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Indies Offer A Prime Source For A&R

Canadian Acts Find Global Welcome

SEE PAGE 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 5, 1994

ADVERTISEMENTS

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SPIN MAGAZINE—"PUT THAT GUY IN FRONT OF A CAMERA AND HE'LL SELL 100,000 IN A MINUTE."

FIRST SINGLE "TREASURE HANDS".

ALBUM IN STORES 2-8.

OH CANADA! ONE NATION UNDER A GROOVE

Visibility Rising And Careers Flourishing, Canadian Artists Ready To Take Off Worldwide



BY LARRY LeBLANC

TORONTO—With international visibility of many of its artists on the rise, Canada is making its mark worldwide like never before.

Among those at the forefront are Bryan Adams, Celine Dion, k.d. lang, Raffi, Crash Test Dummies, Sarah McLachlan, Roch Voisine, Colin James, the Holly Cole Trio, Mae Moore, and the Rankin Family; and such producers as David Foster, Daniel Lanois, Bruce Fairbairn, and Bob

Rock.

"All Canada had five or 10 years ago was Anne Murray, Bryan Adams, and Rush," says Terry McBride, president of Vancouver, British Columbia-based management/label Nettwerk Productions. "Today, there are so many Canadian artists having international sales. The scene changed after the majors stopped signing bands which were only relevant to the Canadian marketplace or to Canadian radio."

Jeff Rogers, manager of the Crash

Test Dummies, notes that "the music Canadians are making has become more in line with the music the world is listening to." The group's second Arista album, "God Shuffled His Feet," boosted by album alternative airplay of the track "Mmm Mmm Mmm Mmm," has achieved Heatseeker Impact status, reaching No. 89 on this week's Billboard 200.

Canadian artists and songwriters have been bringing into Canada in excess of \$250 million [Canadian] annually in total music-related revenue

from foreign territories since 1990, according to the Canadian Recording Industry Assn. This includes record sales, publishing, merchandising, concert receipts, and performing rights revenues.

Among the signs of Canada's growing international stature are:

(Continued on page 101)

Canadian Rap Searches For Its Identity

BY DANIEL CAUDEIRON

TORONTO—Just four years after the explosive arrival of Maestro



MAESTRO FRESH-WES

DJ RAY

Fresh-Wes, the nation's first rap champion, and a year after the worldwide triumph of dancehall rapper (Continued on page 41)

Toronto Club Scene Nurtures A New Generation Of Artists

BY KIM HUGHES

TORONTO—If a tourist wandered around this city on a Saturday night and happened upon the hip downtown stretch called Queen West, he would be struck by two things.

The first would be the amount of human traffic flowing in and out of a clutch of nightclubs within earshot of each other. The second would be the palpably electric charge of the atmosphere as instrument-toting musicians on their way to gigs fly past

buskers hacking out songs in doorways for small change.

Saturday may be the universal night of musical worship and bar-room congregation, but almost any

night during any season on Queen West is distinguished by a flurry of wildly diverse musical activity.

It's here that fledgling bands hammer out three-chord slashes of rock angst

to anyone who will listen, while veterans perform under aliases to small crowds, recapturing for them- (Continued on page 100)



Less Is More For Canadian Studios

BY CHRISTOPHER JONES

TORONTO—If "bigger is better" was the rallying cry of Canada's studio scene in the 1980s, then "smaller is sweeter" has emerged as the credo of the '90s. The rise of indie acts like Barenaked Ladies and Moxy Frivous has had an impact on every aspect of the Canadian industry, including record production.

