young singers trying to redefine the direction of R&B, one of the most notable is Bay Area-based singer/songwriter Punch.



PUNCH

Born Robert G. Basden, he started singing at the Southern Baptist Church in his native Miami at the age of 5. The name Punch was given to him by his father, a football coach, for the way he tried to kick and box as a small child. His six-track EP, "Dial Me Up," which was released to Bay Area retailers in December on custom label 2-Cali Records, is quickly approaching sales of 1,000 units. Listening to a wide range of music while growing up—Marvin Gaye, the Temptations, the Beatles—Punch loved anything with a strong melody and great lyrics. "I like to write love songs," he says. His past amorous experiences heavily influence his writing style, he notes, adding that "ballads come easier."

His growing reputation as a vocalist has led to opening slots for MC Lyte, R. Kelly, and fellow Bay Area artists Tony Toni Toné. Although in the midst of recording 12 tracks for a full album to be released this spring, Punch has made time to perform in benefits for the Alcohol & Drug Abuse Council and the National Black Alcoholism Council. Upcoming opportunities to experience his distinctive brand of R&B include a local April 9 AIDS benefit sponsored by City Of Hope, and the huge Oakland summer street fair Festival At The Lake in early June. The main idea that should come through in his music, he says, is "that old school feeling of a 'real' singer." Contact Parris "Pay" Walton at Pay & Associates Entertainment, 510-977-8696.

MARLYNN SNYDER

**ST. LOUIS:** It's been an eventful year for Vitamin A. Beginning more than a year ago when singer/acoustic guitarist Tony Vrooman and singer/key-



VITAMIN A

boardist Jon Rosen put their heads together to write original songs, the band quickly started drawing audiences of 200-300 to their artsy gallery parties. Soon they were winning the Riverfront Times Readers' Choice Music Poll as best local band, and coming in second for best alternative band. That led to a live performance on modern rocker KPNT, where the band was ejected from the studio for doing its usual strip-tease in the middle of its song "Walking Naked." Benefactors of gratuitous press and critical accolades, the band went through a short period of personnel adjustment, described along the standard lines as "creative differences." Throughout this rapid, somewhat strange trip, Vitamin A has been recording its songs for a demo/indie release, all the while making occasional jaunts out in more experimental forms in several different musical configurations, including Johnny's Revenge. Settling into a firm membership that also includes guitarist Tracy Lowe, bassist Jimmy Tebeau, and drummer Matt Albert, Vitamin A recently shared the stage with the Subdudes at an Austin, Texas gig. The band returned to St. Louis where they opened for Widespread Panic. A mix of funky grooves, energetic stage antics (not the least of which is routinely dropping trou), and engaging melodies with pop song smarts, Vitamin A never ceases to be entertaining. Contact Jimmy Tebeau at 314-931-6534.

BRIAN Q. NEWCOMB

**RALEIGH, N.C.:** Every town seems to have at least one revered guitar hero whose commercial success has never caught up with his ability—witness Atlanta's Glenn Phillips or Danny Gatton in Washington, D.C. This area's equivalent is Larry Hutcherson, a veteran guitarist of peerless versatility.



HUTCHERSON

The 40-year-old Hutcherson primarily makes his living playing in restaurants and lounges, where he has to be able to render any style on command. He also fronts a blues-rock band, presides over various open-stage jams in area clubs, and plays lapsteel guitar in local country-rock band the Backsliders. Multiple styles are in evidence on Hutcherson's debut album, "Some Get Lucky," released on his own Lalo Records. Recorded with a lineup that includes Kenny Soule (drummer for Columbia recording act Dag) and Cry Of Love producer John Custer, "Some Get Lucky" ranges far and wide. Straight blues and roots rock form the core, seasoned with folkie acoustic finger-picking, pensive solo piano, and even Booker T & the MG's-style funk. "One problem with supporting yourself by playing is that you don't always get to do exactly what you want," Hutcherson says in explaining his eclecticism. "So I tried to hit a little of everything on this album. I don't know what you'd call it. If these songs were 20 years old, you could call 'em classic rock, I guess." Contact Larry Hutcherson at 919-832-6130.

DAVID MENCONI

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS ALISON KRAUSS & UNION STATION	Carver Hawkeye Arena University of Iowa, Iowa City, Iowa	March 24- 26	\$809,329 Gross Record \$17.75	45,596 Attendance Record three sellouts	Glenn Smith Presents in-house
FRANK SINATRA TOM DREESEN	The Mark of the Quad Cities Moline, Ill.	March 26	\$524,375 \$75/ \$50/ \$25	10,438 sellout	Broadway Entertainment
BILLY JOEL	Buffalo Memorial Auditorium Buffalo, N.Y.	March 24	\$505,719 \$29.50	17,143 sellout	Delsener/Slater Enterprises
FRANK SINATRA	Mabee Center, Oral Roberts University Tulsa, Okla.	March 24	\$438,025 \$75/ \$50/ \$25	10,010 sellout	Contemporary Presentations Little Wing Prods.
ROD STEWART	Arena, Myriad Convention Center Oklahoma City	March 26	\$425,829 \$34.50/ \$29.50/ \$24.50	14,743 sellout	Beaver Prods.
ROD STEWART	Orlando Arena Orlando Centreplex Orlando, Fla.	March 12	\$405,492 \$50/ \$28.50	11,902 11,902	Fantasma Prods. American Concerts
ROD STEWART	The Mark of the Quad Cities Moline, Ill.	March 24	\$401,799 \$48.75/ \$38.75/ \$28.75	11,326 sellout	Broadway Entertainment
ROD STEWART	Ervin J. Nutter Center, Wright State University Dayton, Ohio	March 23	\$387,715 \$49/ \$28.50	11,550 sellout	Cellar Door
REBA MCKENTRE JOHN MICHAEL MONTGOMERY FAITH HILL	Spectrum Philadelphia	March 26	\$329,445 \$35/ \$25	12,875 13,500	Starstruck Promotions
JOHNNY MATHIS JEANNE BURMER	Westbury Music Fair Westbury, N.Y.	March 22- 27	\$299,026 \$25	13,876 17,200, six shows	Music Fair Prods.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	20	K7 TOMMY BOY 1071 (10 98/15 98)	SWING BATTA SWING
2	3	57	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9 98/15 98)	SISTER SWEETLY
3	5	2	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9 98/15 98)	12 GAUGE
4	4	23	ADAM SANDLER WARNER BROS. 45393 (9 98/15 98)	THEY'RE ALL GONNA LAUGH AT YOU
5	7	9	MEAT PUPPETS LONDON B28484/PLG (9 98/13 98)	TOO HIGH TO DIE
6	6	3	ETERNAL EMI 28212/ERG (10 98/15 98)	ALWAYS & FOREVER
7	11	10	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9 98/15 98)	PLANTATION LULLABIES
8	9	8	THE MAVERICKS MCA 10961 (9 98/15 98)	WHAT A CRYING SHAME
9	10	4	SASS JORDAN MCA 10980 (9 98/15 98)	RATS
10	16	28	MARTINA MCBRIDE RCA 66288 (9 98/15 98)	THE WAY THAT I AM
11	8	18	HADDAWAY ARISTA 18730 (9 98/15 98)	HADDAWAY
12	20	3	JOHN BERRY LIBERTY 80472 (9 98/13 98)	JOHN BERRY
13	14	6	PAVEMENT MATAOOR 92343/AG (10 98/14 98)	CROOKED RAIN, CROOKED RAIN
14	15	26	JOSHUA KADISON SBK 80920/ERG (10 98/15 98)	PAINTED DESERT SERENADE
15	12	44	DOUG SUPERNOW BNA 66133* (9 98/13 98)	RED AND RIO GRANDE
16	19	36	URGE OVERKILL GEFEN 24529* (9 98/13 98)	SATURATION
17	13	13	DIG RADIOACTIVE 10916/MCA (9 98/13 98)	DIG
18	17	32	CRY OF LOVE COLUMBIA 53404 (9 98 EQ/15 98)	BROTHER
19	22	8	PATRA EPIC 53763 (9 98/15 98)	QUEEN OF THE PACK
20	23	15	JEFF FOXWORTHY WARNER BROS. 45314 (9 98/15 98)	YOU MIGHT BE A REDNECK IF...

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

21	24	9	PRONG EPIC 53019 (9 98 EQ/15 98)	CLEANSING
22	21	16	LIZ PHAIR MATAOOR 51* (8 98/12 98)	EXILE IN GUYVILLE
23	27	23	EIGHTBALL & MJG SUAVE 0001 (9 98/15 98)	COMIN' OUT HARD
24	30	16	THE AFGHAN WHIGS ELEKTRA 61501 (10 98/15 98)	GENTLEMEN
25	26	19	CULTURE BEAT 550 MUSIC 57591/EPIC (9 98 EQ/15 98)	SERENITY
26	28	17	GABRIELLE GO/OISCS/LONOON 28443/PLG (9 98/13 98)	GABRIELLE
27	32	24	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIOZ (9 98/13 98)	I AM THE CUTE ONE
28	18	3	SAM PHILLIPS VIRGIN 39438 (9 98/13 98)	MARTINIS & BIKINIS
29	25	7	DAVID WILCOX A&M 0060 (9 98/13 98)	BIG HORIZON
30	33	34	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9 98/15 98)	BECOME WHAT YOU ARE
31	35	34	BROTHER CANE VIRGIN 87797 (9 98/13 98)	BROTHER CANE
32	—	1	INCOGNITO TALKIN LOUD 522036/NERVE (9 98/13 98)	POSITIVITY
33	29	24	BLACK MOON WRECK 2002*/NERVOUS (9 98/15 98)	ENTA DA STAGE
34	36	8	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7 98/11 98)	HIPS & MAKERS
35	31	7	RICHARD THOMPSON CAPITOL 81492 (10 98/15 98)	MIRROR BLUE
36	39	4	THE INDIANS POLYOR 513851/PLG (9 98/13 98)	INDIANISM
37	38	14	LEE ROY PARNELL ARISTA 18739 (9 98/15 98)	ON THE ROAD
38	34	9	OCTOBER PROJECT EPIC 53947 (9 98 EQ/15 98)	OCTOBER PROJECT
39	—	8	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9 98/15 98)	SLAUGHTHOUSE
40	—	32	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9 93/15 98)	SHOW ME LOVE

## POPULAR ◆ UP RISING S™

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

**MUTHA GOES TO School:** Chrysalis/ERG is gearing its marketing efforts for "My Soul Is Wet," by rock act Mutha's Day Out, toward high school students.

To promote the album, ERG is placing coupons for a free cassette single of "Locked" in newspapers that are distributed to high schools. The first coupons went in Los Angeles' the Noise during March. Consum-

single. "We All Bleed Red"—featuring red-tinted jewel boxes—to metal and hard rock stations.

The Batesville, Ark.-based act is on tour through April 17 with King's X. The band just wrapped up its March dates with *I Mother Earth*. The video clip for "Locked" was aired on MTV's "Headbangers Ball" last week.

**CULINARY HARMONIES:** Fiction/November Records is taking its marketing efforts for English alternative band EAT to the streets this summer with trip giveaways and an 800 number to promote the band's sophomore effort, "Epicure."

According to November president Jamie Biddle, weekend trips for two to various British music festivals, such as the annual shows in Reading and Glastonbury, will be raffled off at EAT shows. The tour kicks off May 3 at the Limelight in New York.

Postcards, stickers, and T-shirts available at the shows will include an 800 number, which the label will use to build a domestic mailing list for the band. Cassettes of the first single, "Shame," as well as "Bleed Me White," which features backing vocals from Jesus Jones' Mike Edwards and the Wonder Stuff's Miles Hunt, also will be handed out at gigs.

To further develop the buzz that followed the band from



**Whale Watching.** Modern rock programmers are predicting good things for Swedish grunge/hip-hop act Whale. Early believers in "Hobo Humpin' Slobo Babe" include KROQ Los Angeles, KITS (Live 105) San Francisco, and KTCL Denver. The band is recording its EastWest debut, due in June.

22 street date, the label hit mom-and-pop stores with advance copies of the album and a 5-by-3 poster. Biddle is waiting for the "Shame" clip to develop at regional video before taking it to MTV and the Box in early April.

**TARGET AUDIENCE:** Zoo Entertainment is aiming at Target and Wal-Mart stores to expose new artist Roscoe Martinez.

Brad Hunt, Zoo senior VP marketing, says the Cuban-born, Florida-raised singer will do in-store performances at Target and Wal-Mart during May and June in the Midwest and Northeast. "However, this is not 'Tiffany tours the mall,'" says Hunt.

"Neon Moonlight," the first single from the self-titled debut (due April 26), garnered the fourth-most new top 40/mainstream airplay for the week ending April 1, according to Broadcast Data Systems.

Bill Pfordresher, Zoo VP/promotion, attributes the out-of-the-box success to "great timing. It's a very ballad-heavy market right now. Stations are hungry for a great uptempo pop record."

A Spanish version of the single, titled "Captura Me," also is being serviced to radio and retail. The retail campaign is the first Zoo project to specifically

target Latin one-stops.

**CHARLIE'S BLITZ:** Alligator has embarked on a major media blitz for blues master Charlie Musselwhite in support of his 16th album, "In My Time." The harmonica player sat in with G.E. Smith's band on "Saturday Night Live" March 12, and will be featured on National Public Radio's "Morning Edition" April 9 or 16

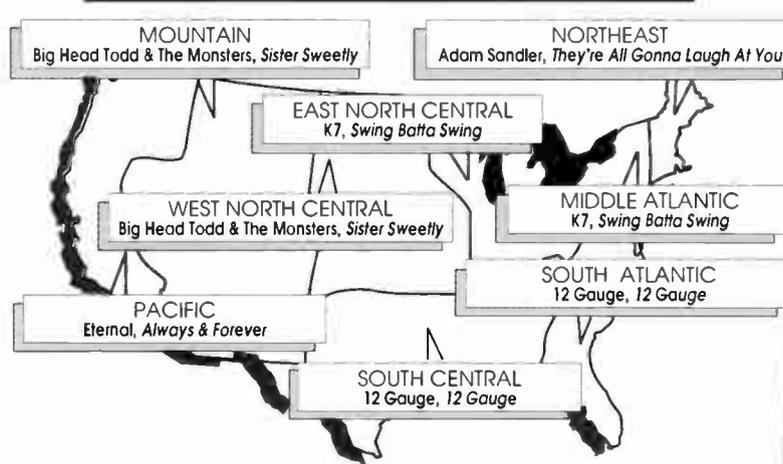


**Skin Odyssey.** Quirky singer/songwriter Peter Himmelman is back with the concept album "Skin," due April 12 on 550 Music/Epic. "With You" is at album alternative and modern rock radio now. The album will be in Tower's listening posts in May. He is on the road through June 14.

and CBS' "Sunday Morning" in May. He also will perform during the opening week at the Los Angeles House Of Blues club April 29 and 30.

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

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Eternal, Always & Forever	1. 12 Gauge, 12 Gauge
2. K7, Swing Batta Swing	2. Eightball & MJG, Comin' Out Hard
3. Big Head Todd/Monsters, Sister Sweetly	3. Larry Sparks, Ramblin' Bluegrass
4. Pavement, Crooked Rain	4. Doug Supernaw, Red And Rio Grande
5. The Mavericks, What A Crying Shame	5. John Berry, John Berry
6. Beautiful People/J. Hendrix, If 60's Were...	6. Big Head Todd/Monsters, Sister Sweetly
7. Meat Puppets, Too High To Die	7. The Mavericks, What A Crying Shame
8. Me'Shell Ndegeocello, Plantation Lullabies	8. Jeff Foxworthy, You Might Be A Redneck
9. Mazzy Star, So Tonight That I Might See	9. Maza, Nadie Como Tu
10. Masta Ace Incorporated, Slaughta House	10. K7, Swing Batta Swing

England, the label took out striking advertisements featuring lead singer Ange Dolittle's naked body, with his private parts airbrushed and his hair

hiding his face. The art used on the sleeve of the U.K. single "Golden Egg," has been banned in Ireland.

Eight weeks before the Feb.



**Classified Adds.** San Jose-based indie Classified Records is buzzing about freestyle dance artist Jocelyn Enriquez. The label's debut single, "I've Been Thinking About You," is top five at hometown KHQT (Hot 97.7) and KSOL (Wild 107) San Francisco. The album, "Lovely," hits stores May 15.

ers can trade in the cassette single for one dollar off the full-length album.

"We already ran out of the cassettes and are re-running them due to the unexpected demand," says ERG VP/rock music Michael Schnapp.

ERG also is sending out promo-only copies of the second



**Slammin' For The Rumble.** Perspective/A&M acts Ce Ce Peniston and For Real performed as part of an earthquake relief benefit co-sponsored by the label and KKBT Los Angeles. The event was held in L.A. at the Glam Slam club. Pictured, from left, are West Coast regional promotion manager Eddie Jorge, Peniston, and KKBT DJ Diana Steele.

## Arista Applies Lessons Learned To Asian Promo For Toni Braxton

BY MIKE LEVIN

HONG KONG—Arista Records has learned about Asia. The soundtrack album to "The Bodyguard" has sold millions in the region, and consumers there also devour Kenny G's albums.

So it came as no surprise to BMG International executives in Hong Kong when LaFace/Arista's newest star, Toni Braxton, was dispatched on a three-week promotional tour of the Far East before heading to the big markets in Europe.

The trip, which came just three weeks after Braxton won two Grammy awards, is under the careful tutelage of international management consultant Simon Fuller. His Management 19 company is best known as the business force behind Annie Lennox.

Braxton's trek started March 21 in Hong Kong before moving on to Japan, Kuala Lumpur, Singapore, and Sydney. After a 10-day break back in the U.S., Braxton will do the same promotional stint again in Europe.

"Toni's album was released in Asia earlier than in Europe," says Fuller. "Arista knows well how important Asia is to sales. For any major artist today, prestige only rises if you are successful in other areas, not just in a home market."

In the six months since her debut album first hit Asian record stores, it has sold close to 165,000 units, led by Japanese sales of

about 35,000. The album has sold 4.1 million worldwide, according to Arista.

"Toni's Asian sales were pretty much before the two Grammys," says Stuart Rubin, Asia/Pacific VP of A&R/marketing at BMG International in Hong Kong. "This promo tour could easily triple the numbers."

For the 26-year-old Braxton, who has only been out of the U.S. once before (to the U.K. and Germany), the tour means an intense stream of airports and media interviews.

Promotional visits, often preceding concert tours, are starting to have the same effect in Asia that they have in Western markets. They create interest that can contribute as much as 25% to overall album sales for record companies. "You ignore that potential at your own risk," says BMG's Rubin.

Until recently, managers hesitated to take their artists away from major markets for three or four weeks, fearing that out of sight would mean out of pocket. "The big markets are so vast that this attitude isn't surprising," says Fuller. "But today it does seem a bit short-sighted."

Fuller feels the manager-less Braxton is learning this lesson. "The advice she gets right now is critical. She's just starting out, and she works extremely hard. That enormous talent shouldn't be limited to one place or another," he says. "Arista knows she can have a big effect [away from the U.S.]. For them, promotion in Asia is not a gamble. It's a necessity."

## Nice & Smooth Offers Up A 'Jewel' Def Jam Set Corrals Big Name Contributors

BY HAVELOCK NELSON

NEW YORK—For their second album on Def Jam/RAL/Columbia, the members of Nice & Smooth enjoyed the company of some big-name guests.

The album, "The Jewel Of The Nile," includes numerous outside producers, along with guest performers Bobby Brown ("Return Of The Hip-Hop Freaks"), Slick Rick ("Let's All Get Down"), Everlast from House Of Pain ("Save The Children"), and Jo Jo Hailey of Jodeci ("Cheri").

Despite what the guest shots might suggest, Nice insists the crew was not thinking of mass appeal while putting the set together. "All [the collaborations] came about because of love," he says.

David Harleston, president of Def Jam/RAL, says, "As with Nice & Smooth's past efforts, this new one's got that creative, deep funk underlying some extraordinarily nimble lyrical skills. It is both serious and funny, tongue-in-cheek and



NICE & SMOOTH

profound."

Harleston also dismisses the notion that the pairings were part of some strategy, adding that the group began gaining mainstream attention with a cut from its 1991 release "Ain't A Damn Thing Changed." He says that album began reaching a larger, more above-ground audience with "Sometimes I Rhyme Slow," which peaked at No. 44 on the Hot 100 Singles chart in July 1992.

Unlike previous Nice & Smooth projects, the new set was recorded in Los Angeles, away from the

crew's New York base. "That gave us a whole different outlook and a cooler attitude while doing the project," Greg Nice recalls. "We woke up to sunshine instead of snow and bad weather."

The set is tentatively scheduled to debut in late May, preceded by the single "Old To The New," scheduled for release Monday (4).

Nice and his partner Smooth Bee supervised most of the tracks on the album, including "Cheri," a ballad in which Bee sings smooth verses like a sweetboy/loverman. But they also made room for contributions from sonic architects Showbiz, Mark Morales & Mark C. Rooney, Mark Spark, and Luis Vega; the latter produced "Old To The New."

According to Nice, "just being settled" brought Bee and him into the collaborative mode. "It's more comfortable now, and we wanted to be more or less established before [venturing into] working with other people. We're at that point now,

(Continued on page 24)

## Artists, Labels Still Have The Blues, So Why Isn't Black Radio Playing It?

**RADIO BLUES:** Attendees at the recent National Assn. of Recording Merchandisers convention witnessed a gathering of some of today's most entertaining blues performers at the indie distributors & manufacturers' product presentation. Included in the cavalcade were guitarists Smokin' Joe Kubek and Benois King, harmonica artist Charlie Musselwhite, vocalist Trudi Lynn, and guitarist Little Milton.

I'm betting that only 10% of this column's readers have even heard of these artists (except perhaps Little Milton), much less heard their music. And that percentage no doubt falls closer to zero in lower age demos.

Reflecting why our young people are not being enriched by this core music form, there is one glaring reality: Urban radio is not playing it.

There is no shortage of artists making blues albums. There are many labels eager to cut such recordings and retailers that are happy to sell them. But the chain is broken by black radio owners and programmers who refuse to air the music.

Radio licenses are awarded based on the public's trust. That trust should include an ethical responsibility to offer more than just contemporary forms of black music. But black radio is allowing blues and other historically rooted black music to become lost art forms within our own communities.

Often, militant-minded brothers and sisters point the finger at the mainstream and say it is ripping off our music and culture. In this case, we are letting it happen. The problem is not coming from the outside—it's from within. It's our history to keep, but we aren't doing it.

Radio programmers complain that their stations cannot be all things to all people; so should black programmers and

owners defer responsibility for maintaining our own history to public radio or nonurban stations that recognize its importance? A coordinated effort on the part of all black stations must be made to enrich young people with this music.

Even frequencies that program to the youngest demos have daypart opportunities where selected tracks can be worked in. There is a wealth of blues as rhythmically energetic and listener-friendly as any of the latest urban contemporary songs on playlists.

As all programmers know, familiarity breeds acceptance. Just as certain tracks, many of which are marginal at best, are kept in high rotation to help induce commercial hits, a spoon-fed diet of blues could eventually elicit similar listener acceptance.

Everyone knows that radio is a business, and has advertisers in search of ratings. But radio also has a

moral obligation to do its part in maintaining all forms of African-American music and culture. Black stations are where the majority of black listeners find their music, and continual neglect of this important cultural cornerstone only further erodes our already clipped history and, therefore, our identity.

The black community's hunger for fast-food music is killing what little of our heritage has been historically recorded. Black radio, it is time for you to step back from the singles tree and look at the collective forest—your passive posturing and buck-passing is contributing to cultural genocide.

**COUNTRY SOUL FETE:** Artists featured on MCA's "Rhythm Country & Blues" album came together for a one-night-only concert March 23 to benefit the Country Music

(Continued on page 22)



by J. R. Reynolds

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 9, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	1	*** No. 1/HOT SHOT DEBUT *** SOUNDTRACK O.E.A.T.H. ROW/INTERSCOPE 92359/AG (10.98/16.98) 1 wk. at No. 1 ABOVE THE RIM		1
2	1	1	20	R. KELLY ▲ <sup>2</sup> JIVE 41527* (10.98/15.98)	12 PLAY	1
3	2	3	18	SNOOP DOGGY DOGG ▲ <sup>4</sup> O.E.A.T.H. ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
4	3	4	37	TONI BRAXTON ▲ <sup>3</sup> LAFACE 2 6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	4	7	22	TEVIN CAMPBELL ▲ <sup>Q</sup> WEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
6	6	5	14	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
7	NEW	1	1	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
8	5	2	3	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	2
9	7	6	4	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
10	9	8	17	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
11	11	12	20	WU-TANG CLAN ● LOUO 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
12	10	11	24	SALT-N-PEPA ▲ <sup>2</sup> NEXT PLATEAU/LONOON 828392*/PLG (10.98/16.98)	VERY NECESSARY	6
13	12	10	30	MARIAH CAREY ▲ <sup>9</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
14	8	9	7	ZHANE ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
15	13	—	2	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	13
16	17	15	4	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
17	15	18	32	BAFFYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
18	18	16	20	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
19	20	25	16	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
20	14	13	5	5TH WARD BOYZ RAP A LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK	13
21	22	19	5	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	17
22	16	14	71	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
23	21	23	9	TOP AUTHORITY TRAK 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
24	24	27	17	U3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
25	30	31	5	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
26	NEW	1	1	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
27	23	22	19	QUEEN LATIFAH MOTOWN 6376 (9.98/15.98)	BLACK REIGN	15
28	25	24	45	JANET JACKSON ▲ <sup>15</sup> VIRGIN 87825 (10.98/16.98)	JANET	1
29	19	17	24	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
30	27	20	26	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
31	29	26	22	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
32	26	21	7	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	9
33	32	30	71	KENNY G ▲ <sup>15</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
34	28	28	25	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
35	35	42	26	E-40 SIC WIO IT 340 (8.98/11.98)	THE MAIL MAN	13
36	34	34	6	SOUNDTRACK BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	34
37	31	29	22	SHAQUILLE O'NEAL ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
38	40	48	12	ME'SHELL NDEGECELLO MAYCRICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	38
39	36	33	12	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
40	39	36	22	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
41	45	46	25	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
42	33	32	5	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	32
43	42	39	14	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
44	37	38	67	DR. DRE ▲ <sup>3</sup> O.E.A.T.H. ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
45	49	43	24	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
46	44	—	2	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	44
47	47	40	73	SADE ▲ <sup>4</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
48	38	37	40	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
49	45	44	9	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20

50	50	45	32	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
51	43	35	16	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
52	41	41	31	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
53	51	51	15	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	47
54	48	49	51	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
55	53	50	27	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
56	52	—	2	MARION MEADOWS RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT	52
57	62	59	20	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	54
58	56	54	90	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
59	54	47	10	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA	25
60	60	60	3	ETERNAL EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	60
***GREATEST GAINER***						
61	75	63	5	SLAVE FEATURING STEVE ARRINGTON RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
***PACESETTER***						
62	65	67	19	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEASIDE	6
63	57	58	58	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
64	NEW	1	1	CELLY CELL SIC WIO IT 1724 (8.98/13.98)	HEAT 4 YO AZZ	64
65	NEW	1	1	COMMISSIONED BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART	65
66	58	53	74	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
67	59	55	33	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
68	55	52	10	FREDDIE JACKSON RCA 56318 (9.98/15.98)	HERE IT IS	11
69	61	69	32	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
70	64	61	27	KEITH WASHINGTON QWEST 45376*/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
71	NEW	1	1	INCOGNITO TALKIN LOUO 522036/VERVE (9.98/13.98) HS	POSITIVITY	71
72	63	74	24	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
73	73	73	34	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
74	66	57	42	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
75	67	64	27	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
76	79	70	32	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
77	69	65	40	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
78	70	—	2	SOUNDTRACK MERCURY 518882 (10.98 EQ/16.98)	MI VIDA LOCA	70
79	74	—	3	P.K.O. YOUNGSTA 2470 (9.98/15.98)	THAGOOD, THE BAD, THE MAFIA	74
80	68	68	36	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
81	78	66	20	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
82	71	79	18	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	71
83	72	62	20	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
84	77	80	61	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
85	76	71	26	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
86	80	75	6	GUESS WARNER BROS. 45481 (9.98/15.98)	GUESS	73
87	NEW	1	1	ORIGINAL FLAVOR ATLANTIC 82508/AG (9.98/15.98)	BEYOND FLAVOR	87
88	85	86	28	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
89	87	83	34	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
90	88	92	54	BLOODS & CRIPS OANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
91	84	78	23	ERICK SERMON RALCHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
92	97	—	11	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98) HS	SLAUGHTERHOUSE	32
93	89	88	46	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
94	92	—	2	KOOL G RAP & D.J. POLO COLO CHILLIN' 5002* (10.98/15.98)	KILLER KUTS	92
95	RE-ENTRY	3	3	KURIOUS COLUMBIA 53223 (9.98 EQ/15.98) HS	CONSTIPATED MONKEY	68
96	81	81	5	JOHNNIE TAYLOR MALACO 7472 (9.98/15.98)	REAL LOVE	76
97	93	72	9	FREDDIE JACKSON CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
98	96	89	14	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
99	86	77	8	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
100	RE-ENTRY	31	31	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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### THE RHYTHM & THE BLUES

(Continued from page 20)

Foundation and the Rhythm & Blues Foundation. The star-studded spectacular was held at the Universal Amphitheater in Los Angeles and played to a near-capacity crowd.

During the reception that followed, MCA Music Entertainment Group chairman Al Teller expressed a sincere interest in putting the show on the tour circuit. "I'd love to put a show like this on the road, but I just don't think it would be possible because of scheduling conflicts," he said.

Teller cited Gladys Knight's quick exit to catch a plane immediately following her last performance as one example. "She's got to be in New York to shoot a new TV pilot that she's starring in," Teller said.

Although R&B great Sam Moore was unable to reprise his "Rainy Night

In Georgia" duet that he recorded with country star Conway Twitty, who died three weeks after the session, a touching video presentation seemed to satisfy concertgoers—and Moore.

"Doing this show was special for me because I wanted to give a public tribute to Conway in a way that I'll remember the rest of my life," said Moore.

Moore said he is considering a return to recording, but his musical direction remains unclear. "Actually, I'm looking as closely at country as I am at pop," he said. "I'm not exactly sure which direction I'll take, but after this experience I can see it's possible for me to go either way."

The Staple Singers also performed, joined by former Paisley Park solo artist Mavis Staples, who reported that Prince has a new label. "It's called

NPG, and I'm signed to it," she said. Staples added that the Staple Singers are mulling over the idea of recording an independently produced album.

**QUICK TAKES:** Former Capitol A&R director Sam Sapp is headed to PolyGram's Santa Monica, Calif., offices for an A&R post . . . Former Columbia R&B marketing exec Ruth Carson is now at Capitol . . . Mike Baril slides over from Epic publicity to take the reins of his new post as regional A&R manager for Sony Music . . . Producers working on Patti LaBelle's upcoming album include Jimmy Jam & Terry Lewis and Teddy Riley . . . Be on the lookout for the Puppies, a set of young rappers signed to Chaos/Columbia. The group's first single, "Funky Y2C," is scheduled for spring release.



**AT THE TOP:** The top four singles on the Hot R&B Singles chart are bulleted, as all of them make gains. One of those, "Bump N' Grind" by R. Kelly (Jive), also turns in a continued strong sales performance. Kelly's radio point total is nearly twice that of "The Most Beautiful Girl In The World" by the Symbol (NPG), and Kelly's sales are nearly five times as large. "Most Beautiful" leapfrogs 6-2, garnering the largest point increase on the entire chart this week. It holds "Feenin'" by Jodeci (Uptown) in place, beating it by a slim margin, despite Jodeci's strong radio and sales point increases. "I'm Ready" by Tevin Campbell (Qwest) gets the largest part of its total increase from increases in radio points.

**IT WAS GOOD WHILE IT LASTED:** Nine weeks atop the Top R&B Albums chart is something to be proud of. "12 Play" by R. Kelly held the top until this week's Hot Shot Debut, "Above The Rim," displaced it. The Death Row album was launched by the release of multiple cuts to radio, including songs by H-Town, Al B. Sure!, SWV, and Warren G & Nate Dogg. "Your Body's Calling" will be released in late April on Kelly's album. It may be just long enough to build consumer response and lift it back to No. 1.

**GREATEST GAINERS EVERYWHERE:** Toni Braxton has accomplished what most young performers only get to dream about. She has won at least one award at every major event this year, including the Grammys. So, from the highest possible platform, "You Mean The World To Me" is grabbing all of the singles honors. This week, the single is the Greatest Gainer/Airplay on the Hot R&B Singles chart, while last week it earned the sales honors. On the Hot 100, the reverse happened. This week, "You Mean" earns the sales award, after earning airplay honors last week. Are you still with me? O.K. It is top five at nine stations, including WKYS Washington, D.C., KIPR Little Rock, and KLJH Los Angeles.

**IT CAN HAPPEN TO YOU:** "Treat U Rite" by Angela Winbush (Elektra) has proven a point that speaks well for the R&B chart. It has gotten into the top 10 on the singles chart—and without crossover action! The single ranks No. 1 at WBLX Mobile, Ala., WQQK Nashville, KQXL Baton Rouge, La., and KTOW Tulsa, Okla.

**I'VE BEEN TOLD** that Russell Simmons couldn't be convinced, even though Andre Harrell's newest discovery was a talented rapper, that women would find the rapper sexy. So, Harrell took Heavy D. & the Boyz with him and laid the foundation for Uptown Records. Well, the "Overweight Lover" has proven Harrell to be right on the money. "Got Me Waiting" is the newest single release from the "Heavster," and it rises 20-11 in its fourth week on the Hot R&B Singles chart. More radio-friendly than ever, "Waiting" gets top five airplay at five stations: WBLX New York, WQOK Raleigh, N.C., WQMG Greensboro, N.C., WMYK Norfolk, and KVSP Oklahoma City. The single moves 11-5 on the Top R&B Singles Sales chart, and 29-23 on the Hot R&B Airplay chart.

**GUESS WHAT I HEARD:** "I Feel A Song In My Heart" by Gladys Knight, with reggae vocals by Joe Thompson, on IMG Records (distributed by ZYX Music). It's likely to get a great response in the clubs—we'll have to see how her fans respond. "Waiting For The Last Goodbye" also is on the CD.



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## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I WANT YOU	JULIET ROBERTS (REPRISE)	14	21	3	FREAKS	DOUG E. FRESH (GEE STREET/SLANO/PLG)
2	4	3	SKOUNDRELS GET LONELY	DRS (CAPITOL)	15	7	2	HOW ABOUT SOME HARDCORE	M.O.P. (SELECT)
3	11	2	THE BELLS	COLOR ME BADD (GIANT/REPRISE)	16	—	2	HOW MUCH BOODIE	DEM BOIZ (CMBR/CRITIQUE)
4	14	3	PISTOLGRIP PUMP	VOLUME 10 (RCA)	17	12	6	A LITTLE LOVE	KOLORZ (SCOTTI BROS.)
5	5	5	BAKNAFFEK	DAS EFX (EASTWEST)	18	24	4	DO THE BOOTY HOP	95 SOUTH (WRAP/ICHIBAN)
6	1	2	LOVE COMES AND GOES	ED O.G. & DA BULLDOGS (MERCURY)	19	—	1	BACK IN THE DAY	DRED SCOTT (TUFF BREAK/A&M)
7	13	2	BACK IN THE DAY	ILLEGAL (ROWDY/ARISTA)	20	20	10	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)
8	10	17	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)	21	25	9	NICE AND LOVELY	SHAGGY (VIRGIN)
9	15	4	HUSH HUSH TIP	N-TYCE (WILD PITCH/ERG)	22	—	1	WHERE MY HOMIEZ? . . .	ILL (MERCURY)
10	8	6	ANNIVERSARY	GERALD ALBRIGHT (ATLANTIC)	23	—	1	THE CLOSER I GET TO YOU	FOR LOVERS ONLY (MOTOWN)
11	16	2	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)	24	18	10	CHOOSE	COLOR ME BADD (GIANT/REPRISE)
12	3	4	UPTOWN HIT	KURIOUS (COLUMBIA)	25	—	1	(SEEK AND YOU'LL FIND) THE . . .	GROOVE U (JAMAAL/BIG BEAT/ATLANTIC)
13	—	1	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)					

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	<b>BUMP N' GRIND</b> R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
★ ★ ★ No. 1 ★ ★ ★ 7 weeks at No. 1					
2	6	11	6	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) NPG 72514/BELLMARK
3	3	5	5	<b>FEENIN'</b> D. SWING (D. SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
4	5	6	7	<b>I'M READY</b> BABYFACE, D. SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
5	2	2	18	<b>U SEND ME SWINGIN'</b> MINT CONDITION (K. LEWIS)	◆ MINT CONDITION (C) (T) PERSPECTIVE 7439
6	4	3	13	<b>GROOVE THANG</b> NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS)	◆ ZHANE (C) (D) (M) (T) ILLTOWN 2228/MOTOWN
7	8	8	10	<b>NEVER FORGET YOU/WITHOUT YOU</b> BABYFACE, M. CAREY, D. SIMMONS (M. CAREY, BABYFACE)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
8	9	7	15	<b>I'M IN THE MOOD</b> SOULSHOCK, KARLIN (S. NIKOLAS, B. SILBEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) (V) A&M D460/PERSPECTIVE
9	13	17	7	<b>TREAT U RITE</b> C. BOOKER (C. BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
10	14	22	4	<b>HOW DO YOU LIKE IT?</b> K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
11	20	31	4	<b>GOT ME WAITING</b> P. ROCK (HEAVY D., P. ROCK)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
12	16	21	8	<b>AND OUR FEELINGS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
13	10	13	15	<b>SO MUCH IN LOVE</b> G. ST. CLAIR, T. O'BRIEN (JACKSON STRAIGIS, WILLIAMS)	◆ ALL-4-ONE (C) BLITZ 87271/ATLANTIC
14	12	15	8	<b>RIBBON IN THE SKY</b> N. HODGE (S. MORRIS)	◆ INTRO (C) (T) ATLANTIC 87269
15	18	18	11	<b>BELIEVE IN LOVE</b> CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574
16	15	14	12	<b>STAY</b> N. LEWIS (M. STEVENS, B. KHOZOURI)	◆ ETERNAL (C) (M) (T) (X) EMI 58113/ERG
17	22	25	9	<b>PLAYER'S BALL</b> ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4060/ARISTA
18	17	9	13	<b>(LAY YOUR HEAD ON MY) PILLOW</b> TONY! TON! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	◆ TONY! TON! TONE! (C) (V) WING 858 260/MERCURY
19	7	4	14	<b>WHATTA MAN</b> H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG
20	11	10	11	<b>BECAUSE OF LOVE</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 38422
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
21	35	60	4	<b>YOU MEAN THE WORLD TO ME</b> L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (V) LAFACE 2-4064/ARISTA
22	19	12	20	<b>CRY FOR YOU</b> D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
23	21	19	11	<b>GIN AND JUICE</b> DR. DRE (SNOOP DOGGY DOGG, DR. DRE)	◆ SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/ATLANTIC
24	28	28	9	<b>GONNA LOVE YOU RIGHT (FROM "SUGAR HILL")</b> K. ANDES (K. ANDES, T. HARRIS, R. JONES, W. CAREY)	◆ AFTER 7 (C) (D) BEACON 10006/FOX
25	30	36	8	<b>DREAM ON DREAMER</b> BRAND NEW HEAVIES (D. AUSTIN, N. DAVENPORT)	◆ THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
26	25	24	27	<b>CAN WE TALK</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
27	26	27	17	<b>CANTALOOP (FLIP FANTASIA)</b> G. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
28	47	62	3	<b>PART TIME LOVER/I'M STILL IN LOVE WITH YOU</b> AL B. SURE! (D. SWING, GREEN, JACKSON, MITCHELL, SWING, PEARSON)	◆ H-TOWN/AL B. SURE! (C) DEATH ROW/INTERSCOPE 98283/ATLANTIC
29	23	23	9	<b>IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)</b> A. BETTS (M. NDEGECELLO)	◆ ME'SHELL NDEGECELLO (C) (D) (T) (V) (X) MAVERICK/SIRE 18326/REPRISE
30	29	26	25	<b>NEVER KEEPING SECRETS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
31	33	32	19	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> K. EVANS (B. BUCHER, D. GIBBSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
32	36	40	8	<b>COMIN' ON STRONG</b> DAVID (J. ENAH/MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	◆ SUDDEN CHANGE (C) EASTWEST 98334
33	24	16	16	<b>UNDERSTANDING</b> J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
34	32	34	10	<b>YOU KNOW HOW WE DO IT</b> Q. D. II (ICE CUBE, Q. D. II)	◆ ICE CUBE (C) (T) PRIORITY 53847
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW	1	1	<b>ANYTHING (FROM "ABOVE THE RIM")</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (X) RCA 62834
36	31	33	9	<b>I'M OUTSTANDING</b> E. SERMON (S. O'NEAL, E. SERMON, R. ROACHFORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201
37	37	29	18	<b>ALWAYS ON MY MIND</b> B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)	◆ SWV (C) (D) (T) RCA 62738
38	41	39	5	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
39	27	20	14	<b>WHEN A MAN LOVES A WOMAN</b> ART & RHYTHM (J. WATLEY, L. CAMPBELL)	◆ JODY WATLEY (C) MCA 54793
40	40	45	4	<b>MY LOVE</b> D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
41	49	54	5	<b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b> PARIS (PARIS)	◆ CONSCIOUS DAUGHTERS (C) SCARFACE 53851/PRIORITY
42	42	47	4	<b>PUMPS AND A BUMP</b> BAILLERGEAU, HAMMER (HAMMER, DUECE DUECE, BAILLERGEAU, CUNTON, SHIDER)	◆ HAMMER (C) (D) (V) GIANT 18218/REPRISE
43	46	51	8	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> PRINCE RAKEEM (WU-TANG CLAN)	◆ WU-TANG CLAN (M) (T) (X) LOUD 62766/RCA
44	38	48	6	<b>BORN TO ROLL</b> ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
45	48	55	5	<b>ROUND AND ROUND</b> G. JONES, R. WATKINS (G. JONES, R. WATKINS)	◆ GLENN JONES (C) ATLANTIC 87265
46	39	37	6	<b>JUST ANOTHER DAY</b> S. I. D. (D. OWENS, APACHE)	◆ QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
47	50	50	8	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> STEELY CLEVE (D. PENN)	◆ DAWN PENN (C) (T) (X) BIG BEAT 98311/ATLANTIC
48	43	42	8	<b>MASS APPEAL</b> DJ PREMIER, GURU (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (T) CHRYSLIS 58111/ERG
49	52	49	10	<b>TELL ME WHERE IT HURTS</b> M. J. POWELL (A. MASON, T. MASON, M. POWELL)	◆ GUESS (C) WARNER BROS. 183D3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	34	30	9	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> C+C MUSIC FACTORY (D. COLE, R. OLIVILLES)	◆ ARETHA FRANKLIN (C) (M) (T) (X) ARISTA 1-2657
51	56	75	5	<b>ALL OR NOTHING</b> JOE (K. MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 858 211
52	51	41	18	<b>YOU DON'T HAVE TO WORRY</b> E. FERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)	◆ MARY J. BLIGE (C) (T) UPTOWN 547D1/MCA
53	55	61	5	<b>WHEN I NEED SOMEBODY</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH TRESVANT (C) (D) (V) MCA 548D4
54	54	52	12	<b>QUIET TIME TO PLAY</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HORTON)	◆ JOHNNY GILL (C) MOTOWN 2236
55	62	69	6	<b>YOU DON'T WANNA MISS</b> W. WELLMAN (W. WELLMAN, S. PATNE)	◆ FOR REAL (C) (T) A&M D537/PERSPECTIVE
56	44	35	11	<b>IT'S ALL GOOD</b> HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	◆ HAMMER (C) (D) (T) (V) GIANT 18271/REPRISE
57	53	57	7	<b>STIR IT UP (FROM "COOL RUNNINGS")</b> J. BRALOWER (B. MARLEY)	◆ DIANA KING (C) (T) CHAOS 77325/COLUMBIA
58	67	83	3	<b>SWEET POTATOE PIE</b> DJ BATTLECAT (DOMINGO, K. GILLIAM)	◆ DOMINO (M) (T) OUTBURST/RAL 77349/CHAOS
59	59	—	2	<b>BE THANKFUL FOR WHAT YOU GOT</b> R. SALL (W. DEVAUGHN)	◆ PORTRAIT (C) ATLAS 855 658/PLG
60	66	84	4	<b>OLD TIMES' SAKE</b> N. MILLER (MILLER, BRACE, STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 7538D/SCOTTI BROS.
61	58	58	7	<b>ON AND ON</b> RNS (A. QUINN, S. FRANKLIN, J. WILSON)	◆ SHYHEM (C) (T) VIRGIN 38415
62	68	89	3	<b>PLAY MY FUNK (FROM "SUGAR HILL")</b> D. WIGGINS (D. WIGGINS, E. WILLIAMS)	◆ SIMPLE E (C) (T) (X) BEACON 10007/FOX
63	75	97	3	<b>WHAT GOES UP</b> F. BEVERLY (F. BEVERLY, A. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
64	77	85	6	<b>IT AIN'T HARD TO TELL</b> LARGE PROFESSOR (W. P. MITCHELL, N. JONES)	◆ NAS (C) (T) COLUMBIA 77385
65	60	68	6	<b>WAS IT SOMETHING</b> CHRISTIAN (C. WARREN, D. SPENCER)	◆ FREDDIE JACKSON (C) (T) (X) RCA 628D6
66	69	77	5	<b>HERE WITH ME</b> B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ PHILIP BAILEY (C) ZOC 14119
67	65	59	12	<b>FUNK DAT/WHY IS IT?</b> J. C. SLAMM (F. LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 1D1
68	61	66	8	<b>ZUNGA ZENG</b> K. J. GARDNER, F. CUTLASS (K. J. GARDNER, F. MALAVE, H. J. LAWES, F. W. BURK)	◆ K7 (C) (T) (X) TOMMY BOY 599
69	57	46	11	<b>KRAZY</b> D. ALLEN (D. ALLEN, M. DAILEY)	◆ BLACKGIRL (C) KAPER 62665/RCA
70	74	79	3	<b>WORKER MAN</b> C. DILLON, A. KELLY (D. SMITH, A. KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
71	70	67	6	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> R. GUTIERREZ (S. HAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)	◆ LIGHTER SHADE OF BROWN (C) (T) MERCURY 858 402
72	86	—	2	<b>I BELIEVE</b> JAM, LEWIS (HARRIS, LEWIS, WEBSTER, NOLAND, MORRISON, JONES, BONNER)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 7446
73	72	73	9	<b>IT ALL COMES DOWN TO THE MONEY</b> TERMINATOR X, L. SMITH (C. SHOCKLEE, K. MILLER, R. EARL, S. MILLER)	◆ TERMINATOR X (C) (M) (T) RAL/CHAOS 77168/COLUMBIA
74	84	91	3	<b>I'M GONNA MAKE YOU MINE</b> S. HURLEY (M. WILLIAMS, J. MCALLISTER, C. SAVAGE)	◆ TANYA BLOUNT (C) (T) POLYDOR 855 534/PLG
75	71	63	16	<b>LET'S MAKE LOVE</b> A. HALL (A. HALL, P. L. STEWART)	◆ AARON HALL (C) SILEAS 54783/MCA
76	63	64	7	<b>LESSONS LEARNED</b> D. DARLINGTON, FUNKY POETS (JOHNSON ASHE, FRAZIER, DARLINGTON, FRAZIER)	◆ FUNKY POETS (C) (V) 550 MUSIC 77366/EPIC
77	NEW	1	1	<b>LOVE ON MY MIND</b> J. DUPRI, M. SEAL (J. DUPRI, M. SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
78	64	56	17	<b>FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES")</b> S. REMI (S. STEWART)	◆ SHABBA RANKS (C) (T) ATLAS 855 232/PLG
79	80	90	3	<b>JOY</b> KANGOL (KANGOL & THE CREATORS, DYNAMITE)	◆ 7669 (C) MOTOWN 2234
80	73	72	18	<b>PROCESS OF ELIMINATION</b> CHRISTIAN (C. WARREN, Y. T. STYLE)	◆ ERIC GABLE (C) (M) EPIC 77288
81	82	88	15	<b>SOUND OF DA POLICE</b> SHOWBIZ (L. PARKER, R. LEMAY)	◆ KRS-ONE (C) (T) JIVE 42192
82	85	—	2	<b>PAPA'Z SONG</b> BIG D (T. SHAKUR, D. EVANS, J. SAMPLE, W. JENNINGS)	◆ 2PAC DUET WITH MOPREME (C) (T) X INTERSCOPE 983D3/ATLANTIC
83	78	82	7	<b>CAPS GET PEELED</b> MC EHT, DJ SLIP (EHT, THOMPSON, ALPHA BREED, DJ SLIP)	◆ DFC (DUET WITH MC EHT) (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/ATLANTIC
84	90	—	2	<b>SATISFY YOU</b> B. LOREN (B. LOREN)	◆ DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE (C) (M) (T) SILEAS 54572/MCA
85	83	78	6	<b>DA BOMB</b> J. DUPRI (J. DUPRI, DA BRAT)	◆ KRIS KROSS (C) (M) (T) RUFFHOUSE 77379/COLUMBIA
86	79	71	17	<b>BELIEVE THAT</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
87	NEW	1	1	<b>I GOT CHA OPIN</b> DJ EVIL DEE, MR. WALT (K. BLAKE, W. DEWGARDE, E. DEWGARDE)	◆ BLACK MOON (C) (T) WRECK 20083/NERVOUS
88	89	86	20	<b>COME CLEAN</b> DJ PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
89	91	—	2	<b>TWO HEARTS</b> M. WHITE (WHITE, BACHARACH, BAILEY)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18249
90	88	76	6	<b>BABY WHERE WERE YOU</b> J. THOMPSON, G. LENNON (J. THOMPSON, G. LENNON, D. CULLER)	◆ THE REAL SEDUCTION (C) (T) ATLANTIC 87284
91	81	74	10	<b>FAITHFUL</b> D. AUSTIN, A. HENNING (A. HENNING)	◆ HI-FIVE (C) JIVE 42188
92	NEW	1	1	<b>TAKE IT EASY</b> A. JACKSON, DOMINO FLEX, VOE, POP (A. JACKSON, L. SINCLAIR)	◆ DEBELAH (C) (T) ATLANTIC 87277
93	87	81	10	<b>MONEY IN THE GHETTO</b> THE DANGEROUS CREW (I. SHAW)	◆ TOO SHORT (C) (T) JIVE 42195
94	93	95	4	<b>YEAH YEAH</b> THE NEW 2 LIVE CREW (L. CAMPBELL, C. WONG WONG, L. DOBSON)	◆ THE NEW 2 LIVE CREW (C) (M) (T) LUKE 476
95	NEW	1	1	<b>BREAK UP TO MAKE UP</b> W. DOWNING, B. BALDWIN (T. BELL, L. CREED, K. GAMBLE)	◆ WILL DOWNING (C) MERCURY 858 614
96	NEW	1	1	<b>HOW DO YOU HEAL A BROKEN HEART</b> C. WALKER (C. WALKER, C. SAGER)	◆ CHRIS WALKER (C) PENDULUM 58110/ERG
97	76	65	16	<b>SKIP TO MY LU</b> SALAH (SALAH, CASTOR, THOMAS, PRUIT, CASTOR, THOMAS, R. CHASTAIN)	◆ LISA LISA (C) (M) (T) (V) (X) PENDULUM 58D94/ERG
98	97	—	2	<b>FEEL ME</b> B. DUFAE (RAAB, B. DUFAE, V. RENN)	◆ RAAB (C) (M) (T) (X) RIP-IT 2111/ILC
99	96	100	4	<b>SOUND BOY KILLING</b> M. JOHNSON (MEGA BANTON, B. WHITE)	◆ MEGA BANTON (M) (T) (X) VP 5280*
100	99	—	2	<b>WUSSUP WITH THE LUV</b> D-FLO (G. JACOBS, R. BROOKS, T. SHAKUR, C. ASKEW, M. HAMPTON)	◆ DIGITAL UNDERGROUND (C) (T) TOMMY BOY 612

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

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	11	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-406G/ARISTA	◆ OUTKAST 3 week at No. 1
2	2	2	9	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
3	6	14	3	GOT ME WAITING (C) UPTOWN 54815/MCA	◆ HEAVY D. & THE BOYZ
4	4	4	19	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	5	10	10	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
6	3	3	12	WHATTA MAN ● (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
7	11	11	5	SOMETHING TO RIDE TO (C) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
8	7	5	18	CANTALOOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
9	8	6	8	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
10	10	8	8	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
11	9	9	5	PUMPS AND A BUMP (C) (D) GIANT 18218/REPRISE	◆ HAMMER
12	12	7	9	IT'S ALL GOOD (C) (D) (T) GIANT 18271/REPRISE	◆ HAMMER
13	18	17	8	C.R.E.A.M. (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
14	16	19	6	COMIN' ON STRONG (C) EASTWEST 98334/AG	◆ SUDDEN CHANGE
15	14	12	8	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
16	13	13	4	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	◆ A TRIBE CALLED QUEST
17	17	30	5	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
18	15	15	5	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
19	21	24	9	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
20	20	18	6	HEY D.J. (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
21	25	31	7	IT AIN'T HARD TO TELL (C) (T) COLUMBIA 77385	◆ NAS
22	30	36	3	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
23	22	20	8	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIHT)
24	29	—	2	PAPAZ SONG (C) (T) (X) INTERSCOPE 98303/AG	◆ 2PAC
25	23	21	9	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGECELLO
26	32	27	9	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
27	19	16	19	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
28	27	29	19	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
29	28	25	31	WHOOPI! (THERE IT IS) ▲ (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
30	33	26	8	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	◆ KRIS KROSS
31	24	22	19	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
32	NEW ►	1	1	I GOT CHA OPIN (C) (T) WRECK 20083/MERVOUS	◆ BLACK MOON
33	26	23	15	FAMILY AFFAIR (C) (T) ATLAS 855 232/PLG	◆ SHABBA RANKS
34	34	33	10	ZUNGA ZENG (C) (M) (T) (X) TOMMY BOY 599	◆ K7
35	31	28	10	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
36	35	32	21	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
37	46	40	4	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
38	41	35	21	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
39	42	—	2	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-503Q/ARISTA	◆ ILLEGAL
40	40	47	17	I-IGHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
41	38	37	15	SHORT SHORTS LIFE 79504/BELLMARK	◆ RAHEEM THE DREAM
42	NEW ►	1	1	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
43	39	38	16	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
44	36	34	22	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
45	37	—	2	HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	◆ M.O.P.
46	RE-ENTRY	2	2	HOW MUCH BOODIE (C) (M) (T) (X) CMBR 15515/CRITIQUE	◆ DEM BOIZ
47	45	41	19	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
48	44	42	6	YEAH YEAH (C) (M) (T) LUKE 170	◆ THE NEW TWO LIVE CREW
49	RE-ENTRY	3	3	DO THE BOOTY HOP (C) (M) (T) (X) WRAP 209/CHIBAN	◆ 95 SOUTH
50	47	—	4	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON

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

## R&B

### ARTISTS & MUSIC

#### NICE & SMOOTH OFFERS UP A 'JEWEL'

(Continued from page 20)

and many of the people who worked on 'The Jewel Of The Nile' were supposed to have worked with us before."

Nice says Brown has been "trying to do a joint" with Nice & Smooth for "six or seven years." In that time, Bee wrote rhymes for Brown's 1986 "King Of Stage" album, and sang backup vocals on the similarly named tour.

Later, Nice & Smooth performed as a supporting act on Brown's "Don't Be Cruel" tour and New Edition's "Heartbreak" tour, which also featured Brown. As for Jodeci and Everlast, Nice says, "We were friends and fans of each other from way back."

Nice & Smooth debuted in the late '80s on the Fresh Records label, just days before the New York indie closed its doors. After one self-titled album that yielded the street smashes "More & More Hits" and "Funky For You," the

group switched to Def Jam and dropped the album "Ain't A Damn Thing Changed" in 1991. It spawned the hit singles "Hip Hop Junkies" and "Sometimes I Rhyme Slow."

Nice & Smooth has gained a solid reputation for making rap records with abstract lingo, tons of fun, and infectious, hardcore jollies. As Nice says, "Our music has always been about having a good time. It's not soft, but it's still happy. We have always been the type of fellas who think about women and kids [when we create]."

That tradition continues with "The Jewel Of The Nile." The collection includes "Blunts," an anthemic thumper, and "Doin' Our Own Thang," a crusty mission statement.

As for the marketing of the album, Says Harleston, "We want to completely control how we roll it out." Instead of massive advance

mailings, Def Jam and Columbia have been hosting listening events across the country, as well as providing opportunities for members of the press to hear tracks in the companies' offices. They will continue these right up to the album's release date.

Also, there are plans to host a series of parties at some of America's leading black colleges in April. Harleston says Nice & Smooth, who will be present at some of the parties, have found African-American students to be "a particularly receptive audience for its music. Our college reps say they have been asking about the group, so we want to feed that anticipation."

Other items on Def Jam and Columbia's marketing menu are "non-traditional contests at radio, retail, and other places," comments Harleston, with "in-your-face" point-of-purchase campaigns.

#### A&M HIP-HOPPERS HIT THE MARX

(Continued from page 18)

sales."

The group comprises Irish-born Hollis and Oisín and two Englishmen of Jamaican origin, Phrase and K1. All but Oisín met in St. Paul's, an area of Bristol in the west country that has long been a stronghold for emerging hip-hop and dance talent. The group formed at the end of the '80s and was courted in the U.K. by Atlantic and Island among other labels before signing with Talkin' Loud.

Marxman has engendered respect, garnered record sales, and stirred controversy in the U.K. for confronting such thorny subjects as violence against women (on "All About Eve," a top 30 single here in March 1993) and British colonialism in Ireland ("Sad Affair"). "Drifting" was produced by rappers Gang Starr, while another album cut, "Ship Ahoy," features guest vocals by Sinead O'Connor, and the band has been warmly endorsed by Paul Hill, one of the Guildford Four whose story is told in the current film "In The

Name Of The Father."

As the band's success has grown in Britain, so has its live profile, and support slots with Depeche Mode and on U2's "Zoo TV" tour have brought the quartet to vast audiences.

The U.K. cover art for "33 Revolutions Per Minute" lists Marx, Lenin, and Trotsky among the band's inspirations. For all this, rapper/writer Hollis says that Marxman is a vehicle for music, not politics. "Whether or not music is going to start a revolution tomorrow, we never claimed for a minute that we were that type of group. We felt we'd rather err on the side of giving people credit than treat them like they're numbskulls. Believe me, anybody who comes to our shows is not going to be assaulted with speeches—we don't presume to be leaders. We're musicians."

"We're not on anybody's case, we're not trying to sound like we come from Brooklyn. In English terms, we're all ghetto. The difference is that we had a lot of soul records in our crate, and a

lot of traditional Irish music like the Bothy Band, Planxty, the Chieftains, Clannad, Moving Hearts. We had all those records, just [because] you grow up with the music of your parents."

Glass says A&M will not flinch from Marxman's lyrical cutting edge. "We don't want to shy away from that at all—that's what makes them so compelling. This seems to be the evolving protest music of the '90s." She adds that press interest in the group is also proving to be wide-ranging, from alternative to urban.

Marxman made an introductory trip to the U.S. to meet A&M staff just before Christmas and returned recently for a one-off show at New York's Academy club before filming a new video for "All About Eve," which Glass says will be pushed to MTV shows such as "Alternative Nation" and "120 Minutes" and to BET and the Box. Additionally, the label hopes to bring the band to the U.S. for further live dates around June.

#### A QUICK RISE FOR MERCURY BAND ROB RULE

(Continued from page 18)

worked out, because it looks like Julie's gonna get signed in a minute, and we're all really good friends. It's just so nice when everybody on your team sort of continues forward."

Rob Rule got started as a result of King's frustrations with his old band.

"I started playing with some other people," he says. "It wasn't that I was completely unhappy, but musically I wasn't that satisfied in Mary's Danish. But it was the first band I'd ever been in, and we were just successful enough that I couldn't really leave. I wasn't brave enough to go, 'Well, this isn't what I really want to do.'"

Piece by piece, Rob Rule fell together as Mary's Danish began to sunder. Vocalist Eddie Anisko was recruited from the Unsound, a group that was being produced by Mary's Danish guitarist Louis Gutierrez. Steve Ossana joined as bassist, while former Red Hot Chili Peppers guitarist technician Robbie Allen rounded out the

lineup.

King, who notes the "incestuous" nature of L.A.'s rock scene, says his band owes its name to the Chili Peppers.

"They were on a European tour, and instead of having an opening act, they'd have Robbie go out there and do this Johnny Cash routine, and they called it Rob Rule," King notes. "And Chad [Smith] played drums, and Flea acted like his manager, and wore a suit. It was just this funny thing that they did."

Annoyed that Allen was slow in withdrawing from a Long Beach band he was playing in, the group booked itself into Hollywood's Club Lingerie under that moniker.

King says, "We never had any intention of keeping the name, and the next thing we knew, we got offered four deals that night."

Mercury's O'Sullivan says the company will begin working the lead "Rob Rule" track, "She Gets Too High," at

album rock and commercial alternative stations April 18. The entire Don Gehman-produced album also will be worked at college and adult alternative.

Mercury is servicing a couple thousand advance CDs to radio and retail. O'Sullivan adds, "We're also doing several thousand 'fan club' sampler cassettes for key one-stops and college reps. Our whole field staff is going to be armed with them. We're trying to put music in people's hands as early as possible."

The band plans to hit the road in late April. Its members have already approached such well-known friends as the Chili Peppers' Anthony Kiedis and Flea and Pearl Jam's Stone Gossard with hats in hand.

"We're basically begging all our friends for tours," King says. "We're gonna go on the road regardless, but we're calling all our friends and going, 'Hey, can we play with you? Please, please, please?'"

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	48	4	ROUND AND ROUND	EMINEM (ATLANTIC)
34	36	7	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)	71	70	2	LOVE ON MY MIND	MARY J. BLIGE (UPTOWN/MCA)
35	47	3	PART TIME LOVER	H. TOWN (DEATH ROW/INTERSCOPE)	72	—	1	WORKER MAN	PATRA (EPIC)
36	31	15	WHEN A MAN LOVES A WOMAN	JODY WATLEY (MCA)	73	71	2	SOMETHING IN COMMON	BOBBY BROWN/WHITE NEY HOUSTON (MCA)
37	34	10	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	74	64	42	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
38	—	—	AFTER 7 (BEACON/FOX)		75	—	—	—	—

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

## HOT R&B RECURRENT AIRPLAY

1	1	3	COME INSIDE	INTRO (ATLANTIC)	14	12	23	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
2	—	1	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I D./RCA)	15	20	33	I'M SO INTO YOU	SWV (RCA)
3	2	6	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	16	11	2	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
4	7	4	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	17	14	2	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
5	4	3	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	18	15	9	IF	JANET JACKSON (VIRGIN)
6	6	4	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	19	17	5	HERO	MARIAH CAREY (COLUMBIA)
7	3	4	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	20	16	39	DON'T WALK AWAY	JADE (GIANT/REPRISE)
8	8	6	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	21	19	18	I'M IN LUV	JOE (MERCURY)
9	5	2	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	22	21	26	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
10	9	2	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	23	23	35	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
11	10	8	DREAMLOVER	MARIAH CAREY (COLUMBIA)	24	22	20	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
12	13	23	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	25	—	54	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
13	18	11	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)					

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
- 37 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
- 12 AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 35 ANYTHING (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI)
- 20 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 15 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Coloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
- 86 BELIEVE THAT (Truace, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- 59 BE THANKFUL FOR WHAT YOU GOT (Purple Records, ASCAP/Fun City, ASCAP/Delicious Apple, ASCAP/American Dream, ASCAP)
- 44 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
- 95 BREAK UP TO MAKE UP (Warner-Tamerlane, BMI)
- 1 BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP
- 27 CANTALOOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
- 26 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 83 CAPS GET PEELED (Power Artist, BMI/Tamu, BMI/What's Not, BMI/To Be Cleared, BMI/Driveby, BMI/X-Men, BMI/McGuffin, BMI)
- 88 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP) WBM
- 32 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI)
- 43 C.R.E.A.M. (BMG, BMI/Wu-Tang, BMI) HL
- 22 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
- 85 DA BOMB (EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP) WBM
- 50 A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP/Civiles, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
- 25 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM
- 31 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
- 38 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 91 FAITHFUL (Beane Tribe, ASCAP/Am, ASCAP)
- 78 FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 3 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM
- 67 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Black, BMI)
- 23 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP/Sony Tunes, ASCAP) WBM
- 24 GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Kealand, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP)
- 11 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP)
- 6 GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
- 66 HERE WITH ME (Brandon Barnes, BMI/Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Cancel Lunch, ASCAP/Midnight, ASCAP)
- 71 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI) CPP/VBM
- 96 HOW DO YOU HEAL A BROKEN HEART (CCW, ASCAP/Rogli, ASCAP/All About Me, BMI)
- 10 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
- 72 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI)
- 29 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Norman, BMI) WBM
- 87 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
- 74 I'M GONNA MAKE YOU MINE (Last Song, ASCAP/Third Coast, ASCAP)
- 8 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP) HL
- 36 I'M OUTSTANDING (ShaQ Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
- 4 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 64 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Schematics, ASCAP)
- 73 IT ALL COMES DOWN TO THE MONEY (Shocklee, BMI/Extra Stamin', BMI/Funk Groove, ASCAP/Lucy Three, BMI)
- 56 IT'S ALL GOOD (Rap & More, BMI)
- 79 JOY (Kang's Thang, BMI/Wildense, BMI/Big Trell, ASCAP)
- 46 JUST ANOTHER DAY (Queen Latifah, ASCAP)
- 69 KRAZY (ATV, BMI/Penny Funk, BMI/Mike Dog, BMI) HL
- 18 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 76 LESSONS LEARNED (Sony Tunes, ASCAP/Euparis, ASCAP/Bass Hit, ASCAP)
- 75 LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI) CPP
- 77 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP)
- 48 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM
- 2 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP) WBM
- 40 MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP/MCA, ASCAP)
- 7 NEVER FORGET YOU/WITHOUT YOU (Sony, BMI/Rye, BMI/Ecaf, BMI) WBM
- 31 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL
- 60 OLD TIMES' SAKE (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP)
- 61 ON AND ON (Blacknystasia, BMI/J. Wilson, BMI/Rugged Child, ASCAP)
- 82 PAPA'Z SONG (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/MCA, BMI/Irving, BMI/Blue Skywriter, BMI)
- 28 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP)
- 17 PLAYER'S BALL (Organized Noise, BMI)

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	42	7	ON AND ON	SHYHEIM (VIRGIN)
1	1	8	BUMP N' GRIND	R. KELLY (JIVE) 8 wks at No. 1	39	32	9	A DEEPER LOVE	ARETHA FRANKLIN (ARISTA)
2	4	6	THE MOST BEAUTIFUL GIRL IN...	PRINCE (NPG/BELLMARK)	40	41	6	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)
3	2	10	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)	41	36	5	RIBBON IN THE SKY	INTRO (ATLANTIC)
4	3	9	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	42	55	7	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
5	11	3	GOT ME WAITING	HUNNY D & THE BOYZ (UPTOWN/MCA)	43	39	9	FUNK DAT/WHY IS IT?	SAGAT (MCA)
6	6	21	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)	44	60	3	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
7	9	9	NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)	45	44	8	CAPS GET PEELED	DFC (ASSAULT/BIG BEAT/ATLANTIC)
8	14	3	FEENIN'	JODECI (UPTOWN/MCA)	46	40	18	CRY FOR YOU	JODECI (UPTOWN/MCA)
9	12	5	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	47	50	4	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
10	10	6	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)	48	47	10	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
11	5	12	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	49	52	26	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	8	13	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	50	59	2	PAPA'Z SONG	2PAC (INTERSCOPE/ATLANTIC)
13	19	5	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)	51	49	6	IF THAT'S YOUR BOYFRIEND	ME'SHELL NDEGEOCELLO (MAVERICK)
14	7	15	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)	52	62	6	IT ALL COMES DOWN TO THE...	TERMINATOR X (RAL/CHAOS/COLUMBIA)
15	15	17	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	53	37	20	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
16	13	3	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)	54	54	11	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
17	16	8	I'M OUTSTANDING	SHAQUILLE O'NEAL (JIVE)	55	45	11	WHEN A MAN LOVES A WOMAN	JODY WATLEY (MCA)
18	18	8	YOU KNOW HOW WE DO IT	ICE CUBE (PRIDRITY)	56	48	9	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)
19	17	4	PUMPS AND A BUMP	HAMMER (GIANT/REPRISE)	57	57	20	COME CLEAN	JERU THE DAMAJA (PAYDAY/FFRR)
20	20	9	IT'S ALL GOOD	HAMMER (GIANT/REPRISE)	58	58	47	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
21	34	8	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)	59	53	15	ALWAYS ON MY MIND	SWV (RCA)
22	28	6	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)	60	63	7	DA BOMB	KRIS KROSS (RUFFHOUSE/COLUMBIA)
23	25	8	MASS APPEAL	GANG STARR (CHRYSLIS/ERG)	61	51	20	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
24	33	5	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)	62	—	1	I GOT CHA OPIN	BLACK MOON (WRECK/NERVOUS)
25	21	11	GROOVE THANG	ZHANE (ILL/DOWN/MOTOWN)	63	67	2	FOR OLD TIMES SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
26	23	4	ELECTRIC RELAXATION	A TRIBE CALLED QUEST (JIVE)	64	56	15	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
27	26	6	AND OUR FEELINGS	BABYFACE (EPIC)	65	64	23	HERO	MARIAH CAREY (COLUMBIA)
28	31	3	PLAY MY FUNK	SIMPLE E (BEACON/FOX)	66	69	10	ZUNGA ZENG	R7 (TOMMY BOY)
29	43	2	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	67	70	17	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
30	27	5	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)	68	61	10	MONEY IN THE GHETTO	TOO SHORT (JIVE)
31	24	5	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)	69	66	23	NEVER KEEPING SECRETS	BABYFACE (EPIC)
32	29	13	I'M IN THE MOOD	CE CE PENNISTON (A&M/PERSPECTIVE)	70	71	22	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
33	22	14	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	71	—	1	PART TIME LOVER/I'M STILL IN...	H-TOWN/AL B. SURE! (DEATH ROW)
34	30	10	STAY	ETERNAL (EMERG)	72	—	1	WORKER MAN	PATRA (EPIC)
35	46	6	YOU DON'T LOVE ME	DAWN PENN (BIG BEAT/ATLANTIC)	73	—	1	TELL ME WHERE IT HURTS	GUESS (WARNER BROS.)
36	35	8	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	74	65	15	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I D./RCA)
37	38	25	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	75	73	7	KRAZY	BLACKGIRL (KAPER/RCA)

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

- 62 PLAY MY FUNK (FROM SUGAR HILL) (Tony Toni Tone, ASCAP/Polygram Int'l, ASCAP/TCF, ASCAP)
- 80 PROCESS OF ELIMINATION (Louis St., BMI/Truezain' Typa Nite, ASCAP/WB, ASCAP) WBM
- 42 PUMPS AND A BUMP (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
- 54 QUIET TIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP) WBM
- 14 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete, ASCAP) CPP
- 45 ROUND AND ROUND (Lu Ella, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/Warner Chappell, ASCAP)
- 84 SATISFY YOU (Sorperors Labyrinth, BMI/ATV, BMI)
- 41 SOMETHIN' TO RIDE TO (FONKY EXPEDITION) (Scarface, ASCAP)
- 13 SO MUCH IN LOVE (Abkco, BMI)
- 81 SOUND OF DA POLICE (Zomba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP) CPP
- 16 STAY (Kaptan K, ASCAP/Tutu, ASCAP/MCA, ASCAP) HL
- 57 STIR IT UP (FROM COOL RUNNINGS) (Polygram Int'l, ASCAP)
- 58 SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Int, ASCAP/Cats On The Prowl, ASCAP)
- 92 TAKE IT EASY (A&P Pro, BMI/Flex, ASCAP)
- 49 TELL ME WHERE IT HURTS (Mastone, BMI/Crystal Aire, BMI/Crystal Rose, BMI/Virgin, BMI)
- 9 TREAT U RITE (Big Giant, BMI/Count Chuckula, BMI)
- 89 TWO HEARTS (Maunce White, ASCAP/Sony Tunes, ASCAP/FeardBach, ASCAP/Sir & Trini, ASCAP)
- 5 UNDERSTANDING (Full Keel, ASCAP/Air Control, ASCAP) WBM
- 5 U SEND ME SWINGIN' (New Perspective, ASCAP)
- 65 WAS IT SOMETHING (Louis St., BMI/Honey Look, ASCAP/Full Keel, ASCAP/Mindswept Pacific, ASCAP) WBM
- 63 WHAT GOES UP (Amazement, BMI)
- 19 WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
- 39 WHEN A MAN LOVES A WOMAN (A Diva, ASCAP/Rightsong, ASCAP/Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
- 53 WHEN I NEED SOMEBODY (Flyte Tyme, ASCAP) WBM
- 70 WORKER MAN (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP)
- 52 YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Dann Whittington, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
- 47 YOU DON'T LOVE ME (NO, NO, NO) (Jamrec, BMI)
- 55 YOU DON'T WANNA MISS (Irving, BMI/John-Coleman, BMI/Ford-Payne, BMI) CPP
- 34 YOU KNOW HOW WE DO IT (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
- 21 YOU MEAN THE WORLD TO ME (Cuff Link, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
- 68 ZUNGA ZENG (Third & Lex, BMI/Blue Ink, BMI/Cutlass, BMI/Tee Girl, BMI/Embassy, ASCAP/Zomba, BMI) CPP

## New Work Brings Joi To The World; Rozalla Returns

THE FIRST THING that strikes you upon introduction to Joi Cardwell is how her easy-going demeanor belies the guarded, world-wise intensity of her eyes. She has clearly been through the proverbial industry wringer, and not even the most relaxed smile can truly hide it.

Happily, the second thing you notice about Cardwell is that she also appears properly educated by the hard knocks that have been thrown her way, and is ready to carve a much deserved niche among the club com-



JOI CARDWELL

munity's diva elite.

It seems like a lifetime since she struggled in the shadow of producer Li'l Louis as the faceless but glorious voice on the 1992 worldwide hits "Club Lonely" and "Saved My Life." And while she says the communication breakdown that resulted in her conspicuous absence from the video-clips and subsequent promotion of those hits left her "nasty and bitter," Cardwell says she has strengthened her mental and professional resolve.

"After a while, I felt like I didn't

own my voice," she recalls. "It made me extremely cautious and distrusting for a long time. But I'm still here. And I really believe that positive energy brings positive results. I now view my experience with Louis as a means of paying my dues. The future looks bright."

If early DJ reaction of her new EightBall single, "Trouble," is an accurate indication, Cardwell should be racking up hits in her own name within moments. The record is the first in a blitz of delectable jams that will be spread over three labels in as many months. Tribal America will issue "Hot Little Body," the singer's collaboration with Fred Jorio and Behavior, while the U.K.-rooted Freetown Records will soon issue the hearty "Holdin' On." For a completely different flavor, look to Epic's imminent "Brazen" compilation for the juicy retro-soul romp "Was It Something I Said?"