If your homemade indie project ca- (Continued on page 101)



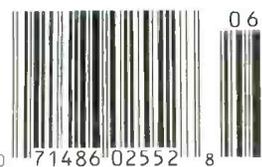
Moxy Frivous Finds Home In 'Bargainville'

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AT MIDEM STAND 14-21

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Vanessa Williams & Brian McKnight *Best Pop Performance by a Duo or Group with Vocal*
George Benson *Best Pop Instrumental Performance*
Neil Young *Best Rock Performance by a Duo or Group with Vocal*
Eric Clapton *Best Rock Performance by a Duo or Group with Vocal*
George Harrison *Best Rock Performance by a Duo or Group with Vocal*
Belly *Best Alternative Music Album*
R.E.M. *Best Alternative Music Album*
Aretha Franklin *Best R&B Vocal Performance, Female*
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Tevin Campbell *Best R&B Song (songwriters: Babyface, D. Simmons)*
Sir Mix-A-Lot *Best Rap Solo Performance*
Naughty By Nature *Best Rap Performance by a Duo or Group*
Fourplay *Best Contemporary Jazz Performance*
Ernestine Anderson *Best Jazz Vocal Performance*
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The Winans *Best Contemporary Soul Gospel Album*
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Miles Davis and Quincy Jones *Best Music Video, Longform*
Daniel Lanois *Best Music Video, Longform*
Travis Tritt *Best Music Video, Longform*
R.E.M. *Best Album Package*
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No. 1 IN BILLBOARD
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Elvis Costello's Sweet Bird Of 'Youth'

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Ah, youth. The couple cling to each other as they slip through the halo of the streetlamp at a remote corner of London's Hyde Park, probably first-date lovers on an endless summer stroll. As they draw closer, the evening mist parts and the pair reveal themselves to be Elvis Costello and spouse Cait O'Riordan, taking the night air. London's like that: metropolis and village, vast haunt and intimate haven, a ceremonial city with the twilight ability to surprise. Some blithe spirit should write a song about it—and one just has.

The unexpectedly lovely "London's Brilliant Parade" appears on a forthcoming Costello album with the unlikely title of "Brutal Youth" (Warner Bros., due March 8), and it's a truly exultant ode to life's brief interludes of well-being: "Just look at me/I'm having the time of my life/Or something quite like it/When I'm walking out and about/In London's brilliant parade."

"I had just started the second period of recording for the new record when we met on the street that night," Costello recalls four months later with a bashful chuckle. "That song is probably as close as I'll ever get to writing a sentimental song about the town I was born in [on Aug. 25, 1954], even though I've never really regarded it as my hometown. But some places have a special personal significance for me." The lyrics mention precincts of Regents Park, Camden Town, and the Hammersmith Palais, where father Ross MacManus sang from 1955-69 with the Joe Loss Dance Orchestra. "If that's indulgent, then I don't really care. That's one of the extremities of this record."

Believe it or not, Costello has just turned 18 as a recording artist, and he's obviously enjoying the last reckless years of his creative adolescence. Fans who fell for the scrawny singer/songwriter in 1977 because he could spout raw, flip-the-bird fury and fond laments will find the "Bridge" track to be the "Alison" of this magnificent return to form. And further evidence of "Brutal Youth"'s broad range of mood swings is found on first single "13 Steps Lead Down." A vicious satire on a 12-step self-help program that goes a tiptoe too far, it has the same investigative wallop as "Watching The Detectives" or "Mystery Dance." And it heralds Costello's first indispensable album of the '90s.

It was late 1976 when petulant computer programmer Declan MacManus (aka Costello) first entered Pathway Studios in Islington to begin cutting the pointed songs that would comprise his "My Aim Is True" album (reissued in 1993 with bonus tracks on Rykodisc's rousing four-CD boxed set, "Elvis Costello & The Attractions 2 1/2 Years").

Late in 1992, almost two decades after his gloriously pissed-off debut, Elvis returned to Pathway, a broom closet of a recording space tucked in an alleyway in a working class suburb of London. Pete Thomas, drummer for Elvis' long-disbanded Attractions group, joined him on the demo sessions, which resulted in the uproariously rocking "Kinder Murder" and "20% Amnesia," both found on "Brutal Youth." And there are dim bulbs and culprits galore in each of Costello's other gumshoe narratives of treachery, each paced by a snare drum that prods and pummels like a prosecuting attorney.

"To be honest," says Costello, "what sparked my going back to Pathway was just the desire to take a weekend off from my ongoing work with the Brodsky Quartet on 'The Juliet Letters' record [1993]. I'd periodically pop back into Pathway to do experimental things, and in this case Wendy James [formerly of the pop band

Transvision Vamp], who I'd never met, had run into Pete and said she would love me to write a song for her. I couldn't imagine writing one song, and thought I'd write a whole story based around a fictional character." That effort became James' '93 solo album.

"Pete and I done all these songs from the Friday to the Sunday, and we decided we wanted to keep going. Because I found I actually liked recording there again, with the tiny room, the eight-track machine, the old perforated acoustic panels on the walls, the special drum sound..."

... And the irresistible urge to once more reduce his art to its trim, testy essentials, just as he had during the 24 hours of recording (at a cost of 2,000 pounds) that yielded "My Aim Is True."

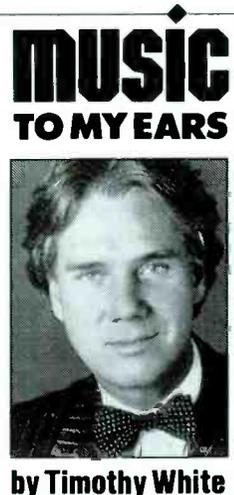
"Once I got excited, and wrote some more songs," says Costello, "I realized that I needed a more solid kind of rhythmic base, so I needed"—he hesitates before wryly emphasizing—"a band again if Pete and I were going to get any kind of decent feel, rather than trying to do this piece by piece."

His notion of the evolving project was reflected in the tentative title he assigned it, "Idiophone," which he says "is a word for an instrument derived from the substance of which it's made. A triangle would be an idiophone, whereas a drum, which is a skin head and a wooden shell, would not be. It was maybe a bit obscure," he chuckles, "but I was thinking of things that have a unique construction, like an individual singer's voice..."

... Or an irreplaceable musical alliance. "[Attractions keyboardist] Steve [Nieve] joined Pete and me, and then I asked Nick Lowe to come in and play bass and contribute ideas," Costello continues, referring in the latter case to the man who piloted his debut record and also was his original stable mate on the Stiff label. "When Nick felt a few songs were not his speed, I brought in Mitchell Froom to help produce, and Mitchell had been working with [former Attractions bassist] Bruce Thomas," to whom Elvis had not spoken since a strained parting in the '80s. "Once we got to talking it seemed silly for us not to do it."

And now an Attractions tour is planned! Yet prior to his collaboration with the Brodsky classical chamber group, Costello had long skirted involvement with any one performing unit. The Attractions were absent on his celebrated "Spike" (1989) after having had studio and touring involvement in nearly every previous studio project from "This Year's Model" (1978) to "Blood & Chocolate" (1986). Meanwhile, Costello was enjoying home life in the Wicklow Mountains below Dublin with actress/musician O'Riordan, former bassist of the Pogues, whom he'd married in May 1986. Always an eclectic, he played with the Royal London Philharmonic Orchestra, wrote songs with Paul McCartney and Ruben Blades, and even set poet W.B. Yeats' "A Drunken Man's Praise Of Sobriety" to music for Britain's Yeats festival.

"And I find it amazing that I've managed to be making records for 17 years!" says Costello. "But I have no desire to be 17 again—I didn't particularly like it the first time. On the other hand, I think it's good to reflect upon the journey you might have taken from the time you were that age. My wife Cait knows that I've tried all these years to write one completely uplifting record about the positive side of life, but"—he bursts into laughter—"it seems it just doesn't exist! I also considered calling this record 'Crank,' but you don't want to leave people without any hope for me. Let's say I'm suspicious of artificial optimism, although I quite enjoy the real thing."



by Timothy White

THIS WEEK IN BILLBOARD

MCA PUBLISHING'S COVER CHARGE
Posting its best year ever in terms of mechanical royalty collections, MCA Music Publishing benefited from its deals with nonperforming songwriters whose works are covered by other artists. Irv Lichtman reports on MCA's banner year in Words And Music. **Page 12**