"I hope this is the last time I have to spread myself out so much to gain visibility," Cardwell says, pointing out her recent album deal with EightBall.

Planned for release this summer, the project will be produced by the singer with James Preston. According to EightBall A&R executive Kevin Williams, all of the songs will be recorded live during one week next month. "This record's going to work a whole lot of nerves, because it's going to prove to the children that Joi is not just limited to doing tracks."

The roots of Cardwell's career go back to 1989 when she was plucked

from a national talent search by R&B producer/artist Kashif for an all-female group called the Promise. "We did an album that never came out, which was a good thing since it was such a fiasco," she remembers. "We recorded it on and off for two years. By 1991, it was obvious that the whole thing would be best forgotten."

After recovering from the burn-out triggered by that experience, Cardwell soon became a staple of background recording sessions, supporting artists like LL Cool J, Jermaine Jackson, and the Pointer Sisters.

"I feel like I have more than paid my dues," she says. "I've done cover bands, cabaret, studio work, you name it. In the end, it's made me tough, and broadened my range. I now feel like I can handle just about



by Larry Flick

anything."

And how. Taking another close look into her intense eyes, you can now also see a healthy shade of focus and ambition. It's clear and strong. And it tells you that her best is yet to come.

**BEATS'N'PIECES:** After more than a year in the studio, Zimbabwean siren Rozalla has finally completed her second Epic album, "Look No Further." Slated for release in late July, this collection is a radical departure from her 1992 debut, "Everybody's Free." First of all, the svengali-like Band Of Gypsies has been replaced by a glittery array of producers and writers that includes Joey Negro, DNA, Frankie Knuckles, Andre Betts, and Ollie J. Exploring the lower, more soulful range of her voice, Rozalla excels on uptempo jams like the sweeping "You Never Love The Same Way Twice" and the giddy "Work Me," as well as on lush'n'lovely slower tracks like "Do You Believe" and the title cut. Prepare for a fierce musical trip. With label commitment beyond its red-hot dance department, "Look No Further" could heat up pop radio airwaves . . . As much as we live for the melodramatic pop ballads that Celine Dion regularly serves, there is nothing quite like hearing her wrap that ringing soprano around a gritty dance track. On the upcoming "Misled" (550 Music), she vamps with her rarely displayed, assertive, white-knuckled edge. Marc "MK" Kinchen upgrades Ric Wake's funky original production with a sterling (and essential) house mix. Is anyone else noticing how much Kinchen continues to develop and mature? We never tire of his jams . . . Two columns ago, we touted a slammin' deep-houser, "(You Need Some) Activator," and credited it to cool newcomer Johnny Vicious. Well, we neglected to note the fine

work of its producers, Bill Coleman and Louie "Balo" Guzman. While we are willing to take lumps for an error, this sort of mishap is actually typical in the contentious world of unmarked white-labeled test-pressings, where you can rarely tell which side is which (much less who are the writers and producers). This gives us a much-needed chance to memo overzealous record labels: Fast service is always appreciated, but *never* at the cost of the creative minds behind a jam . . . Speaking of Coleman, he is executive-producing the soundtrack to "Party Girl," a recently completed independent film starring Parker Posey. He is about to begin shopping the album for a label deal, and we're betting that he won't be on the market for long—especially once A&R reps hear tracks like the gorgeous "You've Got Me Thinking" by the Beloved with Neneh Cherry, the raunchy "Lick It" by Karen Finley, and the jazz/hip-hop-spiced "Big Apple Boogaloo" by Brooklyn Funk Essentials. Call Coleman at Peace Bisquit Productions in New York for more info.

## Expose's Curless Leads Music Business Seminar

NEW YORK—In an effort to prepare newcomers for the rigors of life in the music industry, longtime Expose singer Ann Curless is spearheading a three-week symposium called the Artist Workshop.

A test run of the series will begin April 14 at 11 Vestry in New York, and will feature discussions led by industry executives. Curless has organized the project in coordination with the National Academy of Popular Music. In fact, registrants for the workshop must be members of the academy. The fee for the workshop is \$125, and academy membership is \$25.

"When I first started in this business, I had no idea of what it really meant to be signed to a label, or anything," Curless says. "I thought you just had to look pretty and sing. Boy, was I wrong. After eight years, I look back and think, 'If I knew then what I know now.' The idea of this workshop is to share that information so that maybe the next singer or songwriter will have a better understanding of this business, and maybe avoid some of the hassles."

The first installment will cover is-

ssues surrounding A&R, including assorted methods of shopping for a label deal and putting together a solid demo. Columbia's Dave Shaw and Hosh Gurelli from Arista will be on hand for that session, which will take place April 14-15.

The second meeting, April 21, will be a contract class hosted by entertainment attorney Wallace Collins. The focus will be on negotiating management agreements, production deals, and label recording contracts.

The symposium will close April 28 with an examination of artist development and promotion. Arista's Robert Weiger and ADM Promotion & Marketing founder George Hess are the scheduled speakers.

Beyond this new project, Curless is working with Expose on new material to be included on a forthcoming greatest hits collection. She also is pursuing her budding new career as a songwriter, and is enjoying the recent top 10 U.K. pop success of her Degrees Of Motion composition, "Shine On."

For further information about the workshop, contact the National Academy of Popular Music in New York.

### Billboard. Dance HOT Breakouts

#### CLUB PLAY

1. HOW LONG ULTRA NATE WARNER BROS.
2. I'LL TAKE YOU THERE GENERAL PUBLIC  
EPIC SOUNDTRAX
3. UNFULFILLED DESIRE SWAINS RESTLESS
4. SOMEDAY WE'LL BE TOGETHER DIANA  
ROSS MOTOWN
5. GOIN' KRAZY JF MJM

#### MAXI-SINGLES SALES

1. PAPA'Z SONG 2PAC INTERSCOPE
2. MY LOVE MARY J. BLIGE UPTOWN
3. THE SHIT IS REAL FAT JOE DA GANGSTA  
RELATIVITY
4. JUMP, SPREAD OUT JAMAL-SKI COLUMBIA
5. PROCESS OF ELIMINATION ERIC GABLE  
EPIC

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b>					
1	2	4	10	SO INTO YOU EASTWEST 9595Q/ATLANTIC	◆ MICHAEL WATFORD
2	7	10	7	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	◆ BARBARA TUCKER
3	4	5	9	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN & RUPAUL
4	8	9	8	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
5	6	6	9	DO YOU WANT IT SBK 58119/ERG	◆ LONNIE GORDON
6	11	18	6	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
7	9	14	8	WORK THAT BODY GREAT JONES 530 629/ISLAND	◆ CHANELLE
8	5	1	10	I WANT YOU REPRIS 41397/WARNER BROS.	◆ JULIET ROBERTS
9	14	39	3	MOVING ON UP EPIC 77417	◆ M PEOPLE
10	1	3	11	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
11	13	36	3	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
12	12	12	9	STAY EMI 58113/ERG	◆ ETERNAL
13	3	2	11	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
14	10	11	8	BLOW YOUR WHISTLE FFRR 120 017	◆ DJ DUKE
15	18	29	5	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
16	21	33	4	DO YA COLUMBIA 77401	◆ INNER CITY
17	16	22	7	X TRIBAL AMERICA 58035/IRS	◆ JUNIOR VASQUEZ
18	23	25	6	TAKE ME AWAY REPRIS 41309/WARNER BROS.	◆ BABBLE
19	26	—	2	I BELIEVE PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
20	22	27	6	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
21	24	40	4	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	◆ JOMANDA
22	15	8	9	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	◆ URBAN MOTION PROJECT
23	19	7	10	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
24	17	13	10	GROOVE THANG MOTOWN 4848	◆ ZHANE
25	29	31	6	BURNING LIKE THE SUN CONTINUUM PROMO	◆ RED RED GROOVY
26	28	41	4	BREAKDOWN FFRR 120 015	◆ ONE DOVE
27	33	42	4	WHEN YOU LOVE SOMEONE MAXI 2015	◆ DAPHNE
28	20	15	11	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
29	38	—	2	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	◆ ROBIN S.
30	35	38	4	NOTHING BETTER ORE MUSIC IMPORT	◆ COLOURBLIND
31	39	48	3	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	◆ THE OVERLORDS
<b>*** Power Pick ***</b>					
32	43	45	3	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
<b>*** Hot Shot Debut ***</b>					
33	NEW ▶	1	1	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
34	36	32	5	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
35	27	17	12	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	◆ THE DAOU
36	45	—	2	STOMP IMAGO 25035	◆ BIG FUN
37	NEW ▶	1	1	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
38	31	23	13	I WANT TO THANK YOU AREA 10 004	◆ LATRECE
39	25	21	13	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651	◆ ARETHA FRANKLIN
40	30	16	11	GOING NOWHERE GO!DISCS IMPORT	◆ GABRIELLE
41	41	—	2	GIN AND JUICE DEATH ROW/INTERSCOPE 95951/ATLANTIC	◆ SNOOP DOGGY DOGG
42	37	30	7	VICIOUS GAMES SMASH 440 812/ISLAND	◆ YELLO
43	32	28	9	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
44	NEW ▶	1	1	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	◆ SENSATION
45	44	44	4	I WANNA ROCK JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
46	34	20	13	DREAM DRUMS EIGHT BALL ALBUM CUT	◆ LECTROLUV
47	47	35	7	OBSESSION AVENUE FOCH 15513/CRITIQUE	◆ FEM 2 FEM
48	48	43	6	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	PASCAL'S BONGO MASSIVE I
49	40	24	12	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
50	42	19	14	BEEN A LONG TIME COLUMBIA 77303	◆ THE FOG

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>*** No. 1 ***</b>					
1	3	3	8	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
2	1	4	8	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
3	4	1	5	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
4	22	—	2	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
5	5	8	4	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	◆ ROBIN S.
6	12	—	2	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
7	14	33	3	PLAYER'S BALL (M) (T) (X) LAFACE 1-4067/ARISTA	◆ OUTKAST
8	6	7	8	GROOVE THANG (M) (T) MOTOWN 4848	◆ ZHANE
9	8	5	5	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
10	2	2	4	ELECTRIC RELAXATION (T) JIVE 42196	◆ A TRIBE CALLED QUEST
11	13	18	3	SWEET POTATOE PIE (M) (T) OUTBURST/CHAOS 77349/COLUMBIA	◆ DOMINO
<b>*** Greatest Gainer ***</b>					
12	50	—	2	SOMETHIN' TO RIDE TO (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
13	25	—	3	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ PRINCE
14	11	11	20	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
15	21	—	2	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	◆ 2 IN A ROOM
16	24	25	19	I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
17	29	14	11	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
18	26	20	9	IT ALL COMES DOWN TO THE MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
19	10	9	11	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
20	19	15	4	I WANT YOU (T) (X) REPRIS 41397/WARNER BROS.	◆ JULIET ROBERTS
21	7	6	9	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
22	16	12	6	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
23	37	26	3	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
24	34	39	9	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	◆ NAS
25	43	—	13	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
26	31	22	5	JUST ANOTHER DAY (M) (T) MOTOWN 4850	◆ QUEEN LATIFAH
27	28	13	6	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
28	9	16	4	I'LL WAIT (M) (T) (X) ARISTA 1-2659	◆ TAYLOR DAYNE
29	17	—	2	GET YOUR HANDS OFF MY MAN (T) (X) TRIBAL AMERICA 58117/IRS	◆ JUNIOR VASQUEZ
30	39	44	5	ON AND ON (T) VIRGIN 38415	◆ SHYHEIM
31	15	23	9	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
32	23	32	8	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
33	38	17	7	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	◆ ICE CUBE
34	RE-ENTRY	9	9	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON
35	RE-ENTRY	21	21	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
36	36	30	3	BELIEVE IN LOVE (T) ELEKTRA 66227	◆ TEDDY PENDERGRASS
37	30	28	13	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
38	RE-ENTRY	21	21	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
39	27	19	7	DON'T GO BREAKING MY HEART (T) (X) MCA 54796	◆ ELTON JOHN & RUPAUL
40	40	—	3	U SEND ME SWINGIN' (T) PERSPECTIVE 7449/A&M	◆ MINT CONDITION
41	18	24	3	LOVE & HAPPINESS (M) (T) STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
42	RE-ENTRY	7	7	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
43	42	27	8	BECAUSE OF LOVE (T) (X) VIRGIN 38422	◆ JANET JACKSON
44	RE-ENTRY	30	30	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
45	20	21	4	BEAUTIFUL PEOPLE (M) (T) STRICTLY RHYTHM 015	◆ BARBARA TUCKER
46	32	—	14	BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
47	RE-ENTRY	2	2	COMIN' ON STRONG (T) EASTWEST 95969/AG	◆ SUDDEN CHANGE
<b>*** Hot Shot Debut ***</b>					
48	NEW ▶	1	1	I'VE BEEN THINKING ABOUT YOU (T) CLASSIFIED 1001	◆ JOCELYN ENRIQUEZ
49	47	48	5	STAY (M) (T) (X) EMI 58113/ERG	◆ ETERNAL
50	RE-ENTRY	15	15	BEEN A LONG TIME (M) (T) COLUMBIA 77303	◆ THE FOG

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

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## Music Row Summit Panels Set Opening-Day Showcase A First For Meet

BY EDWARD MORRIS

NASHVILLE—Although speakers and panelists are still being secured, the schedule has been completed for the third annual Music Row Industry Summit here, May 11-13. This year, the event will include an artist showcase on opening day.

To be held at the Regal Maxwell House Hotel, the convention is sponsored by M.R.A.C., an organization headed by David Ross, owner and publisher of Music Row magazine, and Jeff Walker, president of AristoMedia, a publicity and promotion company.

The opening day lineup on Wednesday, May 11, begins with a meeting of the Music Video Assn. from 3:30-4:15 p.m. It will be followed by two panel discussions from 4:30-5:45 p.m., the first featuring observations by entertainment journalists and publicists and the second on the topic of how small companies can survive in "a corporate world."

Capping off the day will be a cocktail party and an artist showcase that will feature performances by four acts from major labels and two from independent ones. The talent for this event has not yet been confirmed.

The Thursday, May 12, schedule

starts with welcoming remarks at 8:45. These will be followed by the keynote panel: "The Expansion And Development Of The Nashville Sound." Speakers will include Tim DuBois, Arista Records; Kyle Lehnig, Asylum; Thom Schuyler, RCA; Harold Shedd, Polydor; Paul Worley, Sony; and radio consultant Moon Mullins, Pollack Media.

From 11 a.m.-12:30 p.m., there will be three panels running concurrently: "Living In A Monitored World," a discussion of technology and the charts; "Imaging & Media Training," on preparing the recording artist to meet the public; and "My Way Or The Highway," concerning key issues in touring.

There will be a "Talent & Marketing Forum" from 2-4:45 p.m., composed of panels on "Strategy And Marketing Plans," "The Product Pipeline," "New Players In The Marketing Mix," and "Success Stories."

The final concurrent panels of the day will be "Song Therapy," an examination of songs that succeed, and "Songwriter/Publisher/Pluggers Etiquette," on the proper pitching of songs, each running from 2-3:25 p.m.; and "Office Teamwork" and "Financial Harmony," on making the most of one's financial re-

sources, from 3:30-4:55 p.m.

The evening activities will include a cocktail reception at 6 p.m., an awards dinner at 7:15 p.m., and visits to hospitality suites from 9:30 p.m.-midnight.

During the dinner, awards will be conferred for marketing achievement, longform video, best music video, breakthrough artist video, album graphics and packaging, song of the year, breakthrough songwriter, indie artist, and album cut. A Founders Award will be given to a person from the Nashville music community who has "contributed

(Continued on page 30)



**Branson Brigade.** Following the kickoff of the annual Americana Branson Jam in Branson, Mo., some of the performers and planners gather to discuss the progress of the event. Shown, from left, are Mel Tillis, Marty Wilhite, Larry Wilhite, Lindy Norris, Moe Bandy, Americana CEO Stan Hitchcock, Becky Norris, Bob Eubanks, and Jeff Wilhite.

## Tin Pan South Songwriter Lineup Features Awardees

NASHVILLE—Famed songwriters Jeff Barry, Hal David, Jerry Leiber and Mike Stoller, David Gates, Felix Cavaliere, Bill and Sharon Rice, Jack Tempchin, and Jimmy Webb will headline the second annual Tin Pan South music festival here April 13-18. Over a five-day period, 300 songwriters will perform at 10 Nashville clubs.

The headliners will be featured in an acoustic concert at the Tennessee Performing Arts Center on the festival's final night.

Tin Pan South is sponsored jointly by the Nashville Songwriters Assn. International and American Airlines.

The songwriters who will perform

at the clubs account for more than 25 Grammys, 30 Country Music Assn. awards, and 18 Dove awards.

They include Carl Perkins, Don Schlitz, Janis Ian, Guy Clark, Rodney Crowell, Delbert McClinton, Walt Aldridge, Randy Bachman, Craig Bickhardt, Gary Burr, Bob Carlisle, Lionel Cartwright, Rob Crosby, and Sonny Curtis.

Also, Paul Davis, Bob DiPiero, Darryl & Don Ellis, Skip Ewing, Rodney Foster, Rich Grissom, Tony Haselden, Don Henry, Curt Howell, Brett James, Michael Johnson, Phil Keaggy, Jack Keller, and Fred Knobloch.

Also, Dickey Lee, Sonny Lemaire, Bill Lloyd, Mac McAnally, Peter McCann, George McCorkle, Paul Overstreet, Charlie Peacock, Jim Photoglo, Gene Pistilli, Diana Rae, Judy Rodman, Russell Smith, Todd Snider, Pat Terry, Randy VanWarmer, Lari White, and Rusty Young.

The participating venues are Ace Of Clubs, Blue Sky Court, Bluebird Cafe, the Cannery, Diamond N' The Ruff, Douglas Corner Cafe, Pub Of Love, Station Inn, the Sutler, and 12th & Porter.

Tickets are good for admission to all the clubs and are available on a one-night (\$10) or five-night (\$30) basis. Tickets for the "Legendary Songwriters" concert are sold separately and range from \$15 to \$20 each.



**Saddle Pals.** To celebrate the success of his single "I Never Knew Love," Epic Records' Doug Stone, right, presents his producer and fellow motorcycle enthusiast, James Stroud, with a black leather riding jacket.

## Reba's New MCA Album Eschews Cliches Set Places Stories & Emotion Over Fiddles & Steel Guitar

**NEW SOUNDS, OLD VERITIES:** How can you possibly think that this is country music? Where are the signs? There is not one single reference to rural living on this whole album. Furthermore, there are no neglected housewives, no loutish husbands, no defeated miners or factory workers, no poor but noble parents, no scenes of poverty, and no reluctant city dwellers dreaming of going "back home" to a simpler existence.

And what about the way the album sounds? Well, let's see, there is a string section, a saxophone, synthesizers, and an R&B chorus—but no fiddles, mandolins, or banjos—and precious little steel guitar. Rather than being offered these familiar and reassuring elements, we are instead given songs about women who know what they want in a relationship and who won't abandon their ideals or standards to get it, women contemplating or enduring the pain of separation, and women rejoicing in love they can only anticipate. There's even one song about a woman who, because of one barely remembered sexual indiscretion, lies dying of AIDS.

The album we're talking about is **Reba McEntire's** soon-to-be-released "Read My Mind"—so you can forget all the rhetorical hand-wringing above. This MCA collection is as

country as the Grand Ole Opry. Our reason for pointing out its many departures from traditional country music is to demonstrate both how much McEntire's art has evolved and how elastic country's boundaries have become. What has not changed, though—for either McEntire or the music she enriches—is the affection for good stories directly told, the insistence on emotional engagement, and the drive to absorb and integrate everyday experiences. On this last point, it bears emphasizing that the experiences performers and songwriters face today are not identical to the ones they encountered 10 or 20 years ago. No one who ventures as far as the edge of the front porch should be shocked that McEntire alludes to AIDS and cellular telephones in her songs instead of to measles and party lines. Artistic honesty calls for a certain degree of currency—and commercialism demands it.

By the way, "Read My Mind" is an unalloyed delight from start to finish. We even rather liked the sax.

**MAKING THE ROUNDS:** Jeannie Ghent, the charming and unflappable publicist for the Mandrell clan, is undergoing treatment for cancer. Those who

want to help her with her medical expenses may send their contributions to the Jeannie W. Ghent Fund, Third National Bank, 1025 16th Ave. South, Suite 101, Nashville, Tenn. 37212. . . . For an invigorating infusion of the inspirational and the instructional, check out manager **Ken Kragen's** forthcoming book, "Life Is A Contact Sport." If it doesn't make you believe—at least for the moment—that you can conquer the world (and probably within the week), then you'd better check your pulse. . . . The Canadian Country Music Assn. has issued its 1994 directory, "The Book On Canada Country." The 178-page, spiral-bound guide covers the nation's entire entertainment spectrum and is available from the association's Woodbridge, Ontario, office. . . . Dulcimer player **David Schnafer** has quit the **Cactus Brothers** to resume solo performing and recording. . . . Bluegrass music patriarch **Bill Monroe** is recovering

from a broken hip. The 82-year-old musician says he expects to be touring again later this spring.

Fiddle virtuoso **Mark O'Connor** will teach instrumental techniques at the Blair School of Music at Vanderbilt University in Nashville this fall. . . . **Brian Baughn** has been appointed creative director of Monk Family Music Group. . . . "Playboy" read-

ers voted **Clint Black** and **Wynonna's** 1993 "Black & Wy" tour concert of the year.

**MARK YOUR CALENDAR:** Liberty Records' **Ricky Lynn Gregg** will host a celebrity golf tournament May 23 at the Oak Forest Country Club in Longview, Texas. Proceeds will be donated to benefit abused and disabled senior citizens in east Texas. . . . The Gospel Music Assn. stages its "Gospel Music 1994" convention April 24-28 at the Stouffer Hotel and Nashville Convention Center. . . . Canadian Country Music Week will take place in Calgary, Alberta, Sept. 16-19.

**SIGNINGS:** **Johnny Cash** to serve as spokesman for Franklin Electronic Publishers' "Holy Bible" . . . **Dawn Sears** to Decca. . . **Jamie O'Hara**, **Bobbie Cryner**, and "Star Search" winner **Greg Rowles** to Buddy Lee Attractions, Nashville, for exclusive booking. . . **Randy Lee Ashcraft** to the Fox Management Group, Nashville, for management. . . **Edgar Winter** to the Bobby Roberts Co. for booking. . . The prize-winning bluegrass band **Highstrung** to the Pinecastle/Webco Recording Group, Orlando, Fla.



by Edward Morris

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING APR. 9, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	NEW	1	1	*** No. 1/HOT SHOT DEBUT *** TIM MCGRAW CURB 77659 (9.98/13.98) 1 week at No. 1	NOT A MOMENT TOO SOON	1
2	1	1	4	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
3	2	2	9	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	3	24	VARIOUS ARTISTS ▲ 2 COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/15.98)		1
5	3	4	10	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
6	6	7	30	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
7	5	5	26	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
8	9	10	46	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	8
9	8	8	91	MARY-CHAPIN CARPENTER ▲ 2 COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
10	7	6	77	ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
11	10	9	57	BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
12	NEW	1	1	CONFEDERATE RAILROAD ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	12
13	11	11	82	VINCE GILL ▲ 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
14	12	13	20	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	12
15	13	12	80	GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
16	14	17	7	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	14
17	15	14	53	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
18	16	15	34	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
19	17	16	26	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
20	18	21	8	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
21	21	19	46	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
22	20	18	100	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
23	22	22	37	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
24	19	20	9	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
25	25	25	185	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
26	24	24	49	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
27	26	27	137	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
28	23	23	5	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
29	31	33	49	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
30	27	26	72	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
31	30	28	55	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
32	29	49	3	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
33	28	—	2	MARTY STUART MCA 10880 (10.98/15.98)	LOVE AND LUCK	28
34	32	29	11	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
35	33	32	256	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
36	37	35	8	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	35
37	34	34	40	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
38	47	58	49	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	36	30	40	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
40	51	51	28	*** PACESETTER *** MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	40
41	35	31	27	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
42	40	38	97	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
43	39	41	55	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
44	45	40	133	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
45	43	39	22	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
46	56	67	3	*** GREATEST GAINER *** JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	46
47	38	59	3	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
48	44	44	43	DOUG SUPERNOW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27
49	42	43	33	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
50	41	36	24	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
51	53	72	3	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51
52	46	42	104	WYNONNA ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	1
53	48	48	23	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
54	52	45	40	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
55	50	46	33	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
56	54	47	19	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
57	55	50	77	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
58	49	37	6	WILLIE NELSON JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	37
59	58	52	11	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52
60	60	57	150	ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
61	59	56	111	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
62	65	63	31	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
63	NEW	1	1	MERLE HAGGARD CURB 77636 (10.98/15.98)	MERLE HAGGARD 1994	63
64	61	55	17	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30
65	62	61	84	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
66	57	54	22	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37
67	64	62	67	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
68	68	64	83	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
69	63	53	21	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
70	71	69	9	LEE ROY PARNELL ARISTA 18739 (9.98/15.98) HS	ON THE ROAD	66
71	70	68	120	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
72	66	66	159	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
73	67	60	21	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
74	69	70	79	GARTH BROOKS ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
75	72	71	49	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING APRIL 9, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98) 2 weeks at No. 1	SUPER HITS	136
2	2	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98)	GREATEST HITS	151
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	151
4	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	151
5	4	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	40
6	10	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	34
7	9	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	149
8	6	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	149
9	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	149
10	12	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	57
11	13	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	28
12	17	ALABAMA ▲ 3 RCA 7170* (9.98/13.98)	GREATEST HITS	150
13	14	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	27

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	15	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	11
15	21	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	28
16	16	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	121
17	25	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	25
18	20	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	14
19	19	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	13
20	11	DWIGHT YOAKAM ▲ REPRIS 25372/WARNER BROS. (9.98/13.98)	GIITARS, CADILLACS, ETC., ETC.	12
21	—	WILLIE NELSON ▲ 2 COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	25
22	—	WAYLON JENNINGS ▲ 4 RCA 3378* (8.98)	GREATEST HITS	35
23	—	WILLIE NELSON ▲ 4 COLUMBIA 35305/SONY (6.98 EQ)	STARDUST	9
24	22	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	103
25	23	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	123

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



by Lynn Shults

**N**O. 1 FOR THE SECOND consecutive week on the Hot Country Singles & Tracks chart is "My Love" by Little Texas. Lead vocalist Brady Seals is one of many in the country music industry with strong family bloodlines. Although not a part of Brady Seals' immediate family, the Seals lineage includes performers Dan Seals, Eddie Seals, Jimmy Seals, and Johnny Duncan, and songwriters Troy Seals and Chuck Seals. Not being raised together can create interesting experiences for such clans. Dan Seals tells of the first time he met Troy. "I never knew Troy until I came to Nashville. We were both eating, separately, at a cafeteria. He kept looking at me. Finally he came over to my table and said, 'Are you a Seals?' I said yes. And he said, 'Well, I am too.' Then we sat down and started talking." Dan has been researching the Seals family tree and has put together a Seals family book. Maybe it's time they all got together and recorded an album titled "The Seals Family Album." I'd buy one.

**T**HE HOTTEST TRACK ON the singles chart is "Before You Kill Us All" (29-19) by Randy Travis, followed by "Woman, Sensuous Woman" (64-50) by Mark Chesnutt; "Piece Of My Heart" (13-9) by Faith Hill; "I Can't Reach Her Anymore" (11-7) by Sammy Kershaw; "Rope The Moon" (37-28) by John Michael Montgomery; "Spilled Perfume" (49-37) by Pam Tillis; "That Ain't No Way To Go" (debut-55) by Brooks & Dunn; "If The Good Die Young" (7-2) by Tracy Lawrence; "They Don't Make 'Em Like That Anymore" (60-51) by Boy Howdy; and "How Can I Help You Say Goodbye" (48-39) by Patty Loveless.

**T**HERE ARE SOME HOT new titles on the Top Country Albums chart. Leading the way is "Not A Moment Too Soon" by Tim McGraw, which debuts at No. 1 on the country chart and at No. 19 on The Billboard 200. "Notorious" by Confederate Railroad debuts at No. 12 on the Top Country Albums chart and No. 82 on The Billboard 200. Entering the country list at No. 63 is "Merle Haggard 1994" by the legendary Merle Haggard. The Greatest Gainer award for the largest increase in unit sales is John Berry's self-titled debut (56-46); the Pacesetter winner for the greatest percentage increase in unit sales is "The Way That I Am" (51-40) by Martina McBride. Albums showing significant gains are "Life's A Dance" (31-29) by Toby Keith, "Only What I Feel" (47-38) by Patty Loveless, and "Best Of" (53-51) by Chris Ledoux.

**D**O THE SALES OF cassette singles really hurt the sales of CD or cassette albums? Many country marketers say they do. Others say this is a myth. An interesting case for the latter opinion can be based on the action surrounding Tim McGraw. Curb Records has shipped more than 500,000 cassettes of McGraw's single, "Indian Outlaw," via Cema's distribution system. The single is No. 4 on Billboard's Hot 100 Singles Sales chart for the second consecutive week. Curb's Dennis Hannon says, "We have long believed, but not been able to prove until 'Indian Outlaw,' that cassette singles are not only an introductory configuration but a disposable configuration. Now, with the success of [the album] 'Not A Moment Too Soon,' we are totally convinced that the idea of cassette single sales negatively affecting album sales is a myth." In fact, Curb has released a second cassette single, "Don't Take The Girl" (71-61), from the album. The cassette single will be available at retail April 25.

# Working Out Country/Fitness Connection

## AerobiCountry Label Gears Up For New Release Slate

BY EDWARD MORRIS

**NASHVILLE**—Through their jointly owned label, AerobiCountry Records, Mason Cooper and Jerry Deaton are helping make country music a staple item in the health and fitness field.

Cooper, who is based in Nashville, and Deaton, who works out of Los Angeles, are veteran songwriters, publishers, and producers.

According to Cooper, the label's aim is to popularize a "hybrid" format that is both authentic-sounding and scientifically valid as an exercise aid.

Since getting under way in 1992, AerobiCountry has produced and released five cassette albums: "CardioCountry" and "CardioCountry 2," for sale to professional aerobics instructors, and "Pace/Power Walking," "Interval Walking," and "Pace Running," for the general consumer market. The tapes retail for \$12.95 each.

Including new editions of the existing titles and two pop-based albums now in progress, AerobiCountry has 16 projects planned for release within the next two years.

Cooper says the earlier tapes were sold primarily through mail order and aerobics conventions, with Power Productions of Gaithersburg, Md., serving as official distributor.

For the more recent titles, AerobiCountry is testing or will test several avenues of marketing, including specialty stores, mass merchants, direct mail, sponsorships, and cross-promotions with fitness-related products.

"CardioCountry," the label's best-seller to date, has sold more than 8,000 copies, Cooper says. He notes that the average sale for titles in this field is "a little under 5,000" units each.

In outlining AerobiCountry's niche, Cooper explains, "There are other fitness tapes out there by people who don't know country, so the country isn't real authentic. And there are a lot of country producers out there who haven't studied the fitness field—so the music is great but it doesn't really fit in with the

health and fitness needs.

"We have a couple of doctors—one here [in Nashville] at Baptist Hospital and another at Tarzana Medical Center in Los Angeles—who supervise our product and tell us what we need for health reasons—from sports physiology to the cardiopulmonary/respiratory side of it."

A good deal of Cooper's time, he says, is spent in searching for songs that have the right tempo for the various exercise programs. "When you go into the studio, you can speed it up or slow it down a little bit. But you can't move something from 175 beats [per minute] to 145 beats. It doesn't make sense."

Cooper and Deaton produce their music from the ground up, rather than licensing the hit masters and then modifying them. The label pays publishers the full mechanical statutory rate instead of negotiating for a reduced one, Cooper stresses.

"For the hybrid we have developed, [Deaton] is the bottom end of the music, and I'm the top end. He's in charge of the bass and the drums. I'm in charge of everything above that." The producers use a seven-piece band of top session players, plus vocalists.

Occasionally, Cooper says, instrumental tracks will be taken out or substantially downplayed in the fi-

nal mix. Even so, he says, he insists on using a complete band initially to ensure the music has the right feel.

The walking tapes have 30 minutes of continuous music on each side to facilitate rhythmic and uninterrupted movement. They also have voiceover instructions on proper walking, and the insert card has a tear-off flap with instructions for checking one's heart rate. The insert also gives stretching, safe-walking, and health tips.

While most of the songs on the tapes are moderate-to-massive hits, a few are new songs—and several of them Cooper's own compositions.

Cooper adds that Big Play, a Canadian production company, has licensed some of AerobiCountry's masters for its line-dancing videos. He says he subsequently assisted the company in securing synch licenses for the music.

AerobiCountry has already launched a direct-sales campaign for its walking tapes, with ads in Music City News and various running and fitness magazines. In addition, it has signed on as a sponsor of the Cystic Fibrosis Walkathon in Nashville, which takes place in May. The label will offer a discount on the tapes to all walkathon entrants and donate money in their names to the Cystic Fibrosis Foundation.

## MUSIC CITY INDUSTRY SUMMIT

(Continued from page 28)

significantly toward furthering educational growth and/or community service."

On Friday, May 13, the day will begin with a "Video Forum" from 9-11:55 a.m. It will include these panel presentations: "Creative/Imaging," on maintaining video quality; "Programming," on how videos should be programmed and their relationship to radio programming; "Promotion," on getting the maximum promotional impact from videos; and "Issues," on hot video topics.

The concurrent morning panels are "Entertainment Attorneys" and "Understanding The Record Label Flow Chart," from 9-10:25 a.m.; and

"Journalists" and "International Issues" from 10:30-11:55 a.m.

There will be a "Radio Forum" from 1:30-4:25 p.m., with panels on "Programming," "Promotion," "Trends," and "Issues."

During the same period, there will be concurrent panels on "Nashville's New Blood," on the influx of talent and other resources into Music City, and "Dance Clubs" (1:30-2:55 p.m.); and "Eyeing The Bottom Line," featuring remarks from business managers, and "Developing New Songwriters" (3-4:25 p.m.).

A summarizing session, "Cashing In On Country's Success" (4:45-6 p.m.), will conclude the Summit.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist
- 15 **ADDED TO A DOLLAR** (Berkool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)
  - 68 **ALL OVER TOWN** (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP)
  - 19 **BEFORE YOU KILL US ALL** (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP
  - 22 **BETTER YOUR HEART THAN MINE** (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP
  - 56 **BORN READY** (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI)
  - 43 **COMPANY TIME** (Beginner, ASCAP)
  - 38 **DADDY NEVER WAS THE CADILLAC KIND** (Maypop, BMI/Colgems-EMI, ASCAP) WBM
  - 61 **DON'T TAKE THE GIRL** (Eric Zanetti, BMI)
  - 57 **EAGLE OVER ANGEL** (Gum Island Enterprises, BMI)
  - 13 **A GOOD RUN OF BAD LUCK** (Blackened, BMI) CPP
  - 17 **HE THINKS HE'LL KEEP HER** (EMI April, ASCAP/Getarelab, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL
  - 46 **HEY CINDERELLA** (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP
  - 41 **HONKY TONK CROWD** (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
  - 59 **HONKY TONK SUPERMAN** (Acutf-Rose, BMI) CPP
  - 39 **HOW CAN I HELP YOU SAY GOODBYE** (Reynsong, BMI/

- WBM/CLM
- 58 **IT WON'T BE OVER YOU** (MCA, ASCAP/Kicking Bird, BMI)
- 29 **I'VE GOT IT MADE** (Irving, BMI/Hardscratch, BMI) CPP
- 69 **JAMIE'S GONE FISHIN'** (Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP)
- 54 **JUST ONCE** (N2D, ASCAP/Brian's Dream, ASCAP)
- 72 **KICK IT UP (WB, ASCAP)**
- 30 **KISS ME, I'M GONE** (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL
- 64 **LET THE PICTURE PAINT ITSELF** (Sony Trees, ASCAP)
- 6 **LIFE #9** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 63 **LITTLE ROCK** (Sony Tree, BMI)
- 65 **LOOKIN' IN THE SAME DIRECTION** (Capit Memaries, ASCAP/Ben Hall, ASCAP)
- 24 **LOVEBUG** (Glad, BMI/Blackjack, BMI)
- 1 **MY LOVE** (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
- 44 **MY NIGHT TO HOWL** (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Cantro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP)
- 52 **NEVER BIT A BULLET LIKE THIS** (Zomba, BMI/Milhouse, BMI) HL/CPP
- 11 **NO DOUBT ABOUT IT** (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL
- 74 **NO MORE CRYIN'** (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL
- 53 **ONCE IN A WHILE** (Ensign, BMI/Galewood, BMI/John Bettis, ASCAP/WB, ASCAP) CPP/HL
- 40 **OUTSKIRTS OF TOWN** (Myrt & Chuck's Boy, ASCAP/
- Flying Fingers, ASCAP) HL
- 9 **PIECE OF MY HEART** (Unichappell, BMI/Web IV, BMI) HL
- 25 **RED AND RIO GRANDE** (J-Kays, ASCAP/Supernaw, ASCAP)
- 10 **ROCK BOTTOM** (BCL, BMI) HL
- 31 **ROCK MY WORLD (LITTLE COUNTRY GIRL)** (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
- 28 **ROPE THE MOON** (Almo, ASCAP/Bamaluck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP)
- 73 **SAWMILL ROAD** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp Of America, BMI/Oan Truman, BMI) HL
- 66 **SHE NEVER CRIED** (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP
- 62 **SIMPLE LIFE** (Beginner, ASCAP)
- 37 **SPILLED PERFUME** (Ben's Future, BMI/Sony Tree, BMI/Acutf-Rose, BMI) HL
- 3 **STANDING OUTSIDE THE FIRE** (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
- 67 **STONE COLD COUNTRY** (Nocturnal Eclipse, BMI/Union County, BMI/Brahmsongs & Careers-BMG, BMI) HL
- 55 **THAT AIN'T NO WAY TO GO** (Sony Tree, BMI/Bufalo Prairie Songs, BMI/Don Cook, BMI)
- 70 **THAT'S MY BABY** (Almo, ASCAP/LaSongs, Ascsp/Taste Auction, BMI/Wacissa River, BMI)
- 32 **THAT'S MY STORY** (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Milhouse, BMI/Ashwords, BMI) HL
- 48 **THEY ASKED ABOUT YOU** (Starstruck Angel, BMI/Bit And Kim Nash, BMI/Young World, BMI)
- 51 **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** (Farren
- Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP)
- 45 **T.L.C. A.S.A.P.** (Zomba, ASCAP/Dave Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP
- 18 **TRYIN' TO GET OVER YOU** (Benefit, BMI) WBM
- 23 **TRY NOT TO LOOK SO PRETTY** (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 42 **WALKING AWAY A WINNER** (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI)
- 12 **WE DON'T HAVE TO DO THIS** (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 27 **WHAT A CRYING SHAME** (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 26 **WHERE DO I FIT IN THE PICTURE** (Linda Cobb, BMI/Lori Jayne, BMI)
- 20 **WHERE WAS I** (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 5 **(WHO SAYS) YOU CAN'T HAVE IT ALL** (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
- 60 **WHY HAVEN'T I HEARD FROM YOU** (Bash, ASCAP/Life Of The Record, ASCAP)
- 34 **WISH I DIDN'T KNOW NOW** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 50 **WOMAN, SENSUOUS WOMAN** (Acoustic, BMI)
- 16 **WORDS BY HEART** (Englishdown, BMI/Warner-Tamerlane, BMI) WBM
- 21 **YOUR LOVE AMAZES ME** (Gla Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	4	13	MY LOVE 2 weeks at No. 1 J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-6236
2	7	13	10	IF THE GOOD DIE YOUNG	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
3	3	3	17	STANDING OUTSIDE THE FIRE	◆ GARTH BROOKS (V) LIBERTY 17802
4	6	10	14	I'M HOLDING MY OWN	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
5	4	7	11	(WHO SAYS) YOU CAN'T HAVE IT ALL	◆ ALAN JACKSON (V) ARISTA 1-2649
6	8	14	14	LIFE #9	◆ MARTINA MCBRIDE (C) (V) RCA 62697
7	11	16	13	I CAN'T REACH HER ANYMORE	SAMMY KERSHAW (C) (V) MERCURY 858 102
8	10	9	12	INDIAN OUTLAW	◆ TIM MCGRAW (C) CURB 76920
9	13	20	9	PIECE OF MY HEART	◆ FAITH HILL (C) (V) WARNER BROS. 1-8261
10	12	15	8	ROCK BOTTOM	WYNONNA (C) (V) CURE 54832/MCA
11	2	1	17	NO DOUBT ABOUT IT	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
12	14	22	13	WE DON'T HAVE TO DO THIS	TANYA TUCKER (V) LIBERTY 17803
13	20	29	6	A GOOD RUN OF BAD LUCK	◆ CLINT BLACK (C) (V) RCA 62762
14	18	25	9	IF BUBBA CAN DANCE (I CAN TOO)	◆ SHENANDOAH (C) (V) RCA 61761
15	19	27	7	ADDICTED TO A DOLLAR	◆ DOUG STONE (C) (V) EPIC 77375
16	17	21	11	WORDS BY HEART	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
17	5	2	17	HE THINKS HE'LL KEEP HER	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
18	9	5	14	TRYIN' TO GET OVER YOU	◆ VINCE GILL (C) (V) MCA 54706
				★★★ AIRPOWER ★★★	
19	29	39	5	BEFORE YOU KILL US ALL	RANDY TRAVIS (C) (V) WARNER BROS. 1-8208
20	21	24	13	WHERE WAS I	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
				★★★ AIRPOWER ★★★	
21	28	33	9	YOUR LOVE AMAZES ME	◆ JOHN BERRY LIBERTY ALBUM CUT
22	22	28	10	BETTER YOUR HEART THAN MINE	TRISHA YEARWOOD (C) (V) MCA 54786
23	25	32	8	TRY NOT TO LOOK SO PRETTY	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
24	30	43	7	LOVEBUG	GEORGE STRAIT (C) (V) MCA 54819
25	26	30	10	RED AND RIO GRANDE	DOUG SUPERNAW (V) BNA 62757
26	31	36	7	WHERE DO I FIT IN THE PICTURE	◆ CLAY WALKER (V) GIANT 18210
27	34	37	15	WHAT A CRYING SHAME	◆ THE MAVERICKS (C) (V) MCA 54748
28	37	54	4	ROPE THE MOON	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
29	15	6	18	I'VE GOT IT MADE	JOHN ANDERSON (V) BNA 62709
30	33	31	12	KISS ME, I'M GONE	◆ MARTY STUART (C) (V) MCA 54777
31	23	12	18	ROCK MY WORLD (LITTLE COUNTRY GIRL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
32	16	8	18	THAT'S MY STORY	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
33	24	19	18	I JUST WANTED YOU TO KNOW	MARK CHESNUTT (C) (V) MCA 54768
34	40	50	4	WISH I DIDN'T KNOW NOW	◆ TOBY KEITH (V) MERCURY 858 290
35	32	26	17	I SWEAR	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
36	39	46	5	IN MY OWN BACKYARD	◆ JOE DIFFIE (V) EPIC 77380
37	49	63	3	SPILLED PERFUME	◆ PAM TILLIS (C) (V) ARISTA 1-2676
38	46	53	5	DADDY NEVER WAS THE CADILLAC KIND	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	48	57	4	HOW CAN I HELP YOU SAY GOODBYE	◆ PATTY LOVELESS (V) EPIC 77416
40	43	44	8	OUTSKIRTS OF TOWN	◆ SAWYER BROWN CURB ALBUM CUT
41	44	47	9	HONKY TONK CROWD	◆ RICK TREVINO (C) (V) COLUMBIA 77373
42	51	65	3	WALKING AWAY A WINNER	◆ KATHY MATTEA (C) (V) MERCURY 858 464
43	45	48	7	COMPANY TIME	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
44	50	56	4	MY NIGHT TO HOWL	◆ LORRIE MORGAN (V) BNA 62767
45	36	17	17	T.L.C. A.S.A.P.	ALABAMA (V) RCA 62712
46	41	41	19	HEY CINDERELLA	◆ SUZY BOGGUSS (V) LIBERTY 17641
47	42	38	19	I'D LIKE TO HAVE THAT ONE BACK	GEORGE STRAIT (C) (V) MCA 54767
48	35	11	17	THEY ASKED ABOUT YOU	REBA MCENTIRE (V) MCA 54769
49	47	35	20	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU	◆ DARON NORWOOD (C) (V) GIANT 18386
50	64	—	2	WOMAN, SENSUOUS WOMAN	MARK CHESNUTT (C) (V) MCA 54832
51	60	—	2	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	BOY HOWDY CURB ALBUM CUT
52	55	60	5	NEVER BIT A BULLET LIKE THIS	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
53	54	58	6	ONCE IN A WHILE	◆ BILLY DEAN LIBERTY ALBUM CUT
54	57	61	6	JUST ONCE	◆ DAVID LEE MURPHY (C) (V) MCA 54794
				★★★ HOT SHOT DEBUT ★★★	
55	NEW ▶	1	1	THAT AIN'T NO WAY TO GO	BROOKS & DUNN (V) ARISTA 1-2669
56	56	59	6	BORN READY	◆ JESSE HUNTER (C) (V) BNA 62736
57	59	70	3	EAGLE OVER ANGEL	◆ BROTHER PHELPS (V) ASYLUM 00012
58	NEW ▶	1	1	IT WON'T BE OVER YOU	STEVE WARREN (V) ARISTA 1-2672
59	52	49	9	HONKY TONK SUPERMAN	◆ AARON TIPPIN (C) (V) RCA 62755
60	NEW ▶	1	1	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (C) (V) MCA 54823
61	71	—	2	DON'T TAKE THE GIRL	TIM MCGRAW CURB ALBUM CUT
62	61	—	2	SIMPLE LIFE	◆ ANDY CHILDS (V) RCA 62763
63	NEW ▶	1	1	LITTLE ROCK	◆ COLLIN RAYE (V) EPIC 77436
64	67	—	2	LET THE PICTURE PAINT ITSELF	◆ RODNEY CROWELL (C) (V) MCA 54821
65	66	—	2	LOOKIN' IN THE SAME DIRECTION	◆ KEN MELLONS (C) (V) EPIC 77390
66	62	62	18	SHE NEVER CRIED	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
67	58	52	12	STONE COLD COUNTRY	◆ GIBSON/MILLER BAND (V) EPIC 77355
68	NEW ▶	1	1	ALL OVER TOWN	DON COX (V) STEP ONE 474
69	69	—	2	JANIE'S GONE FISHIN'	◆ KIM HILL (C) (V) RCA 62793
70	NEW ▶	1	1	THAT'S MY BABY	◆ LARI WHITE (C) (V) RCA 62764
71	65	64	11	IN MY NEXT LIFE	MERLE HAGGARD CURB PROMO SINGLE
72	NEW ▶	1	1	KICK IT UP	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
73	72	71	20	SAWMILL ROAD	DIAMOND RIO (V) ARISTA 12610
74	70	68	20	NO MORE CRYIN'	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
75	73	73	5	IF I HAD ONLY KNOWN	REBA MCENTIRE MCA ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	—	—	1	GOODBYE SAYS IT ALL	◆ BLACKHAWK ARISTA
2	2	—	2	A LITTLE LESS TALK AND A LOT MORE ACTION	◆ TOBY KEITH MERCURY
3	—	—	1	STATE OF MIND	◆ CLINT BLACK RCA
4	4	1	4	LIVE UNTIL I DIE	◆ CLAY WALKER GIANT
5	1	—	2	TAKE IT EASY	◆ TRAVIS TRITT WARNER BROS.
6	6	3	6	WILD ONE	◆ FAITH HILL WARNER BROS.
7	5	—	2	JOHN DEERE GREEN	JOE DIFFIE EPIC
8	3	2	3	SHE'D GIVE ANYTHING	◆ BOY HOWDY CURB
9	7	4	10	FAST AS YOU	◆ DWIGHT YOAKAM REPRISE
10	8	—	2	WE JUST DISAGREE	◆ BILLY DEAN LIBERTY
11	9	7	14	GOD BLESSED TEXAS	◆ LITTLE TEXAS WARNER BROS.
12	10	9	28	CHATTAHOOCHEE	◆ ALAN JACKSON ARISTA
13	12	8	16	MY BABY LOVES ME	◆ MARTINA MCBRIDE RCA

14	15	11	20	WHAT'S IT TO YOU	◆ CLAY WALKER GIANT
15	11	5	5	I NEVER KNEW LOVE	◆ DOUG STONE EPIC
16	17	13	17	ONE MORE LAST CHANCE	◆ VINCE GILL MCA
17	14	6	7	I WANT TO BE LOVED LIKE THAT	SHENANDOAH RCA
18	13	10	6	THE BOYS & ME	◆ SAWYER BROWN CURB
19	—	—	1	YOU WILL	◆ PATTY LOVELESS EPIC
20	16	12	8	I DON'T CALL HIM DADDY	◆ DOUG SUPERNAW BNA
21	19	14	23	HOLDIN' HEAVEN	◆ TRACY BYRD MCA
22	18	15	11	RECKLESS	ALABAMA RCA
23	20	16	14	EASY COME, EASY GO	GEORGE STRAIT MCA
24	22	18	6	THE SONG REMEMBERS WHEN	◆ TRISHA YEARWOOD MCA
25	23	19	21	HE AIN'T WORTH MISSING	◆ TOBY KEITH MERCURY

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

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
★★★ NO. 1 ★★★					
1	1	1	10	THE BARRIO BOYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES 3 weeks at No. 1
2	2	2	12	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
3	3	4	9	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
4	6	6	9	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
5	4	3	19	ANA GABRIEL SONY	◆ LUNA
6	7	8	9	PANDORA EMI LATIN	MI FRACASO
7	12	19	4	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
8	5	5	10	LUIS MIGUEL WEA LATINA	HASTA EL FIN
9	10	7	9	REY RUIZ SONY	◆ MI MEDIA MITAD
10	13	25	4	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
11	9	12	8	MAZZ EMI LATIN	EL JUEGO ES TUYO
12	16	23	3	MIJARES EMI LATIN	CORAZON SALVAJE
13	14	13	6	MANA WEA LATINA	LA CHULA
14	11	10	11	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
15	18	18	4	YOLANDITA MONGE WEA LATINA	◆ A PESAR DEL TIEMPO
16	8	9	10	ALVARO TORRES EMI LATIN	ANGEL CAIDO
★★★ POWER TRACK ★★★					
17	30	—	2	PIMPINELA POLYGRAM LATINO/PGD	◆ CON UN NUDO EN LA GARGANTA
18	19	11	12	ROBERTO CARLOS SONY	◆ MUJER PEQUENA
19	20	17	10	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
20	27	33	4	EDGAR JOEL RODVEN	COMO SERA?
21	15	14	9	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
22	23	21	5	LOURDES ROBLES SONY	◆ LO AMO
23	26	28	4	BANDA VALLARTA SHOW FONOVISIA	PA' YO
24	21	22	6	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO
25	24	24	6	BACHATA MAGIC RODVEN	QUEDAN PALABRAS
26	22	16	13	LOS FUGITIVOS RODVEN	◆ LA LOCA
27	29	35	3	YURI SONY	AMIGA MIA
28	17	15	8	JERRY RIVERA SONY	◆ CARA DE NINO
★★★ HOT SHOT DEBUT ★★★					
29	NEW ▶	1	1	LA MAFIA SONY	◆ VIDA
30	25	26	4	ROCIO DURCAL ARIOLA/BMG	MI CREDO
31	33	—	2	MARTA SANCHEZ POLYGRAM LATINO/PGD	◆ DESESPERADA
32	38	—	2	SONORA DINAMITA FUERTES/VEDISCO	EL APAGON
33	36	37	3	RAPHAEL SONY	SE MUERE POR MI LA NINA
34	RE-ENTRY	11	11	LIBERACION FONOVISIA	ESE LOCO SOY YO
35	34	34	4	ROXIE Y LOS FRIJOLITOS RODVEN	ES HORA DE AMAR
36	NEW ▶	1	1	SERGIO DALMA POLYGRAM LATINO/PGD	◆ SOLO PARA TI
37	NEW ▶	1	1	CARLOS VIVES POLYGRAM LATINO/PGD	◆ LA GOTA FRIA
38	28	31	7	PAULINA RUBIO EMI LATIN	VUELVE JUNTO A MI
39	31	27	8	FRANKIE RUIZ RODVEN	HABLAME
40	35	39	6	OLGA TANON WEA LATINA	◆ VENDRAS LLORANDO

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

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# Artists & Music

## A Full Plate For Estefan's Crescent Moon



by John Lannert

**C**RESCENT MOON RISING: Only three months into its existence, Emilio Estefan's new Crescent Moon imprint already appears to be successful, if judged by the label's hectic recording and release schedule.

Estefan continues to record the soundtrack for the forthcoming Sylvester Stallone/Sharon Stone film "The Specialist," now being filmed in Miami. A listen to a rough mix of the movie's opening instrumental segment reveals a seismic, Afro-Cuban tribal base that Estefan plans to embellish with Yoruban chants. If released to dance clubs, this track should easily top Billboard's Club Play chart. The album is due out "sometime this summer," Estefan says. In addition, he is recording three tracks with Spanish female duo Azucar Moreno.

Estefan also says that he has signed sorely underrated belter Donna Allen, a former Tampa Bay Buccaneers cheerleader whose lone Hot 100 hit, "Serious," reached No. 21 in 1987. Allen will appear on "The Specialist" soundtrack.

Meanwhile, Estefan says Jon Secada's sophomore SBK album, "Heart, Soul, & A Voice," which will contain two Spanish-language tracks, is slated to ship May 24. All the songs on the album were composed by Secada, except for one penned by Diane Warren. Look for the album to repeat the multi-platinum success of Secada's self-titled debut, a 5 million-seller. The Spanish-language counterpart is scheduled to ship in June.

Estefan adds that superstar wife Gloria will begin working on an album of '60s pop classics this summer for possible release in September or October.

**LMC UPDATE:** Additional panelists confirmed for Billboard's fifth annual International Latin Music Conference May 16-18 are Manuel Camero, president of Associação Brasileira de Produtores de Discos (APBD), who will participate in the Brazil panel; SGAE



**La Mafia Summit.** Sony Discos' hot pop act La Mafia opened its new recording facility, Houston Sound Studios, with a listening party for the sextet's forthcoming album "Vida," due out April 5. La Mafia members and Sony executives shown standing, from left, are band member Michael Aguilar; Sony Discos VP A&R Angel Carrasco; band member Oscar Gonzalez; Serca Promotions representative Servando Cano; Sony Music Intl. president, Latin American Region, Frank Welzer; Sony Mexico president Raul Vasquez; Sony Discos VP/GM George Zamora; and band members Armando Lichtenberger and Rudy Martinez. Kneeling, from left, are band member David de la Garza; band manager Henry Gonzalez; and band member Leonard Gonzalez.

Hot 100 last week with his single for Zoo Records, "Neon Moonlight."

**B**BROWN INKS WITH EMI... And Virgin: For his first solo deal, standout Brazilian percussionist/songwriter Carlinhos Brown has signed an unusual deal with EMI-Odeon Brasil and Virgin France that calls for his product to be released by EMI-Odeon Brazil in Latin America and by Virgin France for the rest of the international markets. EMI-Odeon Brasil A&R director João Augusto says the pact will give Brown "an introduction to worldwide audience," adding that EMI-Odeon will cover recording costs, while Virgin France handles promotional expenses. Brown's label debut is due in September.

(Continued on next page)

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## Artists &amp; Music

## Gribank On A Roll As S.A.'s Top Promoter

BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—Firmly established as a leading concert promoter in South America for several years, Daniel Grinbank proudly says that 1993 was the most successful year in the history of his Buenos Aires-based company, Rock & Pop International.

Though he declined to be specific about revenue figures, Grinbank says, "We didn't have any flops in 1993, and every area of the company had excellent results. A subsidiary concert company in Chile was opened in October, the record division [DG Records] released almost 10 new artists, and a merchandising contract began with Winterland and Brokum." Grinbank adds that his Rock & Pop FM radio station still leads the pack in young demographics, and his travel agency has prospered as well.

But Rock & Pop International's shining stock in trade last year was its concert-related activities. The stellar roster of company clients that filled stadiums, arenas, and theaters in far southern South America included Paul McCartney, Guns N' Roses, Madonna, Metallica, Duran Duran, Peter Gabriel, Juan Luis Guerra, Pat Metheny, Al di Meola, and Robert Cray. McCartney's three shows at the River Plate stadium in Buenos Aires drew 150,000 concertgoers, setting an all-time national concert attendance record.

Grinbank's dizzying success seems to be the logical result of 10 years' experience in the Argentinian record industry, marked by careful expansions from his core business, concert promotion. Grinbank's one master stroke on the concert production side took place in 1993, when he secured exclusive booking rights for Buenos Aires' two main stadiums, River Plate and Vélez Sarsfield. The other was working out million-dollar sponsorship pacts with prominent companies such as Coca-Cola, Pepsi, Visa, and Argencard.

Grinbank says the stadium accord took place because the increasing number of local promoters was crowding his concert slate. While booking the stadiums has eliminated that inconvenience, it also has taught him to be careful when renting out

the venues.

Grinbank recalls the time he booked River Plate last year to rival promoter Héctor Caballero, who was promoting a Michael Jackson show. After seven or eight songs, ticketless fans were allowed into the stadium. Several weeks later, during a Madonna concert he was promoting, Grinbank came under the same pressure to let fans in gratis after her show commenced.

"Today, I think that renting River for Michael Jackson's show was a mistake," says Grinbank, "because the security was organized differently, and we suffered the consequences a few weeks later when we staged Madonna."

A point seldom made in Argentina about Grinbank's stadium booking deal is that he has not only locked out domestic competitors, but, more importantly, he also has denied entrance to high-powered international promoters seeking new markets.

"I never felt that competition would come from local promoters, but I knew that international companies were trying to get involved

down here," he says. "But nowadays our staff is first-rate, and we know this market better than anyone else."

And 1994 is shaping up to be at least as successful as 1993. In February, Aerosmith and opening act Robert Plant filled Vélez Sarsfield, which was surprising considering that summer is historically a slow concert season in Argentina. Since then, Rock & Pop has produced strong-selling shows by INXS and Sting—both of whom have played Buenos Aires three times—and Depeche Mode. Whitney Houston's April 16 show at Vélez Sarsfield is the company's next stadium date.

Despite showing considerable acumen in producing stadium shows, Grinbank expects to downsize his concerts in the future.

"I personally think that the boom of playing live in [stadiums] won't last as long as it occurred in Europe," says Grinbank.

"Most concerts will take place in arenas, and that's why my next plan is constructing a 15,000-20,000-seat arena for 1995."

## LATIN NOTAS

(Continued from preceding page)

**MISCELLANEA:** Luis Miguel has begun recording "Romance II," the follow-up to his mega-smash "Romance" (WEA Latin). **Bebu Silvetti** will produce the record, which label execs hope will be out this fall... MTV Latino and Coca-Cola have linked up for a major ad campaign—reportedly worth \$1 million—featuring contest promotions, program sponsorships, and marketing tie-ins... Joey's veteran sextet **Estrella** is slated to become the first Tejano outfit to play New York's Hard Rock Cafe April 19... Mar International's new signee **Los Ilustres**, a grupo/banda from Modesto, Calif., is in the studio, along with another upstart act, **La Tropa Chicana**. Both albums are expected in May... "The Wedding Banquet," recently nominated for an Oscar in the best foreign film category, contains two songs from Manny's underrated salsaer **Louis Shati**: "No Sorporto Más" and "Quisiera Ser."

**UP-AND-COMING:** The vocals on

"Captúrame," the Spanish-language companion to the **Roscoe Martinez's** aforementioned pop single "Neon Moonlight," were co-produced by **Tommy Anthony**, a longtime musical fixture in South Florida now heading up his own sextet, **Goza**. Anthony and crew turned in a kinetic, bilingual set March 4 at Club 901 in Miami. Sounding somewhat like **Kenny Loggins** singing over a Latin pop/rock cadence, Anthony cut briskly through a swath of embraceable romantic paeans that would score big at Anglo and Latino radio. In attendance at the show were **Bee Gees** vocalist **Maurice Gibb** and **Lissette**.

**CHART NOTES:** For the third consecutive week, the **Barrio Boyzz/Selena** blockbuster "Dondequiera Que Estés" rules the Hot Latin Tracks chart. The song's huge point lead over the rest of the top 10 suggests that the EMI label mates will be camped out at the top for at least two more weeks.

A new artist on the chart is **Marta Sánchez**, the spunky ex-Olé Olé front lady whose bouncing pop entry "Desesperada" moves 33-31 with a bullet. Sánchez's single is culled from her PolyGram Latino debut "Mujer"—one of the best pop albums of the year—and contains an identically titled English-language equivalent to "Desesperada" that could become a large Anglo hit.

Also new to the chart is Sánchez's Colombian label mate **Carlos Vives**, coming in at No. 38 with "La Gota Fria." His self-titled label bow may well do for Colombian folkloric sounds what **Juan Luis Guerra** did for Dominican grooves—that is, expand Colombia's indigenous music to a broad Latino audience.

**CHECK THAT:** **Gustavo Cerati's** solo album "Amor Amarillo" was released by **BMG**, not **Sony** as reported in a March 19 article.



**Titanic Moment.** Pandemonium breaks out as Warner Music Brazil hands out a gold disc to Titas ("Titans") for its latest album "Titanamaquia." Celebrating backstage after the band's Jan. 21 set at the "Hollywood Rocks" festival in Rio de Janeiro, standing from left, are band member Sergio Britto; WM managing director Beto Boaventura; band member Marcelo Fromer; band member Tony Bellotto; band member Nando Reis; band member Paulo Miklos; and WM Brazil radio supervisor Alexandre Cattan. Seated, from left, are WM Brazil marketing director Sergio Afonso and band member Charles Gavin.

## THE Billboard Classical 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
★ ★ ★ NO. 1 ★ ★ ★					
1	1	3	BENEDICTINE MONKS ANGEL 55138 (10.98/15.98) 2 weeks at No. 1	CHANT	
2	2	9	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	THE PIANO	
★ ★ ★ GREATEST GAINER ★ ★ ★					
3	4	13	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST	
4	3	16	GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN	
5	5	185	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT	
6	6	10	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS	
7	7	3	PAVAROTTI LONDON 433260 (10.98EQ/15.98)	MY HEART'S DELIGHT	
8	9	2	VAN CLIBURN RCA 61961 (6.98/10.98)	RACHMANINOFF: CONCERTO NO. 2	
9	11	5	VARIOUS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: FOUR SEASONS	
10	8	6	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: ROMANTIC PIANO	
11	12	5	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)	BAROQUE FESTIVAL	
12	17	5	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ)	MOZART	
13	15	5	VARIOUS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS	
14	20	5	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC	
15	27	99	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3	
16	14	5	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: WALTZES	
17	34	9	LSO/FENTON ANGEL 55093 (10.98/15.98)	SHADOWLANDS	
18	19	5	VARIOUS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPH. NO. 5	
19	13	53	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS	
20	31	4	VARIOUS INFINITY DIGITAL 57234 (4.98 EQ)	PROKOFIEV: PETER AND THE WOLF	
21	24	75	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME	
22	28	5	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	MOZART: ELVIRA MADIGAN	
23	26	5	VARIOUS ARTISTS INFINITY DIGITAL 57226 (4.98 EQ)	A STRING SERENADE	
24	25	20	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES	
25	16	6	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES	
26	22	4	VARIOUS INFINITY DIGITAL 57244 (4.98 EQ)	THE ITALIAN BAROQUE	
27	23	4	VARIOUS INFINITY DIGITAL 57216 (4.98 EQ)	BACH: BRANDENBURG CONCERTOS	
28	21	5	VARIOUS INFINITY DIGITAL 57253 (4.98 EQ)	RIMSKY-KORSAKOV: SCHEHERAZADE	
29	29	4	VARIOUS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS	
30	18	5	VARIOUS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES	
31	33	16	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK	
32	36	20	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM	
33	47	23	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO	
34	30	4	VARIOUS INFINITY DIGITAL 57217 (4.98 EQ)	BAROQUE VIOLIN CONCERTOS	
35	42	4	VARIOUS INFINITY DIGITAL 57220 (4.98 EQ)	BACH: KEYBOARD CONCERTOS	
36	38	3	VARIOUS INFINITY DIGITAL 57222 (4.98 EQ)	BEETHOVEN: EMPEROR	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
37	NEW ▶		KIRI TE KANAWA ANGEL 55050 (10.98/15.98)	KIRI SINGS PORTER	
38	10	6	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP	
39	39	72	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS	
40	41	20	ROYAL PHIL. (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1	
41	32	4	JAMES GALWAY RCA 61379 (9.98/15.98)	LARK IN THE CLEAR AIR	
42	40	3	VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ)	BEETHOVEN: OVERTURES	
43	35	3	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	GRIEG & SCHUMANN	
44	46	4	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98EQ/15.98)	GREGORIAN CHANT	
45	45	21	BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER	
46	43	5	VARIOUS EMI CLASSICS 65163 (7.98/10.98)	ARIA: A PASSION FOR OPERA	
47	49	5	EVGENY KISSIN RCA 60445 (9.98/15.98)	CHOPIN RECITAL	
48	37	3	VARIOUS ARTISTS INFINITY DIGITAL 57264 (4.98 EQ)	SCHUMANN: CARNAVAL	
49	RE-ENTRY		VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS	
50	NEW ▶		JOHN WILLIAMS SONY CLASSICAL 53359 (9.98 EQ/15.98)	THE SEVILLE CONCERT	
FULL-PRICE CLASSICAL			FULL-PRICE CROSSOVER		
1	BENEDICTINE MONKS ANGEL	1	NYMAN VIRGIN	1	CLIBURN RCA
2	GERSHWIN NONESUCH	2	WILLIAMS/PERLMAN MCA	2	RACHMANINOFF
3	CARR/DOM/PAV LONDON	3	LSO/FENTON ANGEL	3	ROYAL PHIL. (CLARK) K-TEL
4	PAVAROTTI LONDON	4	VARIOUS LONDON	4	VARIOUS EMI CLASSICS
5	UPSHAW NONESUCH	5	LONDON PHIL. RCA	5	ARIA
6	BARTOLI LONDON	6	F. ZAPPA RHINO	6	VARIOUS DG
7	TALLIN CHAMBER ECM	7	KIRI TE KANAWA ANGEL	7	MAD ABOUT CLASSICS
8	PAVAROTTI LONDON	8	THE CHIEFTAINS RCA	8	FIEDLER-GREATEST HITS
9	GALWAY RCA	9	GALWAY RCA	9	POWER CLASSICS
10	RUHLAND SONY	10	BOST. POPS SONY	10	MAD ABOUT PIANO
11	BARTOLI/SCHIFF LONDON	11	LSO ARISTA	11	VARIOUS ANGEL
12	KISSIN RCA	12	BAYLESS ANGEL	12	HEAVY CLASSIX: VOL. 2
13	WILLIAMS SONY	13	VARIOUS TELDEC	13	PACHELBEL CANON
14	CALLAS EMI CLASSICS	14	HOLLYWOOD PHILIPS	14	VARIOUS RCA
15	GARDINER PHILIPS	15	YO-YO MA/MCFERRIN SONY	15	GERSHWIN-GREAT HITS
	BERLIOZ: SOLENNELLE		HUSH		HYMAN/LEVINE RCA
					SCOTT JOPLIN-HITS
					VARIOUS RCA
					COPLAND-GREAT HITS
					VARIOUS ANGEL
					HEAVY CLASSIX
					CLASSICS-GREATEST HITS
					MOZART-GREATEST HITS

Albums with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. EQ indicates equivalent prices for labels that do not issue list prices. © 1994. Billboard/BPI Communications and SoundScan, Inc.



by Jeff Levenson

Count Basie Orchestra, Willie Nelson, Taj Mahal, Clarence "Gatemouth" Brown, and Sonny Landreth;  
 • April 29: The Meters; B.B. King, Stephen Stills, Eddie Bo, Wallace Davenport, Tito Puente, Little Feat, Bob Weir, Rob Wasserman, and Benny Powell;  
 • April 30: Aretha Franklin, Robert Cray, Randy Newman, the Staple Singers, Horace Silver, Jimmy Smith, and Walter "Wolfman" Washington;  
 • May 1: Pete Fountain, Percy Humphrey, the Radiators, Johnny Adams, Jean Knight, Nicholas Payton, Gospel Soul Children, Allen "Red" Tyler, and Dave Bartholemew. Had enough?

**GIVE FRISHBERG THE BALL:** Nobody writes songs about baseball and its nostalgic warmth better than Dave Frishberg. (From "Matty," his love letter to New York Giants pitcher Christy Mathewson: *When our luck was turning sour and our backs were to the wall/You would fire up the will to win and galvanize us all/... I'd swear that God himself had sent his right-hand man to see us through/It was you, Matty, it was you.*)

Given Frishberg's strong spring (he just released the album "Quality Time" on Sterling, which includes "Matty"), he's been penciled in to open Carnegie Hall's grass-roots series of five concerts April 15-30, focusing on themes of Americana, including baseball, traveling circuses, cowboy life, Texas blues, and rockabilly. To spell Frishberg, Carnegie Hall has scheduled an appearance by Giant Bobby Thomson, who never tires of reliving The Home Run—anybody got a better definition of personal glory?—primarily because we won't let him. Jazz and baseball. No complaints here.

**PARIS, ANYTIME:** Amid complaints that jazz knows too few real male singers, word drifts in that Jackie Paris has a new, self-titled record on Audiophile. Paris introduced the first vocal recording of Thelonious Monk's "Round Midnight"; he was the first vocalist Charles Mingus used when the bassist began his Debut label. "The Voice," as he was known when he toured with Lionel Hampton, is banking on springtime ("Paris in ..." of course) for his return.

**TOO MUCH IS NEVER ENOUGH:** Legend has it (and it's got to, 'cause I wasn't there) that the New Orleans Jazz & Heritage Festival began 25 years ago when a lineup of 300 musicians entertained a crowd roughly half that size in the city's historic Congo Square.

This year's fest, a 25th anniversary salute scheduled for April 22-May 1, will have a somewhat different look. Simply stated, the lineup is staggering, with something like 4,000 artists doing their boogie before crowds expected to be 400,000-or-so strong (including, I'm sure, those outre Elvis freaks who parade around the fairgrounds brandishing flagpoles bedighted with the head of the King himself—Elvis sightings, dozens of them, New Orleans, scary).

Don't look here for an exhaustive listing of the artists performing. (*Exhaustive* is just about right, considering how many names I'd have to type into this space.) Instead, here's a mere sampling of who's waving their ya-ya's (the muffedettas, however, are up to you):

• April 22: Buckwheat Zydeco, Allen Toussaint, Little Richard, the Neville Brothers, Miriam Makeba, Hugh Masekela, Donald Harrison, the Rebirth Brass Band, Frankie Ford, and Katie Webster;

• April 23: Jimmy Buffett, Max Roach, Boz Scaggs, the Dirty Dozen Brass Band, Zachary Richard, Earl Palmer, Alvin Batiste, Earl Turbinton, Ahmad Jamal, the Allman Brothers, and the Band;

• April 24: Dr. John, Al Hirt, Irma Thomas, the Mighty Clouds of Joy, Buddy Guy, Stanley Turrentine, Charles Brown, Rockin' Dopsie, Boozoo Chavis, the Winans, Ernie K-Doe, and Lil' Queenie;

• April 28: Wynton Marsalis, Herbie Hancock, the



by Is Horowitz

project begun in 1989, with the Third and Sixth Symphonies. Scheduled as well are recordings of Strauss' "Till Eulenspiegel," "Death And Transfiguration," and "Also Sprach Zarathustra." Stenhammer's "Serenade" and Nielsen's "Little Suite" also are on Blomstedt's agenda.

Still to be recorded this season is the Sibelius Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since late 1992 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.

**GOING ON RECORD II:** At least three majors will be recording the Chicago Symphony Orchestra next season.

For Erato, music director Daniel Barenboim will attend to both Tchaikovsky and Berlioz's "Romeo & Juliet." He also will cut Schoenberg's "Verklarte Nacht" and "Five Pieces For Orchestra," in addition to Hannibal Peterson's "African Portraits" and a program tagged "Popular Favorites."

Former CSO MD Sir Georg Solti will be recording symphonies by Bruckner (No. 1) and Shostakovich (No. 13) for London. And Pierre Boulez and the orchestra will follow up their 1994 Grammy-winning Bartok set on Deutsche Grammophon with the composer's "Miraculous Mandarin" and "Music For Strings, Percussion & Celesta."

**GOING ON RECORD III:** In a rather unusual project, David Zinman and the Baltimore Symphony Orchestra will record 12 short dance works, by as many American composers, for London's Argo label.

The list of composers reads like a veritable who's who: Libby Larsen, Terry Riley, John Adams, Michael Daugherty, Robert Moran, Aaron Jay Kernis, John Harbison, Michael Torke, Christopher Rouse, Dominick Argento, David Schiff, and Leonard Bernstein.

**PODIUM TWISTS:** As expected, Leonard Slatkin will be moving over to the National Symphony Orchestra as music director, creating new opportunities for recording by the Washington, D.C.-based ensemble.

Slatkin takes over his new post in September 1996, replacing Mstislav Rostropovich. Beginning next season, however, Slatkin will appear with the NSO as MD designate. In a typical overlap, he will remain as MD for the St. Louis Symphony through the 1995-96 season. He has held that position since 1979.

Recording plans are currently under discussion between the NSO and BMG Classics, Slatkin's exclusive label. It's not known at this time how many more recordings he will make with the St. Louis Symphony, where his RCA Victor Red Seal catalog already numbers more than 50 titles. He also has recorded with the London Philharmonic, the Philharmonia, and the Bavarian Radio Symphony.

**EVERYONE AGREES** it's becoming more difficult to market standard repertoire on disc. Yet the new season again will see many new recordings of familiar fare set down by major American orchestras, a familiar formula only occasionally freshened by novelty.

**GOING ON RECORD:** The 1994-95 season will find Herbert Blomstedt winding up his 10-year stint as music director of the San Francisco Symphony, even as he continues to add to his substantial discography on London Records.

For one thing, he will be completing a Sibelius cycle, a

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	TONY BENNETT COLUMBIA 57424	★★★ No. 1 ★★★ 19 weeks at No. 1 STEPPIN' OUT
2	NEW		HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE	A TRIBUTE TO MILES DAVIS
3	2	21	CASSANDRA WILSON BLUE NOTE B1357/CAPITOL	BLUE LIGHT 'TIL DAWN
4	3	41	HARRY CONNICK, JR. ● COLUMBIA 53172	25
5	NEW		CHARLIE HADEN QUARTET WEST VERVE 521 501	ALWAYS SAY GOODBYE
6	4	25	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
7	NEW		WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
8	5	27	JOSHUA REDMAN WARNER BROS. 45365	WISH
9	8	19	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
10	9	33	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
11	7	7	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
12	6	5	THE MODERN JAZZ QUARTET & FRIENDS ATLANTIC B2538	A 40TH ANNIVERSARY CELEBRATION
13	11	2	DAVE BRUBECK TELARC 83345	LATE NIGHT BRUBECK
14	10	54	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
15	13	49	JOE SAMPLE WARNER BROS. 45209	INVITATION
16	15	9	JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 57592	THE FIRE OF THE FUNDAMENTALS
17	12	19	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
18	17	5	ABBEY LINCOLN WITH HANK JONES VERVE 519 697	WHEN THERE IS LOVE
19	14	5	JOE LOVANO BLUE NOTE 27014/CAPITOL	TENOR LEGACY
20	18	43	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
21	20	33	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
22	21	8	BILLY ECKSTINE VERVE B19 442	EVERY THING I HAVE IS YOURS
23	16	25	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
24	RE-ENTRY		CYRUS CHESTNUT ATLANTIC B2518	REVELATION
25	RE-ENTRY		JOHN COLTRANE RHINO 71255VAG	THE LAST GIANT

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	69	KENNY G ▲ ARISTA 18646	★★★ No. 1 ★★★ 31 weeks at No. 1 BREATHLESS
2	2	6	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
3	3	5	GERALD ALBRIGHT ATLANTIC B2552	SMOOTH
4	4	3	BOB JAMES WARNER BROS. 45536	RESTLESS
5	5	31	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
6	6	37	DAVE KOZ CAPITOL 98892	LUCKY MAN
7	8	8	CANDY DULFER RCA 66248	SAX-A-GO-GO
8	7	2	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
9	12	8	NELSON RANGELL GRP 9755	YES, THEN YES
10	9	29	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
11	11	19	RONNY JORDAN 4TH & B'WAY 44406Q/ISLAND	THE QUIET REVOLUTION
12	13	6	STANLEY JORDAN ARISTA 18703	BOLERO
13	10	39	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
14	14	10	TOM SCOTT GRP 9752	REED MY LIPS
15	16	18	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
16	15	6	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
17	17	10	GARY TAYLOR MORNING CREW 1851	SQUARE ONE
18	19	8	SHADOWFAX EARTH BEAT 42548	MAGIC THEATER
19	20	49	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
20	18	21	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
21	NEW		GROOVE COLLECTIVE REPRISE 45541	GROOVE COLLECTIVE
22	22	3	NANDO LAURIA NARADA 63026	POINTS OF VIEW
23	21	35	PAT METHENY GEPFEN 24601	THE ROAD TO YOU
24	25	7	BOBBY CALDWELL SIN-DROME B900	WHERE IS LOVE
25	23	27	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL

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

# Music Video

ARTISTS & MUSIC

## Vid Creators 'Get Off' On Technology Cracker Clip Is Melange Of Visual Processes

BY DEBORAH RUSSELL

LOS ANGELES—Man meets machine in Cracker's new animated Virgin video "Get Off This," directed by Squeak Pictures' Carlos Grasso.

With the aid of three Macintosh computers, Grasso and a team of animators spent 10 weeks mixing traditional cel animation, treated original and stock footage, and computer-generated images to create a psychedelic fantasy of mind-bending imagery.

"I wanted to have some fun with the lyrics and try some things you can't do in live-action, like blow up the world," says Grasso. "Get Off This" marked his first foray into the hi-tech, computer-generated universe.

"It's such an intimidating thing to work with computers, and this was a challenge," he says. "But the timing was right; I never would have tried it a year or two ago. The software is such that we could use the computer as a source to find options to put different things together."

Grasso's artistic team included head Macintosh animator and computer artist Fred Davis, character artist and painter Araiane Bazin, and cel animator Patricia Wong.

"Fortunately, we were all good friends," says Grasso, who notes that the tedium of producing such a time-intensive project posed the greatest challenge to the team. Three weeks were devoted to storyboarding and determining how the computer would layer various frames. Work days often stretched past 15 hours.

Each one of the 6,758 frames of video was hand-treated using Adobe Photoshop filters and then composited on a Macintosh 950 Quadra, the main animation computer.

"We didn't rely on the computer for the look or feel of the animation," says Davis, a freelance graphic designer who came in with a decade of

Macintosh experience, but little background in animation. "We used it as a compositing tool. I shy away from most computer animation. The look is too sterile, there's no life."

Bazin, a painter, also had little experience in the animation field. She relied on cel animator Wong and computer artist Davis to bring her paintings to life.

"I would draw something one day, it would be processed through the computer, and then it would appear like magic on the screen," says Bazin, who drew some 2,000 frames in a 63-day period. "It was the first time I had seen my work moving. We were jumping all over the place every time we had a new picture."

Adds Grasso, "At one point it felt like, 'look, it's another potato chip, Charlie. Just 6,700 more and we'll have a whole bag!'"

Bazin created a number of the characters in the clip, including a cigarette-smoking, blue mutt named Azul who swallows the Cracker tour

bus. The neo-nuclear storyline lends a whole new dimension to the term "mushroom cloud," and Grasso even makes a cameo appearance in the character of an evil sun.

Performance and cutaway footage was reeled on videotape and digitized into the computer using a Diaquest Animaq board and NuVista card. The finished piece was dropped frame by frame onto Betacam-SP, then laid back onto the D2 audio master.

"The machines took on a certain life after awhile," says Grasso. "It's like they were triplets, always crying, and we'd be saying, 'What's wrong with that one?'"

But as the director, says Grasso, he was concerned that the clip retain an organic quality. The crew worked in Grasso's own home studio, creating a comfortable environment through music, atmospheric lighting, and "lots of food."

William Coleman produced the video; Catherine Finkenstaedt executive produced.

## PRODUCTION NOTES

### LOS ANGELES

- Atlantic artist **Tori Amos** co-directed her new video "Cornflake Girl" with Zeitgeist director-producer **Nancy Bennett**.

- **Brian Setzer's** new Hollywood Records video "Lady Luck" is a Tycoon Entertainment production directed by **Jeff Stein**. **Steve Fredriksz** produced.

- **Randee St. Nicholas** of Planet Pictures directed **Celine Dion's** latest Epic outing, "Misled." **Robert Brinkman** directed photography; **John Hopgood** produced. The same crew recently reeled **Babyface's** "And Our

Feelings" video for Epic.

- Westside Stories Productions director **Keith Ward** reeled **Guess's** Warner Bros. video "Tell Me Where It Hurts." **Cherie Appleby** produced the shoot.

### NEW YORK

- **Riviera Films** directors **Jim Spring** and **Jens Jurgensen** recently collaborated to lens the **Die Monster Die** video "Swallowed." **Tim Lalumia** produced the **Roadrunner Records** clip.

- Director **Dwayne Coles** recently wrapped three Atlantic videos for **Public Pictures**. **David Waterson** directed photography on **Michael Watford's** "So Into You" clip. **Michelle Webb** and **Deb Brown** produced. **George Seminars** directed photography on **Hard 2 Obtain's** "Ghetto Diamond" clip. **Andre Maubert** and **Catherine Berclaz** produced. And **Waterson** directed photography on **Sudden Change's** Eastwest/Atlantic video "Comin' On Strong" with producer **Daphne McWilliams**.

### OTHER CITIES

- Director **Sara Nichols** is the eye behind **Kimber Clayton's** debut **Curb** video "I Know That Car." **Ed Stephenson** directed photography on the Nashville-based shoot. **Karen O'Connor** executive produced for **Picture Vision**. In addition, **Picture Vision's Peter Israelson** recently directed **Randy Travis's** latest Warner Bros. clip, "Before You Kill Us All." The Santa Fe, N.M.-based production mixes live action and animation. **O'Connor** executive produced.

- **Del The Funkyhomosapien's** latest Elektra video "Wrongplace" is a DNA production directed by **Kevin Bray**. **Sam Aslanian** produced the shoot on location in San Francisco.

## Regional Programmers' Web Anchored By Group Ad Plan

**HOOKING UP:** Regional programmers **Jack Wendorf** of New York's "American Hot Videos" and **David Balaban** of Belleville, N.J.'s "The Music Machine" have joined forces to create and helm the Music Broadcasters Assn.

The MBA, not to be confused with the MVA (the Music Video Assn.), comprises 12-15 local and regional video programs working in concert to "enhance cooperation between different elements in the video promotion business," says Balaban, the organization's VP. **Wendorf** is president.

Balaban declines to name the shows participating in the MBA, but says most of them fall into the alternative and urban music genres. Revolving membership is based on a short-term renewable arrangement, he says. By acting cooperatively, the participating MBA shows reach a broadcast and cable horizon spanning 27 million U.S. households, says Balaban.

The organization is anchored by a group advertising plan in which labels pay one fixed rate to advertise on a variety of member programs that fit the required musical format.

As part of the deal, advertisers can submit titles of specific videos to the MBA's monthly "hot list," which is distributed to the participating shows to highlight their latest priorities.

As leaders of the MBA, Balaban and Wendorf will be responsible for distributing the ad spots to each program, and will provide proof of performance to each advertiser. Funds will be dispersed by them to each show on which the ads appear.

"It can be cost-prohibitive for the labels to buy advertising on each individual show," says Balaban, noting that the MBA is ideal for labels looking to promote second-tier priorities more effectively. "We're acting as a sort of agency. We offer the labels a way to get exposure on these shows at a rate they normally wouldn't get."

**Mark Weinstein** of the independent promotion firm **R-N-R Freelance** says his clients' reaction to the MBA has been "really good," and he notes that such labels as **Relativity**, **Hollywood Basic**, **Tommy Boy**, **Island**, and **A&M** have expressed interest in participating.

**VIDEO SUMMIT:** The Music Row Industry Summit, slated for May 11-13 in Nashville, will feature a three-hour forum on May 13 that explores production, promotion, and programming in country music video today. Topics to be addressed include everything from the traditional talk of budget battles and quality control to the role of regional video outlets and closed circuit programmers. Radio and video programmers will explain their impact on the audience and de-

bate whether country radio and video should be programmed identically. An issues forum will address interactive technology, the video syndication business, and the global marketplace.

The Music Video Assn. will open the summit May 11 with a 3:30 p.m. meeting. MVA members will receive the summit's early-bird registration rate through April.

**NAME CHANGE:** The Music Video Producers Assn. has changed its moniker to the Music Video Production Assn. to incorporate more players in the video industry, such as directors, production assistants, gaffers, grips, film manufacturers, and more. The MVPA will host an industry party June 9 at the Sony Music Studios in Manhattan, showcasing art and photography created by members of the music video community. Call **Martin Hennessee** at N.Y.'s **GPA Films** for info.

**THE WORD:** **Cheyenne Records** and the **Inspirational Network of Charlotte, N.C.**, recently linked to produce **Christian country music specials** that will air on the **INSP** network. The first project is "Cheyenne Country Live," to be taped April 26 at the Cannery in Nashville.

**Steve Gatlin**, the **White River Band**, the **Days**, **Paula McCulla**, and **Bruce Haynes** will appear.

**INSP** is one outlet that airs "CCM-TV," a popular contemporary Christian music program, which recently wrapped production on its "CCM-TV Acoustic Set." **Steve Gilreath Productions** reeled 68 "unplugged" performances for artists such as **Wayne Watson**, **Geoff Moore**, **Bryan Duncan**, **Al Denson**, and **Point Of Grace**. The clips complement the often limited video output by each of the artist's labels, and will air on "CCM-TV," which also is carried by the **Family Channel**, the **ACTS Network**, **FamilyNet Broadcast stations**, and the **Armed Forces Television network**.

**REEL NEWS:** Director **Alex Halpern** has joined the directors' roster at N.Y.'s **Portfolio Artists Network**. Director **Dwayne Coles** has signed to **Public Pictures** in N.Y., and **Bonnie Tomas** is now managing the music video division there. "Rosa Mi Amor," a film by video director **Modi of L.A.'s Modivation Films** recently took first place in the experimental category at the **New York Underground Film Festival**, as well as the grand prize at the **Lucky Charms Festival** in Seattle.

In network news: **Jon Baum** is now director of promotions at Miami-based programmer the **Box**. A&M's **Vesta** hosted **BET's** inaugural **Comicview Awards** in L.A. March 29.



by Deborah Russell



**Monster Movie.** **Bronwen Hughes** directed **Big Head Todd & the Monsters'** new **Giant** video "It's Alright." Pictured on the balcony of New York's **Chelsea Hotel**, from left, are the band's **Todd Park Mohr**, **Brian Nevin**, and **Rob Squires**; director **Hughes**; and band manager **Mark Bliesener**.

# Billboard. Video Monitor™

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



Black Entertainment Television

14 hours daily  
 1899 9th Street NE,  
 Washington, DC 20018

- 1 Toni Braxton, You Mean The...
- 2 Eternal, Stay
- 3 Mint Condition, I Send Me Swinging
- 4 Queen Latifah, Just Another Day
- 5 Brand New Heavies, Dream On...
- 6 Heavy D. & The Boyz, Got Me...
- 7 Me'Shell Ndegeocello, If That's...
- 8 Zhane, Groove Thing
- 9 SWV, Anything
- 10 R. Kelly, Bump N' Grind
- 11 Angela Winbush, Treat U Rite
- 12 For Real, You Don't Wanna Miss
- 13 Simple E, Play My Funk
- 14 Janet Jackson, Because Of Love
- 15 Snoop Doggy Dogg, Gin And Juice
- 16 Jody Watley, When A Man Loves...
- 17 Prince, The Most Beautiful...
- 18 Babyface, And Our Feelings
- 19 Aaliyah, Back And Forth
- 20 Tevin Campbell, I'm Ready
- 21 Aretha Franklin, A Deeper Love
- 22 Gerald Albright, Anniversary
- 23 Outkast, Player's Ball
- 24 Gangstarr, Mass Appeal
- 25 Ice Cube, You Know How We Do It
- 26 All-4-One, So Much In Love
- 27 D. Benoit/R. Freeman, After The...
- 28 Damon Dash, Satisfy...
- 29 Guess, Tell Me Where It Hurts
- 30 Freddie Jackson, Was It Something

★ ★ NEW ADDS ★ ★

- Aaron Hall, I Miss You  
 Dawn Penn, You Don't Love Me  
 Jodeci, Feenin'  
 Tonya Blount, I'm Gonna Make...  
 Xscape, Love On My Mind  
 Whycliffe, Heaven



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Little Texas, My Love
- 2 Martina McBride, Life #9
- 3 Billy Ray Cyrus, Words By Heart
- 4 Tracy Lawrence, If The Good Die...
- 5 Shenandoah, If Bubba Can Dance
- 6 Travis Tritt, Take It Easy
- 7 Lee Roy Parnell, I'm Holding My...
- 8 Ricky Van Shelton, Where Was I
- 9 Tim McGraw, Indian Outlaw
- 10 Alan Jackson, (Who Says) You...
- 11 Faith Hill, Piece Of My Heart
- 12 Clint Black, A Good Run Of...

- 13 Lorrie Morgan, My Night To Howl
- 14 Doug Stone, Addicted To A Dollar
- 15 Collin Raye, Little Rock
- 16 Garth Brooks, Standing... †
- 17 John M. Montgomery, Rope... †
- 18 Pam Tillis, Spilled Perfume †
- 19 Rodney Crowell, Let The... †
- 20 Blackhawk, Every Once In... †
- 21 John Anderson, I Wish I Could...
- 22 Neal McCoy, No Doubt About It
- 23 Toby Keith, Wish I Didn't Know Now
- 24 Confederate Railroad, Daddy...
- 25 Patty Loveless, How Can I Help...
- 26 Sam Moore/Conway Twitty, Rainy...
- 27 John Berry, Your Love Amazes Me
- 28 Marty Stuart, Kiss Me, I'm Gone
- 29 David Lee Murphy, Just Once
- 30 Billy Dean, Once In A While
- 31 Rick Trevino, Honky Tonk Crowd
- 32 Sawyer Brown, Outskirts Of Town
- 33 Linda Davis, Company Time
- 34 Rodney Foster, Closing Time
- 35 Jamie O'Hara, The Cold Hard Truth
- 36 Rhonda Vincent, What Else Could...
- 37 Kieran Kane, Find My Way Home
- 38 Jesse Hunter, Born Ready
- 39 Clay Walker, Where Do I Fit In...
- 40 Brother Phelps, Eagle Over Angel
- 41 Andy Childs, Simple Life
- 42 Ken Mellons, Lookin' In The Same...
- 43 Kim Hill, Janie's Gone Fishin
- 44 Joe Diffie, In My Own Backyard
- 45 Willie Nelson, Afraid
- 46 Lari White, That's My Baby
- 47 Davis Daniel, I Miss Her Missing Me
- 48 Charlie Floyd, Man Behind The...
- 49 Daron Norwood, Cowboys Don't Cry
- 50 Kathy Mattea, Walking Away...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Alabama, The Cheap Seats  
 Deborah Allen, Break These Chains  
 Eddy Raven, Rip Rap Road  
 Mark Collie, It's No Secret  
 S. Alan Taylor, Forever Dance  
 Suzy Bogguss, You Wouldn't Say...  
 Tracy Byrd, Lifestyles Of The Not So...  
 Victoria Shaw, Cry Wolf



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Gin And Juice
- 2 Counting Crows, Mr. Jones
- 3 Guns N' Roses, Since I Don't... \*
- 4 Beck, Loser \*
- 5 Janet Jackson, Because Of Love
- 6 Smashing Pumpkins, Disarm
- 7 Tom Petty, Mary Jane
- 8 Nirvana, All Apologies
- 9 Soundgarden, Spoonman
- 10 Ace Of Base, The Sign
- 11 Salt-N-Pepa/En Vogue, Whatta Man
- 12 Mariah Carey, Without You
- 13 Cracker, Low

- 14 Alice In Chains, No Excuses
- 15 Crash Test Dummies, Mmm... \*
- 16 All-4-One, So Much In Love
- 17 R. Kelly, Bump N' Grind
- 18 Ice Cube, You Know How We Do It
- 19 US3, Cantalooop
- 20 Tool, Prison Sex
- 21 Bruce Springsteen, Streets Of...
- 22 Candlebox, You
- 23 Urge Overkill, Positive Bleeding
- 24 Afghan Whigs, Gentlemen
- 25 Motley Crue, Hooligan's Holiday
- 26 Salt-N-Pepa, Shoop
- 27 Green Day, Longview
- 28 Tori Amos, God
- 29 Cranberries, Dreams
- 30 Brand New Heavies, Dream On... \*
- 31 Morrissey, The More You Ignore... \*
- 32 Sarah McLachlan, Possession
- 33 Aerosmith, Cryin'
- 34 James, Laid
- 35 Wu-Tang Clan, C.R.E.A.M.
- 36 ZZ Top, Breakaway
- 37 Madonna, I'll Remember
- 38 Nine Inch Nails, March Of The Pigs
- 39 Stone Temple Pilots, Plush
- 40 K7, Zungu Zeng
- 41 Meat Puppets, Backwater
- 42 Aerosmith, Amazing
- 43 Ace Of Base, All That She Wants
- 44 Kim Hill, Janie's Gone Fishin
- 45 Stone Temple Pilots, Creep
- 46 Salt-N-Pepa, Shoop
- 47 Tevin Campbell, I'm Ready
- 48 Scorpions, Under The Same Sun
- 49 Red Panther, I'm Broken
- 50 Red Hot Chili Peppers, Under The...

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Babyface, And Our Feelings  
 Pantera, I'm Broken  
 Primal Scream, Rocks  
 Hammer, Pumps And A Bump  
 Pavement, Cut Your Hair  
 Collective Soul, Shine  
 Dandelion, Under My Skin  
 Greta, Is It What You Wanted



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

- 1 Billy Ray Cyrus, Words By Heart
- 2 Little Texas, My Love
- 3 Tracy Lawrence, If The Good Die...
- 4 Neal McCoy, No Doubt About It
- 5 Ricky Van Shelton, Where Was I
- 6 Doug Stone, Addicted To A Dollar
- 7 Clint Black, A Good Run Of Bad...
- 8 John Michael Montgomery, Rope...
- 9 Joe Diffie, In My Own Backyard
- 10 Shenandoah, If Bubba Can Dance
- 11 Garth Brooks, Standing Outside...

- 12 Travis Tritt, Take It Easy
- 13 John Berry, Your Love Amazes Me
- 14 Lee Roy Parnell, I'm Holding My...
- 15 Martina McBride, Life #9
- 16 Tim McGraw, Indian Outlaw
- 17 Marty Stuart, Kiss Me, I'm Gone
- 18 Alan Jackson, (Who Says) You...
- 19 Aaron Tippin, Honky Tonk...
- 20 Billy Dean, Once In A While
- 21 Rick Trevino, Honky Tonk Crowd
- 22 Faith Hill, Piece Of My Heart
- 23 Toby Keith, Wish I Didn't Know Now
- 24 Kathy Mattea, Walking Away...
- 25 Confederate Railroad, Daddy...
- 26 Lorrie Morgan, My Night To Howl
- 27 Willie Nelson, Afraid
- 28 Patty Loveless, How Can I Help...
- 29 Pam Tillis, Spilled Perfume
- 30 Rodney Crowell, Let The Picture...

★ ★ NEW ADDS ★ ★

- Randy Travis, Before You Kill Us All  
 John Anderson, I Wish I Could Have...  
 David Ball, Thinkin' Problem  
 Collin Raye, Little Rock  
 John & Audrey Wiggins, Falling Out...  
 Bob Woodruff, Bayou Girl  
 Sweethearts Of The Rodeo, Things...



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Without You
- 2 Janet Jackson, Because Of Love
- 3 Toni Braxton, Breathe Again
- 4 Bruce Springsteen, Streets Of...
- 5 Ace Of Base, The Sign
- 6 Tom Petty, Mary Jane
- 7 Meat Loaf, Rock And Roll Dreams...
- 8 Richard Marx, Now And Forever
- 9 Counting Crows, Mr. Jones
- 10 Michael Bolton, Completely
- 11 Bonnie Raitt, Love Sneakin' Up...
- 12 Celine Dion, The Power Of Love
- 13 Madonna, I'll Remember
- 14 Garth Brooks, Standing Outside...
- 15 Enigma, Return To Innocence
- 16 Aaron Neville, I Owe You One
- 17 10,000 Maniacs, Because The...
- 18 Crash Test Dummies, Mmm...
- 19 Bryan Adams, Please Forgive Me
- 20 All-4-One, So Much In Love
- 21 The Knack, My Sharona
- 22 US3, Cantalooop
- 23 Adams/Stewart/Sting, All For Love
- 24 Steve Winwood, Higher Love
- 25 Sting, If I Ever Lose My Faith In You
- 26 Meat Loaf, I'd Do Anything For Love
- 27 En Vogue, My Lovin'
- 28 Eternal, Stay
- 29 John Cougar Mellencamp, Small...
- 30 George Michael, Freedom

★ ★ NEW ADDS ★ ★

- Big Mountain, Baby I Love Your Way

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 9, 1994.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- 2 Live Crew, Yeah, Yeah

BOX TOPS

- South Central Cartel, Gang Story  
 Hammer, Pumps & A Bump  
 Snoop Doggy Dogg, Gin And Juice  
 Outkast, Player's Ball  
 12 Gauge, Dunkie Butt  
 Wu-Tang Clan, C.R.E.A.M.  
 D.F.C., Caps Get Peeled  
 Toni Braxton, You Mean The World...  
 R. Kelly, Bump N' Grind  
 After 7, Gonna Love You Right  
 Simple E, Play My Funk  
 Aaliyah, Back And Forth  
 Xscape, Understanding  
 E-40, Captain...  
 Patra, Worker Man

ADDS

- AMG, Butt Booty Naked  
 Aretha Franklin, Willing To Forgive  
 Big Mountain, Baby I Love...  
 Bonnie Raitt, Love Sneakin' Up...  
 Cheap Trick, Woke Up With A Monster  
 Course Of Empire, Infested  
 Dawn Penn, You Don't Love Me  
 Eve's Plum, I Want It All  
 Hammer, Pumps (Vers 2)  
 Hole, Miss World  
 Jodeci, Feenin'  
 Joe, All Or Nothing  
 Garth Brooks, Standing Outside...  
 KRS-One, Sound Of The Boom Rap  
 Ralph Tresvant, When I Need...  
 Sasa Jordan, High Road Easy  
 SHO, Fiend In The Family  
 Tanya Blount, I'm Gonna Make...  
 Taylor Dane, I'll Wait  
 Whale, Hobo Humpin' Sloba Babe  
 Xscape, Love On My Mind  
 ZZ Top, Breakaway



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Los Fabulosos Cadillacs, Metador  
 Enigma, Return To Innocence  
 Ace Of Base, The Sign  
 Bruce Springsteen, Streets Of...  
 Pet Shop Boys, I Wouldn't...  
 Marta Sanchez, Desesperada  
 Scorpions, Under The Same Sun  
 Mariah Carey, Without You  
 Gipsy Kings, Escuchame  
 Guns N' Roses, Since I Don't Have You  
 Alejandra Guzman, Mirala, Mirala  
 Counting Crows, Mr. Jones  
 The Cranberries, Linger  
 Smashing Pumpkins, Disarm  
 Alice In Chains, No Excuses



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

- Elvis Costello, 13 Steps  
 Afghan Whigs, Gentlemen  
 Teenage Fan Club, Fallin'  
 Bonnie Raitt, Love Sneakin' Up...  
 Eve's Plum, I Want It All  
 Greta, Is It What You Wanted  
 Brian Setzer, Lady Luck  
 Brother Cane, Hard Act To Follow  
 Meat Puppets, Backwater  
 Taylor Dane, I'll Wait  
 Alice In Chains, No Excuses  
 Bad Sun, Talk Back  
 7669, Joy

Sheryl Crow, Leaving Las Vegas  
 Die Monster Die, Swallowed



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

- Mariah Carey, Without You  
 Mary-Chapin Carpenter, He Thinks...  
 Candy Dulfer, I Can't Make...  
 Anne Murray, Wayward Wind  
 Aaron Neville, I Owe You One  
 Travis Tritt, Take It Easy  
 Conway Twitty, Rainy Night In Georgia  
 Yann, Santorini  
 Bryan Adams, Please Forgive Me  
 Bee Gees, For Whom The Bell...  
 Faith Hill, Take A Little Piece  
 Carole King, Will You Love Me...  
 Ottmar Liebert, Albatross  
 Neal McCoy, No Doubt About It  
 Michael Nyman, The Heart Asks...  
 Bonnie Raitt, Love Sneakin' Up...  
 Rod Stewart, Having A Party  
 Benoit/Freeman, After The Love...  
 Big Mountain, Baby I Love...  
 Toni Braxton, You Mean The World...  
 Billy Ray Cyrus, Words By Heart  
 Enigma, Return To Innocence  
 Janet Jackson, Because Of Love  
 The Knack, My Sharona  
 John M. Montgomery, Rope The Moon



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

- Russ Taff, Winds Of Change  
 Russ Taff, I'm Not Alone  
 Russ Taff, Railway To Heaven  
 Russ Taff, I Cry  
 Russ Taff, Not Gonna Bow  
 LM Band, We Shall See The King  
 Michael Sweet, Someday  
 In Reach, Faded Love  
 Mark Heard, Treasures...  
 Petra, Beyond Belief  
 Rich Mullins, Here In America  
 Bruce Cockburn, Great Big Love



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Green Day, Longview  
 Pavement, Cut Your Hair  
 The Dytans, Grudge  
 Hole, Miss World  
 13 Engines, Smoke And Ashes  
 Alice In Chains, No Excuses  
 Boo Radleys, Wish I Was Skinny  
 Morrissey, More You Ignore...  
 Cheap Trick, Woke Up With A Monster  
 Material Issue, Kim The Waitress  
 Stabbing Westward, Nothing  
 Z, In My Mind  
 Sheryl Crow, Leaving Las Vegas



Continuous programming  
 P O BOX 398, Branson, MO 65616

- Benoit/Freeman, After The Love...  
 Gaither Vocal Band, Satisfied  
 John Berry, Your Love Amazes Me  
 Carole King, Will You Love Me...  
 The Bishops, The Unclouded Day  
 Carole Carter, I Love You Cause...  
 Ottmar Liebert, Albatross  
 Andy Childs, Simple Life  
 Rodney Foster, Closing Time  
 Mitch Malloy, Tumbling Down  
 Diana Murrell, Mama's Cedar Chest  
 Vince Gill, Tryin' To Get Over You  
 The Mavericks, What A Crying...  
 NewSong, Field Of Faith  
 Candy Dulfer, Pick Up The Pieces  
 The Spencers, He Was Taken Up  
 Doug Stone, Addicted To A Dollar  
 Patty Larkin, Who Holds Your Hand  
 Cheryl Wheeler, Aces  
 Zaca Creek, Two-Wheel Pony

# the Medialine™

## National Enquirer Jumps On The Country Bandwagon

BY ERIC BOEHLERT

**CITY SLICKERS:** The squeaky-clean world of country music has attracted some curious callers lately, in the form of new magazine publishers. A while back, Larry Flynt, of hard-core Hustler magazine fame, introduced a collection of family-friendly magazines, including Country Fever.

Now the Enquirer/Star Group, publisher of the dirt-dishing National Enquirer and Star, is introducing Country Weekly, slated to ship 750,000 copies this month.

According to Iain Calder, Country Weekly president and Enquirer/Star Group executive VP, 100 million people will at least eyeball the magazine each week thanks to the company's second-to-none supermarket/newsstand distribution.

Two traits will help Country Weekly stand out, says Calder. First, it will be the lone Nashville-oriented weekly, according to Calder, who is not concerned about coming up with 52 covers a year. He suggests that Garth Brooks—who graces the debut issue's cover—could be good for half a dozen covers a year.

The other defining trait: "photos, photos, photos." Also, unlike the National Enquirer and Star, Country Weekly will be on its best behavior with the stars, bending over backward to ensure good relationships. "I don't think country fans want to read bad things about the stars," says Calder, "And they won't find it in this magazine."

**JUST THE FACTS:** For years, when it came to reporting on the music business, record companies often

held the key to the data and dutifully doled out information to the press. Due to the often less-than-public nature of the dealings, reporters had to take the labels' word when it came to sales figures and, to a certain extent, radio airplay information. It's safe to say that companies occasionally took advantage of that privilege and inflated numbers.

With the advent of the computer tracking systems SoundScan and BDS (for retail sales and radio airplay, respectively), there seems to be no excuse for relying on record company (or word-of-mouth) facts and figures. Yet it happens routinely.

For instance, in a recent article in USA Today on the success of Big Mountain's remake of Peter Frampton's "Baby I Love Your Way," the paper, without attribution, claimed the song was "the most-played single in the USA" for that week. Actually, according to BDS, it was the No. 23 most-played single, with 3,565 spins at radio—almost 3,000 fewer plays than Mariah Carey's "Without You."

**NEWSWORTHY:** Sometimes the guidelines for what constitutes news can be baffling. A recent article in New York Newsday told the tale of a deadbeat dad who had refused to pay his ex-wife and daughter \$300,000 in alimony and child support over the years. The mother and daughter had to revert to cashing welfare checks in order to survive.

Sadly, that story is played out too many times in New York and around the country. So why was this particular account highlighted for readers? As the Newsday headline pointed out, the man in question, Dr. Jesse Hilsen, manages the rock band Kiss.



**ROTTEN: NO IRISH, NO BLACKS, NO DOGS**  
 By John Lydon with Keith & Kent Zimmerman  
 (St. Martin's Press, \$22.95)

Two years ago, during a chance meeting at the opening of L.A.'s Virgin Megastore, this writer innocently asked ex-Sex Pistols vocalist John Lydon if he had read "England's Dreaming," Jon Savage's fine, then-current book about his former band.

In an instant, Lydon's famed blue-steel eyes flared, and he cried, "Lies! All lies!"

In "Rotten," which takes its title from Lydon's Pistols-era handle Johnny Rotten, the punk rock icon takes literary revenge on such Pistols biographers as Savage, bassist Glen Matlock, and roadie Noel Monk.

The tome is somewhat erratically edited and frequently repetitive, and it offers disappointingly little info on Lydon's noteworthy post-Pistols career with Public Image Ltd. Yet "Rotten" still manages to succeed as a sharp

self-portrait of a colorful figure in a chaotic music epoch.

The as-told-to format suits Lydon well—one can practically hear his snide voice. Testimony from such other witnesses as ex-Pistols Steve Cook and Paul Jones, musicians Chrissie Hynde and Billy Idol, and assorted punk familiars is less engaging.

After introductory material on his Dickensian childhood, Lydon launches into a full-length depiction of the Pistols' notorious late-'70s reign. No vitriol is spared: Among the parties tasting the lash are the band's manager, Malcolm McLaren (the subject of a bitter suit brought by Lydon after the band's breakup), Lydon's late band mate Sid Vicious and his girlfriend Nancy Spungen (who emerge as particularly pathetic characters), and Virgin Records maestro Richard Branson.

Bitter, opinionated, sassy, quite funny, and sometimes unnerving, "Rotten" is a valuable addition to the slim shelf of Pistols history.

CHRIS MORRIS

## Irish Biz Lobbies For Government Support Report Highlights Music Industry Opportunities

■ BY KEN STEWART

DUBLIN—Ireland could become a mecca for the music business by the beginning of the next century if it uses its existing potential, according to a 70-page submission to the Irish government by seven music industry bodies. The report predicts 5,000 new jobs by the year 2004—a 50% increase over current employment—if the government acts in the industry's interests.

"A Strategic Vision For The Irish Music Industry," from Simpson Xavier Horwath Consulting, was presented to arts minister Michael D. Higgins by Brendan Graham, chairman of the Irish Music Rights Organisation (IMRO), and Victor Finn, general manager of the Mechanical Copyright Protection Society (Ireland).

The report analyzes indigenous trends and discusses how Ireland can benefit from global changes in technology and legislation.

Although U2, Enya, and the Cranberries are among acts who have made a global impact out of proportion to the size of Ireland's tiny domestic market, the report claims that the industry's true value and potential are not yet realized.

According to Graham, writer of Ireland's 1994 Eurovision Song Contest entry, "Rock'n'Roll Kids," "Irish songwriters, composers, and performers have for many years put Ireland at the top of the charts around the world.

"They have now joined with their publishers and associations in Ireland to present a visionary economic plan for Ireland 2004... the most substantive report ever submitted by the music industry to government.

"If adopted, Ireland will not only be top of the charts creatively, but will become a prime business location for the international music business," Graham adds.

There are proposals for changes in such areas as copyright legislation, cultural funding, research and development, and fiscal incentives.

"The convergence of the entertainment and telecommunications industries provides opportunities for countries with good technical infrastructure, as well as sound copyright legislation," says Finn.

"The global village is now almost a reality. Ireland can position herself to benefit from the structural changes taking place within the music industry internationally."

Among the recommendations are the establishment by the government, as a matter of priority, of an industry task force; the introduction of a home taping royalty; and the exemption of record producers from personal income tax (already given to songwriters and composers if certain criteria are met), which, it is hoped, would attract major producers to Ireland.

Among the sources credited in the report is Billboard's 1993 Irish Spotlight (Aug. 28, 1993).

## Arista U.K. Venture Aims Brit Soul Acts At America

■ BY THOM DUFFY

LONDON—The joint venture Arista Records U.K. has formed with the partnership behind such hit British soul artists as Eternal and Dina Carroll (Billboard, April 2) aims to nurture new talent for the American and global market, say the principals in the deal.

Arista Records U.K. managing director Diana Graham says the agreement with Denis Ingoldsby and Oliver Smallman will tap a management and production ex-

pertise that has yielded 21 consecutive U.K. top 40 singles, including hits by Eternal on EMI, Dina Carroll and Bad Boys Inc. on A&M, Michelle Gayle on RCA, Pauline Henry on Sony, and Judy Cheeks on Positiva.

"They have had tremendous success in the past 18 months, and they were rushing from one label to the next with all their artists," says Graham. "For them to develop, they need to be freed up of the running. I have every confidence that they will continue to break new acts both in the U.K. and abroad, which is exactly what I want for Arista."

In the U.S., Eternal has reached the top 20 on the Hot 100 Singles chart with "Stay," from the group's American debut album "Always & Forever" on EMI/ERG Records. Dina Carroll has sold more than 1 million copies of her album "So

### Label taps hit-makers Ingoldsby & Smallman

Close" in the U.K.

Terms of the joint venture were not announced, but Smallman says the agreement is for nine albums, with an expectation that the new label will release three albums per year. Sales, marketing, press, and promotion will be handled by Arista staff from the company's London offices.

Ingoldsby and Smallman have struck previous deals for their artists through their existing company, First Avenue Records, and will continue to run First Avenue's management and production operations, as well as the as yet unnamed new label.

The two currently manage three acts signed to BMG U.K. labels: Michelle Gaye and West End on RCA U.K. and Ivan Matias on Arista. All of their current artists are expected to continue to record for their present labels.

"The approach from Diana came six months ago, and it came from several other majors making the same noises," says Smallman. "We needed to find a company with whom we could dovetail naturally. And with Arista's success with R&B in the U.S., and Diana's ability to break R&B records like Toni Braxton [in the U.K.], I felt it would be the best company for Dennis and I to go with."

Smallman stresses his admiration for the track record that Clive Davis at Arista in the U.S. and Graham at Arista U.K. have achieved in their genre. "We're an out-and-out R&B set up," he says, adding that the goal of the new label is to launch new acts not only for the U.K. but the U.S. Success in America, he says, "is like a dream for us."



**Strat-ospheric Stardom.** Who's been around longer—Eric or the Strat? Eric Clapton is celebrating his 30th year as a professional musician this year, and for most of those years the Fender Stratocaster has been his preferred guitar. Coincidentally, the famed guitar is celebrating its 40th, and to mark both anniversaries, Clapton received a special award: a solid silver and gold 9-inch Strat replica from Ivor Arbiter of Arbiter group, which has distributed the model for many years. The award was presented during Clapton's recent concert series at London's Albert Hall.

## Istanbul Fears Pop Clampdown Fundamentalists Win Turkish Capital

ISTANBUL—This city's residents were stunned when an Islamic fundamentalist party gained control of the local government in elections held March 27. Many are fearful of what will follow, and the new regime could cast a long shadow over the developing music and entertainment industry here.

The Islamic fundamentalist Welfare Party (RP) has won control of a

massive budget and Turkey's blossoming cultural capital of 10 million people. RP took only 26% of the vote, but the remainder was divided among a plethora of moderate parties.

This result is important because Istanbul has been developing rapidly as a diverse cultural center, attracting such acts as Madonna, Michael Jackson, and Guns N' Roses as well as top jazz and classical musicians. The power local authorities in Turkey enjoy now puts such events in doubt. Last year, Sony Music became the first major to establish a subsidiary in Turkey.

RP also won control of many city districts, including Beyoglu, the social center of the city, noted for its nightclubs, discos, and bars. If RP repeats the policies it has applied in other cities it controls, the area will be made alcohol-free and many forms of entertainment will be banned. "We are going to have a mosque worthy of the neighborhood constructed right at the Taksim entrance to Beyoglu," promised Taysip Erdogan, Istanbul's mayor-elect, after winning the election.

Aside from the formal powers RP now assumes, an upsurge in fundamentalist thuggery is expected. Ahmet San, promoter of Madonna's 1993 Istanbul concert, told Billboard last January that he had received threats from Istanbul activists after he announced plans to stage the concert.

ADRIAN HIGGS



**Kim's In The Club!** Kim Wilde recently completed her first-ever Australian tour, in which she played club venues. While passing through, she picked up a platinum (70,000) award for "The Singles Collection."

## EMI Renews License Pact With Dyna In Philippines

MANILA—EMI Music has renewed its license agreement with longtime Philippines partner Dyna Products, contrary to last year's industry speculation that the major would set up its own subsidiary.

The deal, which extends EMI's business with Dyna for at least another year, prompted a new round of industry talk that the two companies will eventually opt for a joint venture.

Dyna is owned by Filipino music business veteran James Dy. Only last year, another Dy-owned company, Cosmic Records, embarked on a joint venture with PolyGram, establishing Polycosmic Records as the third multinational affiliate here (PolyGram owns 30% of the firm).

EMI Music regional director Lachlan Rutherford says, "The possibility of a joint venture with Dyna is certainly an option we are keeping open. The Philippines is an impor-

tant and strategic market for us. However, our studies have shown that this may not be the most opportune time to go in as an affiliate, whether 100%-owned or as a joint venture arrangement."

Rutherford acknowledges that there are local market complications, including unusual retail practices and rights-related issues, but says that EMI's outlook on an affiliate is influenced by broader issues. He does note that the local manufacturers group, PARI, is "doing a good job of containing piracy."

Flora Ramos, label chief for EMI at Dyna Products, says, "We certainly welcome the extension of our license deal. Should they decide to set up an affiliate, we will do everything to help facilitate that transition, even if they decide to go off on their own. Our companies go a long way back."

MARC GOROSPE

## Talk Is Cheap At First Klassik Komm Sales Soaring For Labels' Classical Budget Lines

■ BY NICOLAS SOAMES

COLOGNE—The explosion of the budget market in Germany provided the main topic March 25-26 at the inaugural Klassik Komm, the two-day classical music trade fair here.

After just six months of trading, PolyGram budget label Belart claimed sales of 1 million units through nontraditional outlets while Naxos, the Hong Kong-based label, saw 45% growth during 1993, taking it to 800,000 units, mainly through established record retail channels.

And most of the other major companies have now either moved into the budget market—with price points around 10 German marks (\$5.98)—or are poised to dip below it. "Every second classical CD sold in Germany is a budget CD," said Helmut Schmitz, head of production, EMI Classics Germany, who launched EMI's Encore series last year.

Having already launched its Essential Classics label at the 10 mark retail point, Sony Classical is about to enter the superbudget arena with Digital Focus, a series of new recordings made with young orchestras in Russia and other former Soviet countries. It will have a suggested retail price of 7.50 marks (\$4.49). "All the majors have been forced to do something because the independent share of the budget market was around 60%," explained Andreas Packhauser, VP of product development, Sony Classical. "But I also hope that our project will help musicians in Russia to survive difficult times."

Berlin Classics, a BMG Germany-distributed label based on a large former East European catalog, is also going into the budget area with Eterna, at the 10 mark price point. The importance of budget was underlined by the decision of Klassik Komm to invite Klaus Heymann, founder of Naxos, from Hong Kong to feature in one of the main industry seminars.

Though the German market statistics for 1993 were not ready in time for Klassik Komm, it is likely that they will show a doubling of units delivered to the trade. In 1992, 3.8 million CDs were sold to dealers.

Despite worries about the rise of budget priced-product, recession, and economic pressures stemming from the costs of reunification, there was a generally positive mood at Klassik Komm. The 1993 overall classical figures are expected to show a 10% increase in both units and revenue, and the classical market share is expected to stay relatively stable at 9%.

Full price seems to have been holding up as elsewhere in Europe, helped by sales of 200,000 copies of "Christmas In Vienna" on Sony Classical and Carmen Fantasie played by Anne-Sophie Mutter on DG (130,000).

Klassik Komm was aimed at the whole classical industry, including record labels, orchestras and opera houses, specialist media, publishers, and organizations. Expectations of 55 exhibitors were overtaken, with 83 finally taking stands and attracting some 1,200 participants.

Run by Musik Komm, founders of

Pop Komm, the 4-year-old pop event that attracts nearly 10,000 people, it was a much smaller trade fair, but one with a guaranteed future—at least in the short term. The Ministry of Economics of the local state, North Rhine Westphalia, has given a grant of 600,000 marks (\$359,000) toward Klassik Komm costs for the first four years.

"At first, it will be about communication rather than making business," acknowledged Klassik Komm director Uli Grossmaas. "But I think it is a turning point with classical music, especially with young musicians like Anne-Sophie Mutter and the clarinetist Sabine Meyer becoming popular."

Grossmaas acknowledged that the

first Klassik Komm was a largely national affair, with German the official language, but he hoped next year's event will be bilingual. And it is likely that there will be a provision next year for at least an afternoon for public attendance—this year was trade only.

Among other significant announcements were plans for a new classical magazine. Christopher Linen, president of Warner Music Enterprises, announced the October launch of a German-language edition of BBC Music Magazine in the country, based on the same subscription-only method that has enabled the U.S. print run to rise to nearly 300,000 in less than a year.

## Expanded Echo Klassik Awards Draw Criticism

■ BY NICOLAS SOAMES  
and WOLFGANG SPAHR

COLOGNE—German clarinetist Sabine Meyer and Canadian tenor Ben Heppner picked up key prizes March 25 at Germany's high-profile classical awards ceremony at Klassik Komm in Cologne.

Called Echo Klassik, the awards were organized by the German Phono Academy, which organizes the Echo Awards for popular music (Billboard, March 26), and was an expansion of the classical awards previously given as part of the annual Echo ceremony. A total of 23 awards were given at the Echo Klassik ceremony, which was attended by more than 600 people.

The new initiative was seen as a chance for classical music to expand media interest, but it also attracted controversy over the costs incurred by prize winners.

Record companies could nominate as many albums as they wished, for a fee: 500 German marks for labels that are members of the Deutsche Phono-Akademie, and 1,000 marks for nonmembers. Winners were chosen from among 113 nominees.

The controversy involved post-competition payments: Winners of artist categories had to pay 10,000 marks, and winners of repertoire categories had to contribute 5,000 marks toward a "promotion" budget.

"The money is being paid into a fund which finances promotion for Echo Klassik," says Peter Zombik, managing director of the trade organization BPW, which organized the event. "We hope it will help the small labels especially—PolyGram and the other big companies can easily afford to spend this kind of money on promotion, anyway."

Only two independents—Capriccio and Koch-Schwann, both German—won awards, the rest being scooped by the majors.

The Echo awards generally were welcomed by the industry. "It was OK for the first time, though I think there should be fewer prizes," said Sabine Max, la-

bel chief at Deutsche Grammophon. "We know there must be a budget for promotion, but it must be organized in a different way—too many people thought you had to pay for a prize."

Among the key Echo Klassik results were:

**Female singer:** Cecilia Bartoli, "La Cenerentola," by Rossini.

**Male singer:** Ben Heppner, "Turandot," Puccini.



In The Fast Lane. Andrew Oldham and Tony Calder may be stuck in the pits while trying to get their revitalized Immediate Records on track, but in the mean time they are in the fast lane with a sponsorship deal with the Pacific Grand Prix Formula 1 racing team. Seen stepping out of the cockpit here is Bertrand Gachot, who races with teammate Paul Belmondo.

**Conductor of the year:** Simon Rattle, "Symphony No. 7," E.W. Henze.

**Instrumentalist:** Sabine Meyer, "Clarinet Concerts," Stamitz.

**Ensemble of the year:** Alban Berg Quartet, "String Quartets," Beethoven.

**Lifetime achievement award:** singer Christa Ludwig.

**Female newcomer of the year:** Sarah Chang, "Violin Concerto," Tchaikovsky.

**Male newcomer:** Andreas Haefliger, "Impromptus," Schubert.

**Crossover production of the year:** Dennis Russell Davies, "Low Symphony," Philip Glass.

**Best seller of the year:** Placido Domingo, Diana Ross, Jose Carreras, "Christmas In Vienna."

**Editorial work of the year:** "Entartete Musik" (Decca).

**Symphonic production:** John Eliot Gardiner, Orchestre Revolutionnaire et Romantique, "Symphonie Fantastique," Berlioz.

## 'Free' Classical CDs Spark Furor

LONDON—The massive response to innovative marketing campaigns based on a "free" CD offer in national newspapers has sparked serious rows within Britain's normally genteel classical sector.

The principal target is Alison Wenham, chairman of the Classical Committee of the British Phonographic Industry. Also managing director of Conifer Records, an independent label and a leading U.K. distributor, Wenham has been accused by some directors of the U.K.'s majors of undermining the classical business.

In November 1993, Conifer introduced a free-CD campaign with the Sunday Times in an attempt to give a higher profile to its own imprints and its distributed labels. The first offer saw four discs—Tchaikovsky's ballet music on Conifer's own label, Royal Opera House, as well as tracks from Conifer-distributed labels, including Telarc, Collins Classics, and Lyrita—being offered to the public for the cost of the post and packing.

The Sunday Times claims that 400,000 CDs were sent out. Packaged with the CD was a small catalog, the Classical Collection, offering further classical choices from the Conifer stable at around 10 pounds (\$15). Brian Hopkins, Conifer Records sales and operations director, said following that pro-

motion that the operation was principally a brand-awareness exercise. "We brought a huge new public to Conifer Classics, the Royal Opera House, Telarc, and Lyrita—labels which have never had this kind of exposure."

Furthermore, he claimed that "tens of thousands of additional CDs were purchased through the

*'Customers see offers like that and accuse me of profiteering'*

Classical Collection."

At the time, the exercise provoked a furor in the industry. A subsequent February classical promotion from Conifer, which was followed by a March promotion of the company's jazz repertoire, is meeting with a similar response.

Alan Goulden, managing director of leading London independent retailer Music Discount Centre, says, "Customers are seeing offers like that and walking into my shops and accusing me of profiteering." Roger Lewis, director of EMI U.K.'s classical division, comments, "This kind of marketing totally undermines our business and is not helpful at a time when the whole issue of the pricing of CDs is under scrutiny."

The February promotion, this time with The Times daily paper, offered a similar set of four CDs—"Baroque Times," "Classical Times," "Romantic Times," and "Modern Times"—containing sampler tracks from Conifer labels. The discs were offered over a four-week period. The response was not as great—The Times has a quarter of the circulation of its Sunday counterpart—but the promotion re-awakened the issue.

Peter Russell, divisional director of PolyGram Classics U.K., comments, "With CDs on the front of magazines and now these free CDs, we are in danger of becoming an industry which is giving away more than we sell. And we are doing this at the same time that we are trying to justify our CD prices to the Monopolies and Mergers Commission."

"We are pressing a self-destruct button. With all these CDs being given away, why should anyone go into a record shop?"

Simon Foster, BMG Classics' U.K. director, adds, "This free CD promotion is a step too far."

Wenham defends her position vigorously. She told a March meeting of BPI's Classical Committee that the vast majority of tracks on the promotional CDs offered through the newspapers were not of "core" repertoire and were principally to promote labels

(Continued on page 47)



Billboard

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# HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 4/4/94	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	IT'S ONLY LOVE MASAHARU FUNKUYAMA BMG VICTOR	
2	NEW	A-BURA-KADA-BURA KOMEKOME CLUB SONY	
3	1	TADA NAKITAKUNARUNO MIHO NAKAYAMA KING	
4	6	NINGYO NOKKO SONY	
5	2	AI GA UMARETA HI MIAKO FUJITANI NIPPON COLUMBIA	
6	4	HARUKA NA HITOE MARIKO TAKAHASHI VICTOR	
7	3	HEY HEY OKINI MAIDO ARI SMAP VICTOR	
8	8	GAMBA RA NAKUCHA NE LINDBERG TOKUMA JAPAN	
9	NEW	KIMI DAKE O MITTEITA TO BE CONTINUED SONY	
10	NEW	TELL ME HIDE MCA VICTOR	
<b>ALBUMS</b>			
1	NEW	KEIZO NAKANISHI STARTING OVER PIONEER LDC	
2	NEW	MARI HAMADA INCLINATION MCA VICTOR	
3	NEW	MOTLEY CRUE MOTLEY CRUE WARNER	
4	NEW	AKINA NAKAMORI UTA HIME MCA VICTOR	
5	1	B'Z THE 7TH BLUES BMG VICTOR	
6	NEW	ISSEI ISHIDA SIMPLE THING EAST WEST	
7	NEW	GAME MUSIC FINAL FANTASY 6 POLYSTAR	
8	NEW	KIX-S MOTHER APOLLON	
9	NEW	PANTERA FAR BEYOND DRIVEN EAST WEST	
10	5	MARIKO TAKAHASHI VOICE VICTOR	

AUSTRALIA		(Australian Record Industry Assn.) 4/3/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM	
2	2	THE POWER OF LOVE CELINE DION EPIC	
3	4	WITHOUT YOU MARIAH CAREY COLUMBIA	
4	3	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM	
5	6	SING HALLELUJAH DR. ALBAN BMG	
6	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC	
7	7	DUM DA DUM MELODIE MC VIRGIN	
8	5	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA	
9	13	THINGS CAN ONLY GET BETTER (REMIX) D:REAM WARNER	
10	14	LOSER BECK GEFEN/BMG	
11	8	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM/BMG	
12	10	FEELIN' ALRIGHT E.Y.C. MCA/BMG	
13	9	GIVE IT UP OUT 'N' MOVE EMI	
14	12	ANYTHING CULTURE BEAT COLUMBIA	
15	15	CAN WE TALK TEVIN CAMPBELL WARNER	
16	11	ASSHOLE DENIS LEARY POLYDOR/POLYGRAM	
17	NEW	TWIST AND SHOUT CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM	
18	16	THE POWER OF LOVE BEVERLY COLLOSSAL	
19	NEW	CORNFLAKE GIRL TORI AMOS WARNER	
20	NEW	MR. JONES. COUNTING CROWS GEFEN	
<b>ALBUMS</b>			
1	NEW	PANTERA FAR BEYOND DRIVEN WARNER	
2	1	MARIAH CAREY MUSIC BOX COLUMBIA	
3	2	MICHAEL BOLTON THE ONE THING COLUMBIA	
4	NEW	K.D. LANG INGENUE WARNER	
5	7	SALT-N-PEPA VERY NECESSARY POLYDOR	
6	6	DIG DEEPER PHONOGRAM	
7	4	SOUNDGARDEN SUPERUNKNOWN POLYDOR	
8	5	CULTURE BEAT SERENITY COLUMBIA	
9	12	EAST 17 WALTHAMSTOW POLYDOR	
10	10	CELINE DION THE COLOUR OF MY LOVE EPIC	
11	NEW	SOUNDTRACK THE PIANO LARRIN	
12	3	MOTLEY CRUE MOTLEY CRUE WARNER	
13	8	BRIAN ADAMS SO FAR SO GOOD A&M	
14	11	DOBBIE BROTHERS LISTEN TO THE MUSIC WARNER	
15	9	TORI AMOS UNDER THE PINK WARNER	
16	18	U2 ZOOROPA POLYDOR	
17	NEW	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) WARNER	
18	13	CALIGULA RUBENESQUE PHONOGRAM	
19	17	MONKS OF SANTO DOMINGO GREGORIAN CHANTS EMI	
20	NEW	SOUNDTRACK PHILADELPHIA EPIC	

NEW ZEALAND		(RIANZ) 3/23/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	GANGSTA LEAN DRS EMI	
2	11	WITHOUT YOU MARIAH CAREY SONY	
3	1	HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL	
4	6	TWIST AND SHOUT CHAKA DEMUS & SM PEOPLE deCONSTRUCTION/BMG	
5	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN	
6	7	STAY U2 POLYGRAM	
7	3	BREATHE AGAIN TONI BRAXTON BMG	
8	4	DON'T LOOK ANY FURTHER M PEOPLE deCONSTRUCTION/BMG	
9	9	MOVIN' ON UP M-PEOPLE deCONSTRUCTION/BMG	
10	8	WE AIN'T GOING OUT LIKE THAT CYPRESS HILL SONY	
<b>ALBUMS</b>			
1	NEW	K.D. LANG INGENUE WARNER	
2	4	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION/BMG	
3	1	SOUNDGARDEN SUPERUNKNOWN POLYGRAM	
4	14	K.D. LANG EVEN COWGIRLS GET THE BLUES WARNER	
5	3	THE POLICE GREATEST HITS A&M	
6	5	CYPRESS HILL BLACK SUNDAY SONY	
7	2	ALICE IN CHAINS JAR OF FLIES SONY	
8	11	CELINE DION THE COLOUR OF MY LOVE SONY	
9	6	BRYAN ADAMS SO FAR SO GOOD POLYGRAM	
10	8	NEW ZEALAND CAST RECORDING JESUS CHRIST SUPERSTAR POLYGRAM	

CANADA		(The Record) 3/21/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE POWER OF LOVE CELINE DION EPIC/SONY	
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	
3	6	JUST KICKIN' IT XSCAPE EPIC/SONY	
4	4	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY	
5	8	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY	
6	3	GETTO JAM DOMINO COLUMBIA/SONY	
7	5	GROOVE THANG ZHANE MOTOOWN/PGD	
8	9	STAY ETERNAL EMUCENA	
9	10	UNDERSTANDING XSCAPE COLUMBIA/SONY	
10	7	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD	
11	11	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD	
12	12	INSANE IN THE BRAIN CYPRESS HILL QUALITY	
13	13	HERO MARIAH CAREY COLUMBIA/SONY	
14	NEW	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY	
15	15	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD	
16	14	FAMILY AFFAIR SHABBA RANKS EPIC/SONY	
17	17	SKIP TO MY LU LISA LISA EMUCENA	
18	16	AIN'T GOING OUT... CYPRESS HILL COLUMBIA/SONY	
19	REN	STAY U2 ISLAND/PGD	
20	NEW	I'LL REMEMBER MADONNA SIRE/WEA	
<b>ALBUMS</b>			
1	4	ACE OF BASE THE SIGN ARISTA/BMG	
2	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
3	1	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
4	3	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	
6	6	BECK MELLOW GOLD DGC/UNI	
7	NEW	LOREENA MCKENITT THE MASK AND MIRROR WEA	
8	NEW	MOTLEY CRUE MOTLEY CRUE ELEKTRA/WEA	
9	7	SOUNDTRACK PHILADELPHIA EPIC/SONY	
10	8	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA	
11	9	TONI BRAXTON TONI BRAXTON ARISTA/BMG	
12	10	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
13	11	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI	
14	12	VARIOUS ARTISTS AWESOME 3 POLYTEL	
15	14	SALT-N-PEPA VERY NECESSARY NEXT PLATEAU	
16	16	AEROSMITH GET A GRIP GEFEN/UNI	
17	13	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY	
18	15	TORI AMOS UNDER THE PINK EASTWEST/WEA	
19	18	NINE INCH NAILS THE DOWNWARD SPIRAL INTERSCOPE/WEA	
20	19	SASS JORDAN RATS AQUARIUS/MCA	

GERMANY		(Der Musikmarkt) 3/29/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	OMEN III MAGIC AFFAIR ELECTROLA	
2	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY	
3	2	IT'S ALRIGHT EAST 17 LONDON/METRONOME	
4	4	MOVE ON BABY CAPPELLA ZYX	
5	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M	
6	8	LOOK WHO'S TALKING DR. ALBAN ARIOLA	
7	6	HAPPY PEOPLE PRINCE ITAL JOE featuring MAR EAST WEST	
8	10	SOMEWHERE OVER THE RAINBOW MARUSHA POLYDOR	
9	7	RETURN TO INNOCENCE ENIGMA VIRGIN	
10	9	RIGHT IN THE NIGHT JAM & SPOON SONY	
11	20	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD	
12	11	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED ZYX	
13	15	KATZEKLO HELGE SCHNEIDER ELECTROLA	
14	NEW	TAKE ME AWAY TWENTY 4 SEVEN ZYX	
15	18	BABE TAKE THAT RCA	
16	NEW	MADCHEN LUCILECTRIC ARIOLA	
17	17	WHOOPI! (THERE IT IS) TAG TEAM EDEL	
18	12	INSIDE YOUR DREAMS U 96 MOM	
19	13	THE SIGN ACE OF BASE METRONOME	
20	16	TAKE CONTROL D.J. BOBO EAMS	
<b>ALBUMS</b>			
1	2	MARIAH CAREY MUSIC BOX COLUMBIA	
2	1	BRYAN ADAMS SO FAR SO GOOD A&M	
3	5	SOUNDTRACK PHILADELPHIA SONY	
4	6	TAKE THAT EVERYTHING CHANGES RCA	
5	3	PHIL COLLINS BOTH SIDES WEA	
6	4	MEAT LOAF BAT OUT OF HELL II VIRGIN	
7	8	ACE OF BASE HAPPY NATION METRONOME	
8	7	MICHAEL BOLTON THE ONE THING SONY	
9	9	ENIGMA THE CROSS OF CHANGES VIRGIN	
10	NEW	U GOT 2 KNOW CAPPELLA ZYX	
11	11	BEAUTIFUL WORLD IN EXISTENCE WEA	
12	NEW	PANTERA FAR BEYOND DRIVEN EAST WEST	
13	NEW	SOUNDGARDEN SUPERUNKNOWN A&M	
14	14	AEROSMITH GET A GRIP GEFEN	
15	18	PRINZEN ALLES NUR GEKLAUT ARIOLA	
16	15	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	
17	13	EAST 17 WALTHAMSTOW LONDON/METRONOME	
18	10	KUNZE HEINZ RUDOLF KUNZE: MACHT MUSIK WEA	
19	12	ZZ TOP ANTENNA RCA	
20	16	PUR SEILTANZERTRAUM INTERCORD	

ITALY		(Musica e Dischi) 3/28/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE RHYTHM OF THE NIGHT CORONA DWA	
2	5	MOVE ON BABY CAPPELLA MEDIA	
3	2	STRANI AMORI LAURA PAUSINI CGO	
4	8	SERENATA RAP JOVANOTTI SOLELUNA/MERCURY	
5	10	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
6	3	PASS THE TOILET PAPER OUTHERE BROTHERS TIME/DOWNTOWN	
7	9	ANIMALACTION PARAJE EXPANDED/DFC	
8	7	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M	
9	4	COME MAI 883 F.R.I.	
10	NEW	LET ME BE DA BLITZ IN PROGRESS	
<b>ALBUMS</b>			
1	1	VARIOUS SANREMO '94 RTI MUSIC	
2	3	LAURA PAUSINI LAURA CGO	
3	2	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY	
4	11	SOUNDTRACK PHILADELPHIA EPIC SOUNDTRAX	
5	4	BRYAN ADAMS SO FAR SO GOOD A&M	
6	5	VARIOUS SUPERSANREMO COLUMBIA	
7	7	MARIAH CAREY MUSIC BOX COLUMBIA	
8	6	GERARDINA TROVATO NON E' UN FILM RTI MUSIC/SUGAR	
9	8	ANDREA BOCELLI IL MARE CALMO DELLA SERA RTI MUSIC/SUGAR	
10	NEW	VARIOUS DISCOMANIA MIX 4 RTI MUSIC	

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	DOOP DOOP CITYBEAT	
2	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
3	2	THE SIGN ACE OF BASE METRONOME/LONDON	
4	5	U R THE BEST THING D:REAM FXJAM/MAGNET	
5	7	I LIKE TO MOVE IT D:REAM POSITIVA	
6	4	WITHOUT YOU MARIAH CAREY COLUMBIA	
7	8	WHATTA MAN SALT-N-PEPA WITH EN VOGUE FFRR	
8	9	SHINE ON DEGREES OF MOTION FFRR	
9	10	DRY COUNTRY BON JOVI VERTIGO	
10	NEW	I'LL REMEMBER MADONNA MAVERICK/SIRE	
11	NEW	ROCK MY HEART HADDAWAY LOGIC/ARISTA	
12	6	GIRLS AND BOYS BLUR FOOD	
13	NEW	SON OF A GUN JX INTERNAL	
14	14	SLEEPING IN MY CAR ROXETTE EMI	
15	20	COULD IT BE I'M FALLING IN LOVE WORLDS APART BELLARISTA	
16	11	I BELIEVE MARCELLA DETROIT LONDON	
17	NEW	HI DE HO K7 & THE SWING KIDS BIG LIFE	
18	12	RETURN TO INNOCENCE ENIGMA VIRGIN	
19	21	HOT LOVE NOW! (EP) THE WONDER STUFF POLYDOR	
20	NEW	WORLD IN YOUR HANDS CULTURE BEAT EPIC	
21	18	WHISPERING YOUR NAME ALISON MOYET COLUMBIA	
22	22	ONLY TO BE WITH YOU ROACHFORD COLUMBIA	
23	13	RENAISSANCE M-PEOPLE deCONSTRUCTION	
24	NEW	JAM J/SAY SOMETHING JAMES FONTANA	
25	17	I BELIEVE SOUNDS OF BLACKNESS A&M	
26	19	LINGER THE CRANBERRIES ISLAND	
27	15	DREAM ON DREAMER THE BRAND NEW HEAVIES ACID JAZZ/FFRR	
28	NEW	THE BEST YEARS OF MY LIFE DIANA ROSS EMI	
29	23	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA	
30	NEW	ANOTHER SAD LOVE SONG TONI BRAXTON ARISTA/LA FACE	
31	16	THE WAY YOU WORK IT EYD MCA	
32	NEW	I WAS RIGHT AND YOU WERE WRONG DEACON BLUE COLUMBIA	
33	NEW	DO YOU REMEMBER THE FIRST TIME? PULP ISLAND	
34	26	THINGS CAN ONLY GET BETTER D:REAM FXJ/MAGNET	
35	24	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED PWL CONTINENTAL	
36	NEW	KEEP GIVIN' ME YOUR LOVE CE CE PENISTON A&M	
37	NEW	C'EST LA VIE UB40 DEP INTERNATIONAL	
38	31	GOOD AS GOLD THE BEAUTIFUL SOUTH GDI DISCS	
39	25	VIOLENTLY HAPPY BJORK ONE LITTLE INDIAN	
40	27	SHAPES THAT GO TOGETHER A-HA WARNER BROS	

THIS WEEK	LAST WEEK	SINGLES	
1	2	OMEN III MAGIC AFFAIR ELECTROLA	
2	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY	
3	2	IT'S ALRIGHT EAST 17 LONDON/METRONOME	
4	4	MOVE ON BABY CAPPELLA ZYX	
5	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M	
6	8	LOOK WHO'S TALKING DR. ALBAN ARIOLA	
7	6	HAPPY PEOPLE PRINCE ITAL JOE featuring MAR EAST WEST	
8	10	SOMEWHERE OVER THE RAINBOW MARUSHA POLYDOR	
9	7	RETURN TO INNOCENCE ENIGMA VIRGIN	
10	9	RIGHT IN THE NIGHT JAM & SPOON SONY	
11	20	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD	
12	11	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED ZYX	
13	15	KATZEKLO HELGE SCHNEIDER ELECTROLA	
14	NEW	TAKE ME AWAY TWENTY 4 SEVEN ZYX	
15	18	BABE TAKE THAT RCA	
16	NEW	MADCHEN LUCILECTRIC ARIOLA	
17	17	WHOOPI! (THERE IT IS) TAG TEAM EDEL	
18	12	INSIDE YOUR DREAMS U 96 MOM	
19	13	THE SIGN ACE OF BASE METRONOME	
20	16	TAKE CONTROL D.J. BOBO EAMS	
<b>ALBUMS</b>			
1	2	MARIAH CAREY MUSIC BOX COLUMBIA	
2	1	BRYAN ADAMS SO FAR SO GOOD A&M	
3	5	SOUNDTRACK PHILADELPHIA SONY	
4	6	TAKE THAT EVERYTHING CHANGES RCA	
5	3	PHIL COLLINS BOTH SIDES WEA	
6	4	MEAT LOAF BAT OUT OF HELL II VIRGIN	
7	8	ACE OF BASE HAPPY NATION METRONOME	
8	7	MICHAEL BOLTON THE ONE THING SONY	
9	9	ENIGMA THE CROSS OF CHANGES VIRGIN	
10	NEW	U GOT 2 KNOW CAPPELLA ZYX	
11	11	BEAUTIFUL WORLD IN EXISTENCE WEA	
12	NEW	PANTERA FAR BEYOND DRIVEN EAST WEST	
13	NEW	SOUNDGARDEN SUPERUNKNOWN A&M	
14	14	AEROSMITH GET A GRIP GEFEN	
15	18	PRINZEN ALLES NUR GEKLAUT ARIOLA	
16	15	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	
17	13	EAST 17 WALTHAMSTOW LONDON/METRONOME	
18	10	KUNZE HEINZ RUDOLF KUNZE: MACHT MUSIK WEA	
19	12	ZZ TOP ANTENNA RCA	
20	16	PUR SEILTANZERTRAUM INTERCORD	

THIS WEEK	LAST WEEK	SINGLES	
1	1	THE RHYTHM OF THE NIGHT CORONA DWA	
2	5	MOVE ON BABY CAPPELLA MEDIA	
3	2	STRANI AMORI LAURA PAUSINI CGO	
4	8	SERENATA RAP JOVANOTTI SOLELUNA/MERCURY	
5	10	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
6	3	PASS THE TOILET PAPER OUTHERE BROTHERS TIME/DOWNTOWN	
7	9	ANIMALACTION PARAJE EXPANDED/DFC	
8	7	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M	
9	4	COME MAI 883 F.R.I.	
10	NEW	LET ME BE DA BLITZ IN PROGRESS	
<b>ALBUMS</b>			
1	1	VARIOUS SANREMO '94 RTI MUSIC	
2	3	LAURA PAUSINI LAURA CGO	
3	2	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY	
4	11	SOUNDTRACK PHILADELPHIA EPIC SOUNDTRAX	
5	4	BRYAN ADAMS SO FAR SO GOOD A&M	
6	5	VARIOUS SUPERSANREMO COLUMBIA	
7	7	MARIAH CAREY MUSIC BOX COLUMBIA	
8	6	GERARDINA TROVATO NON E' UN FILM RTI MUSIC/SUGAR	
9	8	ANDREA BOCELLI IL MARE CALMO DELLA SER	

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 4/2/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	1	MOVE ON BABY CAPPELLA INTERNAL
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	6	WITHOUT YOU MARIAH CAREY COLUMBIA
5	4	THE SIGN ACE OF BASE MEGAMETRONOME
6	3	RETURN TO INNOCENCE ENIGMA VIRGIN
7	8	IT'S ALRIGHT EAST 17 POLYGRAM
8	13	LOOK WHO'S TALKING! DR ALBAN CHEIRON
9	10	OMEN III MAGIC AFFAIR ELECTROLA
10	NEW	SLEEPING IN MY CAR ROXETTE EMI
11	9	DOOP DOOP CLUBSTITUTE
12	7	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
13	12	GET-A-WAY MAXX BLOW UP
14	11	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
15	NEW	DRY COUNTRY BON JOVI JAMBO
16	NEW	GIRLS AND BOYS BLUR FOOD
17	16	THINGS CAN ONLY GET BETTER D:REAM MAGNET
18	NEW	WHATTA MAN SALT-N-PEPA FEAT. EN VOGUE FFRR
19	NEW	I BELIEVE MARCELLA DETROIT LONDON
20	14	BREATHE AGAIN TONI BRAXTON LAFACE/ARISTA
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	7	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIANO EMI
5	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	13	SOUNDTRACK PHILADELPHIA EPIC SOUNDTRACK
7	5	PHIL COLLINS BOTH SIDES VIRGIN/WEA
8	15	SOUNDGARDEN SUPERUNKNOWN A&M
9	NEW	MORRISSEY VAUXHALL AND I PARLOPHONE
10	12	TAKE THAT EVERYTHING CHANGES RCA
11	8	AEROSMITH GET A GRIP GEFEN
12	NEW	CAPPELLA U GOT 2 KNOW INTERNAL
13	16	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
14	10	ELVIS COSTELLO BRUTAL YOUTH WARNER BROTHERS
15	6	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
16	11	MICHAEL BOLTON THE ONE THING COLUMBIA
17	NEW	ACE OF BASE HAPPY NATION U.S. VERSION MEGA METRONOME
18	14	TORI AMOS UNDER THE PINK EAST WEST
19	9	ZZ TOP ANTENNA RCA
20	NEW	LAURA PAUSINI LAURA CGD

### SWEDEN (GLF) 3/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SLEEPING IN MY CAR ROXETTE EMI
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	5	LOOK WHO'S TALKING DR ALBAN CHEIRON
4	4	THE PROMISE MAN BASIC ELEMENT INHOUSE
5	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
6	8	MAGIC AFFAIR OMEN 3 ELECTROLA
7	NEW	POWER OF LOVE CELINE DION COLUMBIA
8	6	VEM VET LISA EKDAHL EMI
9	9	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
10	7	GET AWAY MAXX REMIXED
<b>ALBUMS</b>		
1	1	LISA EKDAHL LISA EKDAHL EMI
2	2	BENEDIKLINENMUNKAMA GREGORIANSK SANG EMI CLASSICS
3	NEW	PANTERA FAR BEYOND DRIVEN WARNER
4	3	SOUNDGARDEN SUPERUNKNOWN A&M
5	NEW	CAUSA-SLINA AKERSTROM CAUSA-SLINA AKERSTROM WARNER
6	NEW	MOTLEY CRUE MOTLEY CRUE ELEKTRA
7	9	MARIAH CAREY MUSIC BOX COLUMBIA
8	4	JENNIFER BROWN GIVING YOU THE BEST ARISTA
9	7	ENIGMA ENIGMA II VIRGIN
10	8	DIA PSALMA GRYNINGSTID BIRNNEST

### BELGIUM (IFPI Belgium/SABAM) 3/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA RED BULLET
2	2	RIGHT IN THE NIGHT JAM & SPOON RSLBR
3	4	IT'S ALRIGHT EAST 17 LONDON
4	3	LA SOLITUDE LAURA PAUSINI CGD
5	NEW	WITHOUT YOU MARIAH CAREY COLUMBIA
6	7	TAKE MY LOVE GOOD SHAPE DINO
7	6	DON'T BE SILLY DEF DAMES DOPE GAME
8	8	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
9	9	GET-A-WAY MAXX INTERCORD
10	5	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
<b>ALBUMS</b>		
1	1	LAURA PAUSINI LAURA PAUSINI CGD
2	2	JULIAN CLERC CE N EST RIEN EMI
3	3	BRYAN ADAMS SO FAR SO GOOD A&M
4	NEW	SOUNDTRACK SCHINDLER'S LIST MCA
5	4	VANESSA PARADIS LIVE REMARK
6	NEW	SILOS CANTO GREGORIANO EMI
7	6	MC SOLAAR FROSE COMBAT POLYGRAM
8	5	CAT STEVENS THE VERY BEST ISLAND
9	NEW	LAURA PAUSINI LAURA CGD
10	9	PAVAROTTI JE T AI DONNE MON COEUR DECCA

### IRELAND (IFPI Ireland) 3/25/94

THIS WEEK	LAST WEEK	SINGLES
1	4	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	3	DOOP DOOP CITYBEAT
3	2	THE SIGN ACE OF BASE LONDON
4	1	WITHOUT YOU MARIAH CAREY COLUMBIA
5	5	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
6	NEW	U R THE BEST THING D:REAM MAGNET/EAST WEST
7	10	STORM 4TH DIMENSION LIQUID
8	7	YOU MADE ME THE THIEF OF YOUR HEART SINEAD O'CONNOR ISLAND
9	NEW	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA
10	6	RETURN TO INNOCENCE ENIGMA VIRGIN
<b>ALBUMS</b>		
1	1	FRANCES BLACK TALK TO ME DARA
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	CRANBERRIES EVERYBODY ELSE IS DOING IT. WHY CAN'T WE ISLAND
4	10	VARIOUS SOUL DEVOTION POLYGRAM TV
5	NEW	VARIOUS ORIGINALS 2 COLUMBIA
6	4	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
8	5	MORRISSEY VAUXHALL AND I PARLOPHONE
7	NEW	SOUNDTRACK PHILADELPHIA EPIC
9	6	VARIOUS A WOMAN'S HEART DARA
10	8	ENIGMA THE CROSS OF CHANGES VIRGIN

### FINLAND (Seura/IFPI Finland) 3/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOOK WHO'S TALKING DR ALBAN BMG
2	3	JOS SULLA ON TOINEN TAIKAPILI WEA
3	2	SLEEPING IN MY CAR ROXETTE EMI
4	6	VILLEJA LUPINEJA J. KARJALAINEN POKO
5	NEW	ROCK MY HEART HADDAWAY COCONUT
6	NEW	DON'T TURN AROUND ACE OF BASE MEGA
7	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	9	RIGHT IN THE NIGHT JAM & SPOON EPIC
9	5	GET A WAY MAXX BLOW UP
10	NEW	REFUSE SEPULTURA RESIST
<b>ALBUMS</b>		
1	3	CAPPELLA U GOT 2 KNOW K-TEL
2	1	MIKKO KUUSTONEN AURORA COLUMBIA
3	NEW	PANTERA FAR BEYOND DRIVEN EAST WEST
4	2	HECTOR SALAISUUKSIEN TALO PARLOPHONE/EMI
5	7	SOUNDGARDEN SUPERUNKNOWN A&M
6	NEW	KOLMAS NAINEN ONNEN OILOTIELLA SOMET/POLYGRAM
7	4	PANDORA ONE OF A KIND VIRGIN
8	6	REMU PLAYS HURRIGANES ROADRUNNER TOUR FAZER
9	8	THERAPY? TROUBLEGUM A&M
10	10	LAURA VOUTILAINEN LAURA VOUTILAINEN FAZER/FINNLEVI

### PORTUGAL (Portugal/APP) 3/23/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ELECTRICIDADE VIDISCO
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	3	CORO DE MONJES CANTO GREGORIANO EMI
4	4	AEROSMITH GET A GRIP GEFEN
5	5	MICHAEL BOLTON THE ONE THING COLUMBIA
6	NEW	LUIS REPRESAS REPRESAS EMI
7	7	VARIOUS MULHERES DE AREIA SOM LIVRE
8	6	EROS RAMAZZOTTI TUTTE STORIE DDD
9	NEW	RITA/HELENA/LENA D'AGUA AS CANCOES DO SECULO PHILIPS/POLYGRAM
10	NEW	VARIOUS GRAMMY'S GREATEST MOMENTS DROW WARNER

### CHILE (APF Chile) 2/94

THIS MNTH	LAST MNTH	ALBUMS
1	1	LUIS MIGUEL ARIES WARNER
2	3	MANA DONDE JUGARAN LOS NINOS WARNER
3	NEW	LOS FANTASMAS DEL CARIBE CARAMELO UNION
4	5	CHRISTINA Y LOS SUB QUE ME PARTA UN RAYO WARNER
5	7	LUIS MIGUEL ROMANCE WARNER
6	10	ILLAPU EN ESTOS DIAS EMI
7	2	EROS RAMAZZOTTI TODO HISTORIAS BMG
8	NEW	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER
9	NEW	PABLO HERRERA MAS ARRIBA POLYGRAM
10	6	ZAPATO VELOZ PONTI "COUNTRY" LA PARED POLYGRAM

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**JAMAICA:** The New Year's pact by the nation's sound systems (mobile, mega-decibel music sets) to accentuate the positive and eliminate vulgar and violent lyrics from their playlists (Global Pulse, Feb. 5), has been successful "to an extent," according to Sound System Assn. spokeswoman Louise Frazer-Bennett. About one-third of the association's 160 members (including the top-rated Stone Love and Super D) have completely stopped playing music with objectionable lyrical content, and the others are "phasing out," she says. Courtney Sing, owner of the highly ranked Bodyguard system, says, "We have toned down tremendously." Seeing a correlation between the level of violence in music and the spread of violence in society, Sing also says that there has been "a noticeable calming down" of the dancehall audiences since gun lyrics were proscribed. According to Sing, the greatest concern of many SSA members is the effect that negative music has on the country's children, who, he says, "already know the words of popular tunes by the age of 3 or 4." Pointing out the need to teach the children "about love and the real issues in society," Sing says that he and other set operators have adopted Tony Rebel's single "Teach The Children" as their new anthem. Rebel's song, a reminder to "Be careful what we teach the children, make sure no nutten to hurt them," is a far cry from the type of lyric that ruled the dances last year, when the emphasis was on teaching gunmen: "Oil up all a de gun dem, make dem shine an' criss."