BILLBOARD GOES TO MILIA
Multimedia producers, distributors, and retailers attending the first-ever MILIA conference in Cannes agreed that software synergies and multispecialist retailers hold the keys to the new industry's worldwide success. Peter Dean reports in Billboard's Enter*Active File. **Page 72**

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Commentary

Slow Motion On Info Superhighway

BY GEORGE FISHMAN

There is a great deal of discussion these days about interactive television and what impact it might have on manufacturers and retailers of entertainment software. Proponents would have you believe interactive television is rising swiftly above the horizon like a giant new sun, its blinding technological light poised to obliterate the compact disc and videocassette. However, the very nature of technology would seem to indicate that the dawn of interactive television is not yet upon us and may not be for some time.

The majority of people for whom technology is intended do not rush so quickly into the brave new world. In fact, technology not only pauses for humans to catch up to its futuristic promise, it also must await government approval, licensing negotiations, pricing strategies, marketing plans, and financing before being implemented in a practical manner. Consequently, even though new methods of electronic entertainment delivery are technologically possible today, it will be years before these methods are in widespread use. And when we do reach a point where consumers can order everything from "E.T." to U2 over a telephone line, this development certainly will not preclude the existence of music and video retail outlets.

First among the obstacles any new technology faces is the government. In fact, one of the reasons the implementation of high-definition television has been hampered is the FCC's insistence on downward compatibility with NTSC video. Likewise, the government will want to closely examine the residual effect of interactive television. Issues such as compatibility with existing equipment, industry overlap, and antitrust should keep regulators busy for quite a while.

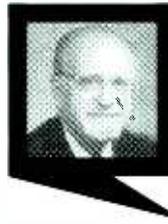
The normally drowsy government process will be slowed even further by echoes of the cable industry experience. Congress has been angered by cable operators and therefore is not likely to be in any hurry when it comes to sorting out the who, what, where, and when of new entertainment delivery schemes. While this looming jungle of red tape is daunting enough to any new technology, it is only the first hurdle.

Following favorable government rulings, there is the matter of licensing the software for digital delivery. How much will be paid in licensing fees? When will it be paid? Will some sort of statutory rate be worked out, or will it be a free-for-all, an open auction wherein "Mrs. Doubtfire" commands more than, say, "The Piano"? How long will the term of the licenses be? Who will negotiate? Who will decide what is fair and equitable? Who will police the electronic data transfers, and which auditing methods should be employed? All of these things and more must be agreed upon before the bits and bytes start materializing on the small screen as "The Terminator" or wafting out of speakers as Frank Sinatra.

Along with licensing arrangements, research must be done to determine what the consumer is willing to pay for this new service. What should it cost for an on-demand viewing of a mega-hit movie? How about jukebox-style home play of a No. 1 album?

What is the price tag that will reap maximum profit? Diminishing returns?

Once government rulings are secured, licensing negotiations completed, and pricing strategies in place, what then? Convincing the mass market to use the new technology, as past experience has shown, will not be easy. For example, it was years after the introduction of the VCR before it reached any appreciable market saturation, and even



'Interactive television must be user-friendly'

George Fishman is chairman/CEO, HMG Digital Technologies Corp., a manufacturer and duplicator of cassettes and CDs.

now the percentage of VCR owners who actually record from television is minimal. Yet it was the recording aspect of the VCR that so concerned the movie industry. Studios were convinced that home taping would negate the sell-through market as millions of consumers acquired free video libraries merely by hitting the record button on a VCR. But that just didn't happen. Take the case of two classic movies: "The Wizard Of Oz" and "Gone With The Wind."

When these two evergreens were released on video, the prognosis was for a respectable rental business and virtually no sell-through. It was reasoned that because both films had been broadcast so many times, hordes of people had already taped them. Yet these movies shot to the top of the sell-through charts. Why? First of all, a large number of those who had taped these films still found the idea of purchasing a professionally packaged copy desirable. Instead of an unadorned box with a scrawled title on its spine, they now possessed a colorful item that added to the enjoyment of ownership. And what about those who had never taped the films? Why didn't they make use of their VCRs? Quite simply, there are members of Mensa out there who still can't program a VCR. The lesson here is that interactive television must be, to borrow a phrase from the computer industry, user friendly. And therefore, if it is to succeed, it must be easier to master than programming a VCR to record "Sesame

Street."

Finally, it takes time for a new technology to reach a profitable position, so entry into the market by interactive television will require a great deal of money. Even in the best of times, financing is an arduous task. In today's economy, it is particularly difficult.

The recent entrance of telephone companies into the entertainment delivery business may hasten the arrival of digital distribution. Indeed, phone companies have three very formidable weapons at their disposal: a powerful lobby accustomed to government mazes; a war chest of cash; and a familiar, user-friendly device—the telephone. Eventually, consumers will be able to watch "Casablanca" or "Jurassic Park," listen to a rap album or a little classical music, merely by dialing a phone number or tapping a remote control. Whatever it is—movies or music—and whenever it's desired, it will appear on demand. Like magic.

Whether you are HMG or HMV, Blockbuster or Rentrak, that eventuality looms like a large black cloud. Add the fact that TCI—the largest supplier of cable in the United States—has merged with a Baby Bell company, and the prospects for retailers appear gloomy. Perhaps it's time to close up shop because all the customers will be home alone. On the phone.

But wait a minute. Doesn't that argument sound familiar? Isn't that what exhibitors and radio said when television was invented? Didn't exhibitors offer a similar cry of doom when the VCR emerged? When pay-per-view arrived on the scene, wasn't the home video industry planning a wake? Yet there are still theaters, still radio, and still a healthy video rental and sell-through market.

Even if interactive television were to become a reality tomorrow morning, there is enough diversity in consumer taste to support all manner of technology. The point is, every consumer will not simultaneously reach for a phone and dial a diversion. Some will watch broadcast television or tune into cable. Others will view a videotape or go to a movie theater. Then there will be those who will turn on the radio and those who would rather listen to a CD or attend a live concert. A few people might even do something remarkably low-tech. They might just read a book.

LETTERS

CIVIL COMPLAINT

I wish to clarify Bill Holland's article "Labels Fire New Legal Shot At Conn. Pirates" (Billboard, Dec. 11, 1993).

The article creates the impression that the civil counterfeiting lawsuit instituted by several RIAA members against Tapecom Inc. and Golden Circle was designed to force those companies out of business and to sell off all of their assets.

Tapecom and Golden Circle were already being liquidated and their assets sold as the result of a foreclosure by their bank that occurred several months prior to the civil suit filed by the RIAA member companies. The sole purpose of this civil suit is to obtain compensation for damage caused to plaintiff record

companies by the defendants' illegal counterfeiting activities. In connection with the suit, the plaintiffs obtained a preliminary injunction on consent from the U.S. District Court in Connecticut to insure that any remaining assets of the companies are not dissipated pending the action's outcome.

These actions have been taken for the legitimate purpose of protecting the rights of the RIAA members who have been victimized by the counterfeiting, and not for some ulterior motive of destroying the defendants' business.

Steven J. D'Onofrio
Executive VP, Director of Anti-Piracy
RIAA
Washington, D.C.

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Jim Henson
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Best Spoken Word Album For Children

The Muppet Christmas Carol
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Ed Mitchell, Producer

Weather, Quake Slow Music Sales

Retailers Expect Effects To Be Short-Term

BY ED CHRISTMAN
and CHRIS MORRIS

The music business, hit hard by bad weather in most parts of the U.S. and an earthquake in Southern California, is off to a slow start this year, with total sales down about 5.5% so far in January, compared to January 1993.