MAUREEN SHERIDAN

**U.K.:** The new single "We've Got Feelings Too" (Multitone/BMG) by Bindu featuring Sheena is being tipped to break Asian-rooted bhangra dance music in the mainstream market here. The song has received national airplay on BBC Radio 1 FM and Virgin 1215, and TV appearances are being lined up for the classically trained female Asian artist Bindu and the young black Briton Sheena, who is the daughter of Neville Staple, formerly of the Specials and Fun Boy Three. Bhangra, a genre of traditional Punjabi folk music that uses the dhol drum to provide its hypnotic rhythms, was imported here in the early 1950s by Indian immigrants. Groups and singers achieved pop star status within the country's Asian communities, but now second-generation Asians, raised on a musical diet of Asian and Western pop sounds, are claiming bhangra as their own. They've fused it with reggae, ragga, hip-hop, and house beats to such an extent that it has raised the question, "What is bhangra?" Staple, who co-produced the Bindu single, argues that bhangra must embrace some Western influences to gain commercial success. "You have to do it," he says, "but you also have to be careful. While there's the need not to water the bhangra content down too much for commercial reasons, you can't have it too hardcore, because that would appeal to the Asian population only."

DAVID STANSFIELD

**LEBANON:** Although it was recorded in New York and Madras, India, "Hallucination Engine" (Axiom), the latest album by Bill Laswell's fusion ensemble Material, provides a rare international showcase for the music and musicians of this part of the world. Laswell's adventurous production incorporates instruments like the qanoun (Arab zither), ney (a flute, expertly played by Jihad Racy), and Arabic percussion. Usually this kind of trans-global amalgamation ends up being dominated by Western influences, but for once, on "Hallucination Engine," there is a genuine and healthy dialog between the different cultural realms. One of Laswell's principal collaborators on the album is the Palestinian Simon Shaheen. A virtuoso on the oud (Arab lute) and violin, Shaheen is a performer and composer of both traditional Arab and Western classical music. Influenced by his father, a composer and music teacher, Shaheen studied Western music and violin in Jerusalem from the age of 7, and by age 9 was reckoned to be one of the best oud players in the region. On "Hallucination Engine," Shaheen's brilliance as a traditionally rooted player can be heard on the track "Ruins (Submutation Dub)," while his classical violin style and assured strikes on the oud are heard to best effect on "The Hidden Garden." For those listeners wishing to trace these sounds back to their source, Shaheen's own recently released album "Heritage" (CMP) is highly recommended. It is a wide-ranging anthology of classical Middle Eastern music featuring solo improvisations and ensemble works by 19th- and 20th-century composers from Turkey and the Arab world.

MUHAMMAD HIJAZI

**FRANCE:** Rennes, the capital of Brittany, has always been a major source of talent, producing acts such as Etienne Daho, Niagara, Dominic Sonic, Marquis de Sade, and Marc Seberg. Both Marquis de Sade and Marc Seberg were bands (not people) created by Philippe Pascal, a complex and tortured personality who is a great admirer of the music of the Velvet Underground, Mahler, and Kurt Weill, the poetry of Chateaubriand and Baudelaire, and the art and literature of German Expressionism. With these two bands, Pascal tried to bring a "continental" approach to rock music, making it more literary than its British counterpart. Marquis de Sade, which convened in the late '70s, lasted for two albums that, despite limited commercial success, proved highly influential. Then came Marc Seberg, which broke up two years ago after putting out five albums. Instead of starting another band, Pascal has since recorded with ex-Marc Seberg keyboardist Pascale Le Berre, the duo calling itself Philippe Pascale after the members' respective first names. The duo's self-titled debut album has just been released on Virgin's Weekend label. The album sounds at times like a more positive version of the duo's previous experiences. Musically, the dark moods of the past have given way to a lighter attitude and a more jazzy approach. It's a direction that is bound to lead the pair to a new audience, but could leave their core fans behind.

EMMANUEL LEGRAND



## Warner Launches Asian Offensive New, Well-Known Artists Score In Taiwan, Hong Kong

■ BY MIKE LEVIN

HONG KONG—Warner Music's local A&R team, quiet for the second half of 1993, has stepped up the pace this year with a mix of established and new artists who are capturing consumers in the prime markets in Hong Kong and Taiwan.

After coaxing Aaron Kwok away from local label Capital Artists last year with a four-album, high-ticket deal, Warner got the singer/dancer back on top of the charts in February with the Cantonese "Wild City" in Hong Kong and the Mandarin "Whole, Wide World" in Taiwan.

Other established Warner artists, such as Andy Lau and Sally Yeh, are scoring with Mandarin albums throughout China and Southeast Asia, while Taiwanese newcomer Nicky Wu spent several weeks at No. 1 in Hong Kong with his first Cantonese album.

The trend is a welcome one for Warner, which many say fell further behind PolyGram last year in regional sales. "I think our releases so far this year are as good as any [la-

bel's]," says Paul Ewing, Warner Music International VP/regional director for Southeast Asia.

Although Asian music tastes never veer far from the love-ballad path, language crossovers are becoming more and more successful. Japanese songs, so often covered by Cantonese pop stars, are now appearing in their original form.

One of Warner's top performers this year is an eight-member Japanese teen outfit called Tokyo D, which was introduced in Taiwan through Warner affiliate UFO Group. Songs on the group's Taiwan-produced "Forever" release in February were split between Mandarin and Japanese and racked up sales of 150,000 in six weeks.

UFO has the group on a six-week Southeast Asian promo tour that could push the album past the half-million mark. It is the first time a major label has mixed Japanese equally with Chinese. "The influence of Japanese music has become very strong within Chinese markets for many years. We think there is a market for the language as well," says Ewing.

Last year, Mandarin and Cantonese releases became mandatory for Chinese artists when PolyGram's Hong Kong star Jacky Cheung sold 3 million units of his Mandarin "Kiss And Goodbye" album (Billboard, Jan. 8).

Sales of Aaron Kwok's albums had been disappointing for Warner until "Whole, Wide World" hit the quarter-million mark in Taiwan. The success was felt at home, helping "Wild City" sell 150,000 copies. Also, Sally Yeh's ability to cross over was a prime factor in her renewed popularity in Hong Kong, where she had the top-selling "Women's Weakness" and a compilation album in the top 10.

Lui Fong, another Hong Kong singer, spent seven years as a second-level Cantonese and Mandarin crooner before moving to Warner in 1990. When his first Mandarin album, "To Love Once More," was released late last year, it sold 300,000 units in Taiwan and another 200,000 in China. "It made him a major artist, which means a huge potential throughout Asia," says Paco Wong, managing director of Warner Music Hong Kong.

## Estefan Tops 'Uno Año De Rock' El Ultimo Is Also A Big Winner

■ BY HOWELL LLEWELLYN

MADRID—Gloria Estefan and Spanish megastars El Ultimo de la Fila again earned the bulk of the acclaim March 10 at the "Uno Año De Rock" (A Year Of Rock) awards ceremony, just as they had done in November at the equally prestigious Premios Ondas event.

The televised gala event, watched by 3,000 fans in the Real Madrid indoor sports pavilion, came a day after two important music events—a mega-concert of emerging groups called "A Year Of New Rock," and the announcement of a five-month series of 20 concerts in Madrid by top international artists.

The winners of the fifth "A Year Of Rock" competition were, for the first time, chosen by popular vote. Nearly 65,000 fans voted on forms placed in record stores, the annual book "A Year Of Rock," and the magazine of the same name. The event was organized by the Coca Cola-sponsored company, "Un Año de Rock," the performing right society SGAE, and the Assn. of Artists & Performers (AIB).

In the international section, Gloria Estefan fought off finalists Aerosmith, Bryan Adams, and U2 to take the best artist award. She also contended with Aerosmith's "Get A Grip," UB40's "Promises And Lies," and U2's "Zooropa" to take the best album award with "Mi Tierra." Finally, she vanquished Ace Of Base's "All That She Wants," the Pet Shop Boys' "Go West," and 4 Non Blondes' "What's Up?" to receive the best song trophy with "Mi Tierra."

Other international winners were U2 as best live act, 4 Non Blondes as best new act, and Aerosmith's

"Cryin'" as best video.

Flamenco-tinged Barcelona pop outfit El Ultimo de la Fila (whose name translates as Last In Line) has been a major act since the mid-'80s and shows no signs of letting up. The group's 1993 album "Astronomia Razonable" (Reasonable Astronomy) has sold about 600,000 copies, according to the record company, although its two awards were for best live act and best single, "Como Un Burro Amarrado a la Puerta del Baile" (Like A Donkey Tied To The Door Of The Dance).

Singer Manolo Tena also won two awards: best new act and best artist. The best album was Heroes del Silencio's "El Espiritu del Vino" (The Spirit Of Wine), and Amistades Peligrosas won the best video award.

The two-hour gala featured live performances from leading Spanish acts Amistades Peligrosas, Martirio, Los Rodriguez, Seguridad Social, Duncan Dhu, and Celtas Cortos.

A Year Of New Rock, also sponsored by the FM net Cadena 100, featured "promising and innovative tendencies within Spanish pop-rock that still have not won a massive audience backing." Acts included in the 2,500-capacity Sala Aqualung concert were La Mata, Marc Parrot, Manuel Illan, La Marabunta, El Inquilino Comunista, and Los Especialistas.

Meanwhile, the Madrid regional government announced the fourth year of "Madrid, Musica Joven" (Young Music), which starts March 18 with Kenny G and ends in late July with UB40 and the Red Hot Chili Peppers.

Organizers hope that the 20 concerts attract more than the 250,000 fans who attended last year's events.

## newslines...

**BELGIUM'S RECORD** business saw an increase of 12% in value in 1993, to 6.397 million Belgian francs (\$185 million), according to IFPI figures. The labels was boosted by local repertoire and steady real growth in classical sales. Total album unit sales were up 7.8% to 16.3 million, although vinyl album sales were not recorded for the first time. CD singles were up 52% in value, to 289 million Belgian francs (\$8.3 million), and 64% in units, to 2.2 million.

**POLYGRAM IS** to start importing to the U.K. more than 1,000 U.S. titles that are not available through its existing labels. Import Music Service claims to be able to undercut existing importers by some 30%. Some 1,000 rare titles are already imported into the U.K. from Europe and Japan. Similar programs are already in place in France and Germany.

**U.K. INDIE** label Ripe Recordings has struck a deal with Hamburg based Ethnic World Music (EWM) to distribute Ripe product in GSA territories, and EWM has the license for the rest of continental Europe.

**BIANCA CORY** has been promoted to buying and product controller for Virgin Retail Europe in continental Europe. Among her priorities, according to Virgin, will be "developing and controlling the product range across all stores, maximizing Virgin's pan-European buying potential, and further integrating the buying strategy with the marketing."

## Dance Compilation Is Mega In Thailand

*This story was prepared by Philip Cheah in Singapore and Gary Van Zuylen in Bangkok.*

"Mega Dance 2," a pop/dance compilation that includes independent-label repertoire sourced from Europe, has become the biggest-selling English-language album in Thailand.

It has sold 900,000 copies since its release last June, according to Steven Goh, chairman of Singapore-based Valentine Music Productions (VMP), which originated the 14-track package. Distribution in Thailand is through ONPA International Marketing, an audio- and videotape manufacturer with which VMP has a local joint venture.

VMP and ONPA executives also

claim that 800,000 pirated copies of "Mega Dance 2" have been sold in Thailand, although other industry insiders dispute that figure.

The album's success, largely attributed to ONPA's aggressive marketing, is seen as significant in a market where domestic repertoire traditionally dominates. One track, in particular, has helped it to sell: "Broken Hearted Woman" by Jessica Jay, featuring a light reggae backbeat and the Singapore singer's high, lilting voice.

In fact, "Broken Hearted Woman" (originally a Hong Kong-written Chinese song) has become so popular that Thai-language versions have proliferated. All are pirated, but ONPA says it has an "oral agreement" with Nittithad Productions to allow cover

versions. At least four well-known Thai singers have released covers, all through Nittithad.

VMP's Goh says the Jay tune first broke in the discos. "Soon it was so widespread," he adds, "that you could hear 'Broken Hearted Woman' as TV theme music and fashion show soundtrack—and by then, the pirates got into it as well. You can easily hear five different versions of the song in Thai when you're in Bangkok on any given day."

European repertoire sources for "Mega Dance 2" include Germany's ZYX Music and Italy's Flying, Disco Magic, and Baby labels. The album includes Sarah Washington's dance version of "I Will Always Love You," which was a U.K. hit last year.

## China Songwriters Sue Matsushita, Victor

■ BY STEVE MCCLURE

TOKYO—Two Chinese songwriters are suing Matsushita Electric Industrial Co. and affiliate Victor Entertainment for allegedly using one of their songs in a promotional video without permission.

According to the China Daily, the Chinese government's English-language newspaper, composer Zhang Tianshuo and lyricist Huang Xianmao are the first Chinese citizens ever to bring an intellectual property case against a foreign company.

They say Victor included a version of their song "Praying Heart" on a video distributed to Chinese appliance dealers to promote a Matsushita video karaoke deck without getting their ap-

proval. The two are reportedly seeking \$500,000 for copyright infringement and \$328,000 in compensation and costs.

After mediation efforts between the two sides failed, Zang and Huang took the case to the Intellectual Property Court March 24, which is under the jurisdiction of the Beijing Intermediate People's Court.

Victor says it is confident it will win the case.

"We are ready to fight this out in court because these two songwriters are claiming an outrageous amount of money based on something that's not true," says Takuo Chiba, general manager of Victor Entertainment's corporate strategy and planning headquarters in Tokyo.

"They're wrong," says Chiba. "We're sure we'll win."

He says Victor made 1,500 copies of the video in question purely for promotional purposes, and not for sale, contrary to what Chiba says are the plaintiffs' allegations of sales of some 500,000 units.

"The karaoke videocassette is to promote a video deck to be released in China by Matsushita," Chiba says. He adds that Victor asked the state-owned China Records, with which it works in the Chinese market, to handle the necessary copyright clearance procedures with the Chinese government's China Records. At first China Records was not able to locate Zang and Huang, Chiba says, but eventually found them and tried to pay them their royalties.



**From the dark side**

**to the division bell..**

.....  
**WILLIE ROBERTSON & BOB TAYLOR**

.....  
**have covered our butts.**

**Thanks and congratulations for 25  
years in the business.**

**Steve O'Rourke & Pink Floyd**  
.....

ROBERTSON TAYLOR

## Star Brokers

BY RAY COLEMAN

### WILLIE ROBERTSON'S DARING AND CARING INSURE SUCCESS

**A** provocative advertisement appeared in the U.K. music weekly *Melody Maker* in 1972. Amidst the full-page announcements proclaiming concert tours and new albums by such acts as Led Zeppelin, David Bowie and Rod Stewart, the ad appeared unorthodox.

Showing pictures of the Kinks, King Crimson and Marc Bolan and his band T. Rex alongside their guitars and amplification equipment, the ad asked a rhetorical question: What would happen if these artists showed up for their concerts to find no instruments had arrived and they could not perform? Who would pay whom?

The advertiser was the least likely 28-year-old to be knocking on the door of the music business. Willie Robertson was, by his own description, "absolutely not a rock 'n' roll person," and he had been battling for three years to carve himself a niche in the music business as something unique: an insurance broker.

A golden future in the entertainment field did not seem a likely prospect for Robertson. An education at Harrow, one of Britain's most prestigious public schools, appeared to be something of a handicap. He spoke with a plum apparently in his mouth and wore pin-striped suits amidst the leather-clad music-business executives. His authoritarian bearing seemed the antithesis of the hip characters who were shaping the rock industry at the start of a brave new decade.

There was just one reply to Robertson's advertisement. An unknown named Bryan Ferry phoned him from Newcastle-upon-Tyne to say that

*Continued on page R-4*

### BOB TAYLOR IS ALL BUSINESS WHEN PROVIDING STAR TREATMENT

**Y**ou are promoting a major international concert tour. Suddenly, a week before its opening, the singer falls ill and the tour must be canceled. If you were not insured, the problem is yours. If your coverage was in place before the crisis hit, there remains much work to do in lodging such a significant claim, even though you have the comfort of a strong position.

The insurer appoints a loss adjuster to investigate a whole stream of issues, ranging from income from advance box-office sales to expenditure incurred in mounting the tour and an often-difficult analysis of the tour's predicted profit on which your claim may be based.

Pitched into a minefield of facts and figures that must be debated, you'd benefit from the experienced hand of a professional broker who has seen all this before. The world of entertainment insurance, including tour claims, are his speciality. Your most likely ally representing you in such negotiations with the loss adjuster is Bob Taylor.

The lower-profiled half of the Robertson Taylor partnership has been immersed in the entire fabric of insurance for more than 35 years, for 25 of them representing promoters, artists, managers and others in some of the most complex claims from the entertainment world.

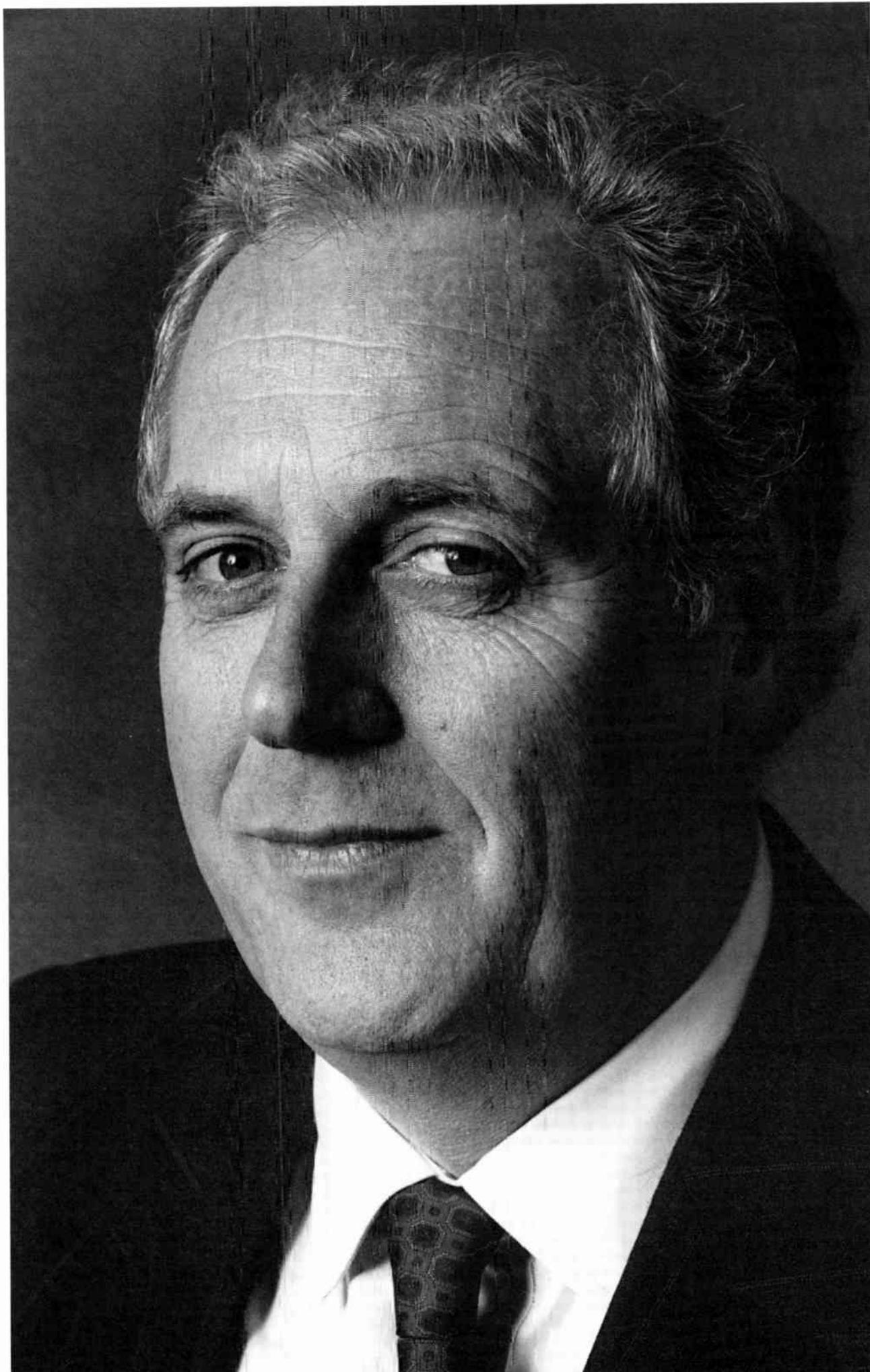
If Willie Robertson is the natural extrovert of this duo, plunging into the heart of show business, Bob Taylor is the quiet, analytical counterpoint. From his office in Docklands, with a staff of 70, he deals

*Continued on page R-4*



Willie Robertson

*Before Robertson Taylor pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—if it appeared at all. Now premiums are often built into most project budgets from an early stage.*



Bob Taylor

*“Willie is the accelerator of the company; I’m the brake,” says Taylor. Their contrasting personalities combine show business panache with gritty business acumen.*



## ROBERTSON

*Continued from page R-3*

he was going to London and thought he ought to insure his equipment. Arriving at Robertson's office in the City, the impeccuous Ferry asked how much it would cost. Told the premium would be 200 pounds, Ferry offered 100 then, as he completed his application form, and 100 at the end of the month. Robertson accepted. "He was a frightfully nice young chap," Robertson recalls, "and he asked me en passant, whether I knew anyone in the management field."

Robertson's upper-crust school background became his ace. He was able to steer Ferry to David Enthoven, who had been Robertson's friend in the same house at Harrow School. With his partner John Gaydon, Enthoven had recently launched E.G. Management. Ferry signed to E.G. And so, from that casual introduction, began the rise to success of Ferry and his band Roxy Music.

Two decades on, Willie Robertson has firmly stamped his flamboyant personality on the entertainment industry. Animated, extroverted, eternally confident and optimistic, he has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.

His conviction and drive have been at the heart of the insurance brokering firm that, from humble and difficult beginnings, has emerged as an industry leader. Their client list has ranged from Paul McCartney, Pink Floyd, Elton John, the Rolling Stones and Madonna to Pavarotti, Jose Carreras, Richard Burton and Rex Harrison.

It was at the top echelon of the rock world that Robertson Taylor made its name, and it was Robertson's audacity that provided the impetus. What other insurance executive would happily respond to a rock star's challenge to walk barefoot over the dinner plates of nightclub diners? That was Robertson's daring salvo that won him the business of The Who.

"I used to give the doorman at Tramp [the major London haunt of celebrities] a fiver a week to call me up with tips about which stars were expected in the club," Robertson recalls. After one such phone alert, Robertson arrived at the nightspot to find The Who's swashbuckling drummer Keith Moon sitting at the bar drinking tequila. Naturally, Robertson went and sat next to him.

"Hello, what do you do?" Moon asked.

*Continued on page R-6*

## TAYLOR

*Continued from page R-3*

essentially with the insurance firms internationally, placing the business that Robertson and he jointly deliver.

"Willie is the accelerator of the company; I'm the brake," Taylor says. Their contrasting personalities are both obvious and necessary in combining show-business panache with gritty business acumen.

This flourishing partnership, which dominates its field, has fought tenaciously to sit comfortably astride the twin worlds of entertainment and insurance. Their tough call is to be the diplomatic friends of both the insured and the insurer.

"It was very dangerous and risky for insurance companies in the early years," Taylor reflects of the period when rock had a wild public image. While Robertson was busy attracting clients, it fell largely to Taylor to persuade reluctant insurance firms that show business was going to be a viable investment.

Fighting headlines that glorified such stories as rockers destroying their equipment on stage, hurling television sets through hotel windows and driving cars into swimming pools was not easy. Taylor set about the task of "convincing insurance firms that rock stars were not only intelligent and talented people but were also very much in business, and responsible in their attitude to that part of their lives."

"I'd spend a whole week placing one policy, going after 10 insurers who didn't want to know. And I'd tell them, 'Look, we know this man. Okay, he gives a wild appearance, but when he goes on stage, which is what we want to insure here, he is a professional who will go out there and do his shows.' It took us years to persuade insurers that this was an area where they could make money," says Taylor.

Those battling years have borne the fruit of a highly sophisticated business, and Robertson Taylor now prides itself on having a list of golden clients. "There is still resistance," Taylor says of his daily forays into the insurance field. "But it's less apparent now because of our relationship with people on both sides of the fence. There's now more of a

*Continued on page R-8*

with a name like

**Mit & Run**

it's the others that

need insurance

but we've got it

anyway

thanks Willie & Bob

Tony Smith



## ROBERTSON

Continued from page R-4

"Can I have 30 seconds of your time?" Robertson asked anxiously, in an accent the debunking drummer would have found ripe for mocking. "I'm an insurance broker, and I'm desperately trying to get involved in the music business. I insure equipment..."

Tantalizingly, Moon said to an apprehensive Robertson: "There are five people over there eating fillet steaks. If you take your shoes and socks off, get on the table and put your foot in each of those people's steaks, I'll guarantee that the man responsible for our equipment insurance will ring you tomorrow."

Accepting the outrageous challenge, Robertson incurred the wrath of Tramp manager Johnny Gold, who threatened to ban him from the club—which would have dealt Robertson a blow in his need to befriend the show business fraternity. But Moon bought new steaks for the diners and kept his word; Robertson's phone rang the next morning, and he was given the insurance.

That slapstick episode proved to be something of a turning point. Robertson's baptism by fire into the high jinks of the rock business would mark him as different from the average "man in a suit from the City" whom rock stars were quick to rebuff.

Yet Robertson's entrance into the insurance world had been traditional. When his father died, Robertson's mother told her teenage son that she could not afford to send him from Harrow to university. So Willie joined his father's insurance firm in the City. "They wanted me to take exams, pen-push, sit behind a desk all day. That wasn't my forte," he says.

Robertson's first taste of pop came in 1963. EMI Records was among  
Continued on page R-23



The Rolling Stones, who boast "the most expensive finger in the world."

Dear Willie and Bob,  
Heeyyy, you're covered!  
**Congratulations!**

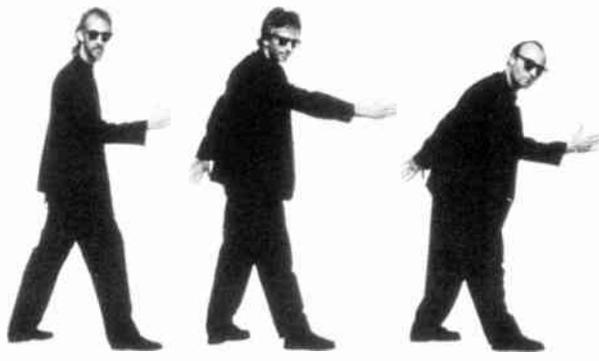
Michael Farrell

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International Talent Group

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PHONE: 212-221-7878 FAX: 212-302-0335

822 S. ROBERTSON BLVD. LOS ANGELES, CA. 90035  
PHONE: 310-289-2780 FAX: 310-652-5591

We Can't Dance  
but we're covered  
thanks Willie & Bob  
Tony Banks  
Phil Collins  
Miko Rutherford

genesis 



ROBERTSON TAYLOR

TAYLOR

Continued from page R-4

meeting of minds, an acceptance that the entertainment world needs to be insured, that a profit can be made."

It has always been a unique, highly specialized territory, and the collaboration between the opposite personalities of Bob Taylor and Willie Robertson has been the cornerstone of their success. Twenty-five years ago, at a time when the music world was anathema to the insurance field, the two men found each other and had the same vision.

Taylor remembers their near-accidental beginnings with amusement. In 1969, he joined Eickersley Hicks, the City insurance firm, and began his career in commercial insurance, dealing with such items as factories, industrial fairs, shipping lines and fashion houses.

Taylor had previously worked for a large broking firm and relished the prospect of joining a small, seven-year-old company. On his first day at work, he was greeted by the sight of the man who would be his partner in shaping their hugely successful future together. Willie Robertson was sitting with his leg atop a desk, in a plaster cast. He'd been out partying and had tripped the night before. Unlikely though it seemed, the two men, who were the same age, struck a rapport.

Soon, augmenting his role as commercial director, Taylor was laying the foundation with Robertson of the company's tentative interest in the entertainment field. "Willie used to have a client portfolio which we jokingly called the squeaky-boot brigade," Taylor remembers. "They were the lords and princes whom Willie would meet in his normal jet-setting nightlife. It was a good way to get business. He'd meet them in the evening and pass them to me the next day for insurance to be worked out. We still have some of those clients, 25 years on."

Continued on page R-26



T & R at the office

*The biggest claim we will make this year  
is how proud we are to have  
Willie Robertson & Bob Taylor  
as our dear friends*

*Best wishes from  
Kenny Thomson, Dave Margerison  
and all at*

*m i s m a n a g e m e n t*

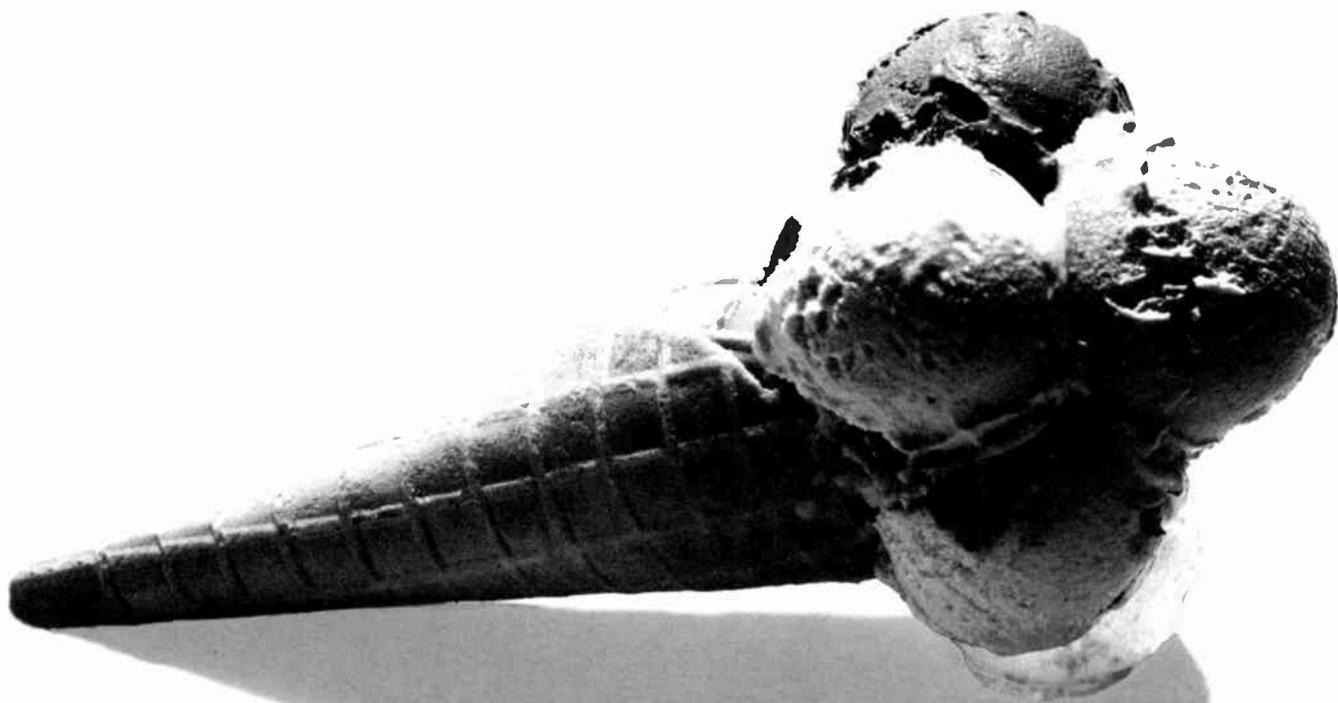
754 FULHAM ROAD LONDON SW6 5SH

PHONE: 071 731 7074

FAX: 071 736 8605

*~ t*

# MORE SCOOPS THAN HÄAGEN DAZS



CONGRATULATIONS  
**TO WILLIE  
AND BOB**

THE INSURANCE COMPANY OF THE LAST AND NEXT 25 YEARS

FROM MARCEL AVRAM  
AND ALL YOUR FRIENDS AT MAMA CONCERTS & RAU  
MUNICH, GERMANY - PROMENADEPLATZ 11



## NORDOFF-ROBBINS THERAPY IS MUSIC TO THE EARS AND LIVES OF TROUBLED CHILDREN

BY MIKE HENNESSEY

**T**he entrepreneurial and organizational skills that have made the Robertson Taylor company such an outstandingly successful enterprise have also been used to good effect in advancing a noble cause that has been dear to the hearts of Willie Robertson and Bob Taylor for almost two decades—the use of music as therapy.

It was in 1974 that a small music-therapy department was opened in a south London hospital in order to treat children with severe learning disabilities. The initiative came from Sybil Beresford-Peirse, who approached Dr. Paul Nordoff, a graduate of the Philadelphia Conservatory of Music and of the Juilliard School, and Clive Robbins, a British special educator, both of whom were deeply interested in the possibilities of music as a medium of therapy.

They had begun their partnership in 1961 in the Department of Child Psychiatry at the University of Pennsylvania, working with autistic, emotionally disturbed, "developmentally disabled" and "mentally handicapped" children. Later they began to make their work known in other countries and, with the sponsorship of the Music Therapy Charity



Robertson and Taylor with Pink Floyd manager Steve O'Rourke (left) and Elton John manager John Reid (front)

of Great Britain, they set up the south London base as a training center for a group of international students.

The Countess of Bradford gave her support to the work of the center and was quick to recognize that if the unique Nordoff-Robbins approach to treating handicapped children were to survive and develop, it was vital to establish an effective fund-raising mechanism.

The Countess turned for help to the music industry and found a

ready supporter in concert promoter Andrew Miller, who agreed to set up and chair a fund-raising committee. The need was urgent because, after just one year of operation, the therapy center was burdened with a \$10,000 overdraft.

Andrew Miller approached Willie Robertson to be his vice chairman, and they asked friends and colleagues to join a fund-raising committee

*Continued on page R-12*

The advertising salesman said if we pay for this ad we can  
take the credit against our next insurance premium.

Thank you.



Rascoff  
Zysblat  
Organization,  
Inc

110 West 57th Street, New York, NY 10019

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**TO BOB & WILLIE**

**THANK YOU FOR LOOKING AFTER US**

**DEPECHE MODE**

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FOR 25 YEARS OF SERVICE  
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LIKE WEMBLEY, BOB & WILLIE ARE A TOUGH ACT TO FOLLOW



### NORDOFF-ROBBINS

*Continued from page R-10*

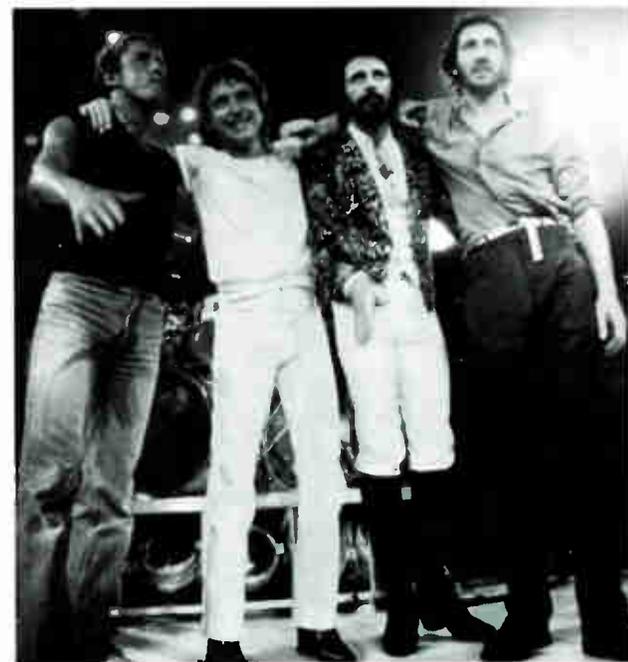
whose first initiative was to create the first Silver Clef Award to honor outstanding achievements in British music. The first award, in 1976, went to the Who. It was presented by Twiggy to Roger Daltrey at an inaugural lunch held at the Inn On The Park Hotel in London.

Recalls Robertson, "The money raised by that lunch, which was attended by 278 people, enabled us to pay off the overdraft and achieve a credit of 500 pounds [some \$750]."

The progress of the charity in the ensuing 18 years has been a spectacular success story. By 1982, the committee had raised enough money to establish the Nordoff-Robbins Music Therapy Center in a permanent building at Kentish Town in north London, where 50 children were receiving individual treatment each week. An annual post-graduate training course for music therapists was initiated in conjunction with the City of London University.



*Willie Robertson with Eric Clapton*



*Silver Clef Award winners The Who*

The year 1988 was a banner time for fund-raising. The 13th Silver Clef Award lunch in honor of Paul McCartney raised a record 250,000 pounds (\$375,000). And in November of that year, an annual Silver Clef Award dinner was inaugurated in the U.S., following a visit to New York by Willie Robertson and Joyce Rudge. They won the support of Atlantic Records chairman Ahmet Ertegun, who accepted the post of honorary chairman, with Elektra chairman Bob Krasnow as chairman.

*Continued on page R-14*

# ANNOUNCEMENT



**To Will & Bob  
lots of love from  
Andrew, Anna, Karen, Christine,  
Josh, Jessica & all at  
Andrew Miller Promotions**

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Tel: 071 736 5500 Fax: 071 371 7728**

*Rooted in the past...*



*...plugged into the future*

*Cheers and Congratulations*

**Chris, Lars, Arne**

*International Concert Organisation A/S*

*Chris, Lars, Arne*

*1 Rosenborggade - Copenhagen*

*Tel. 33 12 20 00 - Fax. 33 93 22 90*



**THE SILVER CLEF AWARD WINNERS**

- 1976: The Who
- 1977: Genesis
- 1978: Cliff Richard & The Shadows
- 1979: Elton John
- 1980: Pink Floyd
- 1981: Status Quo
- 1982: The Rolling Stones
- 1983: Eric Clapton
- 1984: Queen
- 1985: Dire Straits
- 1986: Phil Collins
- 1987: David Bowie
- 1988: Paul McCartney
- 1989: George Michael
- 1990: Robert Plant
- 1991: Rod Stewart
- 1992: Def Leppard
- 1993: Eric Clapton

**NORDOFF-ROBBINS**

*Continued from page R-12*

Today the American Silver Clef Awards are organized by Ian and Sunny Rallini. The Nordoff-Robbins music therapy program was officially launched at New York University under the direction of Clive and Carole Robbins.

In 1989, the following year, it became apparent that a new facility to accommodate the growth was necessary. Thus Sam Alder, the committee's treasurer, launched an appeal for \$3 million. Inspired by committee member and China Records MD Derek Green, Andrew Miller approached previous Silver Clef Award winners with a view to performing at an open-air concert in June 1990. Thus Knebworth was born. Billed as "The Best All-British Rock Show Ever Staged," the show featured Tears For Fears, Status Quo, Cliff Richard & The Shadows, Robert Plant, Phil Collins and Genesis, Eric Clapton, Elton John and Mark Knopfler, Paul McCartney and Pink Floyd.

The show was spectacular, and income from ticket sales, recording, radio, television and radio rights raised a staggering 5.5 million pounds (some \$8.25 million). The target of 3 million pounds (\$4.5 million) was realized, and the remainder of the income was donated to the BPI's School of Performing Arts in Croydon as a reciprocal gesture for all their support over the years.

The spacious new Nordoff-Robbins Music Therapy Centre was officially opened in September 1991 by the Duchess of York and is currently giving weekly half-hour music-therapy treatment sessions to 144 children and 23 adults—and also running post-graduate courses for up to 10 students annually. On completion of the course, the students are awarded the City University Diploma in Nordoff-Robbins Music Therapy.

Says Willie Robertson, "We are very proud of the new center, which is unique in the world. What has been a major factor in the development and expansion of the Nordoff-Robbins technique of treatment is the wholehearted support we have had from some of the great names in British popular music. This has helped enormously to raise the profile of the operation."

**WILLIE AND BOB,**

**YOU'VE EARNED AND RICHLY DESERVE  
THIS TRIBUTE AND MY PROFOUND  
THANKS. YOUR ASTONISHING  
PERSEVERENCE HAS MADE  
CONFIDENTIAL LIFE INSURANCE AN  
OVERNIGHT (FIFTEEN YEAR)  
WORLD-WIDE ENTERTAINMENT  
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9255 SUNSET BOULEVARD, SUITE 920

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(310) 550-8020

The Nordoff-Robbins approach to music therapy is essentially a creative one in which the therapist, sometimes working in partnership with a colleague, uses improvised music to meet the varying needs of the patients, thus forming musical relationships specific to each individual. Through this, a private and very personal environment creates a relationship of trust and respect, where the person in therapy is valued for what he or she can do and self-expression within the language of music is encouraged.

The Nordoff-Robbins philosophy is that music is an intrinsic part of all people. The heartbeat and the process of breathing have a pulse and rhythm; melody is created not only when a person sings, but also when he or she laughs, cries, screams. The whole range of human emotions is held within the structures of harmony and of musical style and idiom. These intimate connections with music persist even through handicap, emotional disturbance or illness and are not dependent on a musical training, gift or background.

Music therapy has helped improve the quality of life for hundreds of children suffering from mental retardation, severe and moderate learning disabilities, autism, emotional disturbance, aphasia, behavioral problems and physical difficulties. And thanks to the dedicated and sustained efforts of Andrew Miller, Willie Robertson and their fund-raising committee, the beneficiaries of the Nordoff-Robbins system of musical therapy will grow exponentially as more and more therapists are training and more and more centers are opened around the world.

"We currently have centers in England, the U.S., Australia, South Africa, Israel, Japan, Scandinavia, Germany, Ireland and Scotland," says Robertson.

Adds Andrew Miller, "Our most important aim currently is to establish an endowment fund that will secure the future of the center in London, which is so important for the future training of therapists. And we are also seeking to establish fund-raising committees in various locations to finance Nordoff-Robbins music therapy units attached to hospitals." ■



Who manager Bill Curbishley (left) with Robertson and Andrew Miller



Robertson meets the Duchess of York at a Nordoff-Robbins event.



Robert Plant with Robertson

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Congratulations*



WARNER MUSIC  
UNITED KINGDOM



## Protection Racquet

PolyGram

To Willie, Bob and all  
at Robertson Taylor.  
Many congratulations  
on 25 years –  
still (out)standing.

From David and all at

**KPMG** Peat Marwick



## FILM AND TELEVISION INSURANCE COVERS SUNLIGHT, CAMERAS AND ACTION

BY NIGEL HUNTER

**T**he film and television division of Robertson Taylor Insurance Brokers Ltd. is located in its Docklands premises in east London, having been moved from its original base in the City of London business and financial center due to lack of sufficient space.

It's headed up by Robertson Taylor associate director John Silcock. Though new to this particular division, he's a seven-year veteran with the Robertson Taylor group and was previously in charge of the music division.

Before that, he had spent 13 years in the entertainment insurance industry as an underwriter and broker, dealing with both film and music clients. This work covered many feature films as well as commercial film productions, advertising agencies and pop promotion companies. In the months before his transfer to the film and television division, Silcock had been instrumental in the procurement and placement of the multi-million-dollar world tours of Madonna and Phil Collins as well as many other major projects.

Silcock's film-and-television expert team comprises 10 account executives, led by Tamsin Mills. They negotiate and liaise with Robertson Taylor's clients in these two sectors and, in Silcock's words, "are constantly on call, 24 hours a day, 365 days a year." They frequently attend location shoots to offer practical advice in case of any contingencies arising that may not have been foreseen by the clients at the outset and generally check that all is well.

*"Death-and-disgrace" coverage involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal.*

"The main clients of our division are advertising agencies and commercial film producers," says Silcock. "The main area covered is television commercials, working closely with ad agencies and film production companies. The agencies include some of the biggest, such as Bartle Bogle Hegarty, D'Arcy Masius Benton & Bowles and Woollams. There isn't as much activity concerning feature films these days, although we were involved with Pink Floyd's 'The Wall' and Kenneth Branagh's 'Henry V.'"

Some of the commercial productions are huge in financial terms, including one that had a budget of over a million pounds (\$1.5 million) for a 90-second commercial. Outside locations figure large in the coverage that ad agencies and commercial producers seek, particularly where the weather is concerned.

"Time will be lost if it rains," Silcock points out. "We'll insure against negatives being ruined, equipment being damaged and, of course, personal injuries. Regarding the weather, we obtain long-range weather forecasts and reports about what is expected. Clients might want to insure against rain or even against the sun not shining—or there being no snow on the ground."

With weather being an unpredictable element in some places, particularly Britain, Silcock observes with a grin that "weather forecasting is not an exact science." The permutations of what can go wrong are numerous. "For instance, a holiday company wanted to film a beach

scene for their commercial with guaranteed sunshine," he recalls. "They went to Florida and certainly got their sunshine on a suitable beach. But they also got a high wind, which blew sand over everything and played havoc with the dresses the models were wearing."

The dramatic-sounding "death-and-disgrace" coverage is another factor in the division's activities. This involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal or adverse publicity that results in his or her withdrawal from the campaign.

"We also arrange insurance for feature productions for TV companies," adds Silcock. "This covers delays caused by illness, injuries, fire, damage to equipment and similar exigencies. We cover the cast, the negative and the equipment, and there are special considerations for special equipment and hazardous filming conditions. The rates charged reflect the risks and dangers involved, and we arrange insurance for productions anywhere in the world."

Animals are frequently part of a commercial, and while Robertson Taylor—like any other similar enterprise—would not contemplate arranging insurance against the oft-repeated reality of animals (and children) upstaging adult actors, it does offer coverage for animal participants and their behavior in its clients' endeavors. "There was a dog cast for a sausage commercial," remembers Silcock. "Unfortunately, he ate too many of the sausages beforehand and threw up all over the set during the shoot. However, neither the dog nor the company made any claim."

Silcock and his team often attend shoots by their clients, mainly to offer advice if something occurs that had not been anticipated or to help with any rescheduling of the shot made necessary by changes in the weather or other circumstances. Their accessibility is a comforting fact for their clients, exemplified by a recent call made from Australia at 3 a.m. to Tamsin Mills. She was able to provide some reassurance on top of the already arranged insurance.

"People basically want to speak to you when something crops up, even though you probably can't do anything specific or practical to help them and there," says Silcock.

The film and television division also arranges insurance for shoots of music videos and the satellite broadcasting of live concerts, providing in the latter case coverage for satellite failure.

Robertson Taylor's film and television division also insures major sporting events, ranging from golf tournaments to World Cup cricket and even the world chess championship.

"It's a profitable operation at the end of the day for the underwriters who value our knowledge, instinct and experience," says Silcock. "We've got a nice bunch of people here who are also extremely competent and good at their jobs. The level of service and expertise we offer to our clients is unique." ■



Tamsin Mills and John Silcock arrange insurance—and provide reassurance—to film and TV clients.

FOR 25 YEARS

**Robertson Taylor**

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m a d e

i n n o v a t i o n

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**Congratulations**

**Willie and Bob**

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SEE YOU NEXT TIME!

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Best Wishes  
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## MARTIN GOEBBELS IS IN TUNE WITH THE INSURANCE NEEDS OF MUSICIANS

BY CHRIS WHITE

**M**artin Goebbels could be described as the “baby” of the Robertson Taylor family—even though he’s 35 years old. His working relationship with Willie Robertson and Bob Taylor dates back to 1975, when he was only 16, and he has worked for them for almost half his life.

He first met them when they were all working for another insurance company in the City of London. Robertson and Taylor left to start their own partnership in 1977 and several months later asked Goebbels to



Martin Goebbels



R & T client Dina Carroll

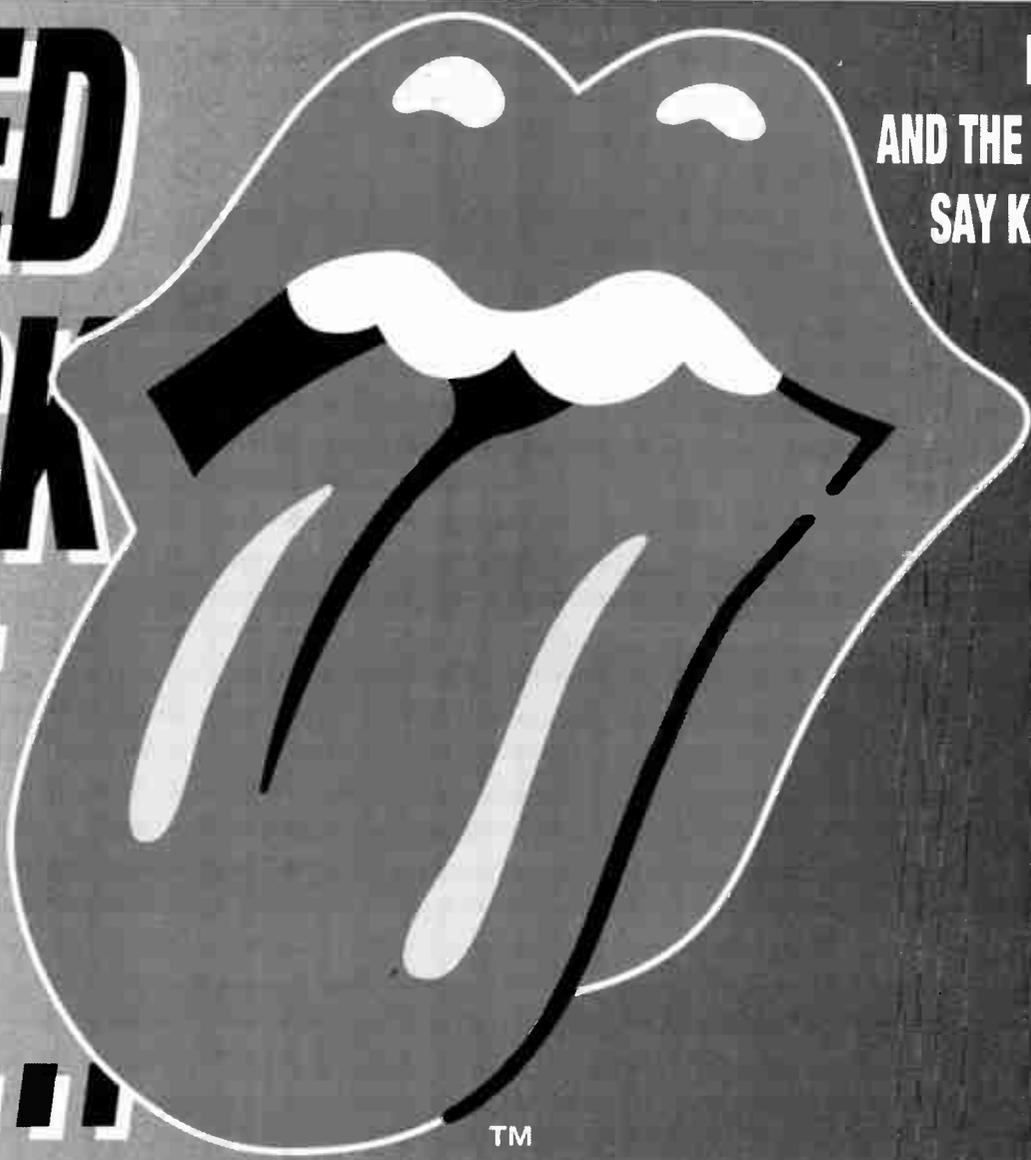
work for them.

“They needed someone who could attract business from the new pop and rock acts that were coming through, and I filled the bill,” Goebbels says. “That’s still basically my role within the company—though the music business has changed over the years and has become much more sophisticated and professional.”

Goebbels’ contributions to the Robertson Taylor success story were acknowledged in 1987 when he was made an associate director and shareholder of the company and again in 1990 when he became a full director. His list of clients within the company is impressive. The Pet

Continued on page R-20

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## GOEBBELS

*Continued from page R-18*

Shop Boys, Simply Red, REM, Dina Carroll, Paul Young, Van Morrison, Erasure, Kate Bush, Sade, Tasmin Archer, Go West, Deacon Blue, Basia, Wet Wet Wet, Seal, Eternal, Elvis Costello and Tori Amos are just some of the big names doing business with Robertson Taylor Insurance Brokers via Martin Goebbels.

In addition, he's arranged insurance coverage for such notable U.K. festivals as Greenbelt, Glastonbury, Phoenix and Reading, and one-off rock events like the Nelson Mandela 70th Birthday Tribute and Mandela Freedom concerts at Wembley Stadium. He has also arranged insurance coverage for such producers as Brian Eno, Robin Millar, Hugh Padgham and Steve Lillywhite.

For years, Goebbels found many of his prospective clients simply by going to pop and rock gigs and hanging out with the musicians afterwards. "My role was very similar to that of an A&R man, in that I'd go



*Peaking: Pet Shop Boys*

to all the gigs and check out the new talent coming through," says Goebbels. "Until I got myself a flat in London, I often spent the night sleeping in the office after missing the last train home after a show somewhere."

"Nowadays, a lot of our business comes from recommendation and word of mouth, but I still like to go to gigs. It's important to keep in touch with the artists and bands we deal with—and I still enjoy it. It's important to show the acts that we are interested in what they're doing, and it still gives me a great buzz when artists and bands I've done business with when they were unknowns finally break through into the big time. It helps the relationship knowing that we've grown up alongside each other in the music world."

Goebbels acknowledges, "One of the biggest problems originally was overcoming that wide perception of insurance brokers as people who call up anonymously, force people to buy policies which aren't appropriate to their needs—and then never seem to be available when they are needed. It's a very important part of Robertson Taylor business strategy to establish personal relationships with clients, offering guidance without pressure and then ensuring that we are around when they need us."

"It is vital to provide strong, informed back-up, which we're well able

*Continued on page R-22*

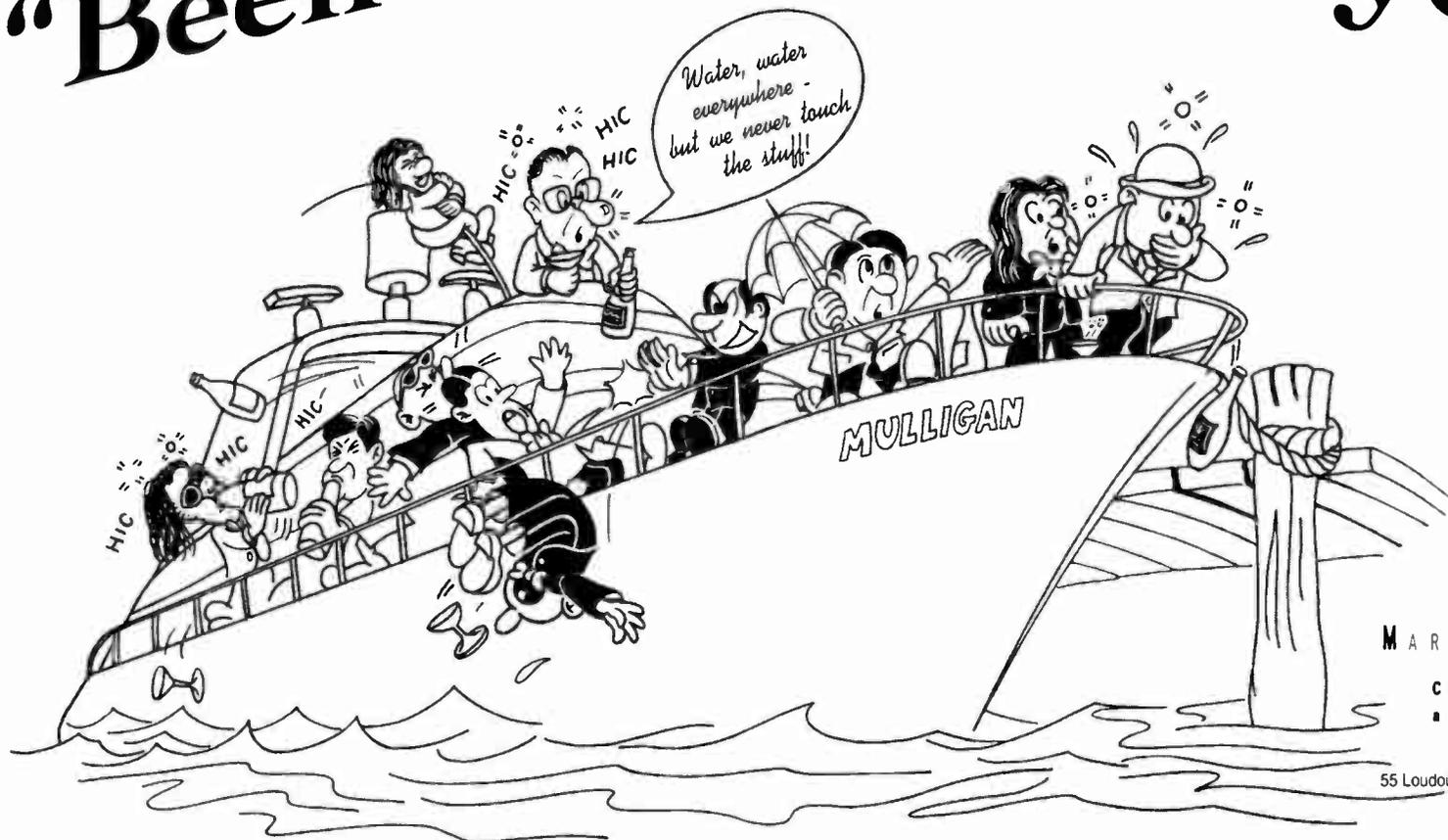
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**GOEBBELS**

*Continued from page R-20*

to do because the company and the team have been established for many years, ensuring continuity for the client."

Has the nature of Robertson Taylor business changed? Goebbels says, "We started 17 years ago, when there really was no one else arranging insurance coverage for rock and pop stars or for other people in the music business. Now there are others doing it, but obviously it helps



*Simply Red's Mick Hucknall*



*Sade*

that we are so well-established and have built up a solid reputation for reliability."

Throat problems for lead singers, leading to tour and concert cancellations, are still the most common cause for insurance claims. "It's usually the result of constant touring, and claims of this type are on the increase," says Goebbels. "Nowadays, people do take insurance a lot more seriously than they used to, and they respect our involvement more than they used to. What was originally just a novelty for a lot of people is now a necessity in the 1990s."

Another Robertson Taylor service for which Goebbels has particular responsibility is the Confidential program, which is available to record companies, music publishers and artist managers. Says Goebbels, "A lot of rock artists are reluctant to have medical [exams] when they're signing contracts with record companies or publishers, but obviously the companies have to protect their investment. So we devised the Confidential program, where no medical examination is needed. It has proved popular in the music business."

Insurance claims come in to Robertson Taylor for a wide variety of reasons. One involving an unusual illness was made by Bill Berry of REM during the band's last tour, when he was found to be suffering from Rocky Mountain spotted fever! "It can prove fatal," says Goebbels. "Apparently, Bill had been bitten back at home in the States, and by the time the band reached the European leg of their tour he was covered in a rash from head to toe. They had to cancel some of the dates. I flew out to Germany with a doctor the following day, and we got Bill moved to an army-base hospital. Eventually, the cause of the rash was diagnosed and he was treated by doctors specializing in tropical diseases. Later, REM was able to reschedule the canceled dates."

Says Goebbels, "One of the great things about Robertson Taylor is that we have been involved with many of our clients since they were starting out or they have been involved with us since we started. That kind of loyalty is very rewarding—and I do believe we offer a unique service to the music business." ■



John Reid and Robertson in New York

## ROBERTSON

Continued from page R-6

his father's firm's clients, and there was an inquiry about insuring the Beatles. The brokers in the City were flummoxed. "They didn't know what pop music was," says Robertson. "They understood Beethoven and Mozart, but people like the Beatles were considered long-haired layabouts."

Robertson, however, had his ears attuned to the new sound from Liverpool, and pop music sparked his imagination. Perhaps, he thought, the staid insurance world could be infiltrated by something as vibrant as pop music.

In 1969, a restless Robertson joined a new City company, Eckersley Hicks, which had been started by his godfather's son-in-law. It was at Eckersley Hicks that Robertson met his partner-to-be, Bob Taylor.

Robertson was trawling for any business from his friends—"their cars, their houses, anything." And he was intrigued when John Gaydon,

*Animated, extroverted, eternally confident and optimistic, Willie Robertson has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.*

his Hartow School pal, called him and said he'd found a band called King Crimson. A bark condition for lending 3,000 pounds (\$4,500) to buy their equipment was that it was insured.

Such coverage was unheard of at that time, but Robertson struck a rapport in the Lloyds market with underwriters whom he urged to support "this brand-new concept" from the fascinating world of rock music. He smiles at the memory of the moment: "All these people knew was that insuring cars was necessary by law. But rock music? That was pretty wild!" His persuasiveness, soon to become a characteristic of the British music map, won through. "I got the insurance placed for 300 pounds."

Six months later, Gaydon and Enthoven were back to him with another band, the high-flying Emerson, Lake And Palmer. "They had an incredible 16,000 pounds worth of equipment," Robertson recalls. "I had to go to 10 underwriters before I could get that placed in Lloyds."

Robertson's unerring scent for a winning groove had the crucial asset of perfect timing. On the cusp of the birth of superstar legends who would endure for decades, he pitched himself with elan into the maelstrom of managers, promoters, lawyers and artists. In Willie Robertson, the ballooning rock world met its natural link to a sphere of business that was unfolding as vital to its future security.

But Robertson's warm, ebullient persona, attractive to the new breed  
Continued on page R-24

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## ROBERTSON

Continued from page R-23

of show business executives, contrasted with his up-market, near-aristocratic education background. "It was really hard work for me," Robertson admits of those scuffling days. "My pin-striped suits and

accent didn't make me an automatic mate of the managers; it took me a long period of late, drunken nights to be accepted. And everybody was listening to 'Dark Side Of The Moon,' which I hadn't heard. I just didn't have time to listen to much music. I was working 25 hours a day, eight days a week."

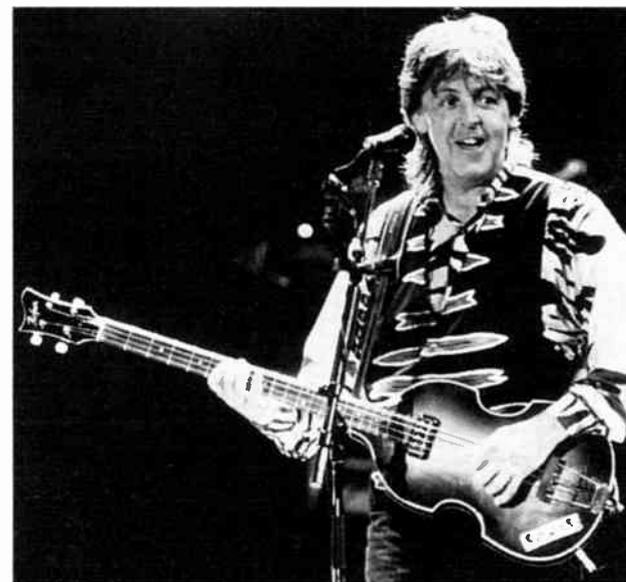
Morton's and Tramp, the epicenters of the part of his life spent hanging out with music business executives, became his natural habitat. Since it was a long way from the City, spiritually and geographically, he persuaded his bosses to let him open a satellite office in London's Kings Road.

By 1977, Robertson was firmly entrenched, a familiar figure in the show business firmament. With U.K. promoter Andrew Miller as chairman, Robertson helped launch the charity work for the Nordoff-Robbins Music Therapy to aid autistic and severely handicapped children. As vice chairman of the fund-raising committee, a position he still occupies, Robertson worked doggedly to support financially embattled therapists.

The key to their work was that music often reaches the psyches of children where little else communicates. With Robertson's rallying cry a major force in getting the message around the industry, the cause struck at the heart of artists and through the music industry both in Britain and in the U.S.



Elton John



Paul McCartney



Madonna

The stability of music therapy work at Nordoff-Robbins was guaranteed by the establishment of a permanent center, and the charity for which Robertson remains a pivotal leader continues its expansion.

The year 1977 was a watershed year for Robertson and his colleague Bob Taylor. "I was always a great believer in spending to invest, but there was a feeling in the firm that I was investing too much on expenses and that the music business would never produce significant profits in the insurance field. I was told: 'Willie, there are other areas where we can make money.'"

Robertson and Taylor believed, however, that they had identified a glaring gap for performing a service that the industry needed. The prospect that faced them, of pulling out of the music business in 1977, was akin, Robertson says, "to climbing to within a hundred feet of the top of Everest to be told there was no oxygen left." Robertson and Taylor left Eckersley Hicks.

Launching Robertson Taylor on May 1, 1977, they immediately adopted an aggressive go-getting policy. Mostly through their pioneer-

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ing work, the industry was attuning itself to thinking of insurance "not as a dirty word anymore, but as an essential," says Robertson.

The managers then representing major stars—men such as John Reid (Elton John), Steve O'Rourke (Pink Floyd), Tony Smith (Genesis and Phil Collins), Bill Curbishley (The Who) and Ed Bicknell (Dire Straits), plus such leading promoters as Harvey Goldsmith and Mel Bush, automatically included insurance in their budgets for tours. But there were always new bands and artists to educate.

"It's all very sophisticated now," says Robertson, reflecting on the music world which his firm dominates in the brokering field. "Pink Floyd's tour, which started March 30 in Miami, is the biggest we have ever insured. And the insurance goes through us because of the goodwill and trust Bob Taylor and I have built over the last 20 years with managers like Steve O'Rourke. I consider them all to be personal friends, but they also know, as I totally accept, that business is business. If a claim comes, sitting where Bob and I do, we cannot bury our heads in the sand. That's when we really have to jump, and sometimes we're talking of seven-figure claims."

The first concert Willie Robertson ever insured was for promoter Mel Bush at Wembley Stadium on June 21, 1972. The attractions were Elton John, the Beach Boys, the Eagles and Joe Walsh. "Everybody had been insuring theatrical people," Robertson says, "such as Richard Burton in 'Camelot.' I was telling all promoters that they were in exactly the same risk business, and they all realized it eventually. It was then a matter of making it viable for my clients and for the insurers. Mel Bush's premium of 7,000 pounds back then covered all risks to a value of 130,000 pounds, including the weather. And then the word got out."

Early in his career, Willie Robertson convinced a reluctant Harvey Goldsmith that in the business of promoting high-risk concerts, he needed insurance. "Harvey took out a policy for the band Television, and their truck crashed on the way to a gig at Bristol. Harvey said to me, 'Well, that's not covered.' I assured him that in an all-risks policy it cer-

*What other insurance executive would happily respond to a rock star's challenge to walk barefoot over the dinner plates of nightclub diners? That was Robertson's daring salvo that won him the business of The Who*

tainly was, because it was an accident that happened outside his control," says Robertson.

Although he occasionally deals directly with the artists, he does not believe in courting such relationships, despite his outgoing style. "I believe that's been the undoing of people in other spheres," Robertson states simply.

Four years ago, on holiday in Antigua with record boss Derek Green, Robertson met Keith Richards of the Rolling Stones, a band he had insured for many years. In a pizza restaurant with their children, Richards greeted him with the question: "You're not the [expletive] who makes me go to medicals before I go on tour, are you?"

Rising to the bait as he had done 20 years earlier to Keith Moon, Robertson replied, "Yes, I am." And they both settled down to enjoy their pizzas.

The City of London, where the insurance policies are arranged by Robertson Taylor, has "blown hot and cold" in its relationship with the entertainment field. "Insurance is cyclical. You have seven good years, then three lean," says Robertson. "Sometimes our competitors come into the marketplace offering low premiums, trying to nip at our heels. But Bob and I are confident without being complacent. Our rivals have found out that we're kingpins in a niche market because we have done the groundwork and consider ourselves friends of the music industry."

"We've believed firmly in goodwill and trust from day one. When Richard Burton was touring the U.S. in 'Camelot' and hurt his back, that was over a million dollars in a claim. We also insured Rex Harrison at age 65 in 'My Fair Lady.' He missed a show, and that was a lot of money. We face up to these factors. That's what insurance is all about. You can't hide away when it appears to get tough."

"Who would predict that, during a European tour by Genesis three years ago, there would be a French truck-drivers' strike, leaving half the band's equipment stuck in Bordeaux and the other half in Paris? Tony Smith, their manager, called me and asked what could be done about it. I suggested we cancel the Paris show in order to get the trucks to another city where the guarantee was far higher than the Paris show. And the insurers paid out."

In an industry teeming with personalities, the arrival at center-stage of the high-profile insurance broker has been perhaps an unlikely development. If that character was to arrive, it had to be in the shape of an irrepressible Old Harrovian who brought a new dimension to the insurance field...and who embraced an industry that, in turn, adopted him.

"You always have to keep your shop window clean, get on a plane at a moment's notice to be at the side of a client, to prove that ours always will be a Rolls Royce service," Robertson declares.

And the industry that once welcomed him warily now has a well-established phrase when the subject of an insurance umbrella is raised: "Better call Willie." ■



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Pavarotti

### TAYLOR

Continued from page R-8

And the same technique was to be employed to galvanize their entry into show business, for the two men seemed destined to make waves together.

Their catalytic moment of realization that music might offer them a future came when Robertson arrived at the office one morning to say that an old friend [John Gaydon] wanted to insure equipment for a rock 'n' roll band. To Taylor, an orthodox insurance man apprehensive of rock, this was the unacceptable side of the entertainment world in those years.

"Forget it," he told Robertson. "This is a taboo area—drugs, sex, women, late-night parties! Lunatics! It can't be done." Robertson's eternal optimism pressed it home. "Supposing we charge a very high price?" he asked gingerly.

After trying several Lloyds underwriters, Taylor eventually "found someone prepared to take a gamble. Once we did that one, it was like turning on a tap. Within months, a lot of established bands like the Kinks, T.Rex, Yes, The Who and Elton John just poured through the door."

As the record industry grew, so did the entertainment business they drew into Eickersley Hicks. "There was no other broker specializing in the music field," Taylor says. "Once our name became established, it was easy for us to look after equipment insurance. The next problem was insuring rock bands' vans. A show in those years was a van and a few guitars, amplifiers and keyboards. It's so different now, with about 30 trucks traveling with all that staging. Then came the cars and the domestic sides of artists' lives, like their houses. It just grew naturally."

In 25 years, Robertson Taylor has been built into a significant business for two reasons. "First, we are considered in the insurance world to be a highly knowledgeable niche broker. Second, and more importantly, as the industry has grown we have been able to grow with it and deal with business while retaining a firm but simple policy of trust."

Their significant leap forward together happened in early 1977. Managers Steve O'Rourke (for Pink Floyd) and Stuart Young (for Emerson, Lake And Palmer) wanted to discuss major tour cancellation insurance. This was a ground-breaker and, against the odds, Taylor and Robertson convinced a skeptical City that rock had matured into a serious growth industry and could be underwritten for such risks.

Launching Robertson Taylor the following year, they secured financial backing. But soon it was obvious that their rapid growth meant this was unnecessary. By 1980, they had broken clear to become independent.

Continued on page R-28

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### TAYLOR

Continued from page R-26

Today, their private company is owned by six people. "We make our own decisions and are not affiliated to any of the main insurers or broking houses," Taylor says.