According to SoundScan, year-to-date sales through Jan. 23 were 36.07 million units, down from the 38.18 million units sold in the same period

last year. For the seven-day period ending Jan. 23, when the winter weather hit hardest, SoundScan found a sales decline in six of its eight regions, compared to the same period in the previous year.

Needless to say, the Jan. 17 earthquake slowed music sales in the Southern California area. According to SoundScan, the Pacific reporting region posted unit sales of 2.04 million for the reporting week ended Jan. 23, down from the 2.16 million units sold in the equivalent week in

1993.

Tower Records and Tempo Records report that sales are down in the Los Angeles market but indicate sales are up in other parts of Southern California.

In Torrance, Calif., Scott Young, president of Warehouse Entertainment, says stores got a short-term boost from schools being shut, but it didn't compensate for stores closed by the quake.

Five Warehouse locations in Southern California may remain shut for three to four months. Of 14 Musicland stores closed after the quake, and 40 Blockbuster video rental and music outlets affected, only five Southern Calif. outlets in each web remained closed at press time.

Tempo is proceeding with a planned move to Simi Valley, Calif. Its Northridge and Valencia stores remain closed, but may reopen by Jan. 29.

California may be in for a boom period, however, when insurance money starts flowing into the area. When
(Continued on page 97)

Post-Quake, Execs Consider Costs Of Business In L.A.

BY CHRIS MORRIS

LOS ANGELES—West Coast record labels and home video companies stuttered back to semi-normality in the wake of the earthquake that slammed Southern California Jan. 17, with most reporting their operations back at full-staff strength by Jan. 24.

Potent aftershocks on Jan. 19 and 21 sent nervous employees bolting for the exits. Otherwise, companies are attempting to transact business as usual, and are bemused by the idea that the fear of an even more catastrophic tremor in the future would force operations out of the L.A. area.

One major label executive asks wryly, "Where would we go, Montana?"

Post-quake comments from label personnel indicate that initial reports of damage to some facilities were overstated.

Sony Music's Santa Monica facility—located in an area that suffered heavily from the temblor—was up and running on Jan. 24. Local reports immediately following the quake had said that authorities deemed the Sony campus "unsafe to enter," and that it had absorbed extensive damage.

But Sony spokeswoman Mary Ellen Cataneo says, "We suffered no structural damage... [and] we expect the office to be fully operational by [Jan. 28]."

Sony's building incurred some water damage and knocked-out phone and computer lines, requiring what Cataneo calls "intensive cleanup." Another company spokeswoman, Joanne Oriti, adds, "The damage was blown out of proportion."

The effect of the quake was much more grave at Warner Bros. Records' north building in Burbank, located in the stricken San Fernando Valley.

But Bob Merlis, the label's senior VP of publicity, says the site has not been condemned, adding, "They estimate that our staff will be back in the north building somewhere between one and three weeks from now."

In the interim, displaced Warner employees, many of them in finance, are being housed in conference rooms and other space in the label's south building.

Communications to MCA's Univer-
(Continued on page 97)

Plotnicki's In, Robbins Is Out In Profile Deal

BY ED CHRISTMAN

NEW YORK—After weeks of see-saw negotiations, Steve Plotnicki has successfully concluded the acquisition of Profile Records from former partner Cory Robbins. Plotnicki and Robbins decline to specify the terms of the deal.

The deal was struck in the wee hours the morning of Jan. 25, three days after Tommy Boy was supposed to have withdrawn its \$14 million offer for Profile (Billboard, Jan. 22).

The deal, which covers all of Profile's subsidiaries, gives a real boost to Landmark Distribution, the wholesaler in which Robbins and Plotnicki also were partners with Burt Goldstein. Profile, which had sales of about \$12 million last year, provides about one-third of Landmark's revenues. But more importantly, Profile was the flagship in Landmark's distribution portfolio—the label that helped open the door to retail accounts for Landmark. (Robbins' share of Landmark was included in the deal with Plotnicki.)