While Taylor tends the business aspect with offices in Docklands, with 10 brokers working fulltime in Lloyds and in the insurance marketplace, Robertson is based in Fulham, the music industry's heartland. "I'm not a very social animal," Taylor says candidly. "But Willie is, and we have always had a great relationship."

In developing their business, Taylor feels their roles have been evangelical. Before they pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—if it appeared at all. Now premiums are often built into most project budgets from an early stage, and Taylor or Robertson will sit in on planning meetings with managers or lawyers.

While both Robertson and Taylor generate business, "my specialist knowledge is in the placing of the risk and the handling of the claims," Taylor says. "I will often sit down with such people as the tour accountants to go through all the figures. We work on the best economic package to suit both sides, insurer and client. And in the event of a major claim, either Willie or I always attend."

That is the "shop window" of their policy. He is especially proud of the innovations they have brought to their specialized field over the years, and the fact that others have tried to copy them has been flattering.

Premium rates change cyclically, Taylor says. "There have been periods since we began where insurance rates have been so cheap that it has been an embarrassment to us in explaining why, two years later, they have trebled."

As an example, he cites the 1989 average rate, which was between 1%  
Continued on page R-30

### BEHIND-THE-SCENES EXECs KEEP THINGS RUNNING SMOOTHLY

#### IAN FRANCE

Ian France is the third founding member of the company, with Willie Robertson and Bob Taylor, and is the broker of the business. He is in charge of the placement team, which goes out and puts together deals with insurance companies after consultations with Robertson and Taylor on the best way of obtaining insurance for the various clients. France operates on a global basis, maintaining close co-operation with insurance companies everywhere, ensuring the price of the insurance is at an acceptable level and that the deadlines for putting it in place are met.



#### DAVID FRANKLIN

David Franklin is joint managing director with Bob Taylor of Robertson Taylor Insurance Brokers Ltd. and has been with the company since its earliest days. He is the financial director and also is responsible for all business administration matters. His career background is in accounting. Franklin dovetails with Taylor on all matters affecting corporate strategy and policy and shares the responsibility for the management of both the Paris and New York operations. Being the "finance" man, he gets involved in most areas, including negotiations for the placement of insurance for major clients and settlements with insurers and claims payments. When necessary, Franklin also deals with the regulatory authorities and ensures compliance with changes or amendments in fiscal law. ■



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**TAYLOR**

*Continued from page R-28*

and 1.25% of the insured value. "Today, we're talking about 3% to 3.5%. When for years you have been selling at 1% and it jumps to 3%, it's very hard to justify. But I firmly believe the current rates are fair, because the claims experiences from 1987 until 1991 were horrendous."

Citing a "huge number of troubled tours" with which they were involved, Taylor recalls the Rod Stewart tour of 1989-90. "The problem was not the level of monetary losses, but the number of incidents of claim. It would start for three days, then stop for two, start for two, stop for one. And each time it stopped, another show was lost and possibly rescheduled. In a complex period of about six months we lost something like 10 or 11 shows."

In 1990, the Rolling Stones' tour was marred by an injury to Keith Richards' finger, which Taylor describes as "the most expensive finger in the world." The injury precipitated "a huge insurance loss on a major tour."

To these have been added such lost concerts as three by Michael Jackson during his 1992 European tour.

Although both Taylor and Robertson concede that an occasional substantial claim is good for business, they urge the entertainment business to be cautious and to understand the nature of the insurance companies on whom they all rely. "As the broker, we have to keep in our mind, and tell our clients, that the insurer is vital to the business," Taylor says. "If he does not make money, he will cease to underwrite. And then the tours would not be insured. For that basic reason, the premium rates are about the right margin now for the act to have good value and the insurers to make a little money."

"We always represent the client's interests: the singer's, the tour promoter's, the manager's, for example. But just as they and we are in business, they must accept that so are the insurance firms. They work on the basis that there is a pot of money which they keep filling up with premium charges. And they pay the claims out of the same pot. When that pot's empty, they have to start digging into their own reserves. That's when they stop underwriting or you have a massive repercussionary rate increase as we are experiencing now."

But he is buoyant about the future for the entertainment world and its insurance involvement. "Our business continues to expand," says Taylor. "The music business is still very young compared to the film world, and we have opened offices in New York and in Paris to challenge the local markets for entertainment business and to ensure that we have a presence there for clients who are traveling."

In the past year, Taylor states, his firm has purchased coverage for clients, covering many major tours, totaling some \$1.25 billion worth of business. "The size of the premiums related to that is obviously quite modest by comparison. But, equally, the loss for a big tour often reaches \$1 million or \$2 million for a single show."

Putting insurance in position for such figures requires detailed scrutiny long before a tour begins. Taylor spends several hours deliberating with the architects of the tour not merely about the figures involved, but

*When Taylor stresses the personal attention that he and Robertson give to their business, it's not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.*

what constitutes the stage show. "How does it work, exactly? Will the tour leap-frog successfully from city to city? With major concerts these days, the stage is so huge. The U2 stage, for example, took three days to put up. Therefore, if there had been three shows in a week and one stage, it wouldn't have worked," says Taylor.

"But we, as brokers, need to see the logistics of the routing for a tour," he continues. "And how long will the stage take to build? What factors are fundamental to its construction? And it's all very well to have a stage in position, but if the main console isn't there, the stage stops anyway. And are there two consoles? The technical aspects of these big tours all

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Phil Collins

have to be watched over in relation to the insurance being required." Then there is the unpredictable human element of insurance. "We've had losses ranging from strikes in France by the truckers last summer to storm problems for Sting to artists marooned in the Aberdeen snow to bomb scares," notes Taylor. "It's not simply a matter of the key star of an act being insured. So many other considerations are included in all-risk insurance."

In their long association, straddling the insurance and entertainment fields, Robertson Taylor have met competing broking companies. But Bob Taylor insists that the standard of service they provide gives them supremacy. When he stresses the personal attention that he and Robertson give to their business, it's not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

"Through the summer months, when we are involved with about 20

ongoing tours, our phones are busy day and night. We always say that when there's a problem, one of us will get on a plane to represent our client. Those who have gone elsewhere have come back with the realization that when you're dealing with that level of investment on, for example, a tour, penny-pinching to save a few hundred or even a few thousand isn't worth it. Our competitors haven't the breadth or depth of knowledge we bring to the table. At the end of the day, it's what you get back from a claim, if there is one, that's important," Taylor explains.

"We can't make it stop raining. We can't make the singer's throat better. But we can say, when those moments occur, 'This is how you handle the problem.'

"And we're right here with the client to back them up. Our job is to make it easier to cope with the unexpected." ■

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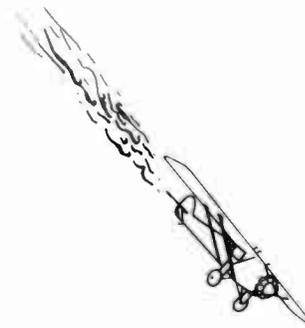
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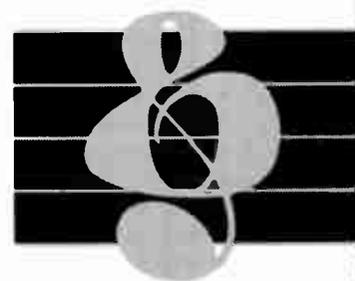
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## Lori Yates Revives Her Career With Virgin's 'Breaking Point'

(Continued from page 10)

a solo album flop, and was back in Toronto, on welfare and trying to get gigs.

"I came home to nothing, and I had to swallow a lot of pride," she says. "Even though the band was okay about me leaving the group, tons of people got heavy with me over what I did. There are still people who will look the other way when they see me."

"Breaking Point" is Yates' return to her country-rock roots. The album features backup from such Queen Street veterans as Blue Rodeo members Bazil Donovan (bass), Jim Cuddy (vocals), James Gray (keyboards), and former drummer Cleave Anderson. Also on hand are two members of the Band, Richard Bell (keyboards) and Rick Danko (vocals), ex-Sharks guitarist David Baxter, and bassist Terry Wilkins. The album was produced by Colin Linden and John Whynot.

With the exception of her cover of William Bell's midtempo soul standard "Any Other Way" (a sizable local hit for Jackie Shane in 1963), the album features Yates originals co-written with Linden, Baxter, Ed Hornyak, Johnny Douglas, and Miguel Salas.

Virgin Canada is targeting both the country and rock markets with "Breaking Point." "On the first week, [the single] 'Make A Liar Out Of Me' was picked up in Toronto by [country radio] CISS [and adult contemporary stations] the Mix CKFM and CHUM-FM," notes Doug Chappell, president of Virgin Music Canada.

However, Tim Baker, buyer for the 30-store Sunrise Records & Tapes chain, sees a potential image problem. "There's no question the album isn't a country record," Baker says. "Virgin should market her for what she is. They need to get [Toronto alternative radio] CFNY, some play on Q107 [classic rock CILQ], and even the Mix."

Doug Pringle, director of programming with Rawlco Communications, which operates CISS here, notes, "She really does have all the [musical] bases covered. Coming from [non-country label] Virgin, the album is a surprise."

According to Yates, "The album is what I do live. I've always done blues tunes and rockers, and my audience has always understood what I was doing. They've always looked at me as a singer."

### EARLY SUCCESS DERAILED

After a stint with the Last Resorts in the early '80s, Yates thrived with Rang Tango's local success. Her run-in with the Nashville record-making process started began after the band signed a two-record deal with CBS in Nashville in late 1988.

Though there are differing accounts of what happened next, it is unmistakably true that many of CBS Nashville's brass were far more impressed with Yates than with Rang Tango. Whatever happened, Yates and Rang Tango parted ways soon after the signing.

Moving to Nashville, she began co-writing with such respected country songwriters as Guy Clark, Don Schlitz, Matraca Berg, and Wendy Waldman. Yates soon felt overpowered, and she was alarmed over the subdued record that producer Steve Buckingham (Sweethearts Of The Rodeo, Ricky Van Shelton) was helping her make.

"Listening to that record to me to this day is still painful, because it was made when I was in a pretty rough emotional state," Yates says. "I'm amazed I did as good a job as it sounds. I'm still proud of it, but I feel it doesn't represent me."

Despite Yates' opening tour dates for Steve Earle, Dwight Yoakam, and the Nitty Gritty Dirt Band, the album stiffed. The first single, "Scenes Of The Crime," stopped at No. 77 on Billboard's Hot Country Singles & Tracks chart and No. 29 on Canadian trade magazine The Record's country listings. Despite an accompanying video, the follow-up, "Promises Promises," fared no better, reaching only No. 78 on Billboard's country singles chart and No. 36 in The Record.

"Some [radio programmers] said the album was a little ahead of its time, but that's a handy excuse [for not playing it]," says Buckingham. "It was a little different, but people who really liked music, who listened to it, liked the album."

Larry Hamby, then VP of A&R with Columbia and Epic Nashville, says the climate at the time wasn't right. "In that period of time, in the Nashville community and at Columbia and Epic, there was a tremendous resistance to accepting younger, harder, edgier, more interesting artists from outside Nashville. Nashville then wanted everything to come from there, to be written there."

Following two years of recording inactivity and a return to Canada, Yates was dropped by Columbia in 1990. One supporter who noticed was Michael Roth, who had been hired to launch Sony Music Entertainment Canada's publishing division. He set her up with a number of local songwriters, coaxed guitarist/songwriter Linden to produce a demo, then convinced fellow publishers at EMI Canada and Warner/Chappell to co-finance a six-song master recording for Yates. The latter two companies published Yates' co-writers.

Says Roth, "She was signed to our New York company, but she was living here. I didn't know if I could help her, but I decided to give it a shot."

After striking out shopping the tape to Sony Music Nashville, Roth pitched the project to other Nashville and Canadian-based labels without success. "The hardest deal to get is for someone who's lost a deal," he says.

Virgin's Chappell was impressed, but he was caught up in EMI's takeover of his label and had to pass. A year later, after seeing Yates perform several times, he signed her.

"She's an innovative artist who wanders between the [radio] formats, who can be credible anywhere she works," Chappell says.

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## HOUSE RULES IN HAMBURG'S NOTORIOUS REEPERBAHN

(Continued from page 1)

the world grows weary of techno. There are signs that house music made in or imported through Hamburg is already infiltrating the clubs of techno's undisputed capital, Frankfurt, and house tracks are also finding their way into the techno mix at Berlin clubs.

To find today's Hamburg sound you have to dodge hordes of hookers and avoid the invitations of peep-show doormen in the St. Pauli district. Famous worldwide for offering the widest selection of sex'n'sleaze joints on one street, Hamburg's sleepless Reeperbahn also is the heart of the city's musical nightlife.

In recent years the specter of AIDS, economic recession, and violent rivalry among the nationalities who run the sex businesses have taken their toll, with establishments being closed down or folding.

In their place are springing up music clubs and pubs that play live music or feature DJs, and bars in which musicians "hang out."

With scores of clubs, venues, and music pubs on or surrounding the "Geile Meile," or "horny mile," St. Pauli can claim to be the center of Germany's capital city of music.

Hamburg has the highest concentration of major labels in the country, with PolyGram's four pop labels—Phonogram, Polydor, Metronome, and Motor Music—as well as MCA, Warner Music, and BMG Ariola's northern outpost—formerly the German RCA company—residing in the city.

Indie distributor edel, whose label Club Tools secured the European license for the Prince single "The Most Beautiful Girl In the World," also is Hamburg-based. And the city plays host to scores of medium-sized boutique labels, development publishers, and independent promotion companies that add to the musical flavor of the city.

The club and music scenes are serviced by several "city listings" maga-



The Mondo Bar on the Reeperbahn is one of Hamburg's many clubs to shun techno. Above, the front of the club's membership card. Its "Distinguished Black Music—No Techno!" policy is spelled out on the back, below.

### MONDO CARD

MONDO-BAR in der Amphore  
St. Pauli Hafenstr. 140  
Donnerstag ab 23.00 Uhr  
Distinguished Black Music - No Techno!

zines, including Prinz, Oxmox, and Hamburg Szene. A sizable chunk of the national media also is quartered in Hamburg, including Der Spiegel, broadcaster Norddeutsche Rundfunk, (NDR), and trend magazine Max, making it the nearest thing Germany has to a media hotbed.

Hamburg has gone so house crazy that people are joking that the traditional abbreviation for the city—HH—stands for House-town Hamburg, not Hansatown.

DJs such as Boris Dlugosch made the Front Club famous. The Opera House's Gary D. is becoming a star in his own right with his flamboyant style. Playing the hottest imports and producing their own music, these DJs are instrumental in keeping the scene alive around the Reeperbahn.

Music changes depending on the day of the week, but the Opera House, Tunnel Club, and After Shave are hot venues for different variations of house. A regular at the Tun-

nel is DJ-Antaro, famous around Hamburg for his Goa-raves, which imitate the hippie open-air hedonism of the southern Indian province of same name.

One of the best mixes is in club Tempelhof, where soul, jazz, hip-hop, and house meet.

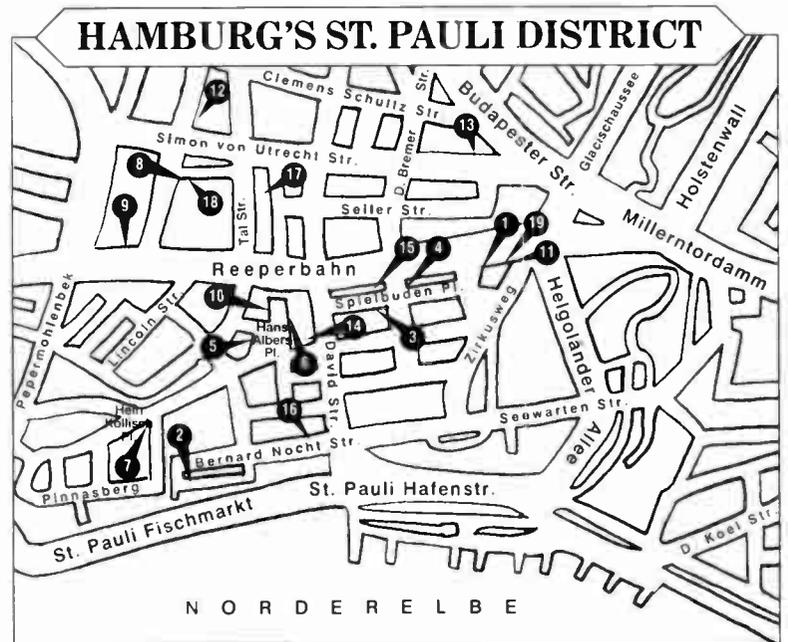
Other musical styles also are finding an influential niche in Hamburg. Venues such as Soul Kitchen and the Mojo club show a willingness to play a mixture of soul, jazz, hip-hop, and house, most of which is imported from the U.S. Meanwhile, smaller establishments blur the line between pub and club: The former record store EDK is one of the hottest spots, but would crush more than a hundred customers. Purgatory is just as small, with every conceivable piece of kitsch vying for attention with the DJ's deep-house sound. Around the corner, Ferdydurke is a similar size, with its carefully crafted building-site ambience suited to its house mix.

### REEPERBAHN MELTING POT

In February the Mojo staged a celebration of five years of the Acid Jazz label. Its music prompted founders Leif Nueske and Oliver Korthals to start the club in 1989. The exhibition featured video clips, slide shows, and features on the Acid Jazz and Talkin' Loud labels.

Mojo is very much the melting pot of Reeperbahn culture, always full with dance kids, students, and jazz aficionados mingling among professional musicians stopping in for an after-show loosener. Says Mojo's Kurthals, "It's always been the case in Hamburg that many scenes have existed together, and everyone got on well with each other." The Reeperbahn's central location allows the club to "go 'round the clock, and we have no problems with the noise," says Kurthals.

This is a prime example of how the clubs contribute to the musical output: Mojo is onto its third compilation



- |                      |                    |                     |                       |
|----------------------|--------------------|---------------------|-----------------------|
| 1) After Shave       | 6) Ferdydurke      | 11) Mojo Club       | 16) Soul Kitchen      |
| 2) Amphore           | 7) Geyer           | 12) Opera House     | 17) Tempelhof         |
| 3) Angie's Nightclub | 8) Grosse Freiheit | 13) Power House     | 18) Tunnel Club       |
| 4) Docks             | 9) MC-Music Club   | 14) Purgatory       | 19) Container Records |
| 5) EDK               | 10) Mary Lou's     | 15) Schmidt Theater |                       |

album produced in association with Polydor, mixing German artists such as Volker Kriegel with internationals Roland Kirk and David Ruffin. Sales of the last collection are in the region of 20,000 units, says Korthals.

One of the best representations of the role of clubs in disseminating music is the "St. Pauli Dancecore" series on Tunnel Records, an offshoot of the Tunnel club. Compiled by DJs Gary D and MTP, it features acts at the forefront of the Hamburg scene, including Sven Dohse, Gary D., Phax, and Jens.

### SPIRIT OF ST. PAULI

The spirit of the St. Pauli scene is perhaps best captured by one of its newest clubs, the house-friendly Amphore, which opened in late February. It has yet to gain the reputation of some of Hamburg's longer-established venues, such as Mojo or the Front Club, but has had an auspicious start.

Facing out across the port and estuary of the Elbe, Amphore formerly was the most notorious, and reputedly one of the most exclusive, brothels in Hamburg.

The club has kept its low lights and brothel-like atmosphere, complete with "privacy booths" and tacky posters. Its "no techno" music policy is a byword for Hamburg this year. "The dance scene here isn't typical for Germany," says Tim Renner, managing director of Motor Music, the imprint that grew out of Renner's progressive music unit attached to Polydor. "It's not techno-driven—there's much more of an influence from American house."

Martin Larsen, managing director of Container Records—one of the more established shops in Hamburg, which also imports, distributes, and has a label attached—agrees, but notes that it is "varied in terms of what you can hear."

Once the only source for DJs, Container now competes with several stores geared toward club sales, among them Discollection and Delerium.

In the early '90s, Container Records, with a store at the top of the

Reeperbahn, produced some of the best techno compilations around under the banner "Vorsprung durch Techno" (progress through Techno), in imitation of the advertising slogan used by the Audi auto company in Germany and abroad. The company continues to issue compilations, many of which are licensed through Metronome, but these days the emphasis is on themes such as Detroit house.

Ironically, Hamburg's biggest international act of recent years, DJ/producer Alex Christensen of U96 fame, is regarded by the town's musical community as passe, and not representative of the club scene. The Zeppelin club, where he DJs occasionally, is on the outskirts of town and is packed to the rafters on weekends with Herr & Frau normal; its credibility among indie labels is minimal.

### MECCA FOR UP-AND-COMERS

With major and indie labels, several large media companies, and a vibrant city press, Hamburg is, to some degree, a mecca for upcoming acts. Says Motor Music's Renner, "It's easier for Hamburg acts to hype themselves. They can hang round with journalists and in the right bars. But I don't think the A&R actually comes from being in a city. We've got contacts everywhere in Germany. In fact, the Jeremy Days were the only act we signed actually out of Hamburg."

The Jeremy Days's latest album, "Reinvent Yourself," was released in February to critical acclaim, not least because the group chose to record in its native Hamburg instead of in New York, as it had with its last album. Says Jeremy Days vocalist/guitarist Dirk Darmstaeder, "We really got a bashing for our third album, 'Speakeasy,' especially in Hamburg. But there was something right and healthy about that."

In many ways, Hamburg is the tastemaker for much of German music: If a recording passes muster with the Hamburg media, it's got a chance (Continued on page 66)

## Hamburg's A Haven For Numerous Genres

HAMBURG—For centuries the port of Hamburg has been a "free" town, with the rights and independence of a nation-state. It also has profited from trading between the Baltic ports to the north, England, Scotland, and, in the 20th century, farther afield.

As a result, Hamburg has been rather tolerant of foreigners and their influences.

It was a refuge for many bands that wanted to escape the heady atmosphere of London in the late '50s and early '60s. It was here that the Beatles spent their dazed, drugged days at the Star Club, which remained open until the late '80s. The city's St. Pauli district is still the residence of the multi-million-selling artist Udo Lindenberg, who immortalized the place in his song "Reeperbahn."

In the early 1980s Hamburg was ahead of the curve in the "Neue Deutsche Welle," the brace of industrial-sounding German new wave acts such as Einsturzende Neubauten, Palais Chaumberg, Die Krupps, Abawerts, and Zik Zak. Recordings of collapsing buildings, metal drums, and assorted noise that made up much of the Neubauten al-

bums later had a strong influence on the likes of Depeche Mode.

Yet its preoccupation with industrial rock meant that Hamburg missed out on the next significant wave, techno, leaving Frankfurt and Berlin to steal a musical march on their northern counterpart.

Today the mixture of imported and domestic house may be the predominant force in Hamburg, and the Reeperbahn may be the center of it all. But neither the location nor the musical style monopolizes the choice of music on offer here.

The city boasts excellent rock clubs in the form of Docks, Knust, and Rocks, as well as the famous Grosse Freiheit club, on the site of the old Star Club, which hosts mainstream rock and pop acts and also is a dance club.

Entree is one of the city's most famous venues, with a club in the cellar painted bright blue.

Angie's Nightclub is one of the best places to hear free-form jazz, while the adjoining Schmidt Theater is famous for hosting cabaret evenings that are regularly televised.

Angie Stardust—it's hard not to notice that she was once a he—has

been a singer and actress in the U.S. for years, but is now "musical director" or hostess of the 4-year-old Angie's Nightclub on the Reeperbahn.

"I like to think I help some of the musicians who play here—maybe they go on to do something," says Stardust. "Udo Lindenberg comes in and plays the drums occasionally," adds Uwe Christiansen, chief barman, manager of the club, and himself a St. Pauli resident.

Word-of-mouth among musicians led Motor Music to Stardust's door, and the label has released her single "Do It Yourself."

Mainstream and alternative rock is on the decks at clubs such as Madhouse and Pleasuredome, and the twin venues of Traxx and Rocks offer mainstream dance and rock hits in the space under one of Hamburg's railway stations.

Outside the city, 6AM Eternal, the "Fruhclub" or "early club," is based in the former Salsothek in the Muhlenkamp district. With its 6 a.m. start on Sunday morning and its trancey tunes, the club is one of the best places to wind down from a night on the town.

DOMINIC PRIDE

# Retail

## CD Club Might Be Boon For Alternative Acts Shoestring Label Provides An Outlet For Side Projects

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Say hello to the Hello CD of the Month Club, which founder John Flansburgh says has a dual purpose: to give a boost to new bands, and to provide "a haven for flaky side projects" by established acts.

Flansburgh, who is one-half of Elektra duo They Might Be Giants, and Bar/None's Marjorie Galen started the club a year ago because, Flansburgh says, "we knew a couple of acts we wanted to help along, so we got this notion: Why not start our own label?"

"Then we did a financial projec-

tion, and realized we didn't have any money," he adds with a laugh. "So we came up with this idea as a way to launch something that didn't require outside financing. An added benefit is that we can work with people who are already signed to different labels."

Subscribers pay \$45 for a year's subscription, and in return receive 10 CDs with four songs each. Participants have ranged from newcomers like Brian Dewan to more established alternative acts like the Residents, Eugene Chadbourne, and members of R.E.M. and NRBQ, to spoken-word project the Duplex Planet.

"Forty-five dollars for 10 CDs is a great deal," says Flansburgh. "This is not about hauling in bucks." The club's overhead is very low, he says, because "it's not speculative; we only manufacture the number we've ordered. We don't send it to stores or get returns." The CDs are sent in a cardboard sleeve, thus avoiding the cost of jewel boxes or booklets. Yet the club is "very artist-oriented—we give them probably the best royalty rate any of these artists will ever get," says Flansburgh. A staff of four handles subscriptions and mailing.

In seeking out artists, Flansburgh first made some cold calls, "which was pretty nerve-racking," he says. But the fact that he is in a well-known band was an advantage in getting through to artists, he says.

Now, artists seek out the club. "We've had a lot of interest from people who I would have thought had better things to do," Flansburgh says. "It's got a real interesting vibe about it, because it's not going to the critics or the record stores—it's pro-adventure, a fun thing that they can do just because they like making music. It's an outlet for those 'radio-unfriendly' tracks."

Upcoming CDs will include tracks from members of Superchunk, Andy Partridge of XTC, and Flansburgh's They Might Be Giants partner John Linnell.

The club currently has nearly 2,000 subscribers. It is advertised in alternative music magazines, fanzines, and regional magazines including Raygun, the Village Voice, L.A. Weekly, and the Seattle Rocket. It also is plugged on They Might Be Giants' "Dial-A-Song" line, which gets 300 calls a day, and on a special toll-free Hello phone number that people can call to get a free brochure. The toll-free line is up to 50 requests a day, Flansburgh says, adding that he hopes to have 5,000 subscribers by year's end.

Flansburgh gives a tip of the hat to Elektra for allowing him the freedom to work on this side project. He and Linnell currently are recording their next They Might Be Giants album, due this summer.



**Ringin' NARM's Bell.** Entertainer Regis Philbin, right, host of the scholarship foundation dinner at the recent National Assn. of Recording Merchandisers convention in San Francisco, presents Bellmark president Al Bell with one of two NARM Best Seller Awards for Tag Team's "Whoomp! (There It Is)." The record was honored as best-selling single and best-selling dance hit of 1993. For additional coverage of the awards, see page 47.

## Alliance Reports Sales Surge Over Past Year

■ BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., a music wholesaler and independent distributor, reports significant increases in sales for 1993.

Since November 1990, Alliance has acquired three one-stops, Jerry Basin, CD One Stop, and Abbey Road; an independent distributor, Encore; and the assets of another one-stop, Nova.

With those buyouts, New York-based Alliance reports that its sales climbed 52.6% in 1993, to \$200.5 million from \$131.4 million the year before.

Anil Narang, Alliance's vice chairman and CFO, breaks down the revenues for 1993 as follows: Jerry Basin, \$145 million; CD One Stop (three-month results), \$40 million; and Encore, \$15 million. Abbey Road and Nova's assets were not purchased until after the fiscal year ended.

On a pro forma basis (assuming all the acquisitions had occurred as of Jan. 1, 1993), Alliance's sales jumped 25.8%, to \$370.3 million from \$294.4 million.

The company reports a net loss for

last year of \$896,000, but that was due to non-recurring financial charges, the biggest of which was \$3.5 million for early retirement of debt. Narang says long-term debt now stands at about \$25 million, while shareholders' equity totals \$60 million.

On a pro forma basis, net income last year was \$6.4 million, compared with \$4.7 million the year before.

Last November, Alliance became a publicly traded company in a transaction initiated by investment banker Bear, Stearns & Co. that merged Alliance with a blind pool, Trinity Capital Opportunity Corp. Alliance received about \$22 million in proceeds from the offering.

The stock began selling at about \$5 a share. At press time, it was trading at \$6.125 in the over-the-counter market.

In a report, analyst Craig Bibb of PaineWebber states, "Alliance Entertainment is a well-capitalized music wholesaler that can grow at a 20%-25% annual rate by forcing the consolidation of the highly fragmented \$1 billion music one-stop

(Continued on page 48)

## Trans World's Income Drops Restructuring Contributed To Decline

■ BY MELINDA NEWMAN

NEW YORK—Trans World Music Corp.'s ongoing restructuring was reflected in its recent financial results, which reveal a \$3.5 million decrease in net income and a 2% decline in comparable store sales in the past fiscal year.

Overall sales for the 12 months that ended Jan. 29, 1994, were \$492.6 million, up 8% over the prior year's sales. However, net income was \$9.8 million, down from \$13.3 million the year before.

In a statement released March 21, Trans World CEO/chairman Robert Higgins acknowledged the difficult year. "Our 1993 results were clearly disappointing," he said. "It was a year of rebuilding for our company, in that we focused much of our attention on implementing our new inventory-management system to improve sales

and earnings in the future."

The Albany, N.Y.-based retailer devoted much of 1993 to internal restructuring and installing a new computer system that still has several kinks being worked out.

Selling, general, and administrative expenses climbed to 30% of net sales in the past fiscal year, up from 29.4% the year before.

Trans World opened 82 stores in 1993, 27 of which were relocations of existing stores, and closed 24 outlets. In total, Trans World operates 687 audio and/or video stores under such names as Record Town, Tape World, Coconuts, and Saturday Matinee.

Trans World also released its 1993 fourth-quarter results. On sales of \$190.9 million, the company registered earnings of \$13.7 million, down from last year's fourth-quarter earnings of \$13.9 million. Comparable store sales were down 4%.

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## Retail

### Superstore Wave Hits Target; Schulhof's Direct NARM Speech

WITH MANY OF THE major chains opening superstores, Target Stores, the discount department store chain, apparently doesn't want to be left behind. Target already is testing an expanded music, video, and book department in one location. That store is being stocked by Valley Distributors, and contains some 10,000 CD titles and larger cassette and book allocations. Bob Pollack, Target's divisional merchandise manager for music, movies, and books, reports that the chain will try a "more comprehensive test" in the near future. That location also likely will be stocked by Valley Distributors. In other Target news, Pollack reports that the 554-unit chain will open another 60 stores this year.

ON DIRECT Marketing: Michael (Mickey) Schulhof's keynote address at the annual convention of the National Assn. of Recording Merchandisers, held March 19-22 in San Francisco, was well received by merchants even though his speech largely focused on direct marketing, pronouncing it here to stay. On the other hand, he reminded merchants that retailers are the record label's "major asset," and predicted that retail will still be the manufacturers' "super-highway to the future." In order to accomplish that, he urged merchants to respond to the challenges facing them.

Bob Higgins, chairman/president/CEO, said the speech was the best NARM keynote address he has heard in years. "It was right on target," he said. Tower president Russ Solomon also gave Schulhof's speech thumbs-up, saying he agreed with practically everything the Sony exec said, as did Jack Eugster, chairman/CEO/president of Minneapolis-based Musicland Group.

MAKING TRACKS: John Grady has been promoted to VP of sales at Mercury's Nashville label. Grady, currently based in Minneapolis as director of sales, will move to Nashville... Bunky Wilson, formerly VP of sales at Bassin Distributors in Florida, is seeking opportunities. He can be reached at 305-434-5857... Also seeking opportunities is Lou Tatulli, formerly VP of sales and marketing with JRS Records. Tatulli can be reached at 201-661-0759... Jerry Follis, formerly of Dunhill Compact Classics and Arista, is GM/Retail for Vending Intelligence, Miles Copeland's vending machine venture. Barbara Firstman Kaplan, formerly with MCA, has joined the West Coast regional sales effort of AEC Music, a subsidiary of Alliance Entertainment Corp. Tory Dorrell has moved from Walt Disney Records to become director of Kid Rhino... At BMG Distribution's Atlanta branch, Susan Luke, former branch marketing manager, has been promoted to sales manager. She is being replaced as

branch marketing manager by Ian Buxall, a former sales rep. Also, sales rep Phil Verolla has been promoted to sales manager Florida and Blockbuster sales rep.

HEARD AROUND NARM: Nobody Beats The Wiz has revamped its buying department. Peter Kapp, who previously worked for Ron Delsener as a booking agent, has been hired to be the rock/pop buyer at the Carteret, N.J.-based chain. Kapp replaces Brian Yatzer, who has moved over to buy R&B, blues, and country, among other niche genres. Yatzer and Kapp will buy the singles for the respective genres they handle. In addition, Dan Dailey, previously with New Jersey's Alwilk chain, joins the

Wiz as video buyer. Alan Skolnik handles jazz, soundtracks, and classical buying. In the shuffle, Jim Briggs, singles and country buyer, and Mike

Lemmo, video buyer, have left the chain.

FAREWELL: Longtime NARM mouthpiece Chuck Ruttenberg was at a loss for words, and his wife Arden was in tears at a small reception held prior to the NARM Scholarship Dinner, when it was revealed that a scholarship has been established in his name by his law firm, Arent Fox Kinter Plotkin & Kahn. The grant was announced by Alan Makasky, who is succeeding Ruttenberg as NARM counsel. Ruttenberg, who served NARM for close to 25 years, paraphrased Mark Twain when he told the gathering that although he is handing over the NARM reins, "rumors of my retirement are greatly exaggerated." He will continue to work at Arent Fox Kinter Plotkin & Kahn.

MAIL CALL: When George's Music Room was named independent single-store retailer of the year, proprietor George Daniels showed lots of class, acknowledging the Chicago branch managers of the six majors even though his store doesn't buy direct. In turn, Daniels received lots of hugs and pats on the back from well-wishers, including Jim Bonk, CEO of Camelot Music, which won merchandiser of the year honors for a record sixth time, and Rhino Midwest marketing manager Esa Katajamaki. When Daniels admired the latter's "Soul Train" baseball cap and said he couldn't wait to get his in the mail, the Rhino rep replied by taking the cap off and placing it on Daniels' head. "Tell you what, the mail just arrived," said Katajamaki.

GET BETTER: Track wishes a speedy recovery to Ira Leslie, who suffered a heart attack right after NARM. Leslie recently joined Newark, N.J.-based Peter Pan Industries as GM/national sales director.

Assistance in preparing this column was provided by Geoff Mayfield.

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# DISNEY'S SPOTLIGHT ARTIST SERIES

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BMG Distribution president Pete Jones, right, accepts one of his company's three NARM Best Seller Awards from Regis Philbin, who hosted the awards presentation and scholarship dinner at the recent National Assn. of Recording Merchandisers convention. The BMG honorees, both from Arista, were "The Bodyguard," which was named best-selling soundtrack and top "chartmaker," and Kenny G's "Breathless," the top-selling jazz recording.

## Jackson, Pearl Jam Honored As Best Sellers Each Takes 3 NARM Awards For Top Albums, Singles

SAN FRANCISCO—Janet Jackson and Pearl Jam were the big winners in the NARM 1993-94 Best Seller Awards, with each picking up three awards. The awards, based for the first time on SoundScan data, were announced March 22 here at the annual convention of the National Assn. of Recording Merchandisers.

The winners are as follows:

**Best-selling gospel recording:** "It Remains To Be Seen," Mississippi Mass Choir, Malaco.

**Best-selling boxed set:** "Live Sh\*t: Binge & Purge," Metallica, Elektra.

**Best-selling Christmas recording:** "When My Heart Finds Christmas," Harry Connick Jr., Columbia.

**Best-selling music video:** "Comedy Video Classics," Ray Stevens, Curb Video.

**Best-selling Latin recording:** "Mi Tierra," Gloria Estefan, Epic.

**Best-selling recording merchandised as classical music:** "In Concert," Carreras/Domingo/Pavarotti, London.

**Best-selling dance recording:** "Whoomp! (There It Is)," Tag Team, Life/Bellmark.

**Best-selling alternative recording:** "Vs.," Pearl Jam, Epic.

**Best-selling single of the year:** "Whoomp! (There It Is)," Tag Team, Life/Bellmark.

**Best-selling catalog recording:** "Bat Out Of Hell," Meat Loaf, Cleveland International/Epic.

**Best-selling chartmaker recording:** "The Bodyguard" (Soundtrack), various artists, Arista.

**Best-selling jazz recording:** "Breathless," Kenny G, Arista.

**Best-selling children's recording:** "Barney's Favorites: Volume 1," Barney, SBK/ERG.

**Best-selling rap recording:** "Doggystyle," Snoop Doggy Dogg, Death Row/Interscope.

**Best-selling R&B recording:** "Janet.," Janet Jackson, Virgin.

**Best-selling rock recording:** "Vs.," Pearl Jam, Epic.

**Best-selling recording by a new artist:** "Blind Melon," Blind Melon, Capitol.

**Best-selling soundtrack:** "The Bodyguard," Arista.

**Best-selling pop recording:** "Janet.,"

Janet Jackson, Virgin.

**Best-selling country recording:** "In Pieces," Garth Brooks, Liberty.

**Best-selling artist of the year:** Pearl Jam, Epic.

## Handleman Tops NARM Ad Awards Alliance Takes Two Trophies In Contest

SAN FRANCISCO—The Handleman Co. scooped up three NARM Advertising Awards, while Alliance Entertainment Corp. won two. The winners were announced during the 36th annual NARM convention, held here March 19-22.

The winners were selected by a panel of advertising, graphic arts, printing, radio, and television production professionals. The awards were presented by Dr. Elmo, a singer/songwriter on Laughing Stock Records best known for his song "Grandma Got Run Over by A Reindeer."

The winners are as follows:

**Newspaper ad—retailer:** HMV Record Stores, "HMV Gift Certificates," which appeared in New York Press.

**Newspaper ad—wholesaler (trade):** RTI, "Kate Smith," which appeared in Music Retailing.

**Magazine ad—wholesaler:** Handleman Co., "Your Country," for Meijer, which appeared in US Magazine.

**Best-selling recording of the year:** "Janet.," Janet Jackson, Virgin.

The comedy award is being reviewed. The winner will be announced at a later date.

**Radio Spot—retailer:** Hastings Books, Music & Videp, "Mime."

**Television spot—retailer:** Best Buy Co., "Pool."

**Direct-mail piece—retailer:** National Record Mart, "The Harmony Of The Holidays."

**Direct-mail piece—wholesaler (trade):** Alliance Entertainment/Hard Core Marketing, "Blood Of Abraham."

**P-O-P Items—retailer:** Strawberries, "For A Better Future—So Long CD Long Box."

**P-O-P Items—wholesaler:** Handleman Co., "Back To School Music Sale."

**Special media—retailer:** Trans World Music Corp., "FYE Go For It Talking Ticket Promotion."

**Special media—wholesaler (consumer):** Handleman Co., "Sneak Peeks Selection."

**Special media—wholesaler (trade):** Caroline Records, "Caroline Records Promotional Reel."

**Overall advertising campaign—retailer:** Tower Records, "Summer Cheaper Than Others."

**Overall advertising campaign—wholesaler (trade):** Alliance Entertainment/Hard Core Marketing, "Crash Test Dummies."

## 'FREE' CLASSICAL CDs SPARK FUROR

(Continued from page 38)

new to a vast public.

Wenham concedes that market research is needed to discover the real effect of such promotions. "At the moment no one really understands the consumer reaction," she says.

However, Paul Wolfenden, commercial promotions director with The Sunday Times, says that while no such research has been done in classical music, there were other indications of its effect. "Special offers are known to promote category demand."

Goulden remains antagonistic. "All the campaigns [have] achieved is to assist The Sunday Times to build up a huge mailing list so that they can target fashionable goods to a fashionable audience—CDs today, Hermes scarves tomorrow," he says. "Once the fashion is over and the newspapers and magazines have gone, we will be left with a wasteland."

The Conifer promotion has been taking place against a background of increasing frustration

with cover mount CDs. BBC Music Magazine's policy of putting complete works on its monthly CD has proved popular with its audience but provoked anger among labels and retailers. The Times' CD-Direct, a monthly direct-marketing operation that began offering selected CDs at 8.99 pounds (\$13.50) last year, now sells up to 8,000 per issue.

Since the foundation began in 1966, NARM has awarded 409 grants, representing nearly \$3 million.

The 17 Platinum Endowments Funds, of \$20,000 each, were awarded as follows:

The Aaron Rosenbloom/Jeanette Rose Memorial Scholarship, contributed by Surplus Record & Tape Dist. Enterprises, established in 1992, original Surplus Endowment established in 1976. Winner: J. Patrick Narvaez, Sony Music, Lyndhurst, N.J.

Al Bramey Memorial Scholarship, contributed by friends, family, and business associates, established in 1991. Winner: Michael Bell, PMDC, Kings Mountain, N.C.

Al Sherman Scholarship, Alshire International, Al Sherman Foundation, established in 1991. Winner: Darel Cragnolin, Shorewood Packaging, Hempstead, N.Y.

Bertelsmann Music Group Scholarship, established in 1994; BMG has contributed since 1990. Winner: Anastasia Medvedeva, J&R Music World, Brooklyn, N.Y.

Capitol-EMI Music Scholarship, established in 1993; Capitol-EMI has contributed since 1970. Winner: Lukas Ward, Trans World Music Corp., Niagara Falls, N.Y.

Joel Friedman Memorial Scholarship, Time Warner Inc., established in 1974. Winner: Elyse Kemmerer, the Musieland Group, Philadelphia.

MCA Records Scholarship, established in 1993. Winner: Ricardo Gutierrez, Blockbuster Music/Sound Warehouse, Chicago.

Michael Coolidge Memorial Scholarship, contributed by NARM members, friends, and business associates, established in 1987. Winner: Angela Vasquez, Hamilton Fixtures, Brea, Calif.

Mickey Granberg Scholarship, contributed by NARM members, friends, and business associates, established in 1989. Winner: Leah Shirey, Sony Music, Carrolton, Ga.

Mike Spence Memorial Scholarship, Atlantic Records, Elektra Entertainment, Virgin Records, Warner Bros. Records, WEA Corp., established in 1991. Winner: Karah Manning, Trans World Mu-



Tony Bennett belts out a tune at NARM's scholarship dinner.

sic Corp., Plantation, Fla.

Patricia Moreland Memorial Scholarship, contributed by friends and business associates; established in 1993. Winner: Jennifer Rojek, Specialty Records, Olyphant, Pa.

Paul & Carol David Family Scholarship, the David Family Foundation, established in 1993. Winner: Jeremy Piercy, PMDC, Shelby, N.C.

PGD Scholarship, established in 1993; PGD has contributed since 1978. Winner: Kary Lehman, Musieland Group, Eden Prairie, Minn.

Sony Music Entertainment Scholarship, established in 1993; Sony Music has contributed since 1971. Winner: Monica Burt, Trans World Music Corp., Syracuse, N.Y.

Steven J. Ross Memorial Scholarship, Warner Music Group, established in 1993. Winner: Kristin Fiorino, Musieland Group, Old Bridge, N.J.

Tower Records Scholarship, established in 1994; Tower Records has been a contributor since 1985. Winner: Emmanuel Bernard Petit, PMDC, Dallas, N.C.

Uni Distribution Scholarship, established in 1993; Uni has contributed since 1975. Winner: Ryan Calderon, Blockbuster Music Plus, Buena Park, Calif.

The remaining scholarships of \$6,000 each were awarded as follows:

Avis Owen Memorial Scholarship, the NARM board of directors. Winner: Erin Hennigan, Specialty Records, Dunmore, Pa.

Charles B. Ruttenberg Scholarship, Arent Fox Kintner Plotkin and Kahn. Winner: Benjamin Hoffstein, NARM, Cherry Hill, N.J.

Country Music Assn. Scholarship, CMA. Winner: Luke Gibbs, Word Publishing, Ft. Worth, Texas.

Daniel and Louis Kasen Memorial Scholarship, PPI Entertainment Group, a division of Peter Pan Industries Inc. Winner: Heidi Smith, Hot Topics, Canyon Country, Calif.

Martin and Dorothy Spector Scholarship, Spec's Music. Winner: Devyn Osborne, BMG, North Brunswick, N.J.

Patricia Moreland, Memorial Scholarship, Fuji Photo Film USA Inc. Winner: April Coombs, Columbia House, Rye, Colo.

## Selling CDs, Spinning Tales At Pop Tunes Retailer Has Boosted Memphis Music Since Elvis' Era

BY RICK CLARK

MEMPHIS—When the owners and employees at Pop Tunes talk about Elvis Presley, you can be sure you are not about to hear about the latest Elvis sighting. More than likely, you'll hear stories about Elvis remembered as just another customer at the Memphis store.

"Elvis used to come in here while he was working at the electric company," says Mary Ann Linder, the first employee of the legendary Pop Tunes and a music biz veteran of nearly 50 years.

"[Presley] would have lunch and see what the people were buying. One day somebody came in and played one of his records, and [store co-founder] Joe



Pop Tunes offers knowledgeable sales help. Pictured above, from left, are sales associate Jennifer Myers, sales associate Chris Dalhoff, and assistant manager Chris Novarese. (Billboard photo)

Coughi asked the customer if he liked the record. He did, so Joe pointed out Elvis and said, 'There's the boy who made that record.' Elvis was hiding behind the Coke machine saying, 'Oh Mr. Coughi, you are embarrassing me.'

Stories like that are all part of a day's work in this retail and one-stop operation that has literally been the first place many great blues, R&B, and rock artists, not to mention regional labels, went to sell their records.

Originally founded in 1946 by Coughi and John Novarese, Poplar Tunes—as it was known then, due to its downtown location at 308 Poplar Ave.—was there throughout the glory years of the Memphis music scene. To anyone who hung out while Sun, Stax, Hi—and any number of smaller labels—were hot, Pop Tunes was a lot more than a record store. It was a meeting place for ideas, gossip, and musical and marketing possibilities for anyone in the music industry who dropped in.

Back then, Pop Tunes was the only place where someone could check out music before it was purchased, thanks

### ALLIANCE

(Continued from page 45)

market and by poaching customers from the \$800 million music rackjobbing markets. The company plans to use a similar strategy also to grow rapidly as an independent music distributor, another \$1 billion market."

As an independent distributor, Alliance has exclusive national and regional distribution deals with many independent music labels.

Bibb projects that Alliance's revenues will reach \$440 million this year.



to aisles of demo records and turntables. Clerks would pull out fresh copies of the desired titles when the demos were brought to the counter. It wasn't uncommon to hear four to six players blasting everything from blues to bubblegum to hard rock all at once on a busy day. More discriminating buyers were allowed to hear demos in enclosed listening rooms. That service was phased out during the '80s, when CD began to dominate the retail marketplace and promo CD service was harder to come by.

Pop Tunes was the only game in town until 1975, when Peaches made a big splash by setting up in a huge, empty supermarket building. By that time, Pop Tunes was getting ready to open its third store. Now, Peaches is gone, and Pop Tunes has seven stores with plans for more.

Two reasons for Pop Tunes' staying power are the depth of its catalog and its trained staff, says president John Novarese Jr.

"We have over 35,000 titles," he notes. "Each store carries about the same thing, so, realistically, you could go to any of our locations and get what you are looking for. Nobody carries that kind of depth in their inventory."

"The service is definitely an element that sets us apart, too," he adds. "All of our stores have employees that are knowledgeable about the industry and product. It's not like you are going into a store and the employees only know how to check you out. We have people who can really give you help."

Pop Tunes doesn't use price as a major selling point, but Novarese says the chain's prices are generally as cheap or cheaper than anybody else.

Pop Tunes only carries active titles, as head buyer/merchandise manager Jim Burge is quick to point out. But he adds, "We do go for titles that are esoteric and hard to find. If you are somebody who likes the blues and you look through our blues section, you are going to find some really obscure pieces and some really good music. We try to pick up on artists who play in Memphis all of the time and who have albums on little oddball labels."

The operation's product sales breakdown is about 40%-45% CDs, 5%-10% vinyl and accessories, and 50%-55% cassettes. The high cassette figures, Burge says, are a strong indication that the format is alive and in demand, contrary to certain industry forecasts.

Vinyl, particularly 45s, still has a steady clientele, especially juke box operators, collectors, and R&B fans.

"We sold the hell out of vinyl for two years after they said it was completely dead," says Burge. "The labels are selling vinyl to us at 'no return,' so we have to buy it in small quantities, just trying to sell through it. We sold 75 copies of Snoop Dogg's vinyl LP, just goofing with it, because it is one of the only ones you can still get. Sometimes, we can sell probably a fourth of what the numbers were in vinyl's heyday. The

problem is that we just can't get it."

While the labels say there is no longer any demand for vinyl, Novarese says that's because the labels themselves are the ones pulling vinyl off the shelves. However, Novarese concedes that CD is a good format.

Concerning the much-publicized DCC and MiniDisc formats, Pop Tunes has experienced an almost nonexistent market demand. Currently, the operation carries around 150 MiniDisc titles and no DCC. "We have maybe two or three customers who own MiniDisc players and buy whatever comes in," Burge says. "In the total time we have carried MiniDisc, which is the last two years, we have sold maybe 35 or 40."

Pop Tunes One-Stop is not only one of the country's more successful wholesalers, but it may have been its first.

"To our knowledge, we were the first," says Burge. "In the late '40s and early '50s, you had a bunch of places that weren't record companies who carried particular record distribution lines. Stratton-Warrens was a hardware company that handled Decca. McDonald Brothers carried RCA, and Capitol was handled by someone else."

"We continued to buy from those people as long as they handled the lines, because that was the only place you could get those lines. In time, Decca opened their own branch here, so we started going direct to them," Burge adds. "Ultimately, we began



Cassettes still account for a majority of sales at the Pop Tunes chain. Shown is the cassette wall at the Collierville, Tenn., store. (Billboard photo)

dealing directly with all of these labels and started selling the records to all of these mom-and-pop stores in the region. People would rather come to us than run all over town. Maybe they couldn't get an open account with all of these people, where they could with us. That is how it all evolved."

Currently, the one-stop handles more than 500 accounts, most of which are in Arkansas, Mississippi, northern Louisiana, and northern and western Alabama.

"I like the idea of Pop Tunes being known for its dedication to Memphis music," says Burge. "It has always supported it, and regardless of what chain comes into town or leaves, we are here for the duration, serving the customer however they need us."

Meanwhile, the stories keep coming. "Al Green came here about a year ago, when he started doing R&B again, and he was running all over the building going, 'This is Poplar Tunes. This is where it all began,'" says Novarese. "I wish we had a video camera, because it would have made a great commercial."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	4	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	*** No. 1 *** GREATEST HITS 1971-1975 2 weeks at No. 1	151
2	1	BOB MARLEY AND THE WAILERS ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	140
3	2	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	151
4	8	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	151
5	7	PINK FLOYD ▲ <sup>6</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	151
6	3	MEAT LOAF ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	151
7	5	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	128
8	19	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	7
9	9	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	150
10	6	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	105
11	12	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	149
12	23	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	60
13	10	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	149
14	14	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	151
15	15	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	151
16	46	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	141
17	18	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	83
18	22	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	6
19	11	DANZIG ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	12
20	17	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	142
21	—	YANNI ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	1
22	16	AEROSMITH ▲ <sup>5</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	148
23	13	CAROLE KING ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	18
24	21	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	137
25	33	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	25
26	20	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	151
27	24	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	134
28	28	FLEETWOOD MAC ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	124
29	27	METALLICA ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	133
30	30	U2 ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	115
31	29	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	10
32	—	BONNIE RAITT ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
33	—	ELTON JOHN ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	43
34	39	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	30
35	36	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	28
36	32	SADE ▲ <sup>3</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	35
37	37	SANTANA ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	11
38	40	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	59
39	35	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	30
40	31	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	57
41	50	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	25
42	41	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	52
43	—	PINK FLOYD ▲ <sup>3</sup> COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	1
44	25	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	12
45	—	PINK FLOYD ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	2
46	45	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	137
47	49	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	147
48	—	THE BEATLES ▲ <sup>5</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	74
49	—	ENYA ▲ ATLANTIC B1842/AG (9.98/15.98)	ENYA	98
50	48	MARIAH CAREY ▲ <sup>5</sup> COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	19

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multination sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

# Burnside Distrib Rescues Wayside Acts; Thump's Old School Hit

**NORTHWESTERLY NEWS:** It was with a hint of surprise that DI learned, in the midst of an ongoing shuffle on the regional distribution front, that some quixotic souls had started a new indie distributorship in Portland, Ore.

Burnside Distribution Corp. comes armed with some strong credentials. Among three partners at the helm of the company is Terry Currier, who operates Music Millennium's two respected stores; Currier also runs namesake Burnside Records, a 4-year-old company with 14 titles in its catalog.

Currier is joined in his new enterprise by Bill McNally, whose record-business experience includes stints with retailer Schoolkids Records in Ann Arbor, Mich., the late Jem/Passport labels, and L.A.'s Mesa/Blue Moon, and David Cobb, a vet of Portland's alternative weekly Willamette Week.

Currier says he was spurred to start up Burnside Distribution after encountering countless local and regional musicians with completed albums on their hands. "A lot of these guys don't even know what to do with their product," he says.

Burnside will be dealing mostly with regional product, but Currier adds, "There will be some things we'll be taking on from outside the Northwest." The company's catalog, which already numbers 50 titles, includes albums by acts from such locales as Southern California, Louisiana, and Minneapolis.

Currier says the distribution company won't be carrying Burnside Records, which plans to release five or six albums this year, in

the immediate future. The label has existing arrangements with DNA in Cambridge, Mass., and Rock Bottom in Davie, Fla.

Currier adds, nonjudgmentally but pragmatically, "Independent distribution is a mess out there in a lot of respects, and you never know when you're going to need your own distribution company to do it."

He views national distribution with suspicion. "When a label puts all their eggs in one basket, if that distributor goes down, it's going to take a lot of labels with them." Still, he says there may come a time when BDC hires sales reps around the country.

At present, Burnside Distribution's mission, the way Currier sees it, is in its own back yard. "We may be able to further the careers of a lot of these Northwest artists. I see a lot of talent up here that goes by the wayside."

**T HUMPING BIG HIT:** In an era when various-artists compilation albums are an increasingly rare chart proposition, Bill Walker, president of Walnut, Calif.-based Thump Records, has a sizable hit on his hands.

Thump's "Old School," a collection of early hip-hop and funk hits, has remained steady in the top 40 on Billboard's Top R&B Albums chart for several weeks now, peaking at No. 35, and has risen as high as No. 123 on The Billboard 200.

Walker credits its success to an intense radio push and grass-roots effort. "We had the goal of getting radio stations to feature 'old school weekends,' a concept that includes



by Chris Morris

product giveaways," he says.

Since its release in November 1993, "Old School" has sold more than 93,000 units, according to data from SoundScan. Those numbers are not too shabby for the album, which is distributed exclusively by Navarre Corp. in Minneapolis.

For the information of auto buffs out there, Thump's parent company also publishes Low Rider magazine, devoted to East L.A.'s custom car culture. The label has released a number of "Low Rider" theme compilations as well.

**QUICK ONES:** Allegro Corp. in Portland, Ore., is now exclusively distributing the European jazz label Steeplechase; the company has a catalog of 350 titles, with another 24 on the way in '94. In the same genre, Allegro also handles DMP, Denon, and Savoy Jazz . . . The feisty reissue/alternative label Razor & Tie Records in New York has defected from troubled Landmark and signed on with Koch International, joining a ever-growing list of pop labels at the expanding classical-oriented Westbury, N.Y., distributor . . . Clay Pasternack, formerly with Action Music, has joined M.S. Distributing as Midwest sales

manager, operating out of Cleveland . . . Alliance Entertainment Distribution has signed exclusive national distribution deals with Seattle-based Miramar Records and New York-based Viceroy Music. Miramar's acts include Robbie Dupree, Jan Hammer, Robert Vaughn, and Tangerine Dream, while Viceroy's artists include Cowboy Mouth, Homewreckers, Alvin Lee, and Mick Abrahams.

**FLAG WAVING:** Peter Case says of his rough-hewn new Vanguard album "Peter Case Sings Like Hell": "It makes Bob Dylan's last record [the solo acoustic all-covers 'World Gone Wrong'] sound like a big-record-company record."

Case's album—the ex-Plimsouls leader's first solo project after three releases through Geffen—is truly a homemade project: It was cut direct to two-track in producer (and former Flag Waving subject) Marvin Etzioni's living room studio.

The unvarnished attack was deliberate, Case says. "We didn't release a song unless there was a major clam or a coughing attack on it."

The album was an outgrowth of Case's fan club newsletter, Travelin' Light; he issued the album himself, on Travelin' Light Records, and sold it at his many solo shows.

Vanguard entered the picture by accident, Case says. "I was on a bus on my way to the Troubadours Of Folk Festival [in L.A.]. This girl gave me her card—Michelle Andersen [who handles publicity for the Santa Monica, Calif., label].

They called me up and wanted to pick up the record. What the hell!

"It's interesting being on Vanguard," he adds, "because a lot of the records that killed me when I was a kid were on Vanguard—Mississippi John Hurt, Skip James."

Most of the songs on this richly entertaining album are covers, with sources including bluesmen like Blind Willie McTell (whose "Brokedown Engine" also is covered on the aforementioned Dylan album), Arthur Crudup, and Blind Lemon Jefferson, country singer David Allen Coe, and rocker Roy Orbison.

Many of these numbers date back to the mid-'70s, when Case busked on San Francisco's streets. "I've been playing [Coe's] 'Walkin' Bum' since I was 15," he says. "'Well Runs Dry' is a local tune—I used to see [keyboardist] Stan Szelest play it at this steak-and-ale joint in Buffalo, N.Y."

Case says that Vanguard plans to release a second "Sings Like Hell" volume, comprising original songs, in about nine months.

L.A. locals can catch Case performing solo and with his band (which includes another fine talent, Duke McVinnie) on Friday (8) at McCabe's Guitar Shop in Santa Monica, Calif. In May, Case takes his solo show through Texas, Oklahoma, and Northern California.

Assistance in preparing this column was provided by J.R. Reynolds.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ► YES

**Talk**  
PRODUCER: Trevor Rabin  
Victory 383-480-033

Progressive-rock titans jump to a new label with the lineup that produced its highest-charting hit, "Owner Of A Lonely Heart": Jon Anderson, Chris Squire, Tony Kaye, Alan White, and Rabin. Album rock success of first single, "The Calling," suggests a return to commercial splendor, even if some Yes fans loyal to other members of the fragmented unit sit this one out. Other tracks are equally accessible, thanks to focused collaboration between Anderson and Rabin, and to the latter's high-gloss production.

### ► VARIOUS ARTISTS

**Original Motion Picture Soundtrack: The Crow**  
PRODUCERS: Various  
Atlantic/Interscope 82519

How cool is this project? Consider the degrees of hip: It's the soundtrack to a film based on an underground comic that stars handsome young Brandon Lee, who died tragically during production. And it's packed with mostly new or previously unreleased music from the alternative but overtly marketable likes of Stone Temple Pilots, Nine Inch Nails, and Pantera. Also on hand: For Love Not Lisa, Machines Of Loving Grace, My Life With The Thrill Kill Kult, and Medicine, among others. Bundle up, and venture in.

### ► VARIOUS ARTISTS

**Music From The Motion Picture Backbeat**  
PRODUCER: Don Was  
Virgin 39386

Contemporary American musicians pretending they are Britain's fledgling Beatles, doing club covers of classic American rockers like "Long Tall Sally" and "Good Golly Miss Molly"? Well, why not, if it works—and does it ever, to rollicking, twist-and-shout effect on this fine, fun film soundtrack. Afghan Whigs' Greg Dulli supplies yowling Lennon vocals, while Soul Asylum's Dave Pirner kicks in some tuneful McCartney contributions and a hot band (R.E.M.'s Mike Mills on bass, Sonic Youth's Thurston Moore and Gumball's Don Fleming on guitars, and Nirvana's Dave Grohl on drums) just plain kicks it. Fab.

### ► CHEAP TRICK

**Woke Up With A Monster**  
PRODUCER: Ted Templeman  
Warner Bros. 45425-2

This veteran band has always worked

best when it's worked without a net—turning out slightly loose and loopy songs cut through with a frenetic rock edge. "Monster," with the expected mix of pleasantly rocking power ballads ("Never Run Out Of Love," "You're All I Wanna Do," and catchy "Tell Me Everything") and pounding stompers ("My Band"), isn't the band at its best, but there are flashes of that earlier edge in "Woke Up With A Monster" and the sexy little romp "Ride The Pony."

## R & B

### ► PHILIP BAILEY

PRODUCERS: Various  
Zoo 72445

Using tenured producers like Chuckii Booker, Robert Brookins, and Brian McKnight, four-octave crooner turns in a sumptuous R&B set laced with mellow grooves you'd expect from Earth, Wind & Fire's lead singer. Though he takes a mostly conservative approach vocally, not taking full advantage of his tremendous potential, the album still offers several tracks that please. Artist's experience in the gospel arena adds much to this well-balanced, 12-track collection.

## RAP

### ► VARIOUS ARTISTS

**Above The Rim: The Soundtrack**  
PRODUCERS: Various  
Death Row/Interscope 92359

Urban-drama soundtrack scores a slam-dunk with its cultivated blends of new-jack R&B and melodic, hard-edged rap. The Dogg Pound Gangstas, H-Town, Nate Dogg & Warren G, Jewell & Aaron Hall, The Lady Of Rage, 2Pac, Treach, and SWV are among the hitmakers here. Like label's other blockbusters—Dr. Dre's "The Chronic" and Snoop Doggy Dogg's "Doggystyle"—this album will have listeners wrestling with their consciences while dancing across the floor. Among the lighter tunes, thematically speaking, are SWV's "Anything," Al B. Sure!'s remake of Al Green's "Still In Love," and Sweet Sable's "Old Times Sake."

### VANILLA ICE

**Mind Blowing!**  
PRODUCERS: Vanilla Ice, DJ Zero  
SBK 28725

The idea of Ice rapping probably still sticks in the craw of any B-boy who walks it like he talks it, but the white rapper's new sound is a black thing with fewer blond ambitions. Harder beats accompany raps that are less rhyme-by-

## SPOTLIGHT



**SISSSEL KYRKJEBØ**  
**Innerst I Sjelen**  
PRODUCER: Sven Dag Hauge  
Stageway/Mercury/PolyGram 522 078

Viewers held spellbound by the astounding power of Norwegian singer Kyrkjebø's crystalline performances during opening and closing ceremonies of the Winter Olympics in Lillehammer are in for a special treat. "Innerst I Sjelen" (Deepest Within My Soul) is an impeccably rendered modern collection/adaptation of Nordic folk tunes that ranks with the absolute best of Enya for transporting, otherworldly ethnic atmosphere. Superb arrangements and ultra-crisp production frame 14 deeply moving tour de force vocals that could melt hardened steel as easily as they pierce the heart. The fact that the entire record is cut in Norwegian—excepting Kyrkjebø's hit English-language duet with Placido Domingo on the Olympics' "Fire In Your Heart" theme song—is a crucial asset, inseparable from the project's remarkable sweep of mood. The untutored will be captivated by the beauty of the Norwegian tongue, and tracks like "Valn Opp, Min Sjel," "Alma Redemptoris," and "Se Ilden Lyse" (the hit native solo version of "Fire") are credible contenders for significant chart success in the States, particularly in top 40, AC, and adult alternative/new age formats. But come what may, this is easily one of the finest albums—and hottest finds—of 1994. Distributed by Skandisc: 612-866-3636.

numbers than some of his previous material. These include paeans to pot (in first single "Roll 'Em Up"), stabs at the media, and barbs at "suckers" like the now-disbanded 3rd Bass. For an artist who has experienced both extremes of fame in the short time since he burst on the scene, this project likely will land him somewhere in the middle of the spectrum.

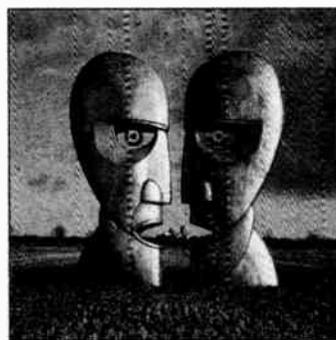
## REGGAE

### ★ GREGORY ISAACS & FRIENDS

**Dance Hall Don**  
PRODUCERS: Mr. Doo & Robert Livingston  
Shanachie 45015

The legendary cool ruler draws from 25 years of dancehall smarts to serve up a feast of street savvy and lovers' rock swagger in a panoramic format that features collaborations with such ragamuffin-minded rappers as Bounty Hunter, Ninja Man, Baja Jedd, General TK, Nardo Ranks, and Major Damage. In a real sense, this album is a cutting-edge symposium on the current state of the Caribbean diaspora, with tracks like "Jailhouse," "Downpressor," and "Wanted" being chilling dialogs on lives of quiet desperation. Isaacs is in fine voice throughout, and his flirtatious side gets ample rein on "High Society Lady," the sly "In My Nest," and the wonderfully tender "Raindrops" and "Incomparable Love." To top things off, Isaacs offers a subtle new classic with

## SPOTLIGHT



**PINK FLOYD**  
**The Division Bell**  
PRODUCERS: Bob Ezrin & David Gilmour  
Columbia 64200

Nearly seven years after its last studio effort, Floyd returns in grand style with an album that pushes the sonic frontier without compromising its musical fiber. First single "Keep Talking" is an instant album rock hit with crossover potential; other tracks with airplay possibilities include proto-funk "What Do You Want From Me," (relatively) uptempo "Take It Back," almost celebratory "A Great Day For Freedom," and epic closer "High Hopes." Band's upcoming tour—which promises to be as historic as past Floyd shows—will augment label's massive push.



**PANTERA**  
**Far Beyond Driven**  
PRODUCERS: Terry Date & Vinnie Paul  
EastWest 92302

Speed metal makes history this week as Pantera's propulsive new effort debuts at No. 1 on The Billboard 200. Raucous opener "Strength Beyond Strength" sets the tone for a breakneck album that never drops below the peak of intensity, even as it shifts tempos and moods. From the Zep-like "I'm Broken" to the lurid "Good Friends And A Bottle Of Pills" to the burning "5 Minutes Alone" to the deceptively beautiful and jazzy "Planet Caravan," the album offers a lethal mix of high-grade metal and disturbing, potentially controversial lyrics—a surefire recipe for sustained commercial success.

"Student Of Your Class"—its cooed refrain of "Morning, teacher" will soon be on the lips of every suitor in the West Indies.

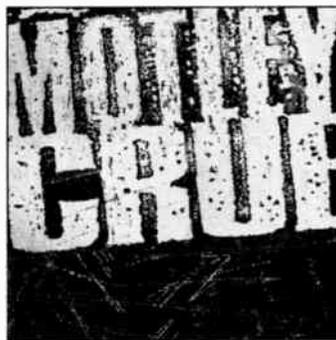
## LATIN

### ► OSCAR D'LEON

**Toñico Tuyo**  
PRODUCER: Sergio George  
Sonero/Sony 81258

Much-revered Venezuelan sonero returns with more exuberant, tropical ditties buttressed by his supple vocal improvisations. Too-short title cut, "Matemática Sexual," "Si Fuera Mía," and "Que Raro" are all choice hit prospects.

## SPOTLIGHT



**MOTLEY CRUE**  
PRODUCER: Bob Rock  
Elektra 61534

The Crue pulls off a rare stunt in successfully replacing a charismatic and popular singer with a lesser-known one. Front man John Corabi—formerly of The Scream—doesn't so much step into Vince Neil's shoes as stomp in wearing his own marching boots, and the band sounds as if it couldn't be happier to let him in. Songs like opener "Power To The Music," dynamic first single "Hooligan's Holiday," power ballad "Misunderstood," in-your-face "Welcome To The Numb," and scorching pot anthem "Smoke The Sky" reveal a laser-sharp focus that has already registered at radio and retail. A tribute to band's remarkable resilience.



**LA MAFIA**  
**Vida**  
PRODUCER: Mando Lichtenberger Jr.  
Sony 81215

Latest album from Houston sextet not only completes group's transformation from accordion-driven Tejano act to keyboard-propelled pop outfit, but also could well become band's first record to strike gold. Misty-eyed romantic hits such as emotive titular leadoff single and touching "Buena Suerte" are in abundance, but La Mafia neatly caps the gingerly paced effort with a galloping huapango titled "Cada Vuelta De Esquina."

## CLASSICAL

### ► CHANT

**Benedictine Monks of Santo Domingo de Silos**  
Angel 55138

A runaway hit that has industry pundits puzzled even as they rush to come up with me-too packages. Over the years, there have been recordings of Gregorian chant that have won unexpected attention, especially from young nonclassical listeners—but never of this magnitude. Let's remember, though, that the genre is ancient, and that music of such longevity must have basic human appeal. Disarmingly simple and direct, with mystic overtones to the uninitiated, perhaps it speaks more honestly to those prepared by, or surfeited with, minimalist trends. The tracks were recorded over a period of two decades by Hispavox, a Spanish label that has devoted much effort to authentically performed old music.

## VITAL REISSUES™

**ALEX CHILTON**  
**Feudalist Tarts/No Sex**  
PRODUCER: Alex Chilton  
Razor & Tie 2032

**High Priest/black list**  
PRODUCER: Alex Chilton  
Razor & Tie 2033

The Box Tops/Big Star pop genius re-entered the music world in the mid-'80s with the EPs "Feudalist Tarts" and "No Sex," and subsequent albums "High Priest" and "black list." Chilton's popcraft is undiminished on the relaxed protest groove of "Guantanamo," the smooth, jazzy gait of "Wild Kingdom," and the anthemic changes of the cautionary "No Sex." His grounding in Memphis soul busts out of originals "Forbidden Love," "Jailbait," and "Baby Baby Baby," as well as blues numbers "Under Class" and "Lost My Job." On average, more than half of the tracks are covers, including Slim Harpo's "Tee Ni Nee Ni Nee—Tip On In,"

King/Goffin's "Let Me Get Close To You," Willie Tee's "Thank You John," Domenico Modugno's "Volare," and many others.

**KEITH JARRETT**  
**Death And The Flower**  
PRODUCER: Ed Michel  
Impulse/GRP 139

This splendid 1975 release marked a creative peak for Jarrett, accompanied by his brilliant quintet with saxophonist Dewey Redman, bassist Charlie Haden, drummer Paul Motian, and percussionist Guilherme Franco. Jarrett's playing is at his most rhapsodic on the fragile, neoclassical "Prayer," and he even overdubs soprano sax lines on "Great Bird," which seems derived from the Orient and Ornette in equal measure. The album's masterpiece is the 22-minute title composition, the shifting textures of which grow from lonely wood flute and percussion into a soulful, majestic theme of thunderous beauty.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### CRYSTAL WATERS 100% Pure Love (3:06)

PRODUCERS: The Basement Boys  
WRITERS: C. Waters, T. Douglas, T. Davis, J. Steinhour  
PUBLISHER: Basement Boys/C-Water/PolyGram International, ASCAP  
Mercury 858485 (c/o PolyGram) (cassette single)

The enigmatic voice behind the 1991 smash "Gypsy Woman" returns with a hook as percussive pop/dance twirler from her new "Storyteller" opus. Though it seemed impossible to come up with a hook as catchy as "la-da-di, la-di-da," Waters and cohorts the Basement Boys have done exactly that, and wrapped it with dramatic strings and butt-shagging cowbells. Hit-bound track is already being embraced by Waters' core club following, which is a promising first step in its journey into the top 40 arena.

### PHIL COLLINS We Wait & We Wonder (5:46)

PRODUCER: Phil Collins  
WRITER: P. Collins  
PUBLISHER: not listed  
Atlantic 5595 (cassette single)

As Collins immerses himself in an extensive world tour, pop pundits are served a thought-provoking pearl from his current album, "Both Sides." This is easily some of his best material to date, and it is executed with a deliciously textured arrangement of urgent drums, ringing guitars, and jarring bagpipes. Collins overflows with passion and energy that hopefully will prove contagious with programmers.

### TONY TONI TONE Leavin' (3:57)

PRODUCERS: Tony Toni Tóné  
WRITERS: R. Wiggins, J. Smith  
PUBLISHERS: PolyGram International/Tony Toni Tóné/Dango, ASCAP  
Wing/Mercury 855762 (c/o PolyGram) (cassette single)

Sweet guitar play, soulful top-shelf vocals, and an overall summery feel should boost this cut from the group's "Sons Of Soul" album as "Pillow" descends charts. Snippets of turntable scratches, undeniably sweet strings, and a couple of hand claps build this edit to a spirited finish. A smile-inducer for pop and urban outlets.

### DANNI MINOGUE This Is It (4:09)

PRODUCERS: Tim Percy, Mike Lever  
WRITER: V. McCoy  
PUBLISHER: Warner-Chappell  
REMIXERS: Phil Kelsey, Ralph Falcon, Oscar Gaetan, Dave "Doctor D" Feliciano, Dave "The Baron" Sanchez  
Radikal/Quality 7039 (CD single)

Vivacious and charming Minogue takes another stab at transferring her European success to the States with an earnest reading of a disco nugget made famous by Melba Moore. She skips and spins atop a throbbing beat foundation, swerving around a flurry of chirping background vocals, grand piano lines, and fluttering strings. If the original is too light for you, go for the edgy "Dannii Got Murked" deep-house remix by Falcon and Gaetan.

## R & B

### WRECKS'N'EFFECT Rim Shaker (4:50)

PRODUCERS: Teddy Riley, David Wynn, Markell Riley, Tyrone Pyffe  
WRITERS: A. Davidson, D. Wynn, T. Riley, A. Hollins, P. Williams, M. Riley, R. DeBarge, E. DeBarge, B. DeBarge  
PUBLISHER: not listed  
MCA 2990 (c/o Uni) (cassette single)

Urban/hip-hop male duo mines familiar territory on this cut from the "NBA Jam Session" compilation. No worry, though: Infectious jam (with a wicked sample from David Porter's "Blind Alley") proves to be a real booty mover, as the boyz chant and rap with rousing energy. Should flood urban and top 40 stations lickety-split.

### WILL DOWNING Break Up To Make Up (4:15)

PRODUCERS: Will Downing, Bob Baldwin  
WRITERS: T. Bell, L. Creed, K. Gamble  
PUBLISHERS: Peer/Bad MoFo/Irving, BMI  
Mercury 858614 (c/o PolyGram) (cassette single)

Downing sounds like he was born to lend his beautiful baritone to this classic Stylistics number. Offering a vocal that would make Luther Vandross jealous,

Downing sends chills up the spine within a lush, jazz-colored arrangement that climaxes with a piercing sax solo. The only thing better than listening to this single is seeing Downing perform it live.

### JOHNNY GILL Tell Me How U Want It (3:56)

PRODUCERS: Daryl Simmons, Kayo  
WRITERS: D. Simmons, Babyface  
PUBLISHERS: Boobie Loo/Sony Songs/ECAP, BMI  
Motown 1162 (c/o PGD) (cassette single)

Motown takes another dip into Gill's "Provocative" album, and pulls out this slow and grinding R&B ballad. Gill's voice continues to be a pleasure, and he is complemented by a warm harmony from Babyface and production that glistens. Song's sexy nature is predictable, but it works just fine. For older urban crowds.

### HUDSON YOUNG It Could Be A While (4:10)

PRODUCER: Hudson Young  
WRITER: H. Young  
PUBLISHER: not listed  
REMIXER: Tom Cassel  
Verticus 001 (CD single)

Young possesses a smooth and sophisticated style that is much-needed sustenance for mature R&B music fans who feel left in the cold by current trends. Pillowy midtempo gem from his "My World" album is padded with a light jazz subtext and warm, wafting keyboard lines. Should be of equal interest to quiet-storm and AC formats.

## COUNTRY

### AARON TIPPIN Whole Lotta Love On The Line (3:43)

PRODUCER: Scott Hendricks  
WRITERS: A. Tippin, D. Kees  
PUBLISHER: Acuff-Rose, BMI  
RCA 62832 (c/o BMG) (7-inch single)

Over a lone rhythm guitar, Tippin pleads for his love life on this change-of-pace single. His rowdy barroom anthems are a lot of fun, but it's nice to be reminded that underneath that sleeveless T-shirt is one soulful country singer.

## NEW & NOTEWORTHY

### LISA LOEB & NINE STORIES Stay (I Missed You) (3:04)

PRODUCER: Juan Patino  
WRITER: L. Loeb  
PUBLISHER: Furious Rose, BMI  
RCA 62835 (c/o BMG) (cassette single)

Harmonic rock ballad from New York-based upstarts perfectly balances on the fine line between modern rock, AC, and top 40 pop sensibilities. With a vulnerable, determined delivery, Loeb's vocals recall the sweetness of the Sundays' Harriet Wheeler and the brashness of Edie Brickell. Prominent placement in the comedy "Reality Bites" will spawn recognition with the Generation X crowd. As the subject of a major-label bidding war, Loeb's first outing will leave you begging for more.

### SUZI CARR All Over Me (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Radikal 15001 (12-inch single)

It has been more than a hot second since Carr flew the coop as the lead singer of Will To Power. This solo debut, however, makes the wait more than worthwhile, as she flexes her lovely alto chords inside a fun and percolating disco/house setting. The remixes dabble in several useful areas, ranging from reverent retro to bubbling trance. A solid bet for mainstream club activity, with a good edit holding possibilities for pop and crossover radio programmers. Contact: 201-836-5116.

### TURNER NICHOLS Come Saturday Night (2:59)

PRODUCER: Keith Stegall  
WRITERS: Z. Turner, T. Nichols  
PUBLISHER: Coburn, BMI  
BNA 62819 (c/o BMG) (7-inch single)

As songwriters, this duo has been turning out hits for other artists for a while now, but this well-written and nicely produced ballad could convince radio to think of them as artists.

### CHARLIE FLOYD Man Behind The Wheel (3:28)

PRODUCERS: Jimmy Bowen, Clyde Brooks  
WRITERS: A. Cunningham, M.D. Sanders  
PUBLISHER: MCA, ASCAP  
Liberty 79029 (c/o Cema) (CD promo)

This acoustic guitar-based ballad, with its lazy Allman-esque guitar hook, is a great showcase for Floyd's clear and heartfelt vocal, and shows that this journeyman can do more than get rowdy.

### DARON NORWOOD Cowboys Don't Cry (3:06)

PRODUCERS: James Stroud, Jeff Carlton  
WRITERS: J. Allison, J. Raymond, B. Simon, D. Gilmore  
PUBLISHERS: Jim's Allsongs/Sixteen Stars Music, BMI  
Giant 6801 (c/o Warner Bros.) (CD promo)

Whoa there. This song's packin' more hackneyed honky-tonk and cowboy clichés than an entire album by Michael Martin Murphey. I mean, they're all in there. Mamas, don't let your babies grow up to clutter up playlists with "product" like this.

### BLACKHAWK Every Once In A While (3:40)

PRODUCERS: Mark Bright, Tim DuBois  
WRITERS: H. Paul, V. Stephenson, D. Robbins  
PUBLISHERS: EMI-Blackwood/StroudaCaster, BMI, WB, ASCAP  
Arista 2668 (c/o BMG) (7-inch single)

The trio blends sharp hooks and heavenly harmony on this satisfying sophomore single. Lead singer Henry Paul's voice really grows on you, and that a good thing, because it looks like BlackHawk is going to be around for a while.

## DANCE

### SVEN VATH Ritual Of Life (6:38)

PRODUCERS: Sven Vath, Raif Hildenbeutel  
WRITERS: S. Vath, R. Hildenbeutel  
PUBLISHERS: Edition Cheyenne/WB/BMG Songs/Bernd Reisig MV, ASCAP  
REMIXERS: DJ Pierre, Spicelab, Lenny Dee, John Selway, William Orbit, Spooky  
Warner Bros. 6849 (12-inch single)

Giddy trance/house rhythms snap and pop around joyful trance synth passages and lively kiddie vocal loops—making this one of Vath's most accessible and satisfying singles to date. Darker minds will prefer the rumbling "Tribal Acid" mix, while included "Accident In Paradise" cut from Vath's album of the same name races with computer precision and rave intensity. A double-pack that demands instant attention.

### SOUND FACTORY Good Time (6:15)

PRODUCER: Emil Hellman  
WRITER: E. Hellman  
PUBLISHER: Swemix Songs  
REMIXERS: J.J., Stonebridge, Emil Hellman  
Logic/RCA 62839 (c/o BMG) (12-inch single)

Swedish act's fine third single hangs on a tip similar to its breakthrough debut, "Understand This Groove." Mastermind Emil Hellman weaves an enticing blend of house grooves with vibrant pop/R&B threads that complement featured singer St. James' throaty delivery extremely well. Compadres J.J. and Stonebridge contribute strong mixes that should help woo DJs at several club formats.

### TEN CITY Goin' Up In Smoke (8:33)

PRODUCERS: Ten City, Dave Shaw  
WRITERS: N. Harris, A. Felder  
PUBLISHERS: Stone Diamond/Six Strings, BMI  
REMIXERS: CJ Macintosh, Roger S.  
Columbia 77266 (c/o Sony) (12-inch single)

Legendary house music trio gets down and soulful on this classic R&B ditty. Byron Stingily's falsetto has taken on a rougher, more aggressive tone, and he sounds at home within the track's muscular production. DJs have two distinctly different vibes to choose from: CJ Mackintosh's slightly Euro-flavored "Salvation" mix, or Roger Sanchez's gospel-tinged "Revelation" version. Either

will work well during peak-hour programs. From the act's long-awaited Columbia debut, "That Was Then, This Is Now."

### KAREN FINLEY Lick It! (no timing listed)

PRODUCER: Mark Kamins  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Mood II Swing, Bill Coleman, Louie "Balo" Guzman, Ian Appell, David Knapp, Trey Max, Johnny Vicious  
Pow Wow 488 (12-inch single)

Performance artist vamps and wails like a banshee on fire amid a storm of intense tribal/house beats. Ear-poppin' quasi-dominatrix commands are tempered with a sharp safe-sex sensibility that will send the sisters on the runway into a frenzy. A plethora of cutting-edge remixes are a thrill, starting with the manic "No Tisket, No Tasket" version by Bill Coleman and Louie "Balo" Guzman, and Mood II Swing's "No Afro Sheen" rendition. Red hot. Contact: 212-245-3010.

## AC

### BARRY MANILOW & DEBRA BYRD Let Me Be Your Wings (3:20)

PRODUCER: Robbie Buchanan  
WRITERS: B. Manilow, B. Sussman, J. Feldman  
PUBLISHERS: Don Bluth/Jacquimo  
SBK/ERG 19826 (c/o Cema) (cassette single)

Given the massive acceptance that animated film themes have received, the future of this slick and relentlessly optimistic ballad from "Thumbelina" seems bright and secure. Manilow sounds as strong as ever, and Byrd injects the necessary dose of diva flash into a jam-packed arrangement of strings, harps, and other assorted symphonic instruments.

### ART GARFUNKEL Why Worry (4:12)

PRODUCER: Mike Mainieri  
WRITER: M. Knopfler  
PUBLISHERS: Charlescourt, PRS; Rondor London/Almo, ASCAP  
Columbia 5998 (c/o Sony) (CD promo)

It's so good to see Garfunkel on active recording duty again. This lovely moment from "Up 'Til Now" leaves plenty of room to bathe in the beauty of his incomparable tenor, with only a slight shuffle and acoustic strumming surrounding it. No AC programmer worth his or her salt would dare pass on the opportunity to play this musical jewel.

## ROCK TRACKS

### BONO & GAVIN FRIDAY In The Name Of The Father (4:47)

PRODUCERS: Tim Simonon, Gavin Friday  
WRITERS: Bono, G. Friday, M. Sezer  
PUBLISHER: PolyGram International/B.V./Blue Mountain, ASCAP  
Island 6813 (c/o PLG) (CD promo)

Adventurous cut from the "In The Name Of The Father" soundtrack is the perfect post-"Zooropa" pit stop for Bono, who is paired with ex-Virgin Prunes front man Friday. A whispery vocal builds slowly before colliding into a disjointed array of industrial clangs, a distorted organ, and a pounding drumbeat. Clubs will go for the more beat-driven Unidare and Beats mixes, both by Bomb The Bass' Tim Simonon.

### THE POSIES Going, Going, Gone (3:34)

PRODUCERS: The Posies, David Bianco  
WRITERS: J. Auer, K. Stringfellow  
PUBLISHERS: BMG Songs Inc./Number 23 Songs, ASCAP; Careers-BMG/Fastmilk, BMI  
RCA 62815 (c/o BMG) (CD promo)

DGC act's contribution to the hot "Reality Bites" soundtrack is a radio-ready track: faultlessly, subtly catchy, with pop sensibility and deft guitar work (guitar solo is a bit of a wank, but it's brief and doesn't detract from overall tune). Modern rock, and certain album rock outlets as well, should definitely investigate track by overlooked band (members of which recently were honored with temporary membership in the reunited band Big Star).

### TEXAS Fade Away (3:05)

PRODUCER: Paul Fox  
WRITERS: McElhone, Spiteri  
PUBLISHER: not listed  
Mercury 1165 (c/o PolyGram) (CD promo)

Blend of a growly, bluesy voice, a gravelly guitar groove, and rock'n'roll piano creates a nice balance between traditional album rock and current modern rock trends—it leans more toward the former, but the latter may be interested as well. Sort of calls to mind an alternative Heart.

### COLLECTIVE SOUL Shine (4:39)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5572 (CD promo)

Straightforward rock anthem is a capable debut from this Stockbridge, Ga.-based quintet. Raspy vocals, power-pop guitar stabs, and adrenalin-induced chants layer to form a fine fabric of pure pop/rock pleasure. This catchy track should infect even the most innocuous of album rock programmers.

### COWBOY JUNKIES The Post (4:04)

PRODUCER: Michael Timmins  
WRITER: J. Mascis  
PUBLISHER: Cestone, BMI  
RCA 62811 (c/o BMG) (CD single)

This quirky country/rock track from the Canadian foursome barks bigger than its bite. Crooning vocals may be a turn-off for modern-minded programmers, but the open-eared will find that it's all in the technique. Listeners will be seduced by the unlikely merging of swirling guitars, longing melodies, and surrendering vocals, with lyrics by Dinosaur Jr.'s J. Mascis. As a bonus, check out the incredible cover of the Neil Young classic, "Tired Eyes," on the CD single.

### JOHN TRUDELL That Love (4:37)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHERS: Poet Tree/Treasure Room, ASCAP  
Rykodisc 0268 (CD promo)

Song is guaranteed to attract attention with its two-pronged attack. Trudell's spoken poetry and guest vocals by Jackson Browne make this track stand apart—perhaps too much for comfortable fit on playlists. However, the song is guaranteed to attract attention. Trudell's poetry tops a delicate, melodic guitar construction, while Browne's singing comes during a tough-built chorus.

### PETER HIMMELMAN With You (no timing listed)

PRODUCERS: Peter Himmelman, Jeff Victor  
WRITER: P. Himmelman  
PUBLISHER: Himmason, ASCAP  
550 Music/Epic (c/o Epic) (CD promo)

Melodic, nearly Celtic guitar lines are the hallmarks of this catchy, singable number, along with perfectly bittersweet shifts in melody and mood and passages of shining guitar. A love song of definite interest to adult album alternative and sophisticated modern rock outlets.

## RAP

### MEL-LOW Return of the Player (3:53)

PRODUCER: Wino  
WRITERS: B. Dobbs, M. Moore, C. McCrary  
PUBLISHERS: Wino Funk, Montice Productions, Crackdown, BMI  
DJ West/RAL/Chaos 77346 (c/o Sony) (12-inch single)

This boastful, soulful vibe is old-school cool. Retro-funk guitar work pumps alongside a wooing female chorus and playful street rap delivery, with a groove so laid-back you'll call the coroner. Check out the Hustler Mix for maximum boom potential.

### P.O.W.E.R. Racemixer (4:14)

PRODUCER: Kyrs KILLS  
WRITERS: P.O.W.E.R.  
PUBLISHER: Let's Kill 'Em, ASCAP  
REMIXER: Anthony Valcic  
Network 3079 (CD single)

Canadian male duo drop-kicks societal double standards with an air-punchin', anarchistic throwdown. A harsh, militaristic groove moves at a marching pace, while horn samples rise and fall throughout the mix, casting a dark and foreboding shadow over this affecting, must-hear jam.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## New CD-ROM Mag Is A Hi-Tech Blender

BY MARILYN A. GILLEN

NEW YORK—As a host of creative and business folks continue to explore just what they can do—and, well, sell—with this nifty new technology called multimedia, there are some projects they arrive at that flat-out scream “natural!” for the new medium.

Blender is one that springs to mind.

The monthly CD-ROM-based magazine, scheduled to debut this fall, aims to live up to its name by combining traditional entertainment magazine elements, such as music reviews

and interviews with pop culture figures, with technological innovations that allow for the inclusion of sound, video, and a high degree of interactivity along with the text.

That mixture of the traditional and the technologically trendy is one Blender's creators have carefully calculated. “The problem with CD-ROMs up to this point is that a lot of them have been created not by people who have media experience, but by people with computer experience,” says editor in chief Regina Joseph, 28, whose seven-year media resume includes gigs as music editor of Spin and writer for BPI sister publications



The music reviews section allows users to choose between a variety of albums.

Adweek and Mediaweek.

“But we realize that, at this stage, CD-ROMs are new and a little intimidating to a lot of people, and so you have to give them a familiar structure to work from, and you have to give them an easy way to navigate through to get to what it is they want,” she says.

Blender's creators addressed the latter issue by developing for the relatively simple Macintosh platform, and by incorporating plenty of straightforward prompts as guides. Users need only click a mouse on a particular video screen or a flashing piece of text to activate a segment, or they can “flip through the pages” by clicking on arrows.

The format is a revamped version of magazine style, with three separate sections: the front-of-the-book compendium of shorter pieces; the “well,” with several in-depth feature stories; and the back-of-the-book arena for music, movie, and entertainment reviews. An always-accessible table of contents allows users to find particular articles quickly. (Joseph and a staff of freelancers with notebooks and Handycams wrote/filmed the segments. Blender has a full-time staff of just three: Joseph, programmer Dave Cherry, and an art director Joseph declines to name yet, describing him as “very well known in the music video area.”)

An advance look in March at Blender's debut issue revealed a strong emphasis on music, with reviews of albums by acts including Eugenius and Nefertiti as well as a feature on Teenage Fanclub. Also among the mix was a videoclip Q&A with film director Tamra Davis (the questions are posed in text form, and she answers in videoclips) and a story on Japanese animation that included video snippets of the works under discussion.

The Fanclub feature showed off the levels of information possible in the format, allowing users to read the text, choose to watch videoclips of individual band members in action, get biographical details and discographies, or even get a tour of the band's hometown.

“It's one thing to write about something like rap music,” Joseph says. “But it's so inextricably linked to vocalizations and enunciations that you can never fully convey it in words.”

“That's true for any music, really,” adds David Cherry, Blender's programmer. “You can only get so far reading a description of something. Blender lets you hear it, and make an informed choice about what you think.”

### AD-VICE

If that seems a natural segue to “hey, we could sell albums this way,” it's a segue Blender has already made. The magazine will be advertiser-supported, Joseph says. Additionally, she says, labels have been more than happy to supply promotional videoclips for inclusion in articles, although she also envisions eventually including “exclusive performances” from bands, lensed by her contributors. (Since Blender uses only short clips of films or bits of music tracks, it doesn't expect to run into any problems getting permission for their use.)

(Continued on page 58)

## Virgin Interactive On The Market?

VIRGIN INTERACTIVE Entertainment has “put on hold” its plans for an initial public offering of shares “as a result of some offers coming in” for the company, says a spokesman for the Irvine, Calif.-based video game and multimedia software developer. He will identify the company's suitors only as “major entertainment companies.”

“We will research these offers and see if they have any merit, and if so, proceed in negotiations,” the spokesman adds. “And if not, then we'll go back and finish the IPO.”

VIE said in February that it planned to sell 1.85 million shares in the company—1 million newly issued, and the remainder from certain existing shareholders—or about a 10% stake (Billboard, Feb. 19).

The majority of VIE is owned by Richard Branson and associates. Toy maker Hasbro bought about 16% in September 1993, and retailer Blockbuster followed with a 20% slice in January. Blockbuster's stock deal included an option to buy as much as 33% of the company, which would leave Branson with a majority.

Recent VIE titles include “The 7th Guest,” “Aladdin,” and “Robocop Vs. Terminator.”

**IN OTHER BUSINESS NEWS**, New York-based laserdisc and interactive publisher the Voyager Co. has gotten an infusion of capital from a media group based in Stuttgart, Germany.

Verlagsgruppe Georg von Holtzbrinck made what is described only as a “minority investment” in Voyager; financial details were not disclosed. The Stuttgart group's U.S. holdings include Henry Holt and Scientific American.

**THE CONTROVERSIAL PATENT** awarded Compton's NewMedia for a basic search and retrieval method used in a wide array of CD-ROM titles has been overturned by the U.S. Patent & Trademark Office. Awarded last August but not revealed until November, the patent sparked vocal protests within the multimedia community, and later became the subject of an unusual review by Patent Commissioner Bruce Lehman (Billboard, Nov. 27, 1993; Jan. 22, 1994). Compton's had said it intended to collect royalties on all multimedia titles affected by the broad patent. The company has two months to appeal the decision.

**MONEY TALK:** “Not to worry,” says a Commodore executive following release of a quarterly earnings report noting a second-quarter loss of \$8.2 million that included the statement, “In the absence of additional resources and a restructuring, the company may become subject to reorganization or other liquidation proceedings.” “It's the if-then setup that sounds scary: If we don't restructure, then we could be forced to liquidate,” says the source. “But we are restructuring.” An announcement concerning that restructuring is expected soon ... Meanwhile, Atari was reporting a loss of \$22.6 million in its fourth quarter, on a 67% drop in sales. A statement noted Atari's hopes for profitability were tied to growth of its new Jaguar game system.

### NEW RELEASES

#### TWAIN'S WORLD Bureau Development Inc. MPC CD-ROM, \$39.95

Reports of the demise of literacy have been greatly exaggerated—especially in the face of “electronic publishing” efforts such as this disc, which contains nearly all of Mark Twain's written works. There are full-length texts of his novels and short stories, as well as a vast number of his essays, speeches, and personal letters. Granted, there is no substitute for reading “The Adventures Of Huckleberry Finn” in book form as you curl up in bed or relax in your favorite chair. But as a reference work and academic resource, “Twain's World” is a superbly organized and richly rewarding CD-ROM that presents a new way to study and enjoy the great American writer's oeuvre.

“Twain's World” contains three main

sections. “Galleries” presents photographs, narration, brief animated sequences that illustrate characters or scenes from his books, and short films—there is even a clip of Twain from 1909, reportedly lensed by Thomas Edison. “Works” organizes his writings, presents his literary history, and offers essays about Twain and reviews of his stories. “Time Line” gives an overview of his life. There also is a search function that enables you to locate a particular title, subject, or character, and you can print selected text from any of the works.

The title, intentionally or not, reminds us of the film comedy “Wayne's World.” Multimedia like this will be of great benefit to Twain fans and scholars, and undoubtedly will also inspire some of the Waynes and Garths of the world to switch off their music videos for a while and get in tune with some great writing. CHRIS MCGOWAN

## Video CD Hardware, Software In NARM Spotlight

BY SUSAN NUNZIATA

SAN FRANCISCO—Uni Distribution will place itself firmly in the interactive market when it begins distributing titles for the 3DO format in April, and video CDs for the MCA Music Entertainment Group. The MCA Music Group announced March 19-22 at the National Assn. of Recording Merchandisers Convention here that it would provide software support to the Video CD format.

According to John Burns, president of Uni Distribution, titles, pricing, and release dates for the MCA software have yet to be determined.

MCA/Universal Home Video previously announced that it will begin releasing non-interactive programs on Video CD intended for playback on the 3DO system; first up are three volumes of “Woody Woodpecker And Friends” (Billboard, Jan. 15, 1993). Those titles, as well as ones for various platforms developed by newly

formed Universal Interactive Studios and MCA affiliate Putnam NewMedia, will flow through Uni distribution channels into the multimedia marketplace.

Technics—also owned by MCA's parent company, Matsushita—demonstrated a new mini-component system at NARM featuring a video CD player that also can play standard audio CDs and CD + Graphics titles. The system, which was to be launched April 1 in Japan, also includes a tuner, tape deck, remote control, and three-way speakers (Billboard, March 12). A U.S. price has not yet been set for the system, which will carry a suggested list price of 125,000 yen (\$1,190) in Japan.

Technics also demonstrated its \$250 Video CD adapter for the 3DO player, which has a suggested list price of \$500.

Andrew Nelkin, assistant GM, home audio division, noted that the mini-component video CD system is initially being positioned as an audio

product for the karaoke and CD + G market. There are about 1,700 CD + G titles available worldwide, according to Nelkin.

Video CD picture quality, now at VHS quality or less, can improve without changes to hardware, according to Nelkin.

“Retailers are excited about Video CD,” said Burns. “Every account, big or little, is very interested.”

Philips also demonstrated its CD-I player with video add-on. The company plans to announce different price points for its CD-I line, as well as a new carousel CD-I “changer” model, in June at the Consumer Electronics Show, according to Emiel Petrone, senior VP, entertainment acquisitions with Philips Interactive Media. However, he declined to elaborate on how the pricing might change or provide details on the changer unit.

Petrone noted that Technics' launch of a Video CD player will be important in terms of increasing awareness of the

format, but he noted that CD-I offers more features for consumers. “You can buy a Video CD player that has two additional features, or you can buy CD-I,” which offers the ability to play interactive software as well, he said.

According to Petrone, Paramount CD movie titles now on the market will not be playable on other Video CD systems, but future titles will play on any Video CD player.

Petrone acknowledged the need for standardization in the interactive arena, but said, “The consumer will have to determine what format he or she is more attracted to. With multimedia, every company has its own vision, but the consumer will need to decide.”

According to Petrone, the price range for a CD-I with full-motion video adapter is \$600-\$650. He said there are 350,000 CD-I players in homes worldwide, and predicted that by the end of 1994 there would be 1 million players installed.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™

By Seth Goldstein



**MAIL BONDING:** Technicolor Video Services wants to dump the nondescript "Delta shell" as the name of its disposable cassette. The designated replacement is "Video Mail," which the duplicator considers especially appropriate because that's the way these cassettes will be delivered in direct-response campaigns.

Video Mail, in fact, is already in use in Europe, where disposability has put down strong roots. Sales VP **Jeff Pietrzyk** estimates 4 million-5 million units have been delivered to Continental viewers, compared to a total of 4 million-10 million for the U.S. in all of 1994.

Technicolor launched Video Mail here at a recent Direct Marketing Assn. meeting in Florida and, assuming no trademark hangups, figures to roll it out nationally this spring. Pietrzyk says the company is ready for the next step, personalizing each tape with the name of the recipient.

Personal video technology, as it is known, has been improving since Delta's introduction three years ago. Now Technicolor is testing thousands of the latest and best model in preparation for adding names and greetings to "hundreds of thousands by the end of the year," he maintains.

Trials of four-, eight-, and 30-second commercials are being run on behalf of several customers, including members of the Fortune 500. "We've got to keep [the voice] human," Pietrzyk says. "That's the single greatest stumbling block." The price, which adds \$1.50 to production costs, thus far isn't an obstacle, although "we want to get it down to \$1."

Technicolor is working with a retailer—not in video *per se*—that wants to personalize a children's product it's creating. A limited PVT promotion using the disposable shell could be in the mail by the fourth quarter. Pietrzyk says the chain has hinted it wants 500,000-1 million cassettes, but currently, "I'm not ready to do that."

**FOURTH ESTATE:** Don Rosenberg, bounced as executive VP of VSDA, has surfaced as publisher of Video Store magazine, one of the two ad-supported weeklies devoted in their entirety to home video.

(Continued on page 55)

## U.S. Films In U.K. Ratings Row 'Doubtfire,' 'Jurassic' Not Family Fare?

BY PETER DEAN

LONDON—"Mrs. Doubtfire" and "Jurassic Park" are family entertainment titles par excellence in the U.S. For confirmation, you need only check the sell-through prices posted for each and the guarantee of multimillion unit sales.

But, while they don't have to dub the soundtracks, Britons are listening to a different language when it comes to judging whether either cassette will bruise sensibilities.

The U.K. trade in fact is trying to avoid the costly and embarrassing scenario of rating "Doubtfire" and "Jurassic" as unsuitable for a family audience. As the law stands, both movies are liable to get a 15 video certificate, which means they could not be rented or sold to anyone under the age of 15. One solution would be to cut offending parts and emerge with the family-oriented PG rating.

There is another way, already open to theatrical distributors who can sell tickets to preteens according to the 12 rating. However, the option isn't open to retailers. The Video Standards Council (VSC), stating legal and moral objections, has refused to adopt the 12 ever since the rating was introduced in 1989, allowing kids to see U.S. PG-13 titles including "Batman."

Now the VSC is prepared give way when the board meets in May to discuss the matter. A recent sitting of the VSC's consulting committee recently advocated the immediate implementa-

tion of the 12 rating.

"Without wishing to prejudge the decisions of the board, it looks likely that from that date onward there will be the option to give videos a 12 rating," says VSC secretary general Laurie Hall. VSC would remove the anomaly of movies being acceptable for 12- to 15-year-olds in theaters but not at home.

At present, movies with a 12 rating are automatically upped to a 15 for video. "Mrs. Doubtfire" was judged to be unsuitable for children under 12 years old by the British Board of Film Classification (BBFC) and, unless Fox-Video decided on cuts to fit a PG rating, cassettes would be tagged for 15-year-olds. The PG theatrical rating for "Jurassic Park" came with a special parental warning, which would not have applied to the video release.

Graham Gutteridge, who recently departed as head of CIC Video U.K., distributor of Paramount and MCA/Universal titles, explains that "Jurassic" was viewed as a PG-13 for safety's sake. "With video you'd only get The Sun newspaper sending in a 12-year-old with a beard to rent a copy and then we'd have another media storm."

VSC figured it was defending video retailers when it decided to block a 12 rating. Unless everyone operated under the same rules, VSC argued, acceptance by the trade was introducing a new criminal offense to imperil its 6,500 members.

Under British law, if a video retailer rents or sells a video to anyone under age, he or she could incur a 5,000 pound (\$7,500) fine. The problem is exacerbated by the fact that I.D. cards are not common currency in the U.K.

"With the 15 and the 18 rating, it was difficult enough for our retailers to determine who was under age and who was not, but with the 12 rating, especially with kids today, it's virtually impossible to determine who is under age," Hall says. Now he believes those barriers have been removed.

Late last year, the British government recognized the problem by adding a new "due diligence" clause into the Video Recordings Act. It considers whether the retailer took any steps to determine the age of the customer, or has helped train his staff to recognize unauthorized customers. The clause effectively introduces a justifiable form of defense for retailers who can prove they have taken the appropriate steps. VSC has introduced a new staff training procedure to further aid retailers.

VSC's other objection was a belief that introducing the 12 rating would only increase the level of public con-

cern over standards in video, particularly regarding bad language—consumers' biggest complaint in the U.K. BBFC director James Ferman talked to the VSC consultative committee in February to explain what levels of offensive talk could be expected from a 12-rated film.

The committee, which is composed of various moral rights groups including women's organizations and the Evangelical Alliance (supposedly representing 2 million people), accepted Ferman's arguments that it made sense to introduce the 12. Prior to 1989, PG-13 titles like "Big," with some profanities in dialog otherwise considered fit for family entertainment, would have gone directly into the 15 category—unless cuts were made.

BBFC has sought to rate movies according to their intended audience, which is why Ferman introduced the 12 rating to cope with "Jurassic Park." Otherwise, there was the risk of the public losing faith in the censor's judgments. BBFC, for example, rated "Crocodile Dundee" suitable for the 15-and-up crowd, thereby making the

(Continued on page 55)

## Core Business Is Focus Of LIVE, Carolco Merger

BY EILEEN FITZPATRICK

LOS ANGELES—Although it will be some time before LIVE Entertainment sees Carolco Pictures product, the pending merger of the two companies is an attempt to reopen the movies-to-home-video pipeline.

In a tax-free stock swap valued at \$200 million, LIVE will once again become part of the company that produced "Basic Instinct," "Terminator 2," and, most recently, "Cliffhanger." As part of the agreement, LIVE will sell off its retail chains, Strawberries, Movies & More, and Waxie Maxie (Billboard, April 2).

"Both operations will continue to operate pretty much as they had in the past," says LIVE senior VP/general counsel Mike White. "What the merger is doing is allowing us to refocus on our core entertainment business."

(Continued on page 61)



**What Makes The Soaps Bubble.** Walt Willey, right, star of long-running ABC soap opera "All My Children," signs copies of the "Behind The Scenes" cassette edition at the Sam Goody store on Fifth Avenue in New York. Getting the inside dope is Kent Rippey, division marketing coordinator for The Musicland Group. The tape is one of ABC Video's recent soap opera releases.

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## CBS/Fox's 'Sir Charles' Gets A Royal Rollout

**BARKLEY'S VIDEO GAME:** With three of the biggest names in the NBA now retired, CBS/Fox Video has chosen Phoenix Suns forward Charles Barkley to continue a line of videos begun by Michael Jordan, Magic Johnson, and Larry Bird.

The company is rolling out the marketing red carpet for the Barkley tape, titled "Sir Charles," set for release April 20 priced at \$19.98.

On the college front, CBS/Fox will release "The Official 1994 NCAA Championship Video" just 30 days after the new champion is crowned.

Never-before-seen footage of the tournament will hit stores May 4 at \$19.98 suggested list.

Regarding Barkley, sports and fitness marketing VP Kevin Conroy says, "It's not about replacing Jordan or Magic. Charles is the most dominant and visible player in the game today, and those are the qualities we look for when highlighting a single player."

The tape will be supported by national television advertising, including 30-second spots on NBA programming and a national radio promotion in NBA arenas. "Sir Charles" includes a SkyBox Premium NBA Card, created exclusively to accompany the video.

The 50-minute cassette gives viewers the highlights of Barkley's 10 years of NBA play and takes a look at his high school career in the small town of Leeds, Ala.

Conroy says a player's personal story is just as important as his achievements on the court. "All of [the] player programs have had incredible, rich stories," he says. "Our goal is that a viewer will know a lot more about the play and be entertained by some tremendous highlights."

Another element is Barkley's national appeal. "There are a number of players who are marketable, but only on a regional level," Conroy says. Although a player like Shaquille O'Neal is highly visible, Conroy says a program needs to have more of a career element to be marketable.

Conroy doesn't know whether or not Barkley will do a series of tapes, like the three done by Jordan. "Where we go with Charles depends on how much longer he chooses to play." Meanwhile, the rumors that Barkley may soon retire add to the collectibility of this cassette.

**CONVENTION CHANGES:** Before heading off to a new site for the 1995 Video Software Dealers Assn. convention, this year's edition in Las Vegas will undergo some program changes.

Instead of a long list of retail seminars, which often are poorly attended, convention chairman Ken Dorrance is opting for the less-is-more theory this year.

The number of seminars will be cut from 14 to six and will be held in rooms to accommodate larger crowds. Dorrance's committee also has added a second business session, instead of the one always held on the second day of the convention.

And anyone who has attended the annual dinner event, where hungry conventioners are forced to watch the endless string of trailers of studio releases before dinner is served, will be happy to hear that its format is being revamped.

Dorrance won't give the details,

but says those who show up "won't feel like they're being held hostage." He promises a "celebrity-jammed" convention that will "wow" attendees.

According to sources, VSDA is hotly pursuing Academy Award mistress of ceremonies Whoopi Goldberg to serve as "celebrity chairman."

She is on a list of about a dozen stars, Dorrance confirms. Also on the list is Robin Williams, but attempts to snare the comic genius have been unsuccessful so far.

**FIT FOR A KING:** Sixty-nine songs and more than 205 minutes of concert footage are packed into Lightyear Entertainment's "Elvis: The Concert Collection," priced at \$49.98 and available May 10.

The package contains "Aloha From Hawaii," "The '68 Comeback Special," and "One Night With You." Cassettes are packaged in a black leatherette slipcase with gold-embossed titles.

On the kid vid side, Disney Channel has acquired broadcast rights to Lightyear's "Stories To Remember" series of animated programs. Six videos are running now.

**POPCORN FAVORITES:** Titles in the Walt Disney Studio Film Collection will have the added value of a free package of Jolly Time Microwave Popcorn. Consumers also receive in-pack coupons for the popcorn and a mail-in \$3 rebate. The rebate requires four additional Jolly Time purchases along with the video. The offer is good until July 31.

Titles include "Old Yeller," "20,000 Leagues Under The Sea," "Swiss Family Robinson," "The Love Bug," "Davy Crockett," and "The Apple Dumpling Gang."

**TACKY ADVERTISING:** Shame on the marketing folks at Fox Lorber Home Video, who have shown poor taste promoting their new release, "Good Evening Mr. Wallenberg."

Taglines for the video exclaim "Schindler's Wasn't The Only List." The box art gets worse: "On Schindler's list there were hundreds of names... On Raoul Wallenberg's there were tens of thousands."

It's wasn't a contest, guys.

## SHELF TALK

by Eileen Fitzpatrick



# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	5	2	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	2	3	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
3	1	6	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
4	3	3	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
5	7	2	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
6	4	5	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
7	8	4	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
8	28	2	JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
9	6	5	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
10	14	3	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
11	11	8	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
12	9	14	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
13	10	4	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
14	13	13	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
15	29	2	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
16	15	3	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
17	17	4	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
18	30	2	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
19	21	4	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sheryllyn Fenn	1993	R
20	18	4	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
21	12	8	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
22	22	13	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
23	19	11	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
24	23	6	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
25	20	8	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
26	16	8	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
27	NEW ►		GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
28	NEW ►		UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
29	27	16	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
30	RE-ENTRY		WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
31	34	4	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
32	24	5	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
33	25	10	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
34	36	9	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
35	26	4	FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R
36	37	18	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
37	31	8	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
38	NEW ►		KING OF THE HILL	Universal City Studios MCA/Universal Home Video 81651	Jesse Bradford Karen Allen	1993	PG-13
39	35	8	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
40	32	11	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## U.K. RATINGS ROW

(Continued from page 53)

U.K. the only country in the world not to give the movie a family rating. Ferman has since tried to avoid tagging titles with restrictive age certificates.

Nevertheless, the BBFC ran into credibility problems when it gave "Mrs. Doubtfire" a 12. A number of local authorities took the unprecedented step of overturning the censor's ruling, giving "Doubtfire" a PG, suitable for a general audience. Often, the decisions have gone the other way: Controversial movies such as "The Last Temptation Of Christ," "Monty Python's Life Of Brian," and Godard's "Hail Mary" have been banned from jurisdictions.

Member of Parliament David Alton is still trying to amend the Criminal Justice and Public Order Bill to include a new classification that would ban all 18 rated videos (R in the U.S.) from distribution. He announced his intentions in the wake of the James Bulger trial, which connected the horror title "Child's Play 3" with a particular crime.

The anti-video media uproar that followed the James Bulger trial has kept a number of movies from U.K. shores "in the name of common sense," says Hall. Twentieth Century Fox isn't releasing "The Good Son," starring Macauley Culkin, theatrically or on cassette in the foreseeable future, due to its "bad seed" theme. Imperial Entertainment can't distribute "Mikey," in which a young child murders his step-parents.

Imperial claims it has an interim certificate from the BBFC, but that release has been held up while Ferman and part-time staffers argue over their continued employment.

"The one thing that ultimately worries me is all this argument about being at the mercy of the media," says marketing director Mike Seaman. "The video industry constantly runs shy of the media but it doesn't necessarily reflect the mood of society. When retailers started pulling 'Child's Play 3' off their shelves, all they were doing was saying the media was right when it quite obviously wasn't."

## PICTURE THIS

(Continued from page 53)

It's his first stint in print, after time spent in three other "estates": distribution (Schwartz Brothers), supply (HBO Video and CBS/Fox Video), and retail (VSDA). "I wanted to try something a little bit different," says Rosenberg, who describes various overtures as "been there, done that."

Meanwhile, VSDA executive VP **Rick Karpel** came east late last month to finally close the New Jersey offices in advance of the association's Wednesday (6) move into its new Encino, Calif., offices.

**RIDING HIGH:** A week before preorder deadline, Monarch Home Video anticipated "Ernest Rides Again" sales of 125,000 cassettes. That's a company record, if distributors deliver as anticipated. The Ingram Entertainment subsidiary is feeling its oats these days, with a couple of productions in the works and an acquisition nearing completion. "It's a sizable one," according to a source. "It's not 'Ernest,' but it's along those lines."

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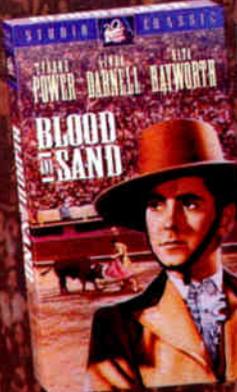
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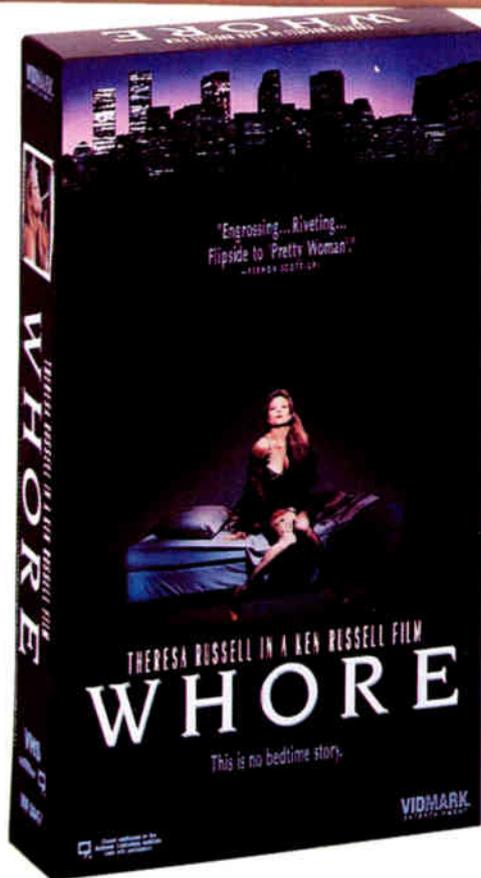
Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	3	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	4	2	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	2	5	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
4	3	26	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
5	NEW ▶		WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
6	8	4	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
7	5	20	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
8	7	4	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
9	6	7	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
10	10	18	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
11	9	7	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
12	17	4	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
13	11	17	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
14	14	19	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
15	20	2	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
16	13	74	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
17	18	198	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
18	16	10	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER◇	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
19	12	8	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
20	25	10	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT◇	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
21	15	41	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
22	23	7	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
23	26	4	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
24	24	21	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
25	21	32	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
26	38	4	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.98
27	35	8	MIGHTY MORPHIN: VOL. 3-HIGH FIVE◇	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
28	29	7	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND◇	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
29	34	11	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
30	30	22	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
31	19	4	SCENT OF A WOMAN◆	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
32	22	11	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK◇	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
33	NEW ▶		THE KILLER	Fox Lorber Video 1363	Chow Yun-fat	1991	R	19.95
34	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99
35	NEW ▶		NO ALTERNATIVE	PolyGram Video 8006304613	Various Artists	1994	NR	14.95
36	40	3	ANNA AND THE KING OF SIAM	FoxVideo 1805	Rex Harrison Irene Dunne	1946	NR	19.98
37	28	9	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
38	33	7	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
39	37	3	BODY PARTS	NightVision A*Vision Entertainment 50564-3	Various Artists	1994	NR	19.98
40	27	5	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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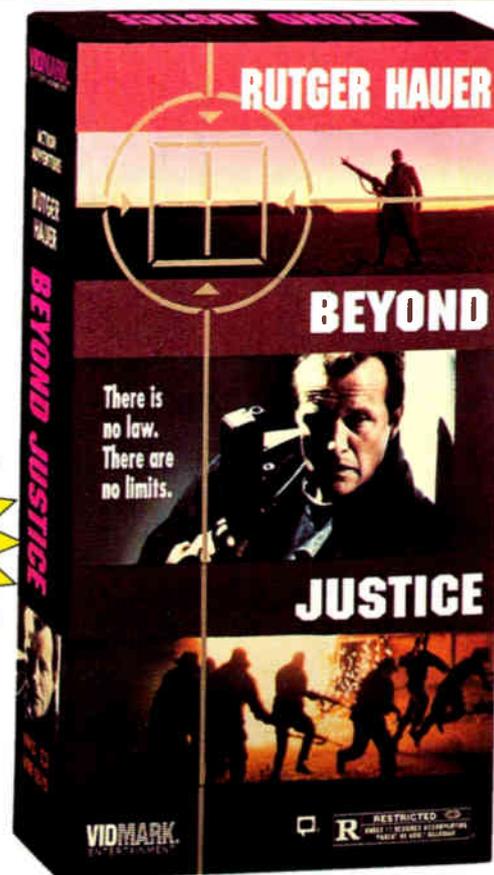
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- Starring *Theresa Russell* ("Impulse", "Physical Evidence", "Black Widow")
- Directed by *Ken Russell* ("Lair of the White Worm", "Crimes of Passion")
- Controversial 1991 Theatrical release

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ISBN: 0-940245-22-1 • Cat. No. VM5511

UNRATED  
Bar Code: 31398-5512-3  
ISBN: 0-940245-23-X • Cat. No. VM5512



**\$999**

- Dynamic cast including *Rutger Hauer* ("Blade Runner", "Blind Fury") *Carol Alt* (International Supermodel) *Omar Sharif* ("Mountains of the Moon", "Top Secret!") *Elliot Gould* ("Bugsy", "Dead Men Don't Die", "M\*A\*S\*H")
- Big budget action-adventure production
- 1992 Theatrical release

RATED R  
Bar Code: 31398-5579-3  
ISBN: 0-940245-21-3 • Cat. No. VM5579

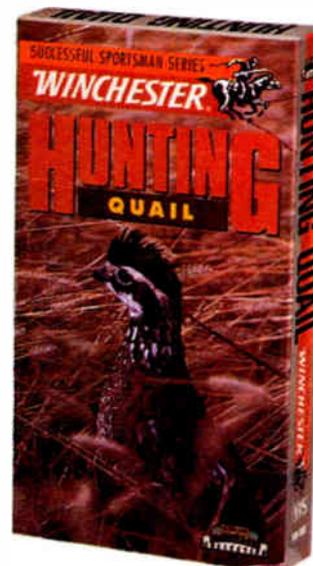
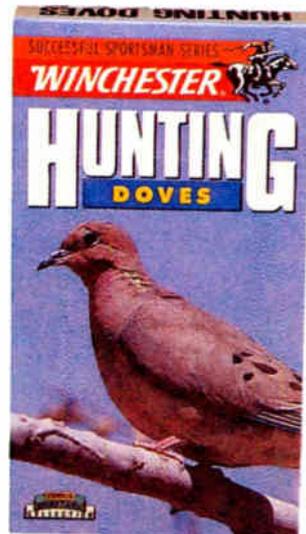
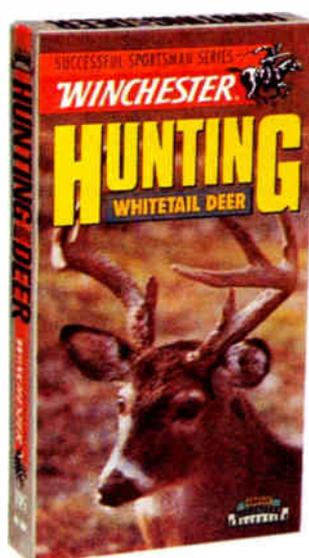
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## Vid Biz Shaken, Not Stirred, By MGM/UA's Bond Moratorium

LOS ANGELES—Her Majesty's top secret agent is taking a vacation when MGM/UA Home Video places 16 James Bond features on moratorium beginning April 20, the last preorder deadline for at least a year.

The titles, which retail for \$19.98 each, will be discounted to the equivalent of \$14.98 list to encourage retailers to stock up while supplies last. One Bond release, "Never Say Never Again," continues to be available through Warner Home Video.

MGM/UA executive VP David Bishop says the moratorium, a first for the studio, was prompted by the recent success of rebate promotion with FTD, which doubled sales projections for 12 MGM musicals, including "Brigadoon," "High Society," "Seven Brides For Seven Brothers," and "Easter Parade." Bond might benefit from a similar relationship, Bishop suggests.

"By putting the Bond titles on moratorium and giving them a rest

for at least a year," Bishop says, "we can come back, get a significant consumer goods partner, and relaunch the titles."

There also is a possibility that a relaunch could be tied into the announcement of a new Bond movie. Bishop says the studio is starting work on a script, although a finished product is "probably two years away."

Dealers worry that the temporary loss of a perennial best-selling se-

ries, which has moved 7 million units to date, will hurt.

"As soon as people find out about this, we'll get besieged with calls and we won't be able to fill all the requests," says Jay Medly, sell-through buyer at TLA Video, a five-store chain in Philadelphia. "It's not like these films are forgotten. These titles are always in demand, and I think a moratorium defeats the studio's purpose."

Included in the MGM/UA Bond col-

lection are "Dr. No," "Goldfinger," "Thunderball," "You Only Live Twice," "Diamonds Are Forever," "Live And Let Die," "The Man With The Golden Gun," "The Spy Who Loved Me," "Moonraker," "For Your Eyes Only," "Octopussy," "A View To A Kill," "The Living Daylights," and "License To Kill."

EILEEN FITZPATRICK

### BLENDER

(Continued from page 52)

An ad from a record label was included in the disc used for the March demonstration. A sticky issue among developers of any interactive medium hoping for ad support (and particularly for TV services that have typically relied on those inescapable commercials) is how you get viewers to watch ads if—and this is the whole point of interactive—they have a choice about what to watch.

You don't let them choose not to watch, Blender has decided. "You do have to watch the ads," Joseph says. "They will arise naturally as you go through the issue, but we are obviously going to be sure that they are well-done and not something that would make you unhappy to encounter."

Moreover, the ads should be fun to watch. "It's a matter of how you present the ads," Cherry says. "They can be presented as a passive, direct sell—'buy this now!'—or it can be informative and fun, saying, 'Listen to this. What do you think?'"

Although they are a logical advertiser, record companies won't be the only advertisers on board for the rollout, Joseph says. Video game software companies, which could include samples of games for users to try, are mentioned by Cherry as another possibility.

### SPREADING THE WORDS

Beyond selling ad space, a bigger question for the new magazine is selling to consumers. Not just how many it will sell (20,000-50,000 is pegged as a target range), but *how* it will be sold.

The debut issue will roll out poly-bagged as a freebie with teen-age-girl-oriented Sassy magazine, Joseph says; details on numbers for the initial launch are still being hammered out, she says.

But after that, it's on its own. Subscriptions likely will loom as a likely sales mechanism, though Joseph says she plans to get Blender into record stores to target impulse buyers. No distribution deal has been set yet.

The magazine's target audience is college students, "the kind who would buy a Pearl Jam record," Joseph says. "but there is a wide area of interest we see that goes well beyond that core market into any number of the millions of people who have CD-ROM drives and don't have anything interesting to put in them."

The discs will sell for \$10-\$15 each, closer to the price of an audio CD than a traditional magazine.

"Although this has a magazine format, there is a collectible element to it that I think will make it seem a good value for the money," Joseph says. "The videos give it an archival quality, and it is unique. People don't throw away audio CDs."

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**Billboard**

# Laser Launch Set For 'Jurassic Park'; LD Player Sales Surge

MCA/UNIVERSAL will launch "Jurassic Park" on laserdisc in special letterboxed THX editions (Digital Dolby Surround Stereo, CLV, \$44.98; CAV boxed set, \$74.98) on Oct. 12. In contrast, the "Jurassic Park" videocassette will probably be pan-scan, according to a source at MCA. Since the film has an aspect ratio of 1.85:1, the VHS edition will lose 28% of the movie's original image, as opposed to laserdisc, which will have the entire widescreen picture. The CAV "Jurassic Park" will also offer frame-by-frame viewing of the movie's stunning special effects. No other extras are planned at this time for the boxed set.

Colleen Benn, MCA/Universal director of business development operations, expects disc sales "to be phenomenal" and says she is "excited that it's a THX release." MCA/Universal's first THX title was "Carlito's Way," and Benn is "extremely impressed" with the pre-orders of that disc. "I think THX had something to do with it," she adds. The THX stamp should add further to the allure of the "Jurassic Park" disc, which many industry observers predict will set a new laser sales record.

**HARDWARE SURGE:** Sales of laserdisc players increased 28.4% in 1993

as compared to 1992, according to figures recently released by the Electronic Industries Association. The EIA revised its laserdisc sales data for the last two years to include players with karaoke features, which had previously been excluded from laser hardware totals.

The revised tallies are 223,653 players sold in 1992 and 287,095 vended in 1993. Without karaoke-ready units, the figures were 206,554 and 211,096, respectively.

**PUBLICITY BOOST:** Who framed Jessica Rabbit? Laser industry insiders were amused by the recent intense

## LASER SCANS™

by Chris McGowan

national media coverage regarding the "Who Framed Roger Rabbit" laserdisc. The uproar started after a March 14 Daily Variety revealed that a few glimpses of an indecently clad Jessica had been inserted surreptitiously into the "Roger Rabbit" disc. But the naughty frames were old news to many laserphiles, a good number of whom have been aware of the mischievous frames since 1990, when the CLV and CAV laser editions of the animated movie debuted. In the long term, the

"Jessica scandal" may greatly benefit the laserdisc business, as its No. 1 problem is lack of public awareness. "I think all the hoopla probably helped. I'm sure it brought laser to the attention of a lot of people that didn't know anything about the format," says Dave Lucas, owner of Dave's Video, the Laser Place, in Studio City, Calif.

MGM/UA has an impressive slate of laser titles due this spring, led by special editions of "Poltergeist" and "Forbidden Planet." Coming in April are "Cyborg" (wide, \$34.98) with Jean-Claude Van Damme, "The Pink Panther Animation Archive, Vol. 1" (\$34.98), "Raintree County" with Elizabeth Taylor and Montgomery Clift (wide, \$49.98), and "The Road To Hong Kong" with Bob Hope and Bing Crosby (\$34.98). Due in May are "The Charlie Chan Collection" boxed set (four discs, six titles, \$99.98), the acclaimed documentary "The Compleat Beatles" (\$34.98), a deluxe "Forbidden Planet" (wide, CAV, \$59.98), and an "Our Gang Comedies" boxed set (three discs, \$99.98). Set for June are "Art Of Tom & Jerry III: The Chuck Jones Years" (three discs, \$69.98), "MGM Cartoon Classics, Vol. I: Happy Harmonies" (four discs, \$99.98), and "Poltergeist" (wide, CAV, \$59.98).

**EASTWOOD SET:** MGM/UA's "The Clint Eastwood Trilogy" (three titles, wide, \$99.98) is an impressive boxed set that includes letterboxed versions of the Clint Eastwood classics "Fistful Of Dollars," "For A Few Dollars

(Continued on page 61)

Billboard®

FOR WEEK ENDING APRIL 9, 1994

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	2	3	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
2	1	5	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
3	8	3	STRIKING DISTANCE	Columbia TriStar Home Video 53686	Bruce Willis Sarah Jessica Parker	1993	R	34.95
4	9	3	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Emma Thompson	1993	PG-13	34.95
5	NEW ▶		THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
6	NEW ▶		STRICTLY BALLROOM	Miramax Films Image Entertainment 1701	Paul Mercurio Tara Morice	1993	PG	39.99
7	3	7	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
8	12	105	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
9	4	7	LAST ACTION HERO	Columbia TriStar Home Video 27936	A. Schwarzenegger Austin O'Brien	1993	PG-13	39.95
10	NEW ▶		MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71396	Woody Allen Diane Keaton	1993	PG	34.95
11	NEW ▶		JUDGMENT NIGHT	Universal City Studios MCA/Universal Home Video 41890	Emilio Estevez Cuba Gooding, Jr.	1993	R	34.98
12	14	11	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
13	7	5	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13	34.98
14	13	13	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
15	NEW ▶		HOT SHOTS! PART DEUX	FoxVideo Image Entertainment 8507	Charlie Sheen Lloyd Bridges	1993	PG-13	39.98
16	6	7	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR	34.98
17	16	3	THE PROGRAM	Touchstone Pictures Image Entertainment 2312	James Caan Halle Berry	1993	R	39.99
18	10	19	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
19	5	5	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	34.98
20	NEW ▶		BOXING HELENA	Orion Pictures Image Entertainment 2670	Julian Sands Sherilyn Fenn	1993	R	39.99
21	NEW ▶		SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52426	Mike Myers Nancy Travis	1993	PG-13	34.95
22	18	3	NEEDFUL THINGS	Image Entertainment 2432	Ed Harris Max Von Sydow	1993	R	39.99
23	11	5	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 41782	Kim Basinger Val Kilmer	1993	PG-13	34.98
24	17	13	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
25	NEW ▶		SON-IN-LAW	Hollywood Pictures Image Entertainment 1998	Pauly Shore	1993	PG-13	39.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

"Michael Crawford Performs A Touch Of Music In The Night," A\*Vision Entertainment (212-275-2900), 40 minutes, \$19.98. Premiere longform video from silky balladeer Crawford features the versatile vocalist performing a variety of songs in myriad settings. Musical selections range from the charming "When You Wish Upon A Star" to "The Power Of Love" to the swoony "Speak Low" to "Tell Me On A Sunday," several of which Crawford performs as duets.



The camera takes viewers along with Crawford as he records his work in the studio, films numerous television specials, and appears in a few music videos—which, ironically, prove the least appealing showcase among the three. Production values are as smooth as Crawford's voice, and since he is no phantom to his millions of fans, this project should be a hit based on name recognition alone.

## CHILDREN'S

"Here Comes The Cat & Other Stories," Children's Circle/Wood Knapp (800-KIDS-VID), 33 minutes, \$14.98. This frisky little video collection is for cat lovers only. Each short story, culled from a classic children's book, boasts a different drawing style, tone, and lesson. But cats, cats, and more cats compose the common thread that will delight children with a love and curiosity about things feline. First tale "Here Comes The Cat" is a heartfelt lesson of how fear and loathing can melt into respect and love as a town of mice gains a fresh outlook on a giant tabby when he shows up bearing a special gift. "The Cat And The Collector" demonstrates what nice companions cats can be despite some of their natural wild instincts. "The Cat And The Canary" is a look at a day in the life of a seemingly lazy cat that will leave viewers with a whole new perspective, and "Millions Of Cats" follows an elderly couple as they choose one special pet from among millions and billions and trillions of cats.

## HEALTH/FITNESS

"Energy Feat," Office Workouts (800-442-WALK), approximately 30 minutes, \$39. With the motto of "fitness for greater productivity," Office

Workouts debuted in the mid-'80s to design exercise programs for employees of large-scale corporations. Now poised to break into the broad consumer marketplace, Office Workouts unleashes its "Energy Feat" video and companion kit of reading materials and fitness tear sheets. The program's founder goes to great lengths to explain the proper way to walk for maximum fitness benefits, including ways to achieve correct posture, breathing techniques, and heart range. She also demonstrates various warm-up and cool-down stretches, and guides viewers—with the aid of an eight-point checklist courtesy of shoe manufacturer Rockport—about choosing the proper walking shoes. "Energy Feat" will appeal to people who are turned off by the intensity of aerobics and crowded gyms. On the flip side, its monotone manner and footage of yuppies doing their walks in three-piece suits will send those who like to work up a sweat running for the weight room.



## DOCUMENTARY

"The Ballads Of Madison County," A\*Vision Entertainment (212-275-2900), 40 minutes, \$14.98. Author turned recording artist Robert James Waller may call it a 171-page Rorschach test, but "The Bridges Of Madison County" has become one of the hottest literary sensations of the decade and, as such, one of the most exploited. A\*Vision's take on the charming Iowa county is the real thing. Waller himself graces this video with his prose as well as with five jangly tunes from his "The Ballads Of Madison County" album on sister label Atlantic Records. Aside from the creator's well-rehearsed comments about the book (he wrote the whole thing in a few days and didn't intend to publish it; he'd fooled around a little on the ukelele and guitar but had never considered a music career), insight about Madison County, the covered bridges, and Waller is offered by several Iowa residents, including a rep from the Winterset Chamber of Commerce, a motel owner, a farmer, and a few girls at the beauty parlor. The multiple sights and sounds border on overexposure, but those who can't get enough of that

Madison County feeling will come running.



"Challenger: Investigation/Return To Space," Talas Enterprises Inc. (800-701-NASA), 50 minutes. Those who have never been satisfied with the explanation of the breakup of space shuttle Challenger soon after takeoff in January 1986 will get some answers in this NASA-authorized program, one of a series devoted to America's space exploration. Narrated by one of the astronauts to fly aboard Challenger successor the Discovery, the video gives a brief look at the six astronauts and one civilian who manned the Challenger and the fateful explosion that claimed their lives. Most of the footage concerns itself with the investigation, recovery, and explanation of the tragedy, in a manner so detailed that viewers with only a scant understanding of the inner workings of a space shuttle are likely to walk away more confused than they were before. For those who can follow the complex scientific lingo, however, the video provides fascinating coverage. Conclusion turns to the sunnier liftoff of the Discovery and includes several humorous cabin scenes. Talas offers a host of NASA programming, including "Voyage Of Friendship 7," "NASA, The 25th Year," "Opening New Frontiers," and "Toys In Space."



## SPORTS

"Sir Charles," NBA Entertainment/CBS Fox Video, 50 minutes, \$19.98. Unlike that cruel, cruel McDonald's TV commercial in which he hopelessly tries to join Michael Jordan and Larry Bird in a game of Horse, Charles Barkley gets plenty of game time in this video, which attempts to uncover the

mystique of one of the sports world's most outspoken ambassadors. Film footage and interviews with Barkley, his mother, and various teammates and coaches from throughout his career illustrate the incredible ambition of a once-chubby 5-foot-10 high school basketball player who never gave up on his dream. Mom testifies that he was a shy kid, but fans watch as the timidity turns to not-always-welcome vanity as Barkley dominates his teammates at Auburn University and then moves on to the big league for the Philadelphia 76ers and his current team, the Phoenix Suns. During one of his many candid moments, Barkley acknowledges that if he had to do it over again, he may not always have been so honest. Based on his track record, however, fans can assume the Sir Charles they've come to love is here to stay.

"Golf's Greatest Moments, Vol. I & II," CBS Fox Video, 30 minutes each, \$14.98 each. ABC Sports golfeaster Brent Musberger hosts this two-volume collection of great moments on the green. The footage is culled from the four most prestigious tournaments in the world, and thus features all of the big names, big egos, and big shots golf fans of all skill levels and statuses so admire. Jack Nicklaus, Tom Watson, Lee Trevino, Raymond Floyd, and Nick Faldo lead the list of pros filmed in their glory during the U.S. Open, British Open, the Masters, and the PGA Championship. Production is clean and clear, and close-ups put the viewer right on the green next to their idols. CBS Fox timed the release date to coincide with this year's Masters tournament in mid-April.

"Fly Fishing," "Bass Fishing," Best Film & Video (310-274-9944), 30 minutes each, \$19.99. Lovers of the great outdoors who are angling to become better fly and bass fishers will appreciate this pair of videos, which are part of a six-title fishing/hunting series created by well-entrenched magazine Sports Afield. Congenial narrators and serene river settings set the pace in both programs. "Fly Fishing" provides multiple tips about how to tie the three essential fly-fishing knots, make leaders, and identify the best flies to be used on or below the stream's surface. It also includes a segment on how anglers can practice casting in the privacy of their own backyards and wraps up with a recipe for sauteed trout. "Bass Fishing" is a species-specific guide to fishing that includes pointers on how to find and hook bass, select equipment, fish with plastic worms, and ensure maximum safety. Photography in both videos is unspectacular but suffices to get the points across.

Billboard.

FOR WEEK ENDING APRIL 9, 1994

## Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	3	<b>LIVE AT THE ACROPOLIS</b> Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	25	<b>OUR FIRST VIDEO</b> ▲ <sup>2</sup> Zoom Express BMG Kidz 30039-3	Kate & Ashley Olsen	SF	12.98
3	3	49	<b>COMEDY VIDEO CLASSICS</b> ▲ <sup>3</sup> Curb Video 177703	Ray Stevens	LF	16.98
4	5	18	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
5	8	18	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video 19V49164	Michael Jackson	LF	19.98
6	7	17	<b>MARIAH CAREY</b> Columbia Music Video 19V49179	Mariah Carey	LF	19.98
7	<b>NEW</b>		<b>PAUL IS LIVE</b> PolyGram Video 8006305273	Paul McCartney	LF	19.95
8	6	22	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
9	4	8	<b>ALAPALOOZA: THE VIDEOS</b> Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
10	10	24	<b>GREATEST HITS</b> ● MCA Music Video 10932	Reba McEntire	LF	19.98
11	9	93	<b>THIS IS GARTH BROOKS</b> ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
12	11	59	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
13	12	19	<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
14	13	73	<b>BEYOND THE MIND'S EYE</b> ▲ <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
15	22	2	<b>HILLBILLY ROCK</b> MCA Music Video 10881	Marty Stuart	SF	9.98
16	15	3	<b>RHYTHM COUNTRY &amp; BLUES</b> MCA Music Video 10876	Various Artists	LF	19.98
17	27	167	<b>IN CONCERT</b> ▲ <sup>5</sup> PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
18	16	39	<b>LIVE AT RED ROCKS</b> PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
19	17	24	<b>NAOMI &amp; WYNONNA-THE FAREWELL TOUR</b> ● MPI Home Video MP6350	The Judds	LF	19.98
20	20	9	<b>KEEP THE FAITH-THE VIDEOS</b> PolyGram Video 4400877873	Bon Jovi	LF	19.95
21	25	56	<b>DELICATE SOUND OF THUNDER</b> ▲ <sup>4</sup> Columbia Music Video 24V-49019	Pink Floyd	C	24.98
22	21	25	<b>VISUALIZE</b> ● PolyGram Video 4400865073	Def Leppard	LF	19.95
23	19	82	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
24	30	61	<b>FOR MY BROKEN HEART</b> ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
25	23	23	<b>THE VIDEO COLLECTION</b> ● PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
26	24	52	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
27	18	19	<b>GREATEST VIDEO HITS: VOL. 2</b> Curb Video 777043	Sawyer Brown	LF	19.95
28	34	69	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
29	28	22	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
30	<b>NEW</b>		<b>SO FAR SO GOOD (AND MORE)</b> PolyGram Video 4400895413	Bryan Adams	LF	24.95
31	39	6	<b>A TOUCH OF MUSIC IN THE NIGHT</b> A*Vision Entertainment 50660	Michael Crawford	LF	19.98
32	36	15	<b>SHADES OF GREY</b> Columbia Music Video 19V49184	Billy Joel	LF	19.98
33	33	29	<b>LIFE PROMISE PRIDE LOVE</b> Epic Music Video 19V49172	Sade	LF	19.98
34	32	24	<b>ALMOST GOODBYE</b> MCA Music Video 10850	Mark Chesnutt	SF	9.98
35	29	114	<b>GARTH BROOKS</b> ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
36	<b>RE-ENTRY</b>		<b>ABBA GOLD: GREATEST HITS</b> PolyGram Video 4400855493	Abba	LF	19.95
37	35	35	<b>KONFIDENTIAL</b> ● PolyGram Video 4400876033	Kiss	LF	19.95
38	<b>RE-ENTRY</b>		<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
39	<b>RE-ENTRY</b>		<b>SACRED FIRE: LIVE IN MEXICO</b> PolyGram Video 4400882573	Santana	LF	24.95
40	38	71	<b>LIVE</b> ▲ <sup>2</sup> PolyGram Video 4400859553	Billy Ray Cyrus	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1994, Billboard/BPI Communications.

## Zwaard Out At Columbia TriStar U.K.

### Departure Blamed On Internal Differences

LONDON—With the resignation of Cees Zwaard, managing director of the company's U.K. and Eire offices, Columbia TriStar Home Video has lost a veteran senior executive to internal differences.

The departure was effective March 31. Alan Pritchard, executive VP of worldwide operations, is taking over as acting managing director.

Zwaard cited "differences on management issues" as his reason for leaving Columbia, where he had worked for more than a decade. Zwaard ran Columbia's Benelux office before taking the U.K. helm in 1988.

Ever controversial, Zwaard was single-minded in driving Columbia's innovative "Rental Build" television consumer campaigns, developed out of the aborted \$20 million U.K. generic cam-

paign launched in 1990.

"It's all to do with changing an attitude," said Zwaard at the time. "We don't want people to go into stores just wanting to rent one of the titles seen in the generic campaign; we want them to consider video as a whole as an entertainment option."

Zwaard also oversaw the development of sister company 20/20 Vision in 1990, which let Columbia TriStar acquire titles and manage sales and distribution for labels including New Age, Medusa, and Marquee Pictures.

International executive VP Chris Deering says, "Over the past decade, Cees Zwaard has made a significant contribution to the growth of our company in the European Community. We shall miss him, and wish him well."

PETER DEAN

## POP STARS INVADE EXERCISE VID MARKET

(Continued from page 6)

on Pointer Sisters anniversary activities, LIVE is hoping its Paula Abdul video will benefit from a new album.

Abdul, who hasn't released an album in three years, is working a new album that will be released by Virgin. But there was no mention of a release date at the recent National Assn. of Recording Merchants convention in San Francisco. A spokesperson at Virgin says the album's release date is not on the schedule. Abdul's exercise video is expected to be completed this month.

"It would certainly be preferable if the album was out in the third quarter, but there's a possibility that it won't be out," says Jeff Fink, VP of sales and marketing at LIVE. "If we get a good sponsor, we might put it out anyway and get a second selling wave when the album is released."

Although these artists will be competing against a host of celebrity train-

ers and established fitness pros, dealers say having their name on the box will at least get them shelf space.

"In many cases, the cover of the video sells more than what's inside," says Jimmy Hire, sports and fitness buyer for discount chain Best Buy. "Some of the best fitness titles don't sell because no one knows who they are."

While celebrities have made their presence known on the fitness scene over the past three years, pop stars are relatively new to the field.

To date, the most successful has been Mariky Mark. Although the leading fitness magazine, Shape, calls his workout "questionable," the tape has remained in the top 20 on Billboard's Health/Fitness sales chart since its release, it dropped from No. 7 to No. 17 in this week's chart.

Other music celebrity tapes, includ-

ing "Michael Bolton's Winning Softball," haven't performed as well.

"We've sold 30 units of the Bolton tape, and that includes Christmas sales," says a buyer at Spec's Music.

Gary Ross, president of Musicland's Suncoast Motion Picture Co., says that while Mariky Mark isn't in the chain's top 100 best sellers, there is a market for celebrities, pop stars, and established fitness stars.

"There are a lot of fitness tapes, but there's also a niche for celebrity tapes for people who like particular stars."

Spec's buyer agrees that people often purchase star tapes as a collector's item.

Suppliers also have begun augmenting their own lines of professional tapes with those featuring stars.

"Our vision is always to have a balance," says Conroy. "Because one tape is not necessarily more valid than another one. There's no one particular niche when it comes to exercise."

But Beth Bornhurst, VP of sell-through at LIVE, says a pretty face can only carry a tape so far.

"You need to have that name recognition," says Bornhurst. "But you also have to have a story to tell. It just can't be a tape where someone famous tells you how she works out." In Abdul's case, she says the dancer's background in choreography is a major selling point. Abdul's tape is the only one of the three not to have a fitness instructor included in the program.

"We've taken the initial concept and run it by the experts, and they've given the thumbs-up," says Fink.

## LIVE, CAROLCO MERGER

(Continued from page 53)

The bottom line, White adds, is a stronger acquisition and production position vis-a-vis the majors. White says the two companies first attempted to merge in 1991, but declining stock prices and financial restructuring, including a combined debt of approximately \$500 million, killed the deal.

While a spokesman for Carolco would not disclose the company's cur-

rent debt, LIVE is reported to owe \$40 million.

In 1988, Carolco went from a 100% ownership of IVE Entertainment to 54% when IVE merged with rackjobber Lieberman to create LIVE. Carolco's ownership share was reduced to 37%, the result of Pioneer Electronic Corp. of Japan's acquisition of 33% of LIVE in March

1993. Seven months later, Carolco surrendered its remaining share as foreign investors Le Studio Canal Plus and RCS Video International Services of Italy bought in. The three foreign partners are expected to own approximately 77% of the merged operation.

In addition, LIVE is seeking a buyer for its 81% stake in VCL-Carolco Communications GmbH, a Munich-based video distributor.

It will be at least a year before

LIVE Home Video sees any Carolco's output in its pipeline. Since "Cliffhanger," Carolco has completed only one movie, "Wagons East," not yet scheduled for theatrical release. Two other productions, "Crusade," with Arnold Schwarzenegger, and "Cut Throat Island," with Geena Davis, have fall start-up dates.

Under a previous agreement, theatrical distribution of Carolco movies remains with MGM.

## LASER SCANS

(Continued from page 59)

More," and "The Good, The Bad And The Ugly." The movies constitute Sergio Leone's "Man With No Name" series with Eastwood. Trailers are included for each movie in this superb collection. Also out is the long-awaited letterboxed version of "The Haunting" (1963, \$34.98), an engrossing rendition of the Shirley Jackson novel, with Julie Harris, Claire Bloom, and Russ Tamblyn. And don't miss Andrei Konchalovsky's "Runaway Train," with Jon Voight, Eric Roberts, and Rebecca DeMornay (1985, wide, \$34.98). Based on an Akira Kurosawa story, this is a highly original, heart-stopping action movie about two escaped convicts caught on a conductor-less train racing out of control through freezing Alaskan back country.

IMAGE has voluntarily reduced its long-term debt by \$2 million, according to Image chairman/CEO Martin Greenwald, who comments, "Cash flow generated from profitable operations has allowed us to sustain our goal of aggressive debt reduction." The latest paydown, added to three earlier debt reductions, makes for a total of \$6.5 million of long-term debt retired by Image since its restructuring March 18, 1993.

MCA will bow Francis Ford Coppola's acclaimed "Rumble Fish" (1983, wide, \$34.98) on disc April 7. Dennis Hopper, Mickey Rourke, and Matt Dillon form a most unusual nuclear family in Tulsa, Okla., and Stewart Copeland adds the

movie's brilliant, idiosyncratic musical score. Also due: "A Dangerous Woman" (\$34.98), with Barbara Hershey, Gabriel Byrne, and Debra Winger; "Northern Exposure: The Big Feast/Northern Lights" (\$34.98); and double-feature "Francis The Talking Mule/Francis Goes To The Races" (\$59.98).

WARNER REPRISÉ was set to debut two Morrissey discs March 22: "Live In Dallas" and "Hulmerist/The Malady Lingers On" (\$29.98 each). Just out from Warner Home Video is "The Fugitive" (wide, \$39.98), which is outstanding entertainment on disc, especially due to the digital Dolby Surround stereo.

# Billboard

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## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	D2: The Mighty Ducks (Buena Vista)	10,356,748	2,182 4,746	—	10,356,748
2	Naked Gun 33 1/3 (Paramount)	8,011,646	2,383 3,362	1	24,889,241
3	The Paper (Universal)	7,005,640	1,092 6,415	1	7,256,295
4	Schindler's List (Universal)	5,698,045	1,378 4,135	14	68,354,543
5	Above The Rim (New Line Cinema)	3,738,800	836 4,332	—	4,662,487
6	Guarding Tess (TriStar)	3,163,440	1,614 1,960	2	19,017,184
7	Monkey Trouble (New Line Cinema)	2,460,356	1,413 1,741	1	7,814,890
8	Philadelphia (TriStar)	1,941,168	888 2,186	13	66,821,922
9	Lightning Jack (Savoy)	1,928,975	1,565 1,233	2	12,912,099
10	Mrs. Doubtfire (20th Century Fox)	1,891,187	1,153 1,640	17	208,689,169



**London Tales.** Columbia recording artist Sophie B. Hawkins was recently in London's Aquarium Studio with award-winning producer Stephen Lipson working on the follow-up to her acclaimed "Tongues & Tails" album. Shown, from left, are engineer Heff Moraes, Hawkins, and Lipson.

## Kao Plots Expansion At New Plant Annual CD Output Expected To Reach 25 M

■ BY PAUL VERNA

NEW YORK—One year after acquiring specialty CD replicator American Helix, computer diskette giant Kao Infosystems Co. of Plymouth, Mass., is undertaking a massive expansion project that will increase its annual disc output to 25 million units.

The company will begin producing CDs and CD-ROMs in its Fremont, Calif., facility, which has been moved to a 150,000-square-foot site from a two-building location about half that size. The new plant—which opened April 1—is the company's third CD-manufacturing location, after the old American Helix site in Lancaster, Pa., and a

facility in Dublin, Ireland.

Noting that the audio CD market is "in a linear growth pattern of 15%-20% a year" and the CD-ROM business is in "a hockey stick pattern," Kao Optical Products VP Jim Boyer says the time was ripe for expansion. As of June 1, the three CD plants will have an annual capacity of 25 million units, with five lines in Lancaster and two apiece in Fremont and Dublin, Boyer says.

All three plants are state-of-the-art mastering/duplication facilities equipped to handle virtually every digital and analog audio format. Kao also manufactures analog audiocassettes and has applied for a MiniDisc license, according to Boyer.

Rather than purchase fully integrated monoline replication systems, Kao bought components from such vendors as Netstal (presses), Balzers (metalizers), and Convac (coaters), "and did the integration ourselves," says Boyer.

The Fremont operation also will house a distribution and fulfillment center for both audio and computer software products, according to a Kao statement. In Lancaster, Kao has expanded its manufacturing facility to 60,000 square feet, a project that cost \$10 million, according to the statement. The upgrade includes an option for further expansion to 86,000 square feet in the next two years.