Speculation over Profile's fate has been a distraction for the label's staff for several months. With the company's future resolved, Plotnicki says his priority is to bring the label back up to speed.

First, the label will release a new single from the current Run-D.M.C. album, "Down With The King." Also, "DJ Quik's new album is done, so we
(Continued on page 92)

Acquired By BMG, Private Music Begins A New Age

BY DON JEFFREY

NEW YORK—BMG has acquired Private Music, the eclectic label in which it held a 50% stake, capping a relationship that started with a distribution agreement seven years ago. Financial terms were not disclosed.

West Hollywood, Calif.-based Private Music has enjoyed its biggest success with Yanni, the new age star whose 10 albums have reportedly sold more than 5.3 million copies in the past six years.

Other artists on the 11-act roster include Taj Mahal, Patrick O'Hearn, Leon Redbone, the Pahinui Brothers, Toots Thielemans, A.J. Croce, Eliza Gilkyson, and Jennifer Warnes. In the first quarter, the imprint is releasing albums by Leo Kottke, "Peculiaroso," (produced by Rickie Lee Jones) on Feb. 1; Yanni, "Live At The Acropolis," March 1; and Etta James, "Mystery Lady," (a collection of Billie Holiday

songs), March 1. The company is currently working two albums that have been nominated for Grammys this year: Taj Mahal's "Dancing The Blues" in the traditional blues category and Yanni's "In My Time" in new age.

BMG has distributed Private Music's recordings since 1987. Two years ago, the major acquired a 50% stake and formed a joint venture.

Private Music was begun in 1986 by Peter Baumann, a former keyboardist for the new age band Tangerine Dream. He and his family owned all the equity in the company. Baumann will serve as "creative consultant" for the label.

Operating the label for BMG will be Ron Goldstein, Private Music's president/CEO. He joined the label seven years ago from Island Records, where he was president.

Goldstein says, "BMG was very happy with the new direction Pri-
(Continued on page 92)



Crescent Moon Over Miami. Executives of Sony Music Entertainment and Epic Records Group announce the launch of Crescent Moon Records, a Miami-based label headed by Emilio Estefan that will focus on Latin, pop, R&B, jazz, and dance music (Billboard, Jan. 29). Shown in back row, from left, are Epic Records president Richard Griffiths; Epic Records Group chairman David Glew; Sony Music International chairman Mel Ilberman; Sony Music Entertainment executive VP Michele Anthony; and Sony Music International president Robert M. Bowlin. In front row, from left, are Sony Music Entertainment president/COO officer Tommy Mottola and Crescent Moon Records president of talent and artist development Emilio Estefan.

Arista Reports Record Domestic, Int'l Revenues

NEW YORK—Arista Records, cashing in on the two top albums of 1993, reports record U.S. revenues of \$220 million for the year. Sources estimate worldwide sales for the BMG-owned label group at close to \$400 million.

On Billboard's year-end listing of the top albums of 1993, Arista placed No. 1 with "The Bodyguard" soundtrack and No. 2 with Kenny G's "Breathless."

"The Bodyguard," which featured several new songs performed by Whitney Houston, co-star of the blockbuster film, sold more than 26 million copies worldwide and about 11 million in the U.S. The album contains Houston's recording of Dolly Parton's "I Will Always Love You," which had the longest run ever at No. 1 on Billboard's Hot 100 Singles chart (14 weeks) and sold more than 4 million copies, making it one of the best-selling singles of all time.

Of the success of "The Bodyguard," Arista president Clive Davis says, "The underlying emotional impact of the film reinforced the impact of the all-time single and created something magical. It was a unique combination."

"Breathless" sold 6 million copies in the U.S. and nearly 10 million worldwide, far eclipsing the numbers for previous albums by the pop saxophonist.

Explaining the rise in Kenny G's star, Davis says, "This is now a live performer moving to a superstar level, showing he's a very charismatic headliner, someone capable of selling out Radio City for a week."

Though the success of those two albums set the pace for Arista's big year, the label and its various joint ventures had big hits in a variety of musical genres. And executives say that 1994 will usher in new ventures and acts.