Kao has further ramped up its computer software duplication facility in its Plymouth headquarters, and is set to open a diskette factory in Langen, Germany. The firm also operates software manufacturing facilities in Portland, Ore., Toronto, and Sydney, Australia, plus a research and development center in Kochigi, Japan. All these facilities have the potential to be upgraded to incorporate CD manufacturing, according to Boyer.

"We have a lot of clients who are global, and we're here to serve their needs," he says. "A lot of the mentality is toward what's called distributed manufacturing, where you manufacture in the Far East and ship to the Far East, or manufacture in North America and ship to North America."

He adds, "People are trying to revert back to what their core businesses are, and if you talk about record labels, their business is producing, promoting, and selling records, not manufacturing, fulfilling, warehousing, and distributing them. That's our job."

Boyer, formerly a freelance recording producer and engineer, co-founded American Helix with Kao Optical president David Dering, who brought to the venture an expertise in the plastics industry. Prior to his tenure at American Helix, Boyer worked at Columbia Records, where he was instrumental in the first U.S. compact disc release, Billy Joel's "52nd Street."

American Helix, according to Boyer, was "a boutique operation" that specialized in customized work. "We did a lot of the work that other plants wouldn't touch because it was too customized or labor intensive—things like high-quality printing on discs," he says.

The Kao buyout has enabled the firm "to grow at the pace we need to grow to keep track with our clients," says Boyer.

Kao's parent, Kao Corp. of Japan, is a 106-year-old manufacturing conglomerate with sales of \$7 billion a year on products ranging from cooking oils to disposable diapers, according to Boyer. It is a public firm whose shares trade on the Tokyo Stock Exchange.

Its U.S. holdings are grouped under the Kao Corp. of America umbrella, which comprises consumer, chemical, and information products divisions. The latter includes Kao Infosystems Co., Kao Infosystems Canada, and Kao Optical.

Kao Corp. of America is a privately held company with annual revenues of approximately \$450 million, according to Boyer.

CD and CD-ROM production accounts for approximately 10% of Kao Corp. of America's revenues. The company's principal CD clients are such independent record labels as LSR, Evidence, and GRP for audio discs and computer giant Microsoft and publisher Macmillan for CD-ROM, according to Boyer.

## Gerry Bron Stays On Pop's Leading Edge British Mogul, 61, Plans Studio That Will Cap His Career

■ BY PAUL SEXTON

LONDON—The working life of British music mogul Gerry Bron, this year celebrating 45 years of producing, publishing, management, and recording—to name only some of the strings in his bow—had its best possible anniversary gift in the form of a massive U.K. No. 1 single and hit album made at his London recording studio.

Magnet/WEA pop-dance group D:Ream's single "Things Can Only Get Better" and album "D:Ream On Vol. 1" were both recorded at Roundhouse Studio, the complex run by Bron at Chalk Farm in northwest London.

The studio is relocating east of the city, where it will be known as Roundhouse (Saffron Hill). Bron, 61, regards the new studio, set to open in early June, as the project that will cap a multifaceted career.

"It's probably the last major thing I'll do in my business life," says Bron. "It takes time to establish. It's like a hotel—people love your hotel, but they don't come back tomorrow. They may not come back for six months. I think it'll take two or three years to get it into full swing."

Bron's days as a producer may be over, but the thrill of involvement with hit acts of the '90s is still evident, halfway through his fifth decade in the business. London-born but relocated to America for four years as a child during World War II, his early industry experience came in Tin Pan Alley, thanks to his father, Sydney.

"My father started Bron's Orchestral Service [in 1930]," says Bron. "He had worked for Francis, Day & Hunter, got fired because he was always late, and ran a market stall

somewhere and sold music from the stall. He got this idea of collecting all the publishers' printed orchestrations and selling them to the dance band leaders at one point of sale, and that caught on extremely quickly. He wanted to become a publisher himself, and when I joined the family business I became part of it."

By the time Sydney Bron realized



GERRY BRON

that ambition, his son had gained two years' experience at Trinity College of Music, studying clarinet, composition, and harmony. Father and son had great success in publishing, with such hit artists of the day as Perry Como and Petula Clark, and the Brons had a piece of such seminal releases as Danny & the Juniors' "At The Hop," the Crystals' "He's A Rebel," and hits by the Shadows and Gene Pitney.

The younger Bron was to have his greatest triumph to date with '60s heartthrob Pitney, becoming his personal manager and producing many of his hits. "One of my formative backgrounds is looking after Gene and going on tour with him, when he was supporting people like Billy J. Kramer and Cilla Black," says Bron.

He extended further into artist management with a wide range of acts, including Marianne Faithfull, Uriah Heep, and Manfred Mann, with whom he became a chart producer from 1967 onwards, with such fondly

remembered international hits as "Ha! Ha! Said The Clown" and "The Mighty Quinn."

Instrumental in the establishment of the Vertigo label via his connection with Philips, Bron's next challenge arrived in 1970 when the chance came to launch his own Bronze label, respected as the home of progressive and hard rock by Uriah Heep, Mann's Earth Band, Motorhead, and others.

"It started by accident, because 18 months prior to its launch I'd signed a deal with Philips as a record producer, and the first year I had to give them three acts," recalls Bron. "One of those, Uriah Heep, eventually became the biggest thing I'd ever done."

Bron recalls that the band "made 14 albums, all of which did more than a million. They were never gigantic, but they were very, very successful." Despite also running a successful air taxi business, Bronze was to run afoul of its creditors in 1985, ending Bron's years as a label owner.

"Looking back, I think we provided an outlet and a service to certain types of bands that hasn't really been replaced as an entity," he says. "I've found the current recession interesting, because you're reading the same horror stories about the banks pulling the rug out from under people that I'd experienced myself in 1985 and 1986."

But with his new Roundhouse complex preparing to open and Bron's managerial skills still being put to good use looking after leading record engineer James Reynolds (Pet Shop Boys, the Shamen), Bron has no time to be either nostalgic or regretful.

"I don't like to look back too much, because I feel you're sitting on your laurels, really, and my big thing at the moment is designing a new studio," he says. "My father is 92, 93 in May, and one of the things I learned from him is he never talks about the past. He's always talking about the future or what's happening at the moment. I think you go on learning forever."

PRO  
FILE



**Phish Phry.** Elektra recording group Phish just completed its third album for the label, "Hoist," at Tarzana, Calif.'s Can-Am Recorders with the help of bluegrass sensation Alison Krauss, who sang on the track "If I Could." Pictured standing, from left, are band members Jon Fishman, Trey Anastasio, and Page McConnell; seated, from left, are Krauss, band member Mike Gordon, producer Paul Fox, and engineer Ed Thacker.

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**STUDIO ACTION**

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 9, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-CLUB
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	MY LOVE Little Texas/ J. Stroud, C. Dinapoli D. Grau (Warner Bros.)	PLAYER'S BALL Outkast/ Organized Noize (Laface)	GOT TO GET IT Culture Beat/ T. Fenslau (550 Music)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, Sweden) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	ARDENT (Memphis, TN) John Hampton	BOSSTOWN (Atlanta, GA) Neal Pogue	PARADOX (Darmstadt, GERMANY) Torsten Fenslau Peter Zweier
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Neve V	SSL 4000 G	Tascam M-3600
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony APR24	Studer A827	Mitsubishi X-850	Studer D820	Alesis ADAT/ Tascam DA-30
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Yamaha NS10	Genelec 1035A	Genelec 1031 A
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 467	Ampex 467
MIX DOWN STUDIO(S) Engineers(s)	CHERION (Stockholm, Sweden) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	MASTERFONICS (Nashville) John Hampton	BOSSTOWN (Atlanta, GA) Neal Pogue	PARADOX (Darmstadt, GERMANY) Torsten Fenslau Peter Zweier
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimotion	SSL 4056	SSL 4000G	Tascam M-3500
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony APR24	Studer A827	Otari DTR90	Studer A820	Alesis ADAT Tascam DA-30
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Hidley/Kinoshita Yamaha NS10	Genelec 1035A	Genelec 1031A
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	3M 996	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	HIT FACTORY Chris Gehringer	PARADOX Torsten Fenslau
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing

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## HOUSE RULES IN REEPERBAHN

(Continued from page 44)

of making it.

Not surprisingly, Hamburg is one of the few places in Germany where an independent promotion company can survive, with the diversity of record companies, clubs, and the media.

Jens-Markus Wegener runs Public Propaganda, an independent promotion company with a distributor and label attached. The company's "vinyl force" club promotion, sales, and distribution arm handles deliveries from the likes of Chicago's Strictly Rhythm label and handles orders from local DJs and shops.

According to vinyl force manager Jan Schlueter, the top imports on Strictly Rhythm are Reel 2 Real's "I Like To Move It," "Love & Happiness By India," and DJ Pierre's "The Album." German productions include compilations such as "A Modern Architecture Of House" from Berlin label D'Vision, while top 12-inch vinyl movers include "Lost With You" by Jeff Lorber, remixed by Boris Dlugosch, and U.K.-German productions such as DJ Flow's "You Got The Love" and "Do What You Like" by DMS & the Toxic Crusaders.

Hamburg is small enough for word to travel quickly among its artists, clubs, A&R executives, and media types, all of whom are well-connected. Many have multiple roles as publishers, DJs, producers, and label heads.

The relationship between publisher Freibank and Polydor is a prime example of how Hamburg's parts work together. Freibank's dance label, Superstition, is run by Tobias Lampe, also a DJ at the Front club. Superstition releases compilations of local techno and hardcore productions, and Polydor has the option on picking them up on CD for distribution in the GSA territories, while Superstition keeps vinyl rights everywhere and all other rights outside the GSA.

According to Lampe, Polydor "only picked up on three out of 15 releases last year." Releases by local acts include Jens, Humate, Velocity, and Malmon.

Says Lampe of Hamburg, "There are not so many cities where there are so many styles working at once. If you want hip-hop you've got it. Same goes for anything else."

The conversion of many of the



Hamburg natives the Jeremy Days recorded their latest album, released in February, in their hometown, which has helped it attain local critical acclaim.

former sex joints into music clubs is seen as good by many in the industry here, but the transition hasn't been smooth. Lampe says he has had some bad experiences. Declining to identify anyone, Lampe says some in the industry managed to force the Unit Club to close down. "They even tried to steal the name," he says. "They own the territory down there, and they want you to know it."

It would be surprising if the Reeperbahn did not have such tales to tell. Even in its musical heyday, more than 30 years ago, club owners were no angels and bands booked were often adding to a bill that, at its tamest, featured nudity.

Yet without the Star Club and the Top Ten, the world may never have heard of the Beatles, who got their first break in St. Pauli.

In many ways, music has benefited from being close to Europe's most depraved street: Even today, Container Records can stay open until late in the evening as a result of the lenient operating hours on the late-night drag.

As long as St. Pauli stays sleazy, the clubs will revel in the credibility that the address brings and benefit from the late-night licenses. While the clubs remain, DJs and dance indies will thrive and the larger labels will want to keep a presence there. Take away the sleaze, and you stand in danger of taking away the music business.

## EC SAYS VID LICENSING BODY IS A CARTEL

(Continued from page 6)

ties are an abuse of Articles 85 and 86 of the Treaty of Rome, which cover free trade and abuse of dominant position in the marketplace. MTVE has claimed since then that it should have the right to deal directly with the individual record companies and not through VPL, which the IFPI has made the sole source of video licenses for pan-European broadcasters.

Unless the EC is satisfied with VPL's arguments, it has the right to declare MTV's deal with VPL and IFPI void. VPL must answer the EC's statement within 10 weeks, either in a written submission or at a hearing in Brussels.

MTVE also has filed legal action in the U.K. High Court, in which it is claiming damages. However, it seems as though the EC, rather than the High Court, will decide the issue.

Justice Evans-Lombe, who is judging the case lodged by MTV against VPL, IFPI, and the U.K. affiliates of BMG, EMI, PolyGram, Sony Music, and Warner Music, decided that he was not in a position to decide on the

application of EC law, and on March 25 he ordered a stay of proceedings until September, by which time the EC might make a decision.

VPL and IFPI claimed that this was a victory, as they had been asking for a stay of proceedings, while MTVE wanted a summary trial. However, if the commission finds against VPL and rules that its deal with MTVE is anti-competitive, the society will be liable for damages in the U.K. court.

The statement from the EC is understood to imply that VPL differs from a traditional collection society, but if VPL is forced to step aside and let MTVE deal with the majors direct, there are serious implications for other collecting bodies.

Most threatened will be societies such as VPL sister organization PPL, which collect rights on behalf of producers for public performance. While most of these operate on a national basis, they still exercise similar control as VPL does, in that they are exclusive licensors of performance rights.

# Update

## CALENDAR

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

### APRIL

April 4, **Berklee College of Music Benefit Auction**, with proceeds to benefit the Berklee City Music scholarship program, Charles Hotel, Cambridge, Mass. 617-266-1400.

April 5-7, **Virtual Reality Entertainment Forum '94**, presented by Sig-Advanced Applications, Grand Hyatt Hotel, New York. 212-717-1318.

April 6, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 6, **Seminar On The Music Video Industry In The Year 2000**, presented by the New York chapter of NARAS, with featured speaker VH-1 president John Sykes, Lubin House, New York. Scott Klein. 212-826-0320.

April 7, **"The Rhythm Of The '90s: The Latin Music Explosion,"** presented by the National Music Publishers' Assn., Holiday Inn Crowne Plaza, New York. Sharyn McLeod, 212-370-5330.

April 8-9, **Singers Symposium '94**, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 10-11, **VSDA Video Games Conference**, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12-14, **REPLitech International**, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 10-23, **Washington Area Music Assn. Crosstown Jam**, various locations, Washington, D.C. Mike Schreiber, 703-237-9500.

April 13-18, **Tin Pan South: The City Of Songs Festival**, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-251-3472.

April 14-16, **Crossroads '94**, third annual cross-cultural music exposition presented by BMI and the Memphis chapter of NARAS, Radisson Hotel, Memphis. 901-526-4280.

April 14, 15, 21, 28, **Artist Workshops**, presented by the National Academy of Popular Music, taught by Ann Curless of Expose with guest speakers; topics include A&R, contract law, artist development, and promotion, 11 Vestry, New York. Bob Leone, 212-319-1444.

April 16-17, **"A To The K: New Directions In**

**Popular Music,"** conference hosted by New York University's American Studies Program, featuring Me'Shell NdegeOcello, Phranc, Michael Dyson, and others, Loeb Student Center at NYU, New York. 212-998-8648.

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

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

### MAY

May 1-4, **National Assn. of Video Distribu-**

**tors Convention**, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

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

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

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

lands. Fred Brown, 202-463-8970.

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

## LIFELINES

### BIRTHS

Boy, Richard Joseph, to Arthur and Maura Moorhead, March 10 in New York. He is senior director of U.S. operations for Elektra International Classics.

Girl, Hana Juliana, to Neil Giraldo and Pat Benatar, March 12 in Tarzana, Calif. He is a guitarist and producer. She is a Grammy-winning singer/songwriter on Chrysalis Records.

Girl, Hana Suzuki Seligman, to Howard Seligman and Hitomi Suzuki, March 17 in New York. He is chief financial officer of several nonprofit performing arts organizations there. She is New York correspondent for More magazine and syndicated entertainment columnist for Kyodo News Service.

### MARRIAGES

Dennis Wiesenecker to Pam Bannister, March 12 in Las Vegas. She is national product development coordi-

nator for WEA in Burbank, Calif.

Filip Kirkorov to Alla Pugachova, March 15 in St. Petersburg, Russia. He is a pop singer who records for Melodiya and other labels. She is a pop singer who has enjoyed success in the former Soviet Union from the '70s through the '90s; she is also a TV personality and producer.

### DEATHS

Dan Hartman, 43, of a brain tumor, March 22 in Westport, Conn. Hartman was a producer, singer, and songwriter whose career spanned two decades. (See story, page 26.)

Edward M. Smith, 59, of a heart attack, March 28 in Farmington, Mass. Smith was executive director of the Gospel Music Workshop of America. (See story, page 10.)

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

## GOOD WORKS

**PLAYING FOR CHARITY:** An April 8 performance at the Circle In The Square Theatre in New York of the rock play "Fallen Angel" will benefit the Kristen Ann Carr Fund. The fund was founded by friends and family of Bruce Springsteen co-manager Barbara Carr and author Dave Marsh, whose 21-year-old daughter Kristen died of sarcoma, a rare form of cancer. The charity is administered by the T.J. Martell Foundation. "Fallen Angel," created by Billy Boesky, stars Corey Glover, lead singer of Living Colour. A recent Valentine's Day fund-raiser at the Madison Club in New York raised more than \$50,000 for the fund. For ticket info, call 212-628-5420. For further info, call Marilyn Laverty at 718-522-7171.

**LIFEbeat PSAs:** A number of musical acts have lent their support to a national MTV public service announcement campaign created by LIFEbeat, the music industry charity fighting AIDS. They include Tony Toni Toné, Living Colour, Melissa

Etheridge, and Heavy D. For more info, contact Jody Miller or Susan Burkat at 212-532-4099.

**OSCAR NIGHT FUNDS:** Elton John's second annual Academy Award Viewing Party March 21 raised more than \$200,000 for the Elton John AIDS Foundation. Most of the proceeds will be distributed to direct patient care and education in Los Angeles and other areas of California.

**TOUR HELPS VS. AIDS:** Rode Dog Records act the Prayer Chain and Myrrh Records' the 77s will undertake a national tour starting April 23 that will raise funds for the Parents Pediatric AIDS Coalition, based in San Francisco. The coalition works with schools, churches, and private institutions to provide education about how AIDS affects families. For more info, contact Dave Palmer at Rode Dog Records at 615-340-9422 or Lynn McCain at Myrrh Records at 615-385-9673.

## FOR THE RECORD

In an April 2 story on Blockbuster and IBM's NewLeaf Entertainment venture, comments attributed to Bill Glueck, owner of Compact Disc Land in Palo Alto, Calif., were incomplete. During a panel discussion at the National Assn. of Recording Merchandisers conference, Glueck expressed the fear that he could be put out of business if he does not have the NewLeaf technology.

The Welk Music Group owns several record labels, including Vanguard and Ranwood, and should have been listed under "Record Companies" in the April 2 Executive Turntable.

Contrary to information given in the April 2 R&B section, Michael Masser produced and co-wrote with Gerry Goffin the song "Saving All My Love For You."



**Shakin' The Blues.** Atlantic act the Screamin' Cheetahead, fresh off its album rock hit "Shakin' The Blues," stops by WRFX Charlotte, N.C. Pictured, from left, are band members Steve Burgess and Rick White; WRFX's Jack "Atnite" Anthony; and band member Mike Farris.

## Familiar Issues Top Radio's NAB Agenda Execs Focus On Ad Sales, FCC, & Technology

BY ERIC BOEHLERT

LAS VEGAS—More than 70,000 attendees poured into Las Vegas for the National Assn. of Broadcasters' annual spring confab. Although the vast majority was there to help construct tomorrow's information you-know-what, radio broadcasters among the throng had simpler objectives in mind: namely, how to garner more ad revenues, how not to run afoul of the FCC, and how to marry three or four stations in one market. And, perhaps due to the inspiring surroundings, they did dabble in exploring the ways new technologies will affect their future.

It's been almost two years since duopolies received the FCC's bless-

ing. Not surprisingly, the topic no longer dominates industry get-togethers the way it did during its infancy. But plenty are still curious about the details surrounding the mergers.

Discussing the "growing operational puzzle," David Hicks, GM at WKMI/WKFR/WRKR Kalamazoo, Mich., suggested keeping separate sales staffs and not cutting on-air or promotion staffs too deeply. In keeping with the tradition that there is no one right way to do a duopoly, Marilyn Kushak, VP of sales at WMAY/WNNS/WQLZ Springfield, Ill., offered the opposite advice. The stations' success, she said, sprang from having one sales staff pushing all three stations.

Radio Advertising Bureau president/CEO Gary Fries acknowledged the industry's recent ad revenue upswing, with 1993 up more than 9% from 1992. "We're really on a roll," he said.

As for the new media technology looming in the future, Fries said new offerings won't have that much effect on radio. After all, he said, didn't some predict radio's decline when Detroit started including tape decks in new cars? The real technological challenge, according to Fries, will lie on the business side in properly training sales people to be able to use new forms of selling and not letting other media pass radio by.

The use of interactive sales tools was discussed during the "Multimedia World: What's In It for Radio?" panel. Other forward-looking approaches included putting station programming and information on the Internet computer system (Billboard, March 26), establishing station interactive phone lines, and running infomercials. The latter, and the direct marketing that accompanies it, was championed by Paxson Communications CEO Bud

Paxson. "There's a lot of money out there," he told broadcasters. "Smell the roses."

FCC Commissioner James Quello was smelling the roses in Las Vegas. He was honored with NAB's Distinguished Service Award. A longtime favorite of the radio community (the former WJR Detroit GM was the first radio man to be named to the Commission), Quello accepted the award with his usual good-natured grace, or "becoming sense of self-unimportance," as he put it.

Ironically, while Quello basked in the glow of friends, his boss, new FCC chief Reed Hundt, rankled more than a few by being a last minute no-show for the convention. Hundt instead traveled to an international telecommunications conference in Buenos Aires with Vice President Al Gore. He did, however, address the NAB attendees via satellite.

Although Quello is a well-known foe of Howard Stern, the closest the commissioner came to rapping the jock was when he commented that it's a small percentage of broadcasters that causes problems for the entire industry.

The Commission's recent hefty fines for indecency were the topic of one panel discussion, "FCC Rules Enforcement: Does The Punishment Fit The Crime?" (During the panel's closing Q&A period, Stern nemesis and Nevada resident Al Westcott made a surprise appearance.) But as the discussion progressed it was EEO violations, not fines for airing dirty words, that sent a chill through broadcasters in the audience.

As attorney Richard Zaragoza, a partner at Fisher, Wayland, Cooper, Leader & Zaragoza in Washington, D.C., pointed out, in February the Commission issued its guidelines on EEO hiring practices. The good news, he said, was that the rules were more predictable. The bad news was that if you didn't follow them, you would be fined; violations would no longer go unnoticed.

Charles Kelley, head of enforcement at the FCC Mass Media Bureau, pointed out that equal opportunity hiring practices were now a priority with the Commission, Congress, and the Clinton administration. "Pay very, very close attention to it," he warned. "This is important stuff." The Commission recently fined a cable system \$125,000 for EEO violations.

Kelley and other broadcast lawyers on the panel said the number of women and minorities hired is not what the FCC will look at come renewal time, but rather the number of minority and female applicants interviewed for every station opening. Stations must be able to prove that they sought quality candidates among those two groups. "You have to move beyond passive recruitment," Kelley warned.

## RIVALRIES THREATEN COUNTRY RADIO'S RELATIONSHIP WITH STARS

(Continued from page 8)

foot station vehicle in front of it and giving concert tickets to anyone who agreed to carry a KIKF banner into the arena and hold it up. Powers says these events were staged after calls to the promoter, to Arista Records, and to Jackson's then-manager were unsuccessful in resolving the situation.

Although they had the "presents" on a Neal McCoy show and an in-studio visit from the artist scheduled for the day of the concert, staffers at WBCT Grand Rapids, Mich., were miffed when McCoy did a telephone interview with rival WCUZ the day before. In response, WBCT's morning team drilled a hole through McCoy's CD on the air, sent the drill bit to the booking agent, and canceled the interview with McCoy.

Even though WBCT PD Doug Montgomery began playing the record again the next day (after Atlantic Records shipped one to him overnight) and he says he patched things up with the label, he says, "Am I going to be real fast to play a new Neal McCoy record? Not as fast as I used to be."

In Scranton, Pa., WDLE/WDSL VP/GM Mike McCormack claims that rival station WGGY threatened to drop Lorrie Morgan's records and refused to promote her show on the air because it didn't get the "presents" for her concert. Then, just before the concert date, WGGY allegedly began calling itself the official Lorrie Morgan concert station on the air, despite the fact that the concert was WDSL's. (WGGY PD Mark Lindow declined to comment, and VP/GM Gerald Getz could not be reached at press time).

On the label side, too, there are plenty of stories. Chuck Thagard, director of national promotion for BNA Entertainment, recalls checking his office voice mail for messages while on vacation and hearing a PD threatening to pull every BNA artist off the air because the PD hadn't gotten a time buy from a concert promoter.

"We're between a rock and a hard place because, as long as there is more than one reporting station in a

market, we have to achieve airplay on both stations, and we can't play favorites," says Thagard. "I had a promoter ask me which station to work with. I refused to answer on the grounds that it may incriminate me."

At RCA Nashville, incidents of "records being held hostage" come up once or twice a month, according to VP of promotion Dale Turner.

Even concert promoters are feeling the heat of battle. "It's become a nightmare," says promoter Bob Romeo, president of the Omaha, Neb.-based Don Romeo Agency. "I get labels calling and saying, 'why are you using station B and not station A?'"

### ARTISTS, LISTENERS GET HURT MOST

Most agree that artists are being punished unfairly as a result of station wars. "No artist wants to be or deserves to be in the middle of a local station conflict," says Sum Management president Jeff Davis, who handles Brother Phelps. "They have a relationship with all stations, and it's not fair for them to be a pawn."

For his part, McCoy says he was baffled by the Grand Rapids scuffle and calls the drilling incident "pretty tacky . . . It doesn't seem right because it wasn't anything I did, but I'm the one it gets taken out on," he says. "The ones that get hurt by it are us artists, and we're not trying to offend anyone."

At the recent Country Radio Seminar in Nashville, the rivalry issue came up during a panel attended by Clint Black, who got a hand when he stressed the importance of visiting all competing stations in town, then later added wryly, "since you did clap when I mentioned visiting both stations, I'm going to [assume] there will be support for that when we're out on the road."

Later, Black jokingly suggested a deal in which he promises to work with only one station in a market if it promises not to play records by any other artists.

"I don't think anybody should ever punish the artist, especially if it's a hit song," adds KZLA PD R.J. Curtis, who says he stepped up the rotation

on Jackson's "Mercury Blues" when he believed KIKF had dropped it. "The only people you're cheating are your listeners. That's not a reasonable thing to do."

### RADIO ULTIMATELY HURTING ITSELF

By dragging artists into disputes, some believe that stations are ultimately hurting themselves. Some label promotion reps and managers say they are actually advising their artists not to visit, cut liners for, or in any other way endorse any radio station. Managers like Lewis, whose client list includes Garth Brooks, also are refusing to let any station present their artists' concerts.

BNA's Thagard says he has told his artists, "It's best not to be affiliated with any station if it's going to be a volatile situation."

Romeo, who manages country newcomer Shawn Camp, says, "I've cautioned [Camp] to be careful. I tell [him], 'Go visit all three [stations in

(Continued on page 70)

## Two Radio Services Debut Products Help Pros Stay In Touch

NEW YORK—In the volatile world of radio, two newly introduced products may make it easier to keep in touch with both broadcasters and the stations they program.

Dallas-based Media Technology has introduced Media Dialup, a national network of radio listen lines that allows users to monitor stations in other markets from a touch-tone phone.

The service currently is available for four markets: New York, Los Angeles, Chicago, and Dallas. Users can dial into the market, select which band they would like to monitor, then press #4 on their phones to skip to the next-lowest frequency or #6 to skip to a higher frequency.

Media Dialup is sold on a subscription-only basis and has no additional per-use fees.

To help keep track of broadcasters who are constantly on the move, Virginia-based Winning Edge Productions & Software has introduced CYBER-JOCK, an electronic mail directory for radio.

The directory listing includes names, stations, formats, cities, countries, and e-mail addresses for broadcasters, and will be updated at least six times a year.

The service will be available for downloading through major online services such as CompuServe, Prodigy, and America Online. It currently is available in the Broadcast Professionals Forum on CompuServe. PHYLLIS STARK

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	7	—	2	<b>KEEP TALKING</b> THE DIVISION BELL	1 week at No. 1 PINK FLOYD COLUMBIA
2	1	1	9	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	3	4	5	<b>THE CALLING</b> TALK	YES VICTORY/PLG
4	2	2	13	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEPHEN
5	5	5	4	<b>HIGH HOPES</b> UNBOXED	SAMMY HAGAR GEPHEN
6	6	7	6	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
7	4	3	15	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
8	8	8	5	<b>BREAKAWAY</b> ANTENNA	◆ ZZ TOP RCA
9	9	6	8	<b>HIGH ROAD EASY</b> RATS	◆ SASS JORDAN IMPACT/MCA
10	10	9	7	<b>NOBODY'S HERO</b> COUNTERPARTS	RUSH ATLANTIC
11	14	18	6	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
12	12	15	7	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
13	16	16	7	<b>TOO COLD IN THE WINTER</b> BROTHER	CRY OF LOVE COLUMBIA
14	11	11	20	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN
15	23	30	5	<b>DISSIDENT</b> VS.	◆ PEARL JAM EPIC
16	13	12	7	<b>HOOLIGAN'S HOLIDAY</b> MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA
17	17	13	6	<b>SHE'S MY MACHINE</b> YOUR FILTHY LITTLE MOUTH	◆ DAVID LEE ROTH REPRISE
18	22	—	2	<b>WOKE UP WITH A MONSTER</b> WOKE UP WITH A MONSTER	◆ CHEAP TRICK WARNER BROS.
19	15	10	17	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/GEFFEN
20	25	32	4	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
21	20	20	23	<b>MARY JANE'S LAST DANCE</b> ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
22	33	40	3	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
23	19	17	19	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
24	21	21	24	<b>DAUGHTER</b> VS.	PEARL JAM EPIC
25	18	14	11	<b>DAY IN THE SUN</b> PETER FRAMPTON	PETER FRAMPTON RELATIVITY
26	24	22	22	<b>CREEP</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
27	39	—	2	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
28	27	27	23	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
29	26	24	9	<b>RIDE THE TIDE</b> ◆ THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
30	28	25	21	<b>MOTHER</b> THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
31	35	37	3	<b>LOVE SNEAKIN' UP ON YOU</b> LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL
32	32	33	7	<b>PRISON SEX</b> UNDERTOW	◆ TOOL ZOO
33	31	26	24	<b>BAD THING</b> BROTHER	◆ CRY OF LOVE COLUMBIA
34	34	34	8	<b>BELIEVE</b> DIG	◆ DIG RADIOACTIVE/MCA
35	37	36	3	<b>WE ALL FALL DOWN</b> NOTHIN' BUT TROUBLE	BLUE MURDER GEPHEN
36	38	—	2	<b>EVERY GENERATION...</b> ◆ FURY IN THE SLAUGHTERHOUSE MONO	RCA
37	36	29	21	<b>COLD FIRE</b> COUNTERPARTS	RUSH ATLANTIC
38	40	38	24	<b>AMAZING</b> GET A GRIP	◆ AEROSMITH GEPHEN
39	NEW ▶	1	1	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/GEFFEN
40	30	23	13	<b>ANIMAL</b> VS.	◆ PEARL JAM EPIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	25	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	3	3	28	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	4	4	16	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL
4	2	2	20	<b>PEACE PIPE</b> BROTHER	◆ CRY OF LOVE COLUMBIA
5	5	5	20	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
6	8	8	23	<b>GOT NO SHAME</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
7	6	6	37	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
8	7	7	40	<b>BAD TO THE BONE</b> THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMU/ERG
9	—	—	29	<b>LIVIN' ON THE EDGE</b> GET A GRIP	◆ AEROSMITH GEPHEN
10	—	10	21	<b>RUNAWAY TRAIN</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

# Radio

## WTEM Goes Beyond Calls Of Duty

LOS ANGELES—Affiliates of Unistar Radio Networks' syndicated Don Imus morning show participated in the jock's annual radiothon to benefit the fight against Sudden Infant Death Syndrome (SIDS) on March 30-31.

At least one affiliate, all-sports WTEM (the Team) Washington, D.C., went beyond just carrying the radiothon. That station hosted a live breakfast broadcast at the Old Ebbitt Grill near the White House and brought along its own personalities to participate in the radiothon. All proceeds from the breakfast will go to the C.J. Foundation for SIDS.

Nationwide, a toll-free number was given out on Imus-affiliated stations to collect donations.

### POLITICALLY INCORRECT PICNIC

KMJ Fresno, Calif., hosted the "KMJ Dittohead BBQ And Politically Incorrect Picnic" March 12. The event was, of course, for fans of the popular syndicated talk host Rush Limbaugh.



by Carrie Borzillo

Included in the picnic was a "politically incorrect" cooking contest with four categories—spotted owl (fowl), Flipper (fish), k.d. lang (red meat and pork), and road kill (everything else).

Other events included a condoms for squirt guns exchange, a politically incorrect costume contest, an Al Gore Tree Hugging contest, and a Miss Dittohead pageant.

### IDEA MILL: SUPER SAVERS

The Beverly Hills, Calif.-based Sunrise Group is introducing customized computer screen savers as the "bumper sticker for the information superhighway." The screen savers (moving images that prevent one image from getting "burned into" a computer screen when it is not in use) can display a radio station's logo or positioning statement for listeners' home or office computer use.

The initial version runs in Windows, and versions for Macintosh and DOS are in development.

Brian Behar and Joe Hemp, two young artists at Ketchum Advertising, came up with a clever poster campaign for the classical radio stations of the University of Southern California, which include KUSC Los Angeles, KCPB Oxnard, KFAC Santa Barbara, and KPSC Palm Springs.

The posters attempt to bridge the gap between today's youth and the classical music stations with such copy as "Free-spirited, long-haired teen-age rebels have always been on our playlist" along with a picture of Mozart.

The other posters read: "We were playing dance music for girls in mini-skirts long before Ma-

donna" (featuring a dancer in a tutu for "Swan Lake"); "Not all anti-establishment protest songs were written by Bob Dylan" (featuring Beethoven); "Tonight we're gonna party like it's 1699"; "Could This Be The Real Godfather Of Grunge?" (featuring Jean Philippe Rameau); and "He wrote songs about murder, betrayal, jealousy, suicide, treason, slavery, illness, and deformity. And you thought Morrissey was depressing" (featuring Giuseppe Verdi).

WMMO Orlando, Fla., teamed with the 11 central Florida Target stores to debut the "WMMO New Music File," an end-cap display featuring new music by new and established artists heard on the station. The on-going promotion began March 15 and has featured Darden Smith, Sheryl Crow, Squeeze, and Gin Blossoms.

CFOX Vancouver, British Co-

lumbia, gave away a jeep in its contest cleverly titled, "We're Not Cheap, We're Giving Away A Jeep." Listeners had to decode the Speedy Muffler King phrase, which was aired speeded up, to qualify for a brake shoe. The owner of the shoe that fit the jeep won it.

WLS Chicago morning co-host Don Wade is capitalizing on the first family's troubles in the Whitewater Development project controversy by giving away red, white, and blue campaign buttons that read "Gore In 94: Don Wade's WLS Talkradio Whitewatergate Celebration Committee." The station has given away or sold more than 10,000 buttons since March 14. For each button sold for \$1, the station is donating 50 cents to defray the cost of the special prosecutor's investigation of Whitewater.

# Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	4	4	<b>THE MORE YOU IGNORE ME...</b> VAUXHALL AND I	2 weeks at No. 1 ◆ MORRISSEY SIRE/REPRISE
2	3	3	7	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
3	2	1	11	<b>GOD</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
4	5	5	9	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
5	4	2	12	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
6	7	7	6	<b>13 STEPS LEAD DOWN</b> BRUTAL YOUTH	◆ ELVIS COSTELLO WARNER BROS.
7	6	6	16	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/GEFFEN
8	8	9	17	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
9	16	16	5	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
10	9	8	9	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
11	12	19	4	<b>CAN'T GET OUT OF BED</b> UP TO OUR HIPPS	◆ THE CHARLATANS BEGGARS BANQUET/ATLANTIC
12	22	22	3	<b>POSSESSION</b> FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
13	15	18	4	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
14	17	15	8	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
15	11	10	20	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
16	20	—	2	<b>I'LL TAKE YOU THERE</b> "THREESOME" SOUNDTRACK	GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
17	10	12	19	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/GEFFEN
18	13	14	8	<b>EVERY GENERATION...</b> MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA
19	18	21	7	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	PEARL JAM EPIC
20	25	28	3	<b>CUT YOUR HAIR</b> CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATADOR
21	NEW ▶	1	1	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
22	19	17	26	<b>LAI</b> LAID	◆ JAMES MERCURY
23	23	25	3	<b>POSITIVE BLEEDING</b> SATURATION	◆ URGE OVERKILL GEPHEN
24	NEW ▶	1	1	<b>BIZZARE LOVE TRIANGLE</b>	◆ FRENT! MAMMOTH
25	14	11	12	<b>GET OFF THIS</b> KEROSENE HAT	◆ CRACKER VIRGIN
26	21	13	11	<b>WATCH THE GIRL DESTROY ME</b> POSSUM DIXON	◆ POSSUM DIXON INTERSCOPE
27	24	—	2	<b>YOU MADE ME THE THIEF OF...</b> "IN THE NAME OF THE FATHER" SOUNDTRACK	◆ SINEAD O'CONNOR ISLAND/PLG
28	NEW ▶	1	1	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
29	27	26	23	<b>DREAMS</b> EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
30	NEW ▶	1	1	<b>KIM THE WAITRESS</b> FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## MODERN ROCK COMES INTO ITS OWN

(Continued from page 1)

the modern rock side, the format simply carries more weight today. Modern rock airplay "means more than it did in terms of sales, listener loyalty, and [reaching] an active fan base," says Max Tolkoff, former WFNX Boston PD who now runs the alternative independent promotion company Mutant.

Buch agrees. "In the past, we wouldn't have depended on modern rock as a format like we do today." He points out that more markets play home to commercial alternative stations that are winning higher ratings (Billboard, Feb. 26).

Part of top 40's interest is based on the format's age-old formula: Play what's popular. Today, the process has a distinct chronology. A single starts at modern rock, hits an active record-buying audience and receives a quick bump at SoundScan. MTV adds the video, sales shoot up more, and top 40 adds it, since the format's mission is to play the hits. When the process works, label executives say it can mean the difference between selling 60,000 and 600,000 albums.

### TOP 40 GETS THE FEELING

What's changed in the equation lately is the speed with which singles hit modern rock and then affect top 40. "Today, top 40 stations feel modern success immediately," says Tolkoff. "Record companies see [sales impact] happen at alternative and they want to see it happen at top 40 faster." In the past, labels waited 8-12 weeks before engineering a crossover attempt. That lead time has been shortened in many cases to 4-6 weeks.

Another fundamental shift involves modern rock programmers. Just a few years ago, labels routinely bristled when their acts crossed over. Some even dropped the artists for fear that crossover acts were overexposed and no longer relevant to modern rock.

Due to a new mind-set, label promotion managers say that hurdle has been cleared. According to EastWest's Pollack, modern rock PDs are now anxious to hear about multifaceted plans and eager to embrace potential hits. "They're

## Buzz Bin Acts Score At Radio MTV A Boon For Modern Rockers

NEW YORK—MTV's support of modern rock acts has been crucial in creating the current crossover trend. Along with the weeknight "Alternative Nation" program, MTV embraces scores of new rock acts through its influential Buzz Bin category. Below is a partial list of Buzz clips from the past 12 months. All the accompanying singles started at modern rock radio and moved, or were pitched, to top 40.

- "The More You Ignore Me, The Closer I Get," Morrissey (Sire/Reprise).
- "Laid," James (Fontana/Mercury).
- "Mmm Mmm Mmm Mmm," Crash Test Dummies (Arista).
- "Loser," Beck (DGC/Bong Load).
- "Sweet Lullaby," Deep Forest

- (550).
- "Mr. Jones," Counting Crows (DGC).
- "Cantaloop," US3 (Blue Note/Capitol).
- "Linger," the Cranberries (Island/PLG).
- "Cannonball," the Breeders (4AD/Elektra).
- "Today," Smashing Pumpkins (Virgin).
- "No Rain," Blind Melon (Capitol).
- "Pets," Porno For Pyros (Warner Bros.).
- "Runaway Train," Soul Asylum (Columbia).
- "She Kissed Me," Terence Trent D'Arby (Columbia).
- "Sleeping Satellite," Tasmin Archer (SBK/ERG).
- "Connected," Stereo MCs (Gee Street/Island/PLG).

not flinching from success," says Todd Bisson, director of alternative promotion at Columbia. "You can take pride if a record starts in your format and moves on to bigger and better things," says Richard Sands, OM/PD at modern rock KITS (Live 105) San Francisco.

### FURIOUS PITCH

The problem modern rock programmers now face is the vast number of acts being pitched as labels try to take advantage of the format's golden touch.

"To build a credible base, you need a credible format," says Pollack, referring to label marketing strategies. No other format offers its acts the type of instant legitimacy that modern rock does. And at a time when street credibility is at a premium, the affiliation is priceless. Says Pollack, "Everybody wants to be perceived as hip." That includes artists, PDs, and listeners.

"Identity and image are the biggest assets the format has," agrees Ted Volk, director of alternative promotion at Geffen. Just ask Terence Trent D'Arby. Concerned about being perceived as a disposable top 40 artist (a format he'd had success with in the past), D'Arby, his manager, and Columbia executives decided to downplay top 40 and instead work singles from his 1993 release, "Symphony Or Damn," primarily at modern rock radio.

That power of perception has encouraged others to emigrate towards modern rock. For instance, the format seemed an unusual place for the neo-classic rock band Counting Crows to get its first mass exposure. (That, after a brief introduction at album alternative.) Geffen executives agree that a few years ago the band would have bowed at album rock.

The same goes for Sheryl Crow, whose guitar roots single, "Leav-

ing Las Vegas," scored a hit at modern rock this year. (Her label, A&M, is working the song at top 40.) A&M senior VP/GM Jim Guerinot points out that modern rock rotates its songs just as fast as top 40 and sells lots of records. Consequently, "It's an ideal place to start an artist."

### GOING LEFT-OF-CENTER

From his perspective, Live 105's Sands says it is clear that record labels (and MTV) are trying to cash in on modern rock's success by pitching (or airing) far more left-of-center artists.

Modern rock singles and acts crossing over to top 40, via album rock, is nothing new. Modern English, Simple Minds, U2, and R.E.M. were just a few who benefited from the '80s migration. What's changed (particularly during the last 6-8 months) is the sheer number of moves.

Nirvana's late 1991 single "Smells Like Teen Spirit" marked a return of the new rock crossover hit. But it was the success last year of the Smashing Pumpkins that cemented the trend. On this week's Modern Rock Tracks chart, eight of the top 10 entries have been worked at top 40.

In the not-too-distant past, "people didn't care what was a hit on modern rock," recalls Columbia's Bisson. "Now," says Mutant's Tolkoff, "everybody wants to be involved."

That top-down interest at labels has translated into prestige for modern rock departments. No longer seen as an outpost for college interns, alternative promotion is recognized within labels for what it's become (or has the potential to become): "A financial powerhouse," says Thomas Westfall, director of national alternative promotion at RCA.

The upswing has a downside, however, which Bisson identifies as "more pressure to succeed. Columbia sees the benefits for Soul Asylum [crossing to top 40 with 'Runaway Train'] and, like any good company, they want more of it."

## New Penalties Due From FCC Against EEO Violators

BY BILL HOLLAND

WASHINGTON, D.C.—Following warnings to broadcasters by FCC officials at the National Assn. of Broadcasters convention in Las Vegas to follow the commission's equal employment opportunity rules closely, the FCC's Mass Media Bureau soon will issue notices of forfeitures, reporting conditions, and short-term license renewals to nearly 20 radio and TV stations which the commission has determined may have violated the guidelines.

A source in the bureau says the notices will be released next week.

Meanwhile, the FCC will soon release a list of about 100 AM stations that have been given the green light to migrate to the ex-

panded AM band (1605 khz. to 1705 khz). According to AM branch chief Jim Burtle, the commission must first process several petitions for reconsideration from applicants.

Of the many stations that have volunteered to shift to the new band, which has less interference, the commission initially ranked 688 stations that technically were the most crowded (or crowding) in the existing band.

Burtle says the final number of migrating stations "depends a lot on whether they fit [the co-channel spacing requirements]. There's a lot of interest from stations in the Northeast, Texas, and California. The optimum number on the list is about 150, but there probably will be less, maybe a lot less. The com-

puters are making the [spacing rule] decisions now."

### MAIN STUDIO GLITCH DRAWS \$20,000

The FCC has ordered Masada Ltd.'s KBAC Las Vegas, N.M.

## WASHINGTON ROUNDUP™

(Santa Fe, N.M. market), to pay a \$20,000 fine assessed in 1991 because it had violated its so-called main studio rule.

Masada admitted that at the time of the assessment, it was in violation of the rule, but argued for a lower fine based on market size and the fact that it has since

constructed, and now operates, a main studio in Las Vegas. The FCC, however, found that "compliance does not alter the nature of the original conduct, the fact that it did not undertake corrective action until after our letter of inquiry." It also ruled that market size "is not a downward adjustment criteria."

In other news, Fairview Communications successfully convinced the FCC to lower a \$5,000 fine it received last year after a jock on its station, WBHT Scranton, Pa., broadcast a conversation without first receiving permission. The FCC didn't agree that the incident was minor, but lowered the fine to \$3,500 "considering the station's history of overall compliance."



# Hits! in Tokio

Week of March 20, 1994

- 1 Goody Goody Lisette Melendez
- 2 The Sign Ace Of Base
- 3 Stay Eternal
- 4 Now And Forever Richard Marx
- 5 It's Because Of You Kiss The Sky
- 6 Because Of Love Janet Jackson
- 7 Hey Mr. D. J. Zhane
- 8 Return To Innocence Enigma
- 9 I'm In Love Lisa Keith
- 10 Love Lights The World David Foster
- 11 I'm In The Mood Ce Ce Peniston
- 12 It's All Good Hammer
- 13 I'll Be The One Boyz Scaggs
- 14 Dream On Dreamer Brand New Heavies
- 15 Baby I Love Your Way Big Mountain
- 16 Send Me Daryl Hall
- 17 Skip To My Lu Lisa Lisa
- 18 Groove Thung Zhane
- 19 Forever Now Level 42
- 20 Gotta Have It Vanessa Paradis
- 21 The Power Of Love Celine Dion
- 22 Heaven Come Down Jennifer Brown
- 23 The Whole Affair Izit
- 24 I'm Ready Tevin Campbell
- 25 A Deeper Love Aretha Franklin
- 26 I Can See Clearly Now Jimmy Cliff
- 27 Choose Color Me Badd Titiyo
- 28 Tell Me I'm Not Dreaming
- 29 It's My Style Cathy Dennis
- 30 Hero Mariah Carey
- 31 Breathe Again Toni Braxton
- 32 Again Janet Jackson
- 33 Silent Snow Stream Cornerius
- 34 All For Love Bryan Adams, Rod Stewart & Sting
- 35 I Can't Help Myself Julia Fordham
- 36 Will You Ever Save Me Lisette Melendez
- 37 New Kid In Town Trisha Yearwood
- 38 Spiritual Love Urban Species
- 39 Everyday Phil Collins
- 40 Ain't No Mountain High Enough Whoopi And The Cast
- 41 Without You Mariah Carey
- 42 Pretty Good Year Tati Amos
- 43 Don't Go Breaking My Heart Elton John & Rupaul
- 44 Givin' It Up Incognito
- 45 I Believe Marcella Detroit
- 46 Fire In Your Heart Sissel Kyrkjebø
- 47 I Don't Wanna Talk About It Indigo Girls
- 48 Never Forget You Mariah Carey
- 49 Another Season Kevyn Lettau
- 50 In Dreams John Waite



# J-WAVE 81.3FM

# Radio

## Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	*** No. 1 *** <b>NOW AND FOREVER</b> CAPITOL 58005	◆ RICHARD MARX 3 weeks at No. 1
2	3	2	20	<b>THE POWER OF LOVE</b> 550 MUSIC 77230	◆ CELINE DION
3	2	3	15	<b>EVERYDAY</b> ATLANTIC 87300	◆ PHIL COLLINS
4	5	5	10	<b>WITHOUT YOU</b> COLUMBIA 77358	◆ MARIAH CAREY
5	4	4	18	<b>BREATHE AGAIN</b> LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
6	7	8	15	<b>HAVING A PARTY</b> WARNER BROS. 18424	◆ ROD STEWART
7	6	6	23	<b>SAID I LOVED YOU... BUT I LIED</b> COLUMBIA 77260	◆ MICHAEL BOLTON
8	8	7	24	<b>PLEASE FORGIVE ME</b> A&M 0422	◆ BRYAN ADAMS
9	12	13	9	<b>STREETS OF PHILADELPHIA</b> COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
10	10	14	5	<b>LOVE SNEAKIN' UP ON YOU</b> CAPITOL 58125	◆ BONNIE RAITT
11	9	9	16	<b>BECAUSE THE NIGHT</b> ELEKTRA 64595	◆ 10,000 MANIACS
12	14	17	5	<b>COMPLETELY</b> COLUMBIA 77376	◆ MICHAEL BOLTON
13	11	10	24	<b>HERO</b> COLUMBIA 77224	◆ MARIAH CAREY
14	13	11	19	<b>I CAN SEE CLEARLY NOW</b> CHAOS 77207	◆ JIMMY CLIFF
15	15	15	37	<b>JESSIE</b> SBK 50429/ERG	◆ JOSHUA KADISON
16	17	20	7	<b>THE SIGN</b> ARISTA 1-2653	◆ ACE OF BASE
17	16	16	37	<b>THE RIVER OF DREAMS</b> COLUMBIA 77086	◆ BILLY JOEL
18	18	12	20	<b>ALL FOR LOVE</b> A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
19	20	21	7	<b>LULLABY (GOODNIGHT, MY ANGEL)</b> COLUMBIA 77363	BILLY JOEL
20	19	22	10	<b>THE ONES YOU LOVE</b> RCA 62721	◆ RICK ASTLEY
21	22	25	7	<b>IN WALKED LOVE</b> ARISTA 1-2679	EXPOSE
22	23	18	12	<b>WHAT MIGHT HAVE BEEN</b> WARNER BROS. 18385	◆ LITTLE TEXAS
23	25	23	23	<b>ALL ABOUT SOUL</b> COLUMBIA 77254	◆ BILLY JOEL
24	21	19	14	<b>WILL YOU BE THERE (IN THE MORNING)</b> CAPITOL 58041	◆ HEART
25	24	26	6	<b>ROCK AND ROLL DREAMS COME THROUGH</b> MCA 54757	◆ MEAT LOAF
26	29	31	4	*** AIRPOWER *** <b>BABY I LOVE YOUR WAY</b> RCA 62780	BIG MOUNTAIN
27	27	28	22	<b>ALL THAT SHE WANTS</b> ARISTA 1-2614	◆ ACE OF BASE
28	39	—	2	<b>I'LL REMEMBER</b> MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
29	26	24	24	<b>AGAIN</b> VIRGIN 38404	◆ JANET JACKSON
30	35	—	2	<b>BEAUTIFUL IN MY EYES</b> SBK 58099/ERG	◆ JOSHUA KADISON
31	28	27	17	<b>LINGER</b> ISLAND 862 800/PLG	◆ THE CRANBERRIES
32	30	29	8	<b>FOR WHOM THE BELL TOLLS</b> POLYDOR 855 332/PLG	◆ BEE GEES
33	31	30	26	<b>I'D DO ANYTHING FOR LOVE</b> MCA 54626	◆ MEAT LOAF
34	32	32	4	<b>BECAUSE OF LOVE</b> VIRGIN 38422	◆ JANET JACKSON
35	36	36	5	<b>OH NO, NOT MY BABY</b> ELEKTRA ALBUM CUT	LINDA RONSTADT
36	34	34	24	<b>TWO STEPS BEHIND</b> COLUMBIA 77116	◆ DEF LEPPARD
37	38	—	2	<b>IN THE TIME IT TAKES</b> REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
38	37	35	22	<b>BETTER THAN YOU</b> PERSPECTIVE 7430/A&M	◆ LISA KEITH
39	33	33	5	<b>FOUND OUT ABOUT YOU</b> A&M 0418	◆ GIN BLOSSOMS
40	40	39	25	<b>RAIN</b> MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	<b>DREAMLOVER</b> COLUMBIA 77080	◆ MARIAH CAREY
2	2	2	6	<b>FIELDS OF GOLD</b> A&M 0258	◆ STING
3	3	4	11	<b>I'M FREE</b> SBK 50434/ERG	◆ JON SECADA
4	5	5	6	<b>ANOTHER SAD LOVE SONG</b> LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
5	6	6	14	<b>I DON'T WANNA FIGHT</b> VIRGIN 12652	◆ TINA TURNER
6	4	3	8	<b>REASON TO BELIEVE</b> WARNER BROS. 18427	◆ ROD STEWART
7	7	8	16	<b>IF I EVER LOSE MY FAITH IN YOU</b> A&M 0111	◆ STING
8	9	9	39	<b>JUST ANOTHER DAY</b> SBK 07383/ERG	◆ JON SECADA
9	8	7	39	<b>DO YOU BELIEVE IN US</b> SBK 50408/ERG	◆ JON SECADA
10	—	—	19	<b>DON'T TAKE AWAY MY HEAVEN</b> A&M 0240	◆ AARON NEVILLE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## Billboard's PD of the week™

**John Hayes**  
KCTL Denver



NOT MANY MODERN rock stations can say they have been in the format since the late '70s. Even fewer PDs can say they have been programming the format that long. KCTL Denver and its PD, John Hayes, are the exceptions.

Not only has Hayes been in the format that long, he's actually been at KCTL that long. Until fairly recently, however, Hayes labored in relative obscurity.

In the shadow of industry darling KBCO, and located 60 miles north of Denver in Fort Collins, Colo., 100,000-watt KCTL was recognized by few people, and those who did recognize it didn't consider it a Denver station. Thanks to some positive press, a few technical adjustments, and a 1.4-3.0 jump in the fall 1993 Arbitron ratings, however, the industry is now buzzing about KCTL more than 20 years after it first began doing what it's doing.

Like many FM stations at the time, KCTL was programming a free-form album rock format when Hayes joined in 1979 after graduating from college. His only experience was at one other station, KJKJ Logan, Utah, where he worked as MD while attending school. A year into the KCTL job, he was upped to MD when the station began evolving from its folk sound toward the then-popular punk sound. In 1981 he became PD, a job he has held ever since.

Since then, KCTL has followed the progressive music trends. "That's what alternative is all about, defining the music of the day," says Hayes. "We could have either grown older with that audience from the late '70s, or we could have catered to the younger crowd and let the older ones go. We decided to do [the latter]."

The station did not let go of its older artists as easily. "Bands like the Clash and Depeche Mode—we never let them go," says Hayes. "We held onto the core and kept an eye on the future."

Nevertheless, throughout the '80s Hayes had been whittling down the playlist from its early-'80s high of 10,000 records. Even as late as the early 1990s, Hayes says the station was still playing "a real wide variety of songs. I would almost say we were playing too many songs for people to really grab onto. I think we were tuning people out." In 1992, he decided to "focus in on the best stuff from our past" and tighten up the format a bit.

Last fall, when the station took that huge ratings leap, was about the time Hayes says he "defined the core artists [Depeche Mode, U2, the Cure, R.E.M.] and decided what artists we were going to base our music around." Now, he says, whenever the station plays a "left field" record, "we reel the listener back in with a huge hit."

Hayes also changed the station's presentation last fall, cutting the DJ chatter while still making the station

more upbeat. He also began positioning the station aggressively as "the adventure," a slogan now used five times an hour on the air.

"We became more of a full-service station... We realized we didn't want people to tune away for any reason," he says.

Musically, the station is now 40% current, 20% recurrent, and 40% oldies, most of which date back no further than 1975. The core audience is 18-34 with an emphasis on 18-24. The audience gender split is approximately 60% male.

Here's a recent afternoon hour: Alice In Chains, "No Excuses"; Big Head Todd & the Monsters, "Broken Hearted Savior"; Pearl Jam, "Daughter"; Morrissey, "The More You Ignore Me, The Closer I Get"; the Cure, "The Walk"; Crash Test Dummies, "Here I Stand Before Me"; Bjork, "Big Time Sensuality"; the Clash, "Police And Thieves"; Suzanne Vega, "99.9°F"; Big Audio Dynamite, "Just Play Music"; Smashing Pumpkins, "Disarm"; Oingo Boingo, "Whole Day Off"; and Green Day, "Longview."

In recent years, the station has improved its coverage in Denver through what Hayes calls "technical manipulations," but on-air the station steers clear of identifying itself with a particular city. "We treat every city like we're there," says Hayes. The station's legal ID is "KCTL Ft. Collins/Denver/Boulder."

KCTL currently is No. 11 in Denver's 12-plus ratings, but Hayes has set himself a goal of reaching the market's top five by January 1995.

Rival KBCO, which programs an album alternative format, continues to be successful, and Hayes says Denver is "fortunate to have both them and us. Between the two of us, it is a wide variety of music."

Compared to KBCO, however, Hayes says KCTL is "much more high-energy... and we play a lot more currents than they do."

Throughout the '70s and '80s, Hayes says, the two stations were very similar musically, and KBCO was always the ratings winner. "They won in the '80s... I think in the '90s, it really is our turn now," he says.

In addition to KBCO, the station competes with classic rock KRFX (6.3-7.4), heritage album rocker KAZY (1.8-1.9), and album rock KBPI (4.5-3.8), which is set to change to country shortly.

KCTL does little marketing but is involved in many of the concerts that come to town and presents seven club nights a week, including three in Denver, two in Boulder, and two in Fort Collins. The station also is heavily involved in outdoor sports, which are extremely popular in Colorado, particularly skiing and bicycle races.

PHYLLIS STARK

## RIVALRIES THREATEN COUNTRY RADIO'S RELATIONSHIP WITH STARS

(Continued from page 67)

town], and if it causes a problem or one station threatens him I say, 'Let's not go to any of them.'"

Bobby Kraig, Arista Nashville's senior director of national promotion, is among those who believe that such activity ultimately hurts the stations. "What's made the format so unique and such a pleasure to be in... is the relationships we have with artists, [which will be lost] if it gets into where we don't do anything for anyone," he says.

WPOC Baltimore PD Bob Moody says the threat to the close station/artist relationship is "a very real danger. Even in a noncompetitive situation, we're finding it hard to get artists to do things for that very reason."

WBCT's Montgomery also is feeling

some of that backlash. Both his station and WCUZ are hosting listener-appreciation concerts a week apart this summer, and Montgomery says booking acts has been tough because "certain artists don't want to get into that battle. We have reason to believe that one artist rerouted away from the whole area so he wouldn't have to [deal with either of us]."

### LOOKING FOR ANSWERS

Despite discussion of the issue at recent conventions and at the meetings of the Nashville managers group, no one has yet come up with a real solution to the problem. However, many express regret that it has gotten so far out of hand.

"We've all built country music to

where it is today, and I would hate to see it all get knocked down because of a squabble," says Romeo.

Lewis is among those looking for a solution. "Hopefully, the fact that there's so much concern will be enough for stations to reassess how they're doing business," she says. Lewis warns, however, that if radio rivalries persist, "I'll find alternative ways to market."

WPOC's Moody believes the solution lies on the radio side. "We're going to have to give a little," he says. "[Radio is] going to have to look for ways to accommodate the artists a little better."

Adds McCoy, "I sure hope they find a solution before they drill any more holes in my records."

# M Street: Radio Activity On The Rise; Listeners Dispute KKFR Commercial

**T**HE JOB OF KEEPING track of station sales, format and call letter changes, and other FCC-related matters just keeps on getting tougher.

According to newly released figures from the M Street Journal, 1993 brought 1,142 station sales, 1,101 format changes, 636 call letter changes, and 73 frequency changes. All of those figures are up from 1992, which brought 625 station sales, 1,044 format changes, 577 call letter changes, and 66 frequency changes.

Station sales, which experienced the most dramatic growth, were up in all market sizes. According to M Street publisher Robert Unmacht, "More realistic prices, forced sales by bankers, and duopolies led the charge."

For the third year in a row, there were fewer new stations in 1993. The FCC granted just 177 new construction permits last year, down from 313 in 1992 and 422 in 1991.

In other news, controversy erupted in Phoenix when top 40 KKFR (Power 92) invited listeners to appear as extras in a new TV commercial. According to a Phoenix Gazette article, when the director had to eliminate 12 during filming, all three black listeners who volunteered were shown the door. Management at KKFR insists it handed over all the commercial's casting duties to a local production company. The Phoenix Gazette quoted the spot's director as saying the personnel choices were made for technical, not racial, reasons. The director noted the extras used represented a cross-section of KKFR's listeners: "Anglos, Hispanics, and Orientals."

In the wake of founder Roy Park's death last year, the Park Communications board recently voted to "seek the sale of the company." Park's estate controls 89.6% of the company, which counts nine TV and 22 radio stations and 107 newspapers among its multi-million-dollar roster. A Park spokesman says the board hopes to sell the company's entire stable to a single buyer. Following the sale, 51% of Park's estate proceeds will go to the Park Foundation, an Ithaca, N.Y.-based nonprofit organization that makes charitable educational and cultural donations.

Sony Software Corp. and Warner Music Group are close to inking a joint venture deal to launch SW Networks, a radio syndication company. While neither Sony nor Warner would comment, a spokesperson at Sony Software confirms that the deal will happen.

The companies are shooting for a summer or fall launch, with Susan Solomon as president. Solomon is a former executive VP at Andrews Group Inc., and has advised Sony and Warner Music on Viva, the German music television channel, and Digital Cable Radio.

The network will offer various music and talk programs.

Combined local and national radio revenues were up 12% in February compared to the same month last year, according to the Radio Advertising Bureau. That gain resulted from a 10% boost in local revenue and a 20% hike in national revenue. In the first two months of the year, combined local and

national revenues were again up 12% based on an 11% local revenue jump and a 15% national jump compared to the same period last year.

KSRY San Francisco and KSRI Monterey, Calif., have been sold from Viacom Broadcasting to Crescent Communications, owner of San Francisco's KSOL (Wild 107), for an undisclosed sum. KSRI, located just south of San Francisco, began simulcasting KSOL's signal March 31. Crescent announced that programming changes are pending at KSRY as well.



by Phyllis Stark  
with reporting by Eric Boehlert,  
Carrie Borzillo, and Brett Atwood

## PROGRAMMING: DEE TO HOT 102

KBOS (B95) Fresno, Calif., PD Tony Dee joins WLUM (Hot 102) Milwaukee in that capacity, replacing Jamie Hyatt. Former KKDJ Fresno PD Don Parker replaces Dee at KBOS.

KXOA-FM Sacramento, Calif., flips from AC to '70s-based oldies as "Arrow 108." PD Don Daniels remains. P/T jocks Jeff Thomas and Scott Forington take over mornings, replacing Jim Carmichael and Ken Hunt, who exit. P/T jock Laura Joyce moves to middays, replacing Tom Nakashima, who segues to afternoon drive, replacing Jim O'Brien, who exits. MD/night host Phil Brooks comes off the air. P/T jock Lee Pitt moves to nights. P/T jock Therese Quinn joins John McCorkel for overnight duties.

Manny Pacheco returns to KMGX Los Angeles for PD and afternoon drive duties after six months of handling afternoon drive at crosstown KRLA. Wayne Bradley moves from afternoons to mornings. Former PD/morning host Mark Elliott exits for KBBY Oxnard, Calif., as PD/morning man, replacing Kevin Brooks, who is now in middays.

Oldies WPGR (Geator Gold Radio) Philadelphia is set to flip from daytime-only status to 24-hour operation April 30, according to the Philadelphia Inquirer. Weekender Lady Love (aka Sharon Powell) will move to weeknights. No overnight jock has been named.

Full-service KFMB-AM San Diego will drop the last of its music April 18. Afternoon host Mark Larson exits. News staffers Cliff Albert and Marilyn Hyder take over afternoon drive. Fill-in talk host Geni Cavitt moves to late mornings. Middayer Stacy Taylor moves to the noon-4 p.m. shift.

Oldies KRJY St. Louis flips to '70s-based oldies as "K-Hits" . . . WCEO Birmingham, Ala., has applied for the new calls WDJC.

At KFMS Las Vegas, PD Ted Brown is upped to the long-vacant OM slot last filled by current GM Doug

Shane. Promotion director Eric Patrick is upped to PD, and AE Wendy Westover is the new promotion director.

In Honolulu, KIKI-AM and KHVH swap calls. The station that now has the KHVH calls remains N/T. The station that now has the KIKI-AM calls flips from N/T to Unistar oldies. Also, KHHH changes from N/T to classic rock as KKLX.

Talk/AC WBYY Grand Rapids, Mich., flips to all-sports . . . KSVE-AM El Paso, Texas, changes calls to KINT-AM.

WRNS New Bern, N.C., morning man Wayne Carlyle takes over as PD following Mike Reid's exit. It's the second time for Carlyle, who also programmed the station in the late '80s . . . WKSI Greensboro, N.C., OM/ PD Rich Bailey joins WSSX Charleston, S.C., as PD, replacing John King, now at KVIL Dallas.

Urban WPAL-FM Charleston, S.C., has boosted its power to 25,000 watts and made some on-air changes. WPAL-AM-FM PD Jae Jackson moves his morning show from the urban AC AM to the FM, where he is paired with former AM ND Stacey Young. AM afternoon host Sherod moves to middays on the FM. Former WWWZ (Z93) Charleston overnight host/morning show producer Gerald McSwain joins for afternoons. Stevie Byrd joins for nights from WNMX Newberry, S.C. Radio newcomer LeBaron joins for overnights.

On the AM side, midday host E-Z Wendell moves to mornings. Damien Bell from WVGB Beaufort, S.C., joins for middays. Donzella Hendrix returns to the station for afternoons . . . Former album rocker KMYX-FM Bakersfield, Calif., switches to Spanish as "Radio Campesino."

WKCI (KC101) New Haven, Conn., OM/morning man Glenn Beck adds PD duties permanently in the wake of Peter Cosenza's move to Columbia Records. Also, MD/midday host Mike McGowan exits. WTIC-FM Hartford, Conn., overnight jock Renee replaces him in middays while Beck mulls over in-house possibilities for the music assistant post.

WJLT Fort Wayne, Ind., changes calls to WLDE . . . Urban WNRB Youngstown, Ohio, flips to all-comedy as WFNE ("Funny 1540").

CJMX Sudbury, Ontario, MD Bruce Lindsay adds PD duties. CHUR North Bay, Ontario, PD Scott Jackson adds those duties at sister CHNO Sudbury. CHNO morning man Rick Malo exits and has not been replaced.

Doug Gondek, PD of WTEM Washington, D.C., and WTEM GSM Bob Snyder add PD and GM duties, respectively, for Jones Satellite Networks' "Team Sports Radio Network."

The lineup for the net includes former NBC anchor and two-time Olympic host Bob Berger, who hosts the "Morning Sports Page." Washington Post syndicated columnist and ESPN "Sports Reporters" anchor Tony Kornheiser hosts late mornings. Former Washington Redskins and Cincinnati Bengals player Rick "Doc" Walker hosts middays. TNT sports commentator Kevin Kiley and bar-

## newslines...

**MATT MILLS**, president/GM of WERE/WNCX Cleveland, exits to join Pyramid Broadcasting as senior VP/GM at WXKS-AM-FM Boston and crosstown WJMN, pending acquisition. At WXKS, he replaces John Madison, who is now with PolyGram Group Distribution. At WJMN he replaces Alan Chartrand. Also, WERE station manager Harvey Simms exits to pursue a sales job at local company Sports Marketing. John Hill rejoins the station as interim GM and GSM after a two-year absence.

**HELENE BLIEBERG** has been upped from director, communications to the newly created position of VP, communications for the CBS Radio Division. She has been with the company since 1982.

**SFX BROADCASTING** is buying KYXY San Diego from Parker Broadcasting for \$14 million in cash and stock and \$3 million in real estate. The company plans to move KYXY to new sister station KJQY's offices. KYXY GM Dan Carelli will be station manager for both outlets. SFX manager Dusty Black, who had been overseeing KJQY, will continue his GM duties at sister KODA Houston.

**CATHY HETZEL** has been upped from VP, western regional affiliate relations to the newly created position of senior VP, sales and affiliate relations at Digital Cable Radio.

tender-turned-DJ Rich "the Coach" Gilgallon host afternoon drive. Former Mutual talker Dan Miller hosts nights. Former major league baseball scorer Phil Wood hosts late nights, and former WFAN New York producer Rob Weingarten hosts overnights.

WLAN-AM Lancaster, Pa., flips from a simulcast of hot AC WLAN-FM to contemporary Christian.

## PEOPLE: SYNDICATION MOVES

Album rock KLOL Houston's syndicated morning men Mark Stevens and Jim Pruett sign up new affiliate KDGE Dallas, where they replace Jerry Lentz. KDGE will still play modern rock music in mornings . . . KLOS Los Angeles cuts back syndicated late-night jock Doug "Grease" Tracht from 10 p.m.-2 a.m. to 11 p.m.-midnight.

John Perry joins WCXR Washington, D.C., for afternoons from WDVE Pittsburgh. He replaces Mike Kessler, now at KZFX Houston. Perry is WCXR's second newcomer, joining morning man Greg Fitzgerald, who previously was at WQFM Milwaukee.

Former KYA San Francisco midday jock Lee "Baby" Simms joins KOOL-FM Phoenix for mornings, replacing Scott Drake and Shelly Jamison, who exit . . . At KNIX Phoenix, former evening jock Bobby Lewis is now teamed with John Michaels in afternoons.

Henry Sessions has been upped from P/T reporter to a member of the news team at KINK Portland, Ore. . . At WYKL Memphis, PD Roger Gaitner adds afternoon duties, replacing Rob Harder, who moves to mornings at crosstown WRXQ.

WMMX Dayton, Ohio, P/T jock Ron Scott moves to late nights at crosstown WHKO, replacing Steve Clark, who exits radio. WHKO is seeking a new morning personality, as Paul Ellis exits to return to school . . . KNLT Oklahoma City midday host Tim Marx joins the Word In Music Satellite Network as evening host.

Former XHTZ (Z90) San Diego afternoon jock Jacko Adams and night jock M.C. Scrappy join KXTZ Las Vegas. Adams will host nights as Don Trump. Scrappy will handle overnights and research director duties as Wayne

Newton Jr.

Gary Schoenwetter has been upped from assistant MD/late nighter to MD at WEQX Albany, N.Y., replacing Kerry Gray, now at KPOI Honolulu. Filling Gray's former morning shift is John Allers, who moves from overnights. P/T jock Jeff Lee fills in overnights for now.

At KPRR El Paso, Texas, weekend mix-show host Charles Chavez is upped to music coordinator and afternoon jock, replacing former MD/afternoon personality John Candelaria, who was recently upped to PD. Chavez also assumes acting MD duties while the station completes a local marketing agreement with U.S. Radio. John "Flash Gordon" Mills segues from afternoons to late nights, replacing Kelly Allen.

KINT El Paso morning man Jack Matthews joins crosstown KAMZ for afternoons, replacing "Weird Brother" Jerry Wilson, who exited . . . Brad Hawkins is out as part of the morning team at KSET El Paso.

WCFB Daytona Beach, Fla., PD/morning man Steve Kelly moves to middays. Former midday host Annie Sommers moves to afternoon drive, replacing Ellis B. Feaster, who heads to mornings . . . Former "USA Overnight" PD Allen Free joins KVIL Dallas as morning show producer.

KZFM (Z95) Corpus Christi, Texas, MD Davin Todd relinquishes those duties to concentrate on his night shift. PD Tina Simonet is handling music for now. Also, Bart Allison joins Z95 for afternoons. He previously hosted nights at KQIZ (Z93) Amarillo, Texas.

WXPS (X107) White Plains, N.Y., hires Heather Gersten as morning news anchor/public service director and Chris "Reno" Pellegrino as overnight jock. Gersten previously was with WOBM-FM Monmouth, N.J. Pellegrino joins from the promotions department at WHTZ (Z100) New York.

WBBM-FM (B96) Chicago morning show producer Rick Tower checks in to report that he's just signed a contract extension for a third year there. Eric Gebo, who just joined KRQQ Tucson, Ariz. (Billboard, April 2), held that position at B96 two years ago.



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'THE SIGN' and 'ALL FOR LOVE'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'SOMETHIN' TO RIDE TO' and 'BUMP N' GRIND'.

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- Vertical list of song titles and artists corresponding to the Hot 100 A-Z chart, including 'ALL FOR LOVE', 'CAN WE TALK', 'COMPLETELY', etc.

- Vertical list of song titles and artists corresponding to the Hot 100 Singles Sales chart, including 'SOMETHIN' TO RIDE TO', 'I'LL REMEMBER', 'NO DOUBT ABOUT IT', etc.

# Billboard HOT 100 SINGLES

FOR WEEK ENDING APRIL 9, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	10	<b>BUMP N' GRIND</b> R. KELLY (R. KELLY)	<b>R. KELLY</b> (C) (T) (X) JIVE 42207
2	1	1	15	<b>THE SIGN</b> POP, JOKER (JOKER)	<b>ACE OF BASE</b> (C) (D) (M) (T) ARISTA 1-2653
3	3	3	11	<b>WITHOUT YOU/NEVER FORGET YOU</b> W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS)	<b>MARIAH CAREY</b> (C) (D) (M) (T) (V) (X) COLUMBIA 77358
4	4	4	20	<b>THE POWER OF LOVE</b> D. FOSTER (G. MENOCE, C. DEROUGE, J. RUSH, M. S. APPELGATE)	<b>CELINE DION</b> (C) (D) (V) 550 MUSIC 77230
5	6	6	15	<b>SO MUCH IN LOVE</b> G. ST. CLAIR, T. O'BRIEN (JACKSON, STRAIGIS, WILLIAMS)	<b>ALL-4-ONE</b> (C) BLITZZ 87271/ATLANTIC
6	5	5	12	<b>WHATTA MAN</b> H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	<b>SALT-N-PEPA FEATURING EN VOGUE</b> (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG
7	8	12	11	<b>MMM MMM MMM MMM</b> J. HARRISON, CRASH TEST DUMMIES (B. ROBERTS)	<b>CRASH TEST DUMMIES</b> (C) (D) ARISTA 1-2654
8	7	7	12	<b>NOW AND FOREVER</b> R. MARX (R. MARX)	<b>RICHARD MARX</b> (C) (V) CAPITOL 58005
9	11	13	6	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> PRINCE, RICKY P. (PRINCE)	<b>PRINCE</b> (C) (D) (T) NPG 72514/HELLMARE
10	14	15	8	<b>STREETS OF PHILADELPHIA (FROM "PHILADELPHIA")</b> B. SPRINGSTEEN, C. PLOTKIN (B. SPRINGSTEEN)	<b>BRUCE SPRINGSTEEN</b> (C) (D) (M) COLUMBIA 77384
11	9	8	11	<b>GIN AND JUICE</b> DR. DRE (SNOOP DOGGY DOGG, DR. DRE)	<b>SNOOP DOGGY DOGG</b> (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE
12	10	9	20	<b>CANTALOOP (FLIP FANTASIA)</b> G. WILKINSON, M. SIMPSON (H. COCK, KELLY, WILKINSON, SIMPSON)	<b>US3</b> (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
13	12	11	11	<b>BECAUSE OF LOVE</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	<b>JANET JACKSON</b> (C) (T) (V) (X) VIRGIN 38422
14	16	21	7	<b>BABY I LOVE YOUR WAY (FROM "REALITY BITES")</b> R. FAIR (P. FRAMPTON)	<b>BIG MOUNTAIN</b> (C) (T) RCA 62780
15	13	10	26	<b>BREATHE AGAIN</b> L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	<b>TONI BRAXTON</b> (C) (M) (T) (X) LAFACE 2-4054/ARISTA
16	15	19	6	<b>INDIAN OUTLAW</b> J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	<b>TIM MCGRAW</b> (C) CURB 76920
17	51	54	11	<b>LOSER</b> K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)	<b>BECK</b> (C) (V) (X) DGC 19270/GEFFEN
18	21	29	5	<b>I'M READY</b> BABYFACE, D. SIMMONS (BABYFACE)	<b>TEVIN CAMPBELL</b> (C) (D) (V) QWEST 18264/WARNER BROS.
19	24	38	6	<b>RETURN TO INNOCENCE</b> M. CRETU (CURLY M. C.)	<b>ENIGMA</b> (C) (T) (X) VIRGIN 38423
20	35	—	2	<b>I'LL REMEMBER (FROM "WITH HONORS")</b> MADONNA, P. LEONARD (P. LEONARD, M. CICCONE, R. PHEE)	<b>MADONNA</b> (C) (D) (V) MAVERICK/SIRE 18247/WARNER BROS.
21	17	14	16	<b>MARY JANE'S LAST DANCE</b> R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> (C) (V) MCA 54732
22	18	16	11	<b>ROCK AND ROLL DREAMS COME THROUGH</b> J. STEINMAN (J. STEINMAN)	<b>MEAT LOAF</b> (C) (V) (X) MCA 54757
23	19	17	13	<b>GROOVE THANG</b> NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS)	<b>ZHANE</b> (C) (D) (M) (T) ILLTOWN 2228/MOTOWN
24	23	23	23	<b>BECAUSE OF THE NIGHT</b> P. FOX (SMITH, SPRINGSTEEN)	<b>10,000 MANIACS</b> (C) (V) ELEKTRA 64595
25	20	22	13	<b>STAY</b> N. LOWIS (M. STEVENS, B. KHOZOURI)	<b>ETERNAL</b> (C) (M) (T) (X) EMI 58113/ERG
26	22	20	25	<b>HERO</b> W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	<b>MARIAH CAREY</b> (C) (V) (X) COLUMBIA 77224
27	26	27	30	<b>ALL THAT SHE WANTS</b> D. POP, JOKER, BUDDHA (JOKER, BUDDHA, LINN, JENNY)	<b>ACE OF BASE</b> (C) (M) (T) (X) ARISTA 1-2614
28	27	25	25	<b>PLEASE FORGIVE ME</b> R. J. LANGE, B. ADAMS (ADAMS, LANGE)	<b>BRYAN ADAMS</b> (C) (V) A&M 0422
29	28	26	11	<b>EVERYDAY</b> P. COLLINS (P. COLLINS)	<b>PHIL COLLINS</b> (C) (D) ATLANTIC 87300
30	37	46	6	<b>AND OUR FEELINGS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	<b>BABYFACE</b> (C) (V) EPIC 77394
31	39	58	5	<b>FEENIN'</b> D. SWING (D. SWING)	<b>JODECI</b> (C) (T) UPTOWN 54824/MCA
32	25	18	20	<b>ALL FOR LOVE</b> C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KAMEN)	<b>BRYAN ADAMS/ROD STEWART/SING</b> (C) (D) (V) A&M 0476
33	30	31	21	<b>FOUND OUT ABOUT YOU</b> J. HAMPSON, GIN BLOSSOMS (D. HOPKINS)	<b>GIN BLOSSOMS</b> (C) (V) A&M 0418
34	36	63	5	<b>BORN TO ROLL</b> ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	<b>MASTA ACE INCORPORATED</b> (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
35	42	53	5	<b>LOVE SNEAKIN' UP ON YOU</b> D. WAS, B. RAITT (T. SNOW, J. SCOTT)	<b>BONNIE RAITT</b> (C) (V) CAPITOL 58125
36	33	37	14	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	<b>12 GAUGE</b> (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
37	29	24	16	<b>UNDERSTANDING</b> J. DUPRI, M. SEAL (M. SEAL)	<b>XSCAPE</b> (C) (V) SO SO DEF 77335/COLUMBIA
38	31	30	19	<b>AMAZING</b> B. FAIRBAIRN (S. TYLER, R. SUPA)	<b>AEROSMITH</b> (C) (V) GEFFEN 19264
39	50	51	7	<b>PLAYER'S BALL</b> ORGANIZED NOIZE (OUTCAST, ORGANIZED NOIZE)	<b>OUTCAST</b> (C) (M) (T) (X) LAFACE 2-4060/ARISTA
40	40	40	27	<b>DREAMS</b> R. FERMIE (GABRIELLE, T. LAWS)	<b>GABRIELLE</b> (C) (T) GO!DISCS/LONDON 857 141/PLG
41	38	47	9	<b>YOU KNOW HOW WE DO IT</b> Q. D. III (ICE CUBE, Q. D. III)	<b>ICE CUBE</b> (C) (T) PRIORITY 53847
42	52	62	4	<b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b> PARIS (PARIS)	<b>CONSCIOUS DAUGHTERS</b> (C) SCARFACE 53851/PRIORITY
43	49	42	23	<b>I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")</b> P. HENTON (J. NASH)	<b>JIMMY CLIFF</b> (C) CHAOS 77207
44	58	73	4	<b>COMPLETELY</b> D. FOSTER, M. BOLTON (D. WARREN)	<b>MICHAEL BOLTON</b> (C) (D) (V) COLUMBIA 77376
45	34	28	20	<b>CRY FOR YOU</b> D. SWING (D. SWING)	<b>JODECI</b> (C) UPTOWN 54723/MCA
46	32	32	15	<b>I'M IN THE MOOD</b> SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	<b>CE CE PENISTON</b> (C) (M) (T) (V) A&M 0460
47	43	43	9	<b>MOTHER</b> R. RUBIN (G. DANZIG)	<b>DANZIG</b> (C) AMERICAN 18256/REPRISE
48	41	33	12	<b>U SEND ME SWINGIN'</b> MINT CONDITION (K. LEWIS)	<b>MINT CONDITION</b> (C) (T) PERSPECTIVE 7439/A&M
49	45	39	23	<b>SAID I LOVED YOU... BUT I LIED</b> R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)	<b>MICHAEL BOLTON</b> (C) (D) (V) COLUMBIA 77260

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	46	36	26	<b>CAN WE TALK</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	<b>TEVIN CAMPBELL</b> (C) (D) (V) QWEST 18346/WARNER BROS.
51	44	45	8	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> R. GUTIERREZ (S. HAGUE, M. MCCLAREN, J. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)	<b>LIGHTER SHADE OF BROWN</b> (C) (T) MERCURY 858 402
52	86	—	2	<b>YOU MEAN THE WORLD TO ME</b> L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	<b>TONI BRAXTON</b> (C) (V) LAFACE 2-4064/ARISTA
53	55	55	15	<b>HAVING A PARTY</b> P. LEONARD (S. COOKE)	<b>ROD STEWART</b> (C) (V) WARNER BROS. 18424
54	77	89	3	<b>GOT ME WAITING</b> P. ROCK (HEAVY D., P. ROCK)	<b>HEAVY D. &amp; THE BOYZ</b> (C) (T) UPTOWN 54815/MCA
55	67	76	4	<b>I WANT YOU</b> DANCIN' DANNY D. (ROBERTS, JONES)	<b>JULIET ROBERTS</b> (C) (T) (X) REPRISE 18222
56	54	59	5	<b>JUST ANOTHER DAY</b> S. I. D. (D. OWENS, APACHE)	<b>QUEEN LATIFAH</b> (C) (M) (T) (X) MOTOWN 2233
57	60	57	9	<b>IT'S ALL GOOD</b> HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	<b>HAMMER</b> (C) (D) (T) (V) GIANT 18271
58	63	64	7	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> STEELY CLEVE (D. PENN)	<b>DAWN PENN</b> (C) (T) (X) BIG BEAT 98311/ATLANTIC
59	53	49	7	<b>I'M OUTSTANDING</b> E. SERMON (S. O'NEAL, E. SERMON, R. ROACHFORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS)	<b>SHAQUILLE O'NEAL</b> (C) (T) (X) JIVE 42201
60	56	78	3	<b>HOW DO YOU LIKE IT?</b> K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	<b>KEITH SWEAT</b> (C) (M) (T) (X) ELEKTRA 64555
61	73	71	10	<b>LAI</b> B. ENO (JAMES)	<b>JAMES</b> (C) FONTANA 858 217/MERCURY
62	68	74	7	<b>COME TO MY WINDOW</b> H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	<b>MELISSA ETHERIDGE</b> (C) (X) ISLAND 858 028/PLG
63	57	50	13	<b>CHOOSE</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, COLOR ME BADD)	<b>COLOR ME BADD</b> (C) (D) (V) (X) GIANT 18720
64	70	72	4	<b>THE MORE YOU IGNORE ME, THE CLOSER I GET</b> S. LILLYWHITE (MORRISSEY, BOORER)	<b>MORRISSEY</b> (C) (X) SIRE 18207/REPRISE
65	66	75	3	<b>PUMPS AND A BUMP</b> BAILLERGEAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLERGEAU, CLINTON, SHIDER)	<b>HAMMER</b> (C) (D) (V) GIANT 18218
66	79	—	2	<b>DREAMS</b> S. STREET (THE CRANBERRIES)	<b>THE CRANBERRIES</b> (C) (X) ISLAND 864 436/PLG
67	75	79	4	<b>DREAM ON DREAMER</b> BRAND NEW HEAVIES (D. AUSTIN, N. DAVENPORT)	<b>THE BRAND NEW HEAVIES</b> (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
68	59	60	9	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	<b>JOHN MICHAEL MONTGOMERY</b> (C) (V) ATLANTIC 87288
69	65	68	4	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> A. TRIBE CALLED QUEST (J. T. J. DAVIS, A. MUHAMMAD, M. TAYLOR)	<b>A TRIBE CALLED QUEST</b> (C) (T) (X) JIVE 42179
70	62	61	16	<b>WILL YOU BE THERE (IN THE MORNING)</b> J. PURDELL, D. BARON (R. J. LANGE)	<b>HEART</b> (C) (V) CAPITOL 58041
71	69	65	20	<b>U.N.I.T.Y.</b> K. GEE, M. UFI (D. OWENS, J. SAMPLE)	<b>QUEEN LATIFAH</b> (C) (D) (T) MOTOWN 2225
72	81	85	8	<b>GOD</b> E. RIESE, T. AMOS (T. AMOS)	<b>TORI AMOS</b> (X) ATLANTIC 85687
73	74	67	6	<b>MASS APPEAL</b> DJ. PREMIER, GURU (K. ELAM, C. MARTIN)	<b>GANG STARR</b> (C) (T) CHRYSALIS 58111/ERG
74	80	87	5	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> PRINCE RAKEEM, WU-TANG CLAN	<b>WU-TANG CLAN</b> (M) (T) (X) LOUD 62766/RCA
75	71	70	11	<b>ZUNGA ZENG</b> K. J. GARDNER, F. CUTLASS (K. J. GARDNER, F. MALAVE, H. J. LAWES, F. W. BURK)	<b>K7</b> (C) (T) (X) TOMMY 807 599
76	76	69	6	<b>SINCE I DON'T HAVE YOU</b> GUNS N' ROSES (J. R. BEAUMONT, THE SKYLINERS)	<b>GUNS N' ROSES</b> (C) (V) GEFFEN 19266
77	83	94	5	<b>COMIN' ON STRONG</b> DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	<b>SUDDEN CHANGE</b> (C) EASTWEST 98334
78	64	56	20	<b>GETTO JAM</b> DJ. BATTLECAT (DOMINO, K. GILLIAM)	<b>DOMINO</b> (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS
79	85	80	20	<b>I'LL BE LOVING YOU</b> A. MARANO (A. MARANO)	<b>COLLAGE</b> (C) (M) (T) VIPER 102/METROPOLITAN
80	NEW	1	1	<b>I'LL TAKE YOU THERE (FROM "THREESOME")</b> R. SALL, GENERAL PUBLIC, T. PHILLIPS (A. ISBELL)	<b>GENERAL PUBLIC</b> (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
81	61	52	13	<b>(LAY YOUR HEAD ON MY) PILLOW</b> TONY! TONI! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	<b>TONY! TONI! TONE!</b> (C) (V) WING 858 260/MERCURY
82	98	—	2	<b>NEON MOONLIGHT</b> P. WOLF (P. WOLF, R. MARTINEZ, I. WOLF)	<b>ROSCO MARTINEZ</b> (C) (D) 200 14121
83	87	90	3	<b>LULLABY (GOODNIGHT, MY ANGEL)</b> D. KORTCHMAR (B. JOEL)	<b>BILLY JOEL</b> (C) (D) (V) COLUMBIA 77363
84	89	—	2	<b>NO DOUBT ABOUT IT</b> B. BECKETT (J. S. SHERRILL, S. SESKIN)	<b>NEAL MCCOY</b> (C) (V) ATLANTIC 87287
85	72	66	19	<b>CANNONBALL</b> K. DEAL, M. FREEGOR (K. DEAL)	<b>THE BREEDERS</b> (C) (X) 4AD 64566/ELEKTRA
86	94	91	4	<b>YOU</b> K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	<b>CANDLEBOX</b> (C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.
87	NEW	1	1	<b>PAPA'Z SONG</b> BIG D (T. SHAKUR, D. EVANS, J. SAMPLE, W. JENNINGS)	<b>2PAC DUET WITH MOPREME</b> (C) (T) (X) INTERSCOPE 98303
88	NEW	1	1	<b>ANYTHING (FROM "ABOVE THE RIM")</b> B. A. MORGAN (B. A. MORGAN)	<b>SWV</b> (C) (T) (X) RCA 62834
89	96	98	5	<b>ON AND ON</b> RNS (A. QUINN, S. FRANKLIN, J. WILSON)	<b>SHYHEIM</b> (C) (T) (X) VIRGIN 38415
90	NEW	1	1	<b>LOW</b> D. SMITH (D. LOWERY, J. HICKMAN, D. FARAGHER)	<b>CRACKER</b> (C) (X) VIRGIN 38427
91	84	81	14	<b>ALWAYS ON MY MIND</b> B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)	<b>SWV</b> (C) (D) (T) RCA 62738
92	NEW	1	1	<b>SWEET POTATOE PIE</b> DJ. BATTLECAT (DOMINO, K. GILLIAM)	<b>DOMINO</b> (M) (T) OUTBURST/RAL 77349/CHAOS
93	88	84	15	<b>FUNK DAT/WHY IS IT?</b> J. C. SLAMM (S. LENO)	<b>SAGAT</b> (C) (M) (T) (X) AXI 1 D1
94	95	—	2	<b>I'VE BEEN THINKING ABOUT YOU</b> G. GUTIERREZ, M. L. AGUSTIN, JR. (G. GUTIERREZ, M. L. AGUSTIN, JR.)	<b>JOCELYN ENRIQUEZ</b> (C) (T) CLASSIFIED 0200
95	82	82	7	<b>SWEET LULLABY</b> D. LACKSMAN (MOUQUET, SANCHEZ)	<b>DEEP FOREST</b> (C) (T) (V) (X) 550 MUSIC 77095
96	91	96	7	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	<b>LITTLE TEXAS</b> (C) (V) WARNER BROS. 18295
97	90	95	5	<b>I LIKE TO MOVE IT</b> E. MORILLO, R. MUNIZ (E. MORILLO, M. QUASIMIE)	<b>REEL 2 REAL FEATURING MAD STUNTMAN</b> (M) (T) (X) STRICTLY RHYTHM 12192
98	NEW	1	1	<b>IN WALKED LOVE</b> S. THOMPSON, M. BARBIERO (D. WARREN)	<b>EXPOSE</b> (C) ARISTA 1-2679
99	92	83	9	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> C+C MUSIC FACTORY (D. COLE, R. CLIVILLES)	<b>ARETHA FRANKLIN</b> (C) (M) (T) (X) ARISTA 1-2657
100	93	86	16	<b>LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)</b> HALLIGAN TOPELLO (D. HALLIGAN, J. TOPELLO)	<b>HADDAWAY</b> (C) (M) (T) (X) ARISTA 1-2646

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

SHOOP  
LINGER

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**SALES STORIES:** "Bump N' Grind" by R. Kelly (Jive) hits No. 1 on the Hot 100 on the strength of its impressive sales. The song's chart-topping total is more than 110,000 units, accounting for 75% of its overall points. "Bump" is on the rise in monitored airplay points as well, moving 12-10 on the Hot 100 Airplay chart. It ranks top five at 17 of the 30 rhythm-crossover stations included on the Hot 100 radio panel. "Bump" is likely to hold at No. 1 for several weeks, since it's the only bulletted record in the top five. Bruce Springsteen's momentous performance of "Streets Of Philadelphia" (Columbia) on the Academy Awards telecast produces a big sales surge. "Streets," the second-biggest point-gainer on the entire chart, jumps 22-10 on the Hot 100 Singles Sales chart. "Streets" is No. 3 in airplay at KKFR (Power 92) Phoenix, WPST Trenton, N.J., and WAPI Birmingham, Ala.

**TURNAROUND:** "Loser" by Beck (DGC/Geffen) is the biggest winner of the week, gaining more points than any other record due to the enormous sales of the just-released cassette single. (Previously, only a CD single was available.) "Loser" vaults 51-17 overall and re-enters the sales chart at No. 14. It's No. 3 in airplay at WZPK Portland, Maine, No. 10 at WGTZ (Z93) Dayton, Ohio, and No. 11 at WEDJ (The Edge) Charlotte, N.C. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.) is the third-biggest point-gainer on the Hot 100. It misses winning both the Greatest Gainer/Sales and Airplay awards by just one position; by leaping into the top 20, it is ineligible for the Greatest Gainer awards. It debuts at No. 39 on the sales chart and jumps 27-16 on the airplay chart. "Remember" is No. 5 at WOVV West Palm Beach, Fla., No. 8 at WFLY (Fly 92) Albany, N.Y., and No. 11 at KIIS Los Angeles.

**GREATEST GAINERS:** "You Mean The World To Me" by Toni Braxton (LaFace/Arista) wins the Greatest Gainer/Airplay, zooming 86-52 overall. Early top 10 airplay reports include No. 6 at WSTR (Star 94) Atlanta, No. 7 at WPOW (Power 96) Miami, and No. 8 at WERQ (92Q) Baltimore. The Greatest Gainer/Sales is "Got Me Waiting" by Heavy D. & the Boyz (Uptown/MCA). Strong early airplay includes No. 4 at WJMH Greensboro, N.C., and No. 11 at WPGC Washington, D.C.

**QUICK CUTS:** "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista) jumps over "Now And Forever" by Richard Marx (Capitol) in the top 10, resulting in a backward move for the latter single even though it gains points. . . The Hot Shot Debut at No. 80 is "I'll Take You There" by British duo General Public (Epic Soundtrax/Epic), from the "Threesome" soundtrack. The original version by the Staple Singers hit No. 1 April 8, 1972. "I'll Take" is breaking early in Flint, Mich. (No. 12 at WWCK), Rochester, N.Y. (No. 13 at WPXY), and Wilkes-Barre, Pa. (No. 14 at WKRZ). . . Northern California group Cracker (Virgin) has enjoyed success at album rock and modern rock radio with its album "Kerosene Hat." A single, "Low," has now been released, and it enters the Hot 100 at No. 90. It's already top 10 in airplay at WZJM (Jammin' 92) Cleveland.

## LEWIS AND NEWS BOW ON ELEKTRA WITH COVERS SET

(Continued from page 8)

anyone familiar with the News' background, it's a perfect fit.

"We thought it was kind of a natural thing for Huey and the News to do this, because the idea behind the record was simple: R&B and rock'n'roll covers performed by a classic American band," says Jeff Jones, Elektra's VP of marketing.

Most of the songs were originally released between 1955 and 1967, years the members of the News spent discovering music. "When we grew up here as little white boys in Marin County, our favorite station was KDIA, which was a sister station to WDIA in Memphis," says Lewis. "And it was a real soulful station. We were always into these kind of records. We're suited to do this stuff, it fits us like a glove. We've been doing tunes from this period in concert for years."

The material covered ranges from the familiar, such as Lloyd Price's "Stagger Lee" and Joe Turner's "Shake, Rattle And Roll," to an obscure Don Covay number, "Better To Have And Need Not."

The band and Elektra hope the success of the News' remake of the Impressions' "It's Alright" is a harbinger of things to come. That track, featured on Shanachie Records' 1993 Curtis Mayfield tribute, was a top 10 hit on Billboard's Hot Adult Contemporary chart.

"That gave us a bit of confidence, like maybe [this record] would work somehow," Lewis says. "But I don't know how that tune did so well, to be honest."

The first single from "Four Chords" will be a remake of "(She's) Some Kind Of Wonderful," a previ-

ous hit for, among others, the Soul Brothers 6, the Drifters, and Grand Funk. It will be serviced to adult contemporary radio April 25.

AC programmers were divided on how the material would do. "I like Huey Lewis a lot, and it would have been nice to have had an album of new material," says Bob Dunphy, VP of programming for New York's WMXV. "As a programmer, I'm burnt out on remakes. As an AC station, we're looking for something fresh from an artist that we still consider core, but I'm still anxious to hear it. That the song is uptempo is always positive." Dunphy notes that Elektra's emphasis on the band, and its efforts to build up some anticipation for the record by playing it for various programmers weeks before its release, are obvious plusses.

Greg Hewitt, MD at St. Louis AC outlet KYKY, sees nothing but good things for the project. "It's Alright" was a huge hit for us. I'm glad Huey released that song first, sort of as a screening of what's to come," he says. For Hewitt, the fact that the album is all remakes is no deterrent. "Remakes are a funny thing," he says. "Everyone says they're sick of them, but when you look at your call-out research, [the remakes] are at the top of the list."

Like the programmers, Lewis is ambivalent about the project's hit potential. "I'm not even sure [the album] has commercial implications," he says. "I hope it does, obviously, but this thing was really a labor of love for us. . . I don't want to be pretentious, but I think this stuff is important. People need to realize where a lot of the [music] we listen to came from."

In an effort to capture the period of the music as accurately as possible, the band and producer Stewart Levine used recording techniques and equipment from the '50s and '60s.

"We never let anybody overdub their part," says Lewis. "The drums, bass, keyboards, and guitar had to be intact. The horns, background vocals, and lead vocal were the only things that could be overdubbed. . . In the old days, microphone placement was everything. We had a joke in the studio that no one could be within three feet of a microphone, and it made a huge difference in the sound. There's nothing wrong with close-miking things, but this stuff needs to sound live, to have that ambience."

Just as the push at radio is beginning early, so is the play for retail. Elektra hosted a private concert at the recent National Assn. of Recording Merchandisers convention, where Lewis and the band performed for key retailers. "We also took Huey to the WEA cocktail party, and he shook every hand," says Jones. "People want to see Huey Lewis succeed."

Jones says considerable effort is being made to reach what the label considers to be the band's core audience: 30-plus females. "That audience doesn't necessarily listen to radio or watch VH-1," says Jones. "But they'll listen to talk radio or sports radio, so we might buy time there."

Stressing that the marketing plan is still being put together, Jones says other tentative strategies include pressing a seven-inch single to service to jukeboxes, and also to serve as a promotional item, as well as producing an electronic press kit that could be shown on airlines.

## POWER RATIOS FOR RADIO AD SALES FAVOR ADULT CONTEMPORARY

(Continued from page 6)

are top 40's gain and country's loss. Rivin believes the former is due to top 40's move away from rap toward alternative rock.

Rivin blames country's dip on the huge number of new sign-ons in the format (see story, page 1), which is causing "dilution." Nevertheless, he notes, "when you consider the tremendous growth in the number of stations playing country now compared to four years ago, it has been a remarkably small dilution and demonstrated a lot of strength for the format."

In the seven years since the power ratios were first tabulated, there has been interesting up and down movement among several formats.

Leading the losing side is classical, which has dipped 1.35-.88 in seven years. Oldies and classic rock have scored the most impressive growth, with oldies rising .83-1.35 since 1986 and classic rock following closely with a seven-year gain of .33 points. Full-service also is way up (1.16-1.44) from its 1986 performance.

Woodland Hills, Calif.-based sales consultant Chris Beck says oldies is benefiting from the popularity of the traditional oldies stations and the new '70s-based oldies stations, most of which signed on late last year and will be reflected in 1994's power ratios.

As for classic rock, Beck says there is less advertiser bias toward that format than there is toward the slightly younger-skewing album rock format. "Traditionally rock, other than cars, bars, and concerts, has had an advertiser preconceived-notion problem. It's not uncommon to have a bank say no to AOR but [yes to clas-

sic rock]," he says.

Madison, Wis.-based sales consultant Chris Lytle credits the health of oldies to agency buyers' belief that aging baby boomers are listening to the format. "A lot of the boomers are finally in the oldies category, and a lot of agencies are recognizing that," he says. The same is true of classic rock, according to Lytle, who says stations are "programming to that boomer 25-54, and [classic rock] is aimed right at them. . . it's a very easy sell. . . It has the big numbers people are looking for and appeals to a wider variety of advertisers."

Also tabulated in the new study is the percentage of stations in each format that billed more than 100% of their Arbitron-based value. AC once again led the pack with 93% (up from 83% the previous year). Classic rock was second at 90%, and was followed by full-service (88%), country (84%), oldies (83%), album rock (74%), N/T

(68%), soft AC (68%), adult alternative (63%), Spanish (61%), top 40 (45%), modern rock (44%), adult standards (38%), urban (36%), and classical (30%).

Adult standards is the biggest gainer in this category, posting a 23% jump from 1992. Urban also showed a healthy 11% gain over the previous year. On the losing end are Spanish (-16%), full-service (-12%), and N/T (-11%).

In the three years since billing percentages were added to the study, adult alternative and urban have been the biggest winners, with gains of 48% and 25%, respectively. Classical once again posted the biggest loss (26%) since 1990.

The power ratios, accepted as the industry standard, are based on monthly polls of about 700 radio stations. The latest figures cover the Arbitron ratings periods from summer 1992 through spring 1993.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/VERG)
2	3	3	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
3	9	5	THE RIGHT TIME	I TO 1 (NEXT PLEATEAU/LONDON/PLG)
4	18	3	PART TIME LOVER/I'M STILL IN...	H-TOWN/WAL B. SURE! (DEATH ROW)
5	4	5	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
6	7	2	PLAY MY FUNK	SIMPLE E (BEACON/FOX)
7	8	5	RIBBON IN THE SKY	INTRO (ATLANTIC)
8	10	6	IT ALL COMES DOWN TO THE . . .	TERMINATOR X (RAL/CHAOS)
9	11	5	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
10	16	3	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
11	14	3	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
12	13	7	WATCH THE GIRL DESTROY ME	POSSUM DIXON (INTERSCOPE)
13	—	1	LEAVING LAS VEGAS	SHERYL CROW (A&M)

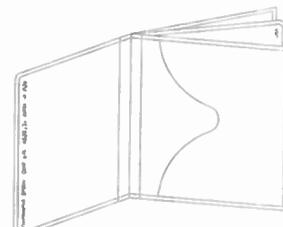
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	12	7	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
15	—	1	I GOT CHA OPIN	BLACK MOON (NERVOUS)
16	—	1	POSSESSION	SARAH MCLACHLAN (ARISTA)
17	15	3	13 STEPS LEAD DOWN	ELVIS COSTELLO (WARNER BROS.)
18	—	1	EL TRAGO (THE DRINK)	2 IN A ROOM (CUTTING)
19	22	2	PIECE OF MY HEART	FAITH HILL (WARNER BROS.)
20	—	12	COUNTY LINE	COOLIO (TOMMY BOY)
21	—	1	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND)
22	21	2	NO GUNSHOT	WORL-A-GIRL (CHAOS)
23	24	2	WORDS BY HEART	BILLY RAY CYRUS (MERCURY)
24	—	1	SOUND BOY KILLING	MEGA BANTON (VP)
25	19	4	WHEN A MAN LOVES A WOMAN	JODY WATLEY (MCA)

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
APRIL 9, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/HOT SHOT DEBUT ***						
1	NEW		1	PANTERA EASTWEST 530004 (11.98/15.98)	FAR BEYOND DRIVEN	1
2	NEW		1	BONNIE RAITT CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	2
3	1	3	18	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	NEW		1	SOUNDTRACK DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	4
5	11	26	4	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
6	3	4	20	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
7	4	7	15	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
8	2	1	3	SOUNDGARDEN A&M 0138 (10.98/16.98)	SUPERUNKNOWN	1
9	5	6	30	MARIAH CAREY ▲ COLUMBIA 53205 (10.98 EQ/16.98)	MUSIC BOX	1
10	8	8	20	CELINE DION ● MCA MUSIC 3355/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
11	6	5	37	TONI BRAXTON ▲ LAFACE 26007/ARISTA (10.98/15.98)	TONI BRAXTON	1
*** GREATEST GAINER ***						
12	34	35	12	SOUNDTRACK ● EPIC 530004 (10.98/16.98)	PHILADELPHIA	12
13	9	9	18	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	DOGGY STYLE	1
14	10	12	24	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392/PLG (10.98/16.98)	VERY NECESSARY	4
15	15	17	11	CRASH TEST DUMMIES ● ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	15
16	13	10	7	ENIGMA CHARISMA 35236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
17	14	13	4	BECK ● A&M 0138 (10.98/15.98)	MELLOW GOLD	13
18	NEW		1	MORRISSEY ● VIRGIN 87825 (10.98/16.98)	YOUJHALL & I	18
19	NEW		1	TIM MC RAW ● MCA 10915 (10.98/16.98)	NOT A MOMENT TOO SOON	19
20	19	18	4	VARIOUS ARTISTS MCA 10915 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
21	17	14	19	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
22	16	15	7	SOUNDTRACK RCA 65364 (10.98/16.98)	REALITY BITES	13
23	12	2	3	NINE INCH NAILS NOTHING IN VAIN/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
24	20	19	35	SMASHING PUMPKINS ▲ VIRGIN 85767 (9.98/15.98)	SIAMESE DREAM	10
25	18	11	71	SOUNDTRACK ▲ ARISTA 18599 (10.98/15.98)	THE BODYGUARD	1
26	21	16	9	ALICE IN CHAINS ▲ COLUMBIA 52528 (10.98 EQ/11.98)	JAR OF FLIES	1
27	22	23	9	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
28	7	—	2	MOTLEY CRUE ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE	7
29	26	30	22	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
30	23	21	14	JODECI ▲ UPTOWN 10415/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
31	24	24	45	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
32	47	—	2	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGELES 1111 (10.98/15.98)	CHANT	32
33	NEW		1	YE ● MCA 10915 (10.98/16.98)	TALK	33
34	28	22	4	HAMMER ● REPRISE 45241/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
35	32	33	8	TORI AMOS ● ATLANTIC 82547/AG (10.98/15.98)	UNDER THE PINK	12
36	25	20	28	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
37	27	32	19	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
38	29	29	20	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
39	30	28	23	PEARL JAM ▲ EPIC 53136 (10.98 EQ/16.98)	VS.	1
40	31	27	49	AEROSMITH ▲ GEFFEN 24435 (10.98/16.98)	GET A GRIP	1
*** PACESETTER ***						
41	76	77	1	SOUNDTRACK ● VIRGIN 87825 (10.98/16.98)	THE PIANO	41
42	33	31	33	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
43	38	39	16	ICE CUBE ▲ PRIORITY 53876 (10.98/15.98)	LETHAL INJECTION	5
44	40	38	14	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
45	NEW		1	WILLIAMS/PERLMAN MCA 10969 (10.98/17.98)	SCHINDLER'S LIST (SOUNDTRACK)	45
46	43	44	39	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
47	36	36	71	KENNY G ▲ ARISTA 18446 (11.98/15.98)	BREATHLESS	2
48	42	42	66	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
49	45	49	20	CANDLEBOX ● WEA/EPIC 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	43
50	39	37	24	VARIOUS ARTISTS ▲ GIANT 24511/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
51	46	50	10	ZZ TOP ● RCA 66317 (10.98/16.98)	ANTENNA	14
52	37	40	10	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	33
53	35	25	3	GANG STARR CHRYSLER 28435/ERG (10.98/15.98)	HARD TO EARN	25
54	55	52	40	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
55	53	57	20	WU-TANG CLAN ● LOUD 66330/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	44	43	7	ZHANE ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
57	52	55	30	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
58	41	41	26	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
59	48	47	7	RICHARD MARX CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
60	49	48	22	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
61	66	65	16	DOMINO ● OUTBURST/CHAOS 57701/COLUMBIA (9.98/15.98)	DOMINO	39
62	50	46	44	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
63	61	60	17	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
64	58	51	50	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
65	78	95	6	SARAH MCLACHLAN ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	65
66	59	62	45	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
67	63	64	119	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
68	56	58	91	MARY-CHAPIN CARPENTER ▲ COLUMBIA 4889 (10.98 EQ/15.98)	COME ON COME ON	31
69	54	54	77	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
70	62	56	27	NIRVANA ▲ DGC 24607/GEFFEN (10.98/16.98)	IN UTERO	1
71	NEW		1	DFC ASSAULT/BIG BEAT 92370/AG (10.98/15.98)	THINGS IN THA HOOD	71
72	74	69	163	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
73	67	45	55	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
74	70	72	32	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
75	64	53	21	FRANK SINATRA ▲ CAPITOL 80011 (11.98/17.98)	DUETS	2
76	72	76	39	TOOL ● DGC 11087 (9.98/15.98) HS	UNDEXTOW	50
77	51	—	2	SAMMY HAGAR GEFFEN 24707 (10.98/16.98)	UNBOXED	51
78	60	61	57	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
79	73	70	137	METALLICA ▲ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
80	57	34	3	ELVIS COSTELLO WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
81	65	59	24	XSCAPE ▲ NO SO DEF 57107/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
82	NEW		1	CONFEDERATE RAILROAD ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	82
83	75	68	42	RAGE AGAINST THE MACHINE ● EPIC 52009 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
84	68	66	82	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
85	69	63	22	SHAQUILLE O'NEAL ▲ JIVE 41529 (10.98/15.98)	SHAQ DIESEL	25
86	71	81	11	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	71
87	79	74	16	DEEP FOREST ● MCA MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	59
88	80	73	80	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
89	77	67	5	VARIOUS ARTISTS WARNER BROS. (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
90	84	101	7	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
91	83	87	11	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
92	81	80	20	A TRIBE CALLED QUEST ● JIVE 42197 (10.98/15.98)	MIDNIGHT MARAUDERS	8
93	99	124	7	GREEN DAY REPRISE 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	93
94	90	84	23	EAZY-E ▲ RUTHLESS 5503/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
95	NEW		1	THE BRAND NEW HEAVIES DELICIOUS VINYL 92319/AG (10.98/15.98)	BROTHER SISTER	95
96	111	145	48	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
97	82	79	19	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
*** HEATSEEKER IMPACT ***						
98	121	138	4	SHERYL CROW A&M 5126 (10.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	98
99	89	85	67	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
100	95	86	27	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
101	86	82	53	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
102	87	98	32	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
103	92	99	26	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
104	91	100	30	BARNEY ▲ SBR 1115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
105	116	117	11	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	105
106	96	—	2	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
107	88	83	36	CYPRESS HILL ▲ RUFFHOUSE 53931/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
108	85	75	16	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	54
109	94	91	49	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	104	106	123	ENYA ▲ <sup>3</sup> REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
111	107	111	214	ORIGINAL LONDON CAST ▲ <sup>8</sup> POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
112	98	89	22	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
113	101	92	73	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
114	109	108	83	ERIC CLAPTON ▲ <sup>7</sup> OUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
115	102	96	18	GUNS N' ROSES ▲ GEFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
(116)	RE-ENTRY		23	SOUNDTRACK ● MCA 10859 (10.98/16.98)	JURASSIC PARK	36
117	93	90	5	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
118	97	88	8	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
119	100	71	18	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
120	103	93	38	BLIND MELON ▲ <sup>2</sup> CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
121	105	94	30	THE BREEDERS ● 4AO 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
122	120	126	80	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
(123)	NEW ►		1	CHEAP TRICK WARNER BROS. 45425 (10.98/15.98)	WOKE UP WITH A MONSTER	123
124	106	102	20	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
125	108	110	8	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
126	115	104	46	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
127	117	97	39	WHITE ZOMBIE ▲ GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
128	112	103	71	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
129	118	120	37	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
(130)	145	137	48	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
131	123	118	5	BENOIT/FREEMAN GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT	118
132	129	123	54	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
133	124	116	35	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
134	127	131	9	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
135	110	109	9	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
136	130	133	186	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
137	134	139	9	SOUNDTRACK ISLAND 51884/PLG (10.98 EQ/15.98)	IN THE NAME OF THE FATHER	114
138	113	107	64	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
139	125	130	46	JOE DIFFIE ● EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE	67
140	114	105	5	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/10.98)	GANKSTA FUNK	105
141	142	—	2	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	141
142	128	122	55	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
143	133	136	122	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
144	126	115	40	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
145	122	114	11	MINT CONDITION PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY	104
146	132	132	18	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
147	136	129	78	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
148	131	121	22	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
(149)	156	154	18	ELTON JOHN ▲ MCA 10926 (10.98/17.98)	DUETS	25
150	135	119	18	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
151	147	141	51	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
152	119	127	5	RICK TREVINO COLUMBIA 53560 (9.98 EQ/15.98) HS	RICK TREVINO	119
153	152	175	48	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
154	139	135	64	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
(155)	NEW ►		1	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	143	128	10	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	123
(157)	182	—	2	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS	TOO HIGH TO DIE	157
(158)	NEW ►		1	BRIAN SETZER ORCHESTRA HOLLYWOOD 61565/ELEKTRA (10.98/15.98)	BRIAN SETZER ORCHESTRA	158
159	137	112	38	U2 ▲ <sup>2</sup> ISLAND 518047*/PLG (10.98/16.98)	ZOOLOPA	1
160	151	153	54	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
161	158	148	30	BJORK ELEKTRA 61468 (10.98/15.98) HS	DEBUT	61
162	157	140	93	SPIN DOCTORS ▲ <sup>3</sup> EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
163	140	146	36	TAG TEAM ● LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
164	149	155	202	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
165	138	113	40	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/16.98)	MI TIERRA	27
166	154	142	23	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
167	159	151	5	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	151
168	150	125	72	SOUNDTRACK ▲ <sup>3</sup> WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
169	153	143	54	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98) HS	BIGGER, BETTER, FASTER, MORE!	13
170	146	144	7	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	126
171	174	180	58	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
172	162	165	125	NIRVANA ▲ <sup>5</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
173	148	—	2	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	148
174	141	—	2	MARTY STUART MCA 10880 (10.98/15.98)	LOVE AND LUCK	141
175	163	161	47	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	64
176	173	195	3	ETERNAL EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	173
177	187	186	5	VARIOUS ARTISTS RADIKA/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
178	161	164	11	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	103
179	164	174	205	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
180	160	—	2	CAROLE KING KING'S X/RHYTHM SAFARI 53878/PRIORITY (10.98/15.98)	IN CONCERT	160
181	169	156	4	GERSHWIN/WODEHOUSE GERSHWIN PLAYS GERSHWIN: THE PIANO ROLLS NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN: THE PIANO ROLLS	156
(182)	200	—	4	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	182
(183)	198	196	5	VARIOUS ARTISTS RHINO 71590 (10.98/15.98)	MUSIC FROM THE SOUNDTRACK "VALLEY GIRL"	155
184	165	150	73	CELINE DION ▲ EPIC 52473 (10.98 EQ/15.98)	CELINE DION	34
185	167	159	24	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	111
186	176	160	14	COWBOY JUNKIES RCA 66344 (9.98/15.98)	PALE SUN, CRESCENT MOON	114
187	188	183	3	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	183
188	155	134	7	BEASTIE BOYS CAPITOL 89843 (7.98/11.98)	SOME OLD BULLSHIT	46
189	199	191	65	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
190	166	162	33	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
191	170	179	40	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
192	189	190	4	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	189
193	168	158	25	DEF LEPPARD ● MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
(194)	NEW ►		1	ALISON MOYET COLUMBIA 57448 (10.98/15.98)	ESSEX	194
(195)	RE-ENTRY		28	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
196	197	166	4	SASS JORDAN MCA 10980 (9.98/15.98) HS	RATS	158
197	184	198	3	VARIOUS ARTISTS ORIGINAL SOUND 9304 (5.98/12.98)	ART LABOE'S DEDICATED TO YOU VOL. 4	184
198	172	147	73	SOUL ASYLUM ▲ COLUMBIA 48898* (10.98 EQ/15.98) HS	GRAVE DANCERS UNION	11
199	180	170	40	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
200	178	176	73	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15

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## TITLE GLUT TO TEST SELL-THROUGH'S POTENTIAL

(Continued from page 6)

1994, including "The Fugitive" and "Batman: Mask Of The Phantasm." Warner's Family Entertainment label, which delivered about 2.5 million copies of "The Secret Garden" earlier this year, should have the Don Bluth-produced "Thumbelina" by early summer and 1993's "Nutcracker," the ballet feature starring McCauley Culkin, by the fourth quarter.

The live-action "Black Beauty," opening later this year, also is guaranteed to appear in a Family Entertainment clamshell; the question is whether Warner will hold the video release until early 1995.

In the past, sell-through was best in the fourth quarter. But times have changed. "This is the first time we're really seeing a year-round market," says Alexander & Associates analyst Amy Innerfield. "Now we're beginning to have relatively consistent releases throughout the year."

Alexander doesn't separate front-line releases from catalog, but it's clear that direct-to-sell-through is fueling 1994 growth. Innerfield notes the arrival of four "A" titles so far this year: "Secret Garden," Disney's "The Fox And The Hound" (with 8.4 million units sold to consumers), "The Fugitive," and MCA/Universal's "We're Back." The first three months of 1993 belonged to Disney's "Pinocchio" and Hemdale Home Video's

"Little Nemo: Adventures In Slumberland."

More choices mean more purchases. Alexander data indicate that 7.2% of VCR households had bought at least one cassette by March 21; last year, 5.9% made such a purchase. With unit sales 30% ahead of 1993 and many titles still to come, Innerfield predicts, "It's going to be the biggest year ever."

Not every title will be equally successful, however. One rackjobber thinks "Ace Ventura" will be "kinda tough. We're going to be cautious. In our mind, it's like 'Wayne's World.'" Paramount got back nearly half of the 5 million copies of "Wayne's World" delivered in late 1992 in the face of disappointing consumer demand.

The rackjobber believes Warner may also have problems with the animated "Batman," which grossed only \$6 million at the box office. "They fell way short," he says. As a sell-through title, "they're giving it every chance, but it's going to be a tough sell."

Warner's release is going up against much stronger fare in a crowded spring. FoxVideo is expected to ship about 8 million cassettes of "Mrs. Doubtfire," a million more than had been anticipated (Billboard, March 5), and Disney should deliver 5

million of the made-for-video "Return Of Jafar," a spinoff of "Aladdin." One rack executive hopes to avoid confusion with the latter by suggesting that accounts display the two titles side-by-side.

Following is a rundown of suppliers and their 1994 sell-through titles:

• Disney: "The Fox And The Hound," "The Return Of Jafar," "Snow White," "The Nightmare Be-

fore Christmas." Possible: "Sister Act 2," "Iron Will."

• FoxVideo: "Mrs. Doubtfire." Possible: "Baby's Day Out," "Yellow Dog."

• Hemdale Home Video: "Magic Voyage," "Polar Bear King," "The Princess And The Goblin."

• LIVE Home Video: "Tom And Jerry: The Movie."

• MCA/Universal: "We're Back,"

"Beethoven's Second," "Jurassic Park." Possible: "Flintstones."

• Warner: "The Secret Garden," "The Fugitive," "Batman: Mask Of The Phantasm," "Ace Ventura," "Thumbelina," "The Nutcracker." Possible: "Black Beauty."

Assistance in preparing this story was provided by Eileen Fitzpatrick.

## RANK RETAIL SERVICES TO CLOSE DOORS

(Continued from page 6)

wards." Steck says he decided that "we really don't want to take that risk." Video was 5% of Rank's revenues, audio 35%.

Last summer, Rank floated a plan calling for suppliers to shoulder some responsibilities for inventory control (Billboard, Aug. 21, 1993), but made little progress. "I don't believe I'm going to be called in a couple of weeks and be told, 'Harry, we've changed our minds,'" he adds.

Rank, created in the mid-'80s to

rack video stores, has three key accounts: Caldor, Montgomery Ward, and Sears Roebuck, with 1,210 locations. In recent months, it lost Woolworth and Toys 'R' Us, which went to Pittsburgh-based Visual Expressions, headed by former Rank executive Paul Pasquarelli.

Other racks have begun to jockey for Rank's nine customers. "We're trying to come up with something," says Ray Capp, head of Ingram Merchandising Services. IMS has been in

touch with most of the accounts.

Levy Home Entertainment reportedly is close to landing Caldor, and Handelman is after Sears and Woolworth.

Steck maintains that Rank Organization's backing means suppliers owed money "can sleep at night. This isn't your typical Artec." Artec was an independent video distributor that went under in 1993 owing studios in excess of \$13 million.

## DAVIS RIDES DUET'S SUCCESS WITH ARISTA SET

(Continued from page 8)

steady work as a Music City demo singer, sustained Davis through two not-so-fruitful record deals.

The Texas native made her first mark on country music as half of Skip & Linda, her musical partnership with singer/songwriter Skip Eaton. The duo scraped the bottom of Billboard's Hot Country Singles & Tracks chart back in 1982 with three singles on the now-defunct MDJ label. Davis signed with Epic in 1988 and, in 1989, signed with Starstruck Entertainment, the management/publishing firm owned by McEntire and her manager/husband, Narvel Blackstock.

When her three singles for Epic failed to take off, Davis left the label and signed with Capitol in 1990. Her two LPs, one for Capitol Nashville and one for Liberty (the label changed names in 1992), yielded one single each, and each suffered a similar fate on the charts. Davis and her then-producer, Liberty president Jimmy Bowen, amicably parted ways in the fall of 1992. Down but not out, Davis and husband Lang Scott hit the road as backup singers with McEntire's band.

"There were a lot of changes going on at the labels at that time, so I didn't need to go somewhere where it wasn't settled yet," says Davis. "Having been out there a few times, this time had to be right. I was willing to wait, and it was a relief not to be responsible for a career that just wasn't really happening."

"Does He Loves You" marked a major turning point in Davis' career. Shortly after recording the duet, she entered the studio with Guess, who, having engineered both of her Capitol/Liberty releases, had ideas about what was (and wasn't) needed.

"Linda can sing anything, and that comes from singing demos here for a few years," says Guess. "It's like Trisha Yearwood: they become capable of singing just about any style. But Linda's personality is very sin-

cere and honest, and I wanted to bring that out vocally."

Five days after Davis and McEntire's showstopping performance of their duet on last October's CMA awards telecast, and on the strength of the demos she had recorded with Guess, Davis was signed by Arista's Tim DuBois, who previously had passed on the opportunity.

"The new material was right on the money," DuBois says. "The power of Linda's vocals came through the tracks, and they found a uniqueness that is there on the new album. That CMA performance didn't hurt, either."

With "Company Time," the album's debut single, bulleted at No. 43 on Billboard's Hot Country Singles & Tracks chart this week, and exposure still coming in from Davis' McEntire ties, Engbrenghof is optimistic about the record's reception in stores.

"We're soliciting the album to retail, and the orders coming in have been very, very healthy," she says. "There's definitely a real good buzz on this record at retail."

That sentiment is echoed by Al Wilson, head buyer at Strawberries, the Milford, Mass.-based retail chain. "Our orders on the album are certainly on the higher side for an artist that is still perceived as a new country artist," says Wilson. "Actually, her Capitol product started selling pretty well for us after the Reba duet became a hit."

John "Cadillac" Saville, music director and on-air personality at WXYZ in Waterbury, Conn., says that, in many ways, Davis is the right kind of country artist for the '90s.

"Her first single, 'Company Time,' is doing real well for us, especially with women who appreciate the song's feminist message," says Saville. "With her look and her sincerity, and especially her voice, she's got what it takes on both the musical and the video sides."

## MICHAEL'S COUNSEL DELIVERS CLOSING ARGUMENT

(Continued from page 10)

\$23,000, despite the fact that George Michael had just had a hit single with "Waiting For That Day." That can be contrasted with the marketing spend of almost \$500,000 for the "Faith" album in the first quarter of 1988.

Mill pointed to parallels between "Faith" and "Listen Without Prejudice," saying that "at the end of 1990, Sony was faced with a similar situation to that of 'Faith' at the end of 1987... both had become big-selling albums and there had been two hit singles from each, with a third single to be released in the new year. However, there was a significant difference in the respective marketing campaigns. The correct course would have been to review the marketing

situation for 'Listen Without Prejudice'... not to abandon it."

Mill added, "Sony spent a relatively small amount in order to ensure that the lesson was learned... it was a relatively inexpensive way to make a point. They wanted to ensure that George Michael was not going to do it again... Sony had decided not to commit themselves to the project unless they got his full support."

He also alleged that Sony had retained profits from the "Red Hot + Dance" album project in which Michael was involved. "A substantial profit was made by the company, and there is no evidence that it was handed over to the charity involved, yet Sony spent no money on a broadcast,

cable, radio, or fly-posting campaign for that album," said Mill. "It was supposed to be a nonprofit venture, but there was a lack of enthusiasm and priority given to the album. Sony should have ensured that the money was paid over to the charity."

Michael's court action seems likely to last through the end of April. The court has adjourned for a two-week Easter break and will return April 12 to hear final legal submissions by Sony counsel Gordon Pollock. Michael's counsel, Mark Cran, has the option of final right of reply.

Press reports have put the cost of the trial at more than \$14 million, but these figures are being downplayed by Sony and Michael.

## MERLIN CONJURES 'A NOISE SUPREME'

(Continued from page 8)

Merlin, 24, produced the entire project himself using a basement studio he constructed in his parents' home. The eclectic assortment of hip-hop and rock selections has a high-energy feel and an urgent, youthful tension that belies Merlin's calm, understated demeanor.

"I went ahead and issued the original eight-track [recorded] album instead of rerecording it in a more sophisticated studio, because you can't make a more personal statement than that," he says. Merlin wrote all the material and played every instrument on the 10-song album.

He initially pressed a limited run of the album on his own Channel Three Records label; 100 copies were shipped last summer to retail outlets through Cargo, which initially was involved only as a distributor but now is marketing the record with MCA.

It was that limited pressing that first garnered the attention of prospective managers, publishers, booking agents—and MCA Canada. Merlin's music has since gained airplay at two Canadian stations: top 40/rhythm CING Hamilton, Ontario, and modern rock CFNY Toronto.

The artist's music also has garnered positive reviews in the Canadian trades The Record and PRM Chart Weekly.

CFNY Toronto MD John Jones says that word on Merlin has been building slowly since the station first received the album last summer. "We began playing the song 'Pusher,' but then kind of backed off when we heard the album became attached to a major," he says.

Jones says that some of the tracks on "A Noise Supreme" fit his station because of their intensity and eclectic sound.

"What impressed me most about Merlin was that his musical style ranges from Nine Inch Nails all the way to Snoop Doggy Dogg," says Cameron Carpenter, director of A&R for MCA Canada.

The New York-born Merlin says growing up in Aylmer, Quebec, provided him with a broader musical perspective. As a result, he says his music will appeal to people who listen to a variety of genres and don't have preconceived notions.

Minimizing the potential problem of artist identity due to Merlin's diverse sound, Norris says, "We're going with his vision and don't want to reinvent him."

Merlin says he's recorded more than 300 demo tracks, but when he decided to cut an album, he started from scratch instead of drawing from that vast resource. "I took the

next 10 songs I wrote and used them for the project," he says.

In addition to a self-imposed song limit, Merlin says he wanted to keep the time of the whole album under 40 minutes. "I wanted to record an album like they used to do on vinyl—10 good songs in the space of 40 minutes," he says.

Vinyl plays an important part in MCA Canada's marketing strategy to develop Merlin's core audience.

The label will issue a double-A side 12-inch featuring the title track and "Pusher" April 15. Norris says vinyl is an important configuration for reaching audiences at raves and other underground outlets.

Norris adds that gaining in-store play is an integral part of the plan to develop Merlin's public profile. "Concert performances are also vital," she says. "Even if the shows are only half full, that's OK—the word-of-mouth he'll get from those dates will ensure that when he returns, it'll be to packed houses."

Negotiations are under way to package Merlin with several other developing acts to go on the road, touring venues with about 1,000 seats. Says Norris, "We want to keep the venues small enough to keep that club atmosphere."

## LABELS HOPE TO SCORE WITH MUSIC FROM TELEVISION

(Continued from page 1)

"Coach" album due June 7 and a second "Northern Exposure" set coming in September. And American Gramophone will release Mike Post's "Inventions From The Blue Line," which features themes from the series "NYPD Blue," "Law & Order," "Silk Stalkings," and "Renegade," on Tuesday (5).

Since series showcase music to millions of viewers each week, TV soundtracks seem like a record executive's dream, especially in an age when radio airplay for any artist is no longer a given and alternate means of exposure are a priority.

However, Kathy Nelson, senior VP/GM of soundtracks for MCA, says TV soundtracks are a riskier proposition than movie soundtracks.

"When people come to us and want to do a TV soundtrack the first sea-

son, we usually don't do it," she says. "Our feeling is that a show needs to be on at least one good season to prove itself and create some kind of demand for the soundtrack."

That was the strategy MCA used in the fall of 1985, when it released the "Miami Vice" soundtrack following the show's first season. The album, which combined Jan Hammer's score and theme music with tracks by Phil Collins, Glenn Frey, and others, was No. 1 on the Top Pop Albums chart for 11 weeks and was certified for sales of more than 2 million, making it the most successful TV soundtrack in history.

Hammer, whose "Miami Vice Theme" was a No. 1 single, says a TV soundtrack "has to be something that can stand out on its own. Unfortunately, there haven't been too many

things that can make it."

One TV soundtrack oddity was Capitol's "The Heights," which spawned the No. 1 single "How Do You Talk To An Angel." The album climbed to No. 40 on The Billboard 200 and sold more than 399,000 copies, according to SoundScan, but the show didn't make it through its first season (Billboard, Oct. 24, 1992).

Says Linda Austin, buyer for the Amsterdam, N.Y.-based, 11-store Record Giant chain, "[TV soundtracks] don't usually blow into the top 20, but there is definitely a market for them."

While subsequent TV soundtrack releases haven't matched the success of "Miami Vice," the genre is generating enough business for MCA and Giant to issue more titles.

"Beverly Hills 90210" peaked at No. 76 on The Billboard 200 in 1992, selling more than 490,000 units, according to SoundScan. The album generated top 10 singles by Vanessa Williams & Brian McKnight and Shanice, and a top 20 hit for Jeremy Jordan. Last year, "Northern Exposure" sold more than 154,000 units.

Post has scored top 10 hits with the TV themes "Greatest American Hero" (credited to Joey Scarbury), "Hill Street Blues," and "The Rockford Files" but hasn't had a hit album. His biggest to date, "Television Theme Songs," released on Elektra, peaked at No. 70 in 1982.

Post is optimistic that "Inventions From The Blue Line" will be different. The album is Post's first with

American Gramophone, best known for owner Chip Davis' instrumental unit Mannheim Steamroller.

Davis says Post's association with the label, which marks its first foray into TV soundtracks, is a natural. "Up to this point, our releases have been 99% instrumental, so the chains and the listeners are expecting instrumental music from us. It's a natural setting for Mike."

Davis says that despite the fact that several selections on "Inventions From The Blue Line" are showcased weekly on TV, the album is not a guaranteed sure hit. "Just because it's on TV doesn't necessarily make it strong," Davis says. "The music has to be there."

Post has a new attitude on this album. "I didn't approach [soundtracks] as artistic album projects until now," he says. "I would come up with one minute and 20 seconds worth of hook [for the TV show], and I elongated it to three minutes worth of hook [for a single], but I never went for an album full of hooks."

American Gramophone has launched an extensive marketing campaign for the album, including placement in listening post programs at Tower and Sound Warehouse, as well as TV advertising with Camelot and Strawberries. In addition, the label has launched a direct-marketing campaign designed to drive both retail and mail-order sales.

The label is working "The Theme From NYPD Blue" simultaneously at

top 40, AC, and adult alternative radio.

While American Gramophone is hoping to cash in on Post's scores, MCA and Giant are turning to new pop stars and proven classics for their soundtracks.

"The Coach Collection: Music Personally Selected By Hayden Fox" includes the "Coach Theme" by John Morris, though the other tracks on the album aren't necessarily included on the show. "It's music that is supposedly in the music library of [the show's lead character] Hayden Fox. It's his favorite songs," Nelson says.

The album is tentatively set to include Curtis Mayfield's "We're A Winner," James Brown's "It's A Man's Man's Man's World," and George Thorogood's "Bad To The Bone." Nelson is confident the show's success, and a Father's Day promotion tied into the album's release, will generate healthy sales.

Steve Backer, head of marketing for Giant Records, expects the new "90210" and "Melrose Place" sets to be even more successful than the first "90210" soundtrack.

"Obviously, when you have a show like 'Melrose Place' or '90210,' you have a huge audience that is demographically appealing," he says.

Both albums will be released to coincide with the beginning of the fall TV season. While "90210" will once again feature top 40-oriented acts, Backer says the "Melrose" album will be "a little more left of center."

"They will be different records musically, but there will still be a lot of retail opportunities to rack and promote them together," he adds.

Giant once again hopes to feature videoclips of songs from the album over the end credits of "90210" and possible artist appearances on the show. Backer says similar possibilities exist for "Melrose Place."

Some TV executives are enthusiastic about soundtrack possibilities. "When we started doing youth-oriented programming, we knew music was a natural match," says Ken Miller, VP of Spelling Entertainment, who says the company is exploring other soundtrack possibilities. "Where the glove fits, we will certainly utilize it. It's good for the record business and us."

## BETWEEN THE BULLETS



by Geoff Mayfield

**THREE-PUNCH COMBINATION:** Three debuts in the top five, including a chart-topping bow by Pantera, shake up the upper reaches of The Billboard 200. Also making noise are blues-pop queen Bonnie Raitt, who debuts at No. 2, and the Dr. Dre-produced soundtrack to "Above The Rim," which enters at No. 4 and debuts at No. 1 on Top R&B Albums. Thanks to volume from these new titles—the Pantera and Raitt albums combined account for more than 300,000 units—the chart shows an 8% increase in unit sales. But as the low number of bullets (32) reveals, overall business was soft during the tracking week. That volume on Top Pop Catalog Albums dropped by 1% while Top Country Albums declined by 2% offers a more accurate picture of the sales climate.

**DISPLAY OF POWER:** Pantera becomes the first former Heatseekers act to debut at No. 1 on The Billboard 200, and the progression of its chart history shows handsome audience development. Its first album spent 12 weeks on Heatseekers but never made the big chart. The next album, "Vulgar Display Of Power," debuted at No. 44 on The Billboard 200 and stayed on that chart for 77 weeks. With first-week sales of more than 185,000 units, the band's new album beats Raitt's by a 25% margin.

**TOMORROW:** Pantera reportedly had a huge lead over Raitt in the first days both albums were in stores, but Raitt made up a lot of ground over the weekend. And as proven recently by Soundgarden (No. 8), Nine Inch Nails (No. 23), and Motley Crue (No. 28), hard-rocking acts that debut with large sales tend to experience sizable declines in subsequent weeks. In contrast, an artist like Raitt, who appeals to a more mature consumer base, tends to have staying power. This was illustrated by Raitt's last album, "Luck Of The Draw," which spent 27 weeks in the top 20, including 17 in the top 10. With no blockbusters on the March 29 release schedule, Raitt is in a solid position to take over the top slot on next week's chart, but buyers say "Above The Rim," which was No. 1 for the Warehouse chain its first week out, also has a shot... Raitt's earlier Capitol sets each show double-digit percentage increases on Top Pop Catalog Albums (Nos. 18 and 32).

**FILM FARE:** As expected, the March 21 telecast of the Oscars boosted several soundtrack projects. "Philadelphia" is the most conspicuous example, shooting 34-12 with a whopping 141% sales increase. Other soundtracks, including some that did not have their music highlighted on the program, also soared: "The Piano" jumps 76-41 as its sales practically double; "Schindler's List" rings up an astounding 440% sales gain to debut at No. 45; and "Jurassic Park" re-enters at No. 116.

**OFF THE BEATEN PATH:** Instrumentalist Yanni maintains his impressive charge as his latest effort zooms 11-5 on a 29% gain, while his earlier "In My Time" jumps 111-96. While he continues to lord over Top Music Videos and has two titles racing up Top Pop Catalog (Nos. 8 and 21), Yanni isn't the only artist to rise from beyond the pop/rock mainstream. Canadian Loreena McKennitt, whose new album had an initial shipment of more than 100,000 units, debuts at No. 155. Her first Warner Bros. title spent 69 weeks on our New Age chart but never reached The Billboard 200. The Benedictine Monks of Santo Domingo de Silos also continue to amaze; a 55% gain moves "Chant" 47-32 on the big chart as it holds at No. 1 on The Billboard Classical 50.

**CORRECTION:** Ellis Marsalis' "Whistle Stop," which entered Top Jazz Albums last week at No. 19, was inadvertently removed from the chart. It should be No. 16 with a bullet. The error was discovered after the deadline for this week's chart.

## BMG MOVES INTO MULTIMEDIA

(Continued from page 6)

forms. Formed in 1992, Crystal Dynamics has already produced titles for the 3DO, multimedia PC, and PC floppy-disk arenas, Zelnick says, and is producing titles for Sega CD, Sega Genesis, and Sega's next-generation Saturn machine, due to launch late this year in Japan.

Zelnick says he hopes to be producing "at least 20" titles annually, beginning with the company's current fiscal year, which began April 1.

Crystal Dynamics' titles will begin flowing through BMG International channels in July, the time slated for the launch of BMG Multimedia.

Gassner says, "BMG Multimedia has been established as an additional division to the music division in order to market and sell primarily CD-based multimedia products on a global basis. It will also handle distribution matters as a function of marketing, and in that context you can look at how the deal with Crystal Dynamics is set up. It includes the distribution as well as marketing and sales of those titles."

The venture means a new method for BMG distribution. Although music stores are beginning to carry multimedia titles, computer stores, mass merchants, and toy stores remain the primary markets for the sale of video games, both in the U.S. and abroad.

"BMG has assured me it will be servicing the primary video game market in every country," Zelnick says. "Their intent is not to try and jam this product through music outlets."

In contrast to BMG's current distribution methods, approximately 90% of Crystal Dynamics' products will be sold through non-music retail outlets.

"Obviously, it doesn't make sense just to go to the music stores,"

Gassner says. "We are building a global infrastructure in various countries around the world, and our multimedia sales force is going to the proper channels to sell this type of product. Because of our experience with distributing music, we think we can move quickly into this area."

Gassner says he hopes to name the head of BMG Multimedia within two or three weeks; that person will report directly to him.

Like BMG New Technologies, BMG Multimedia will be based in New York. The former was formed last June with a mandate to develop interactive and multimedia projects, as well as to explore new technologies for the delivery of music. A David Bowie CD-ROM produced by Los Angeles software publisher Ion will become the first product to fall under the division's umbrella when it launches this summer (Billboard, March 26). That release also will fall into the BMG Multimedia marketing orbit. BMG owns half of Ion.

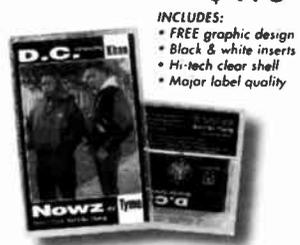
Gassner distinguishes the two New York divisions by function. "BMG New Technologies is, in effect, working for us as a repertoire supplier; they are creating programs," he says. "BMG Multimedia is involved in the marketing, distribution, and sales of all multimedia titles from suppliers like our own BMG New Technologies, as well as from outside suppliers like Crystal Dynamics."

In addition to the Ion-developed Bowie title, BMG New Technologies is developing interactive titles in-house, according to division head Christian Jörg, who identifies classical and children's as two areas of initial focus. The company's first title, now in development, will come from the latter arena, he says.

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A glance ahead at Billboard Specials

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## VITAL REISSUES

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CLOSED

## GOSPEL MUSIC

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## MUSIC PUBLISHING

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AD CLOSE: APRIL 12

## SOUNDTRACKS

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AD CLOSE: APRIL 12

## BLUES

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## INDIE AWARDS

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AD CLOSE: APRIL 19

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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## LANDMARK CLAIMS DISMISSED

Chapter 7 involuntary bankruptcy proceedings against Landmark Distributors were dismissed March 24 by U.S. bankruptcy judge William F. Tuohy, who found that Landmark was current in all of its financial obligations. The bankruptcy petition had been filed in U.S. Bankruptcy Court in New Jersey by Max Entertainment, Select Records, and Tommy Boy, which claimed that they were owed a total of \$411,272 (Billboard, Feb. 5); Luke Records later joined the petitioners. A hearing is scheduled for June 2 to determine Landmark's entitlement to recover its attorney fees and other damages, including possible punitive damages against the petitioners.

## HEMOALE CREATES RECORD UNIT

Hemdale Communications Inc. has formed a music label to handle soundtracks from its theatrical and home video releases. Robert Scharf, who has managed Al Jarreau, David Sanborn, and Aimee Mann, has been named president of the division. Initial soundtrack releases include "The Magic Voyage," "Across The Moon," and the upcoming animated summer film "The Princess And The Goblin."

## NEW MANAGER FOR WYONNA

After leaving longtime manager Ken Stilts earlier this year, Wynonna has picked Nashville attorney John Unger to manage her career. He will resign from Bass, Berry & Sims April 15 to take the new job.

## THUMB'S UP FOR INTERACTIVITY

The Warner Bros. animated film "Thumbelina" is getting the interactive treatment. Time Warner Interactive Group and Spice Multimedia have begun production on a CD-ROM, "Thumbelina's Giant Book Of



MANILOW

Adventures," that will include original cels and dialog from the film as well as soundtrack music from Barry Manilow. The CD-ROM is not due until fall, but will get an advance promotional tease when the home video version of "Thumbelina" bows, likely this summer.

## AUSSIE HONORS GO TO SEA

The Cruel Sea swept away top honors March 30 at the eighth annual Australian Record Industry Awards. The PolyGram act won ARIAs for best group, best album ("The Honeymoon Is Over"), best single, and song of the year (the album's title track). The award for best new talent went to Mushroom Records' Badloves, who were also honored for the best debut album ("Get On Board") and best debut single ("Lost").

## BAD EXPERIENCE

Mitch Mitchell, former drummer for the Jimi Hendrix Experience, has been stymied in his libel action against the U.K. publisher of a 1990

biography, "The Life Of Jimi Hendrix: 'Scuse Me While I Kiss The Sky," by American writer David Henderson. The Court of Appeals in Britain dismissed Mitchell's claim of irregularities in a 1992 jury trial that found in favor of the defendant, Book Sales Ltd., the parent company of Omnibus Press. The jury had rejected Mitchell's argument that the book depicted him as a racist (Billboard, Nov. 21, 1992).

## COMINGS & GOINGS

Bulletin hears that industry veteran Phil Sandhaus will join Capitol Records within the month to oversee the label's catalog development... Following a stall in contract negotiations, Mercury senior VP/GM Larry Stessel exits the company after a two-year tenure in the job... Michael Halley has been tapped by RCA to replace Roland Edison as VP of promotion, black music. Halley formerly was national VP of promotion for Silas Records.

## BOYS CHOIR OF HARLEM'S 1ST DISC

EastWest Records is planning a fall release of the first commercial album by the Boys Choir Of Harlem. The choir's 25th anniversary was the subject of a dinner gala March 16 in New York, which raised more than \$500,000 to continue the group's training efforts.

Irv Lichtman is taking a post-NARM break. This week's Bulletin was edited by Ken Schlager.

## Pantera Drives In, With Raitt Riding Shotgun

**HEAVY METAL WINS AGAIN** as Pantera (the Spanish word for panther) enters The Billboard 200 at No. 1 with its third album, "Far Beyond Driven." That's far beyond the group's first effort, "Cowboys From Hell," a former Heatseeker that didn't make The Billboard 200 when it was released in 1990. The band's second disc, "Vulgar Display Of Power," debuted and peaked at No. 44 in 1992.

"Far Beyond Driven" is just one of three albums debuting in the top four. Bonnie Raitt has her highest-debating album ever with "Longing In Their Hearts," her 12th chart title in a career that stretches back almost 22 years. In its first week out, Raitt's latest Capitol release is tied with her most recent album, "Luck Of The Draw," as her second-most successful chart effort. "Nick Of Time," Grammy's album of the year for 1989, is Raitt's biggest chart album, with three weeks at No. 1 to its credit. "Longing" has a good chance of matching that if it can beat off very strong competition from the album that enters at No. 4. "Above The Rim" is the highest-debating soundtrack since "The Bodyguard" entered at No. 2 the week of Dec. 5, 1992. The Death Row/Interscope release includes "Anything" by SWV, new at No. 88 on the Hot 100, and the two-sided single from H-Town ("Part Time Lover") and Al B. Sure! (an update of Al Green's 22-year-old classic "I'm Still In Love With You"), up 19 places to No. 28 on Hot R&B Singles.

Raitt isn't the only artist who first charted in the '70s to debut on The Billboard 200 this week. Yes was formed in 1968, but the group first charted in America with "The Yes Album" in 1971. The 18th Yes album, "Talk," is new at No. 33. Cheap Trick first charted in 1977 with "In Color." The 14th Cheap Trick album to

chart, "Woke Up With A Monster," enters at No. 123. Both Yes and Cheap Trick are making label debuts: Yes on Victory, Cheap Trick on Warner Bros.

**BUMP JUMPS:** R. Kelly collects his first No. 1 single on the Hot 100 as "Bump N' Grind" knocks down "The Sign." "Bump" is No. 1 for a seventh week on the Hot R&B Singles chart. Kelly is the first American artist to have a No. 1 single in the U.S. since Jan. 15, when Mariah Carey's "Hero" was No. 1 for a fourth week.

"Bump N' Grind" is the fifth No. 1 single for the Jive label and the first since "I Like The Way (The Kissing Game)" by Hi-Five in May 1991. Jive's other three No. 1 hits were by Billy Ocean.

**THE ENGLISH BEAT GOES ON:** It's been almost 10 years since General Public debuted on the Hot 100 with its only chart single, "Tenderness." The duo of Dave

Wakeling and Ranking Roger is back together and has this week's Hot Shot Debut with a remake of the Staple Singers' 22-year-old "I'll Take You There."

**POP LIFE:** "The Most Beautiful Girl In The World" by the artist formerly known as Prince moves to No. 9 on the Hot 100. This is the 12th straight year that he has had at least one top 10 hit, according to Tony Sundholm of Sudbury, Ontario. The streak started with "Little Red Corvette" in 1983, but will it stretch all the way to 1999?

**BREAKING HIS HEART:** Rob Durkee of "American Top 40" notes that "Don't Go Breaking My Heart" by Elton John & RuPaul is Elton's lowest-charting single since his chart debut, "Border Song." Both peaked at No. 92.

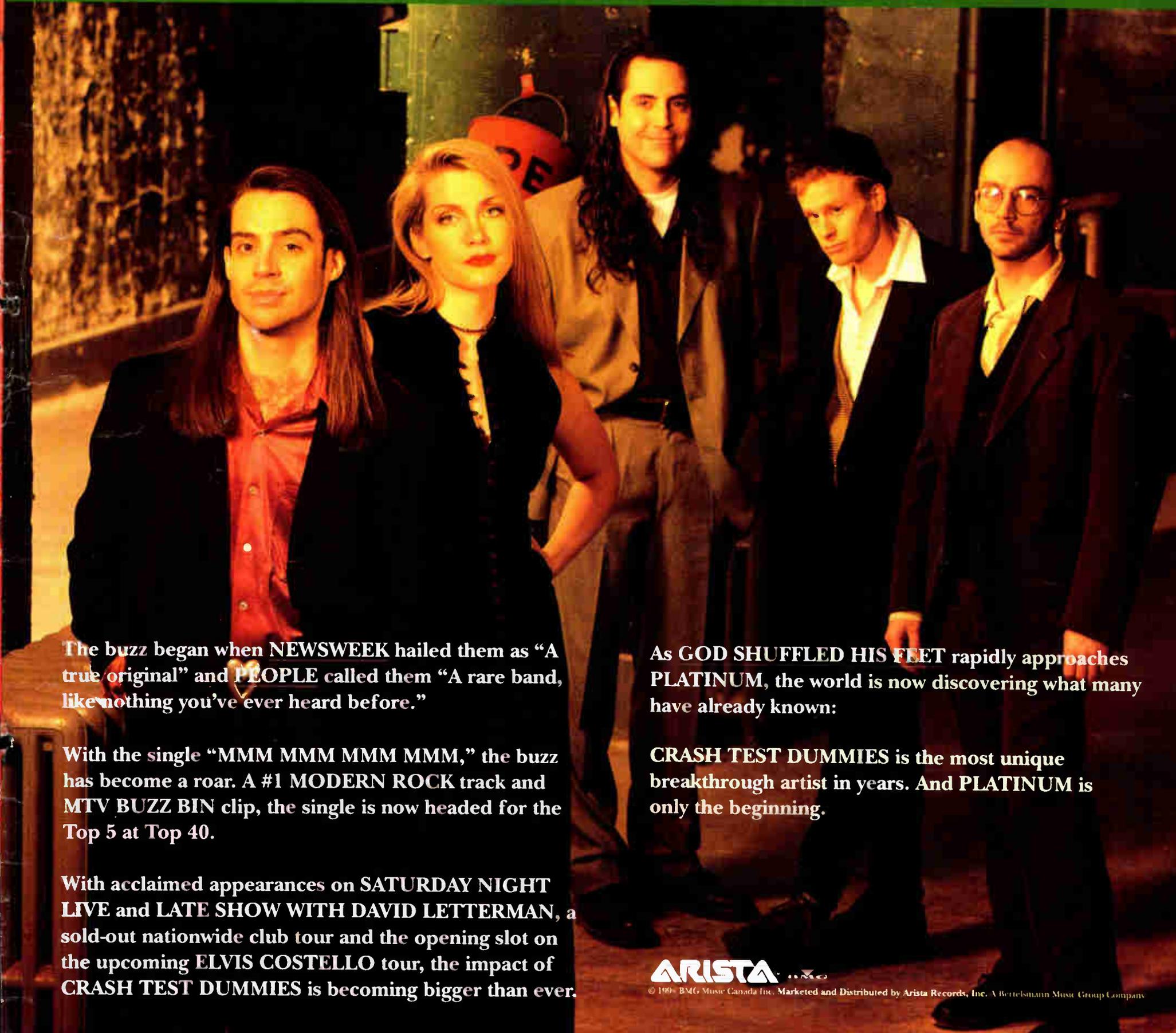


by Fred Bronson

SOMETIMES, THE MOST UNCONVENTIONAL  
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