Davis says, "1993 was a record-
(Continued on page 92)

Billboard Makes Key Staff Changes

NEW YORK—Billboard has made a number of staff changes affecting key personnel.

Paul Verna, formerly senior writer, is named pro audio/technology editor. In his new job, Verna will oversee the weekly Pro Audio section and lead Billboard's coverage of new hardware and software developments. He is based in New York and also serves as a co-editor on the Album Reviews page.

Carrie Borzillo, who had been a staff reporter, is named Heatseekers features editor. In this newly created post, Borzillo assumes authorship of the weekly Popular Uprisings column and will be responsible for feature coverage of Heatseekers artists.



VERNA



BORZILLO

(See page 15 for her debut column.)

In assuming responsibility for the Popular Uprisings column, Borzillo is charged with carving out an important new "beat" for the magazine. The column will report on those new and developing acts that are judged by Billboard to be prime prospects for the Heatseekers Albums Chart.

Commenting on the changes, Billboard editor in chief Timothy White said, "Both Paul's new duties and Carrie's unique post reflect the further blossoming of a talented staff as well as the continuing evolution of Billboard itself. Our editors are growing in their roles with the publication, even as Billboard expands its capabilities to cover our industry as thoroughly and astutely as possible. I know both Paul and Carrie are going to do some damned exciting work that will increase Billboard's must-read status and element of surprise for our audience."

In another change, Enter*Active editor Marilyn A. Gillen and associate
(Continued on page 93)

Congressional Retirements Concern Biz

Hughes, Edwards Are Key Advocates In House

BY BILL HOLLAND

WASHINGTON, D.C.—Retirement announcements by two members of the House of Representatives considered sympathetic to music business concerns have caught the industry by surprise. Some observers privately express concern about the inevitable shakeup in copyright issue leadership next year in the House.



HUGHES

Of greatest concern to the music industry is the future of legislation now or soon to be before House lawmakers, including the record industry's performance right bill, sources say.

Both Rep. William J. Hughes, D-N.J., chairman of the Intellectual Property Subcommittee, and Rep. Don Edwards, D-Calif., vice chairman of the Judiciary Committee, an-

nounced Jan. 24 that they will forgo re-election campaigns this November, retiring after this session of Congress.

"If you view these announcements in the context of the political climate in the fall elections, where other long-time supporters could lose their seats, it's clear that a changing of the guard means a big question mark [for copyright issue leadership] in the House," says one insider here.

Hughes' decision drew the most reaction, since he is the co-sponsor, along with Rep. Howard Berman, D-Calif., of the House version of the record industry's performance right bill.

Hughes has stated that he considers the passage of the bill his "top legislative priority" this session.

Hughes has proved to be a strong champion of the legislation, which would amend the Copyright Act to grant record label copyright owners greater control over distribution—and perhaps royalty fees—in the digi-

tal, home-delivery age.

However, if Hughes fails to get the votes to pass the performance right bill—due to opposition from broadcasters, and perhaps because of other concerns voiced by ASCAP and the National Music Publishers Assn./Harry Fox Agency—the future of the legislation is at best uncertain.

The National Assn. of Broadcasters, the largest opponent of the legislation, argues that the language in current copyright law is sufficient and no performance right is needed.

The current law lays out a longstanding "compromise" between the industries: Radio gets free airplay of sound recordings; the labels get the resulting free publicity (and potential sales) for their releases.

The Recording Industry Assn. of America argues that the development of digital recordings and the emergence of cable, satellite, and telco home-delivery services have changed the landscape of copyright
(Continued on page 11)



They've Got Music, They've Got Rhythm (Safari). Executives from Priority Records and independent label Rhythm Safari announce a new partnership that builds on the 3-year-old distribution agreement between the two. In this joint venture, all Rhythm Safari catalog and the label itself will be under the Priority umbrella, and the two labels will expand into all facets of adult-oriented music. The first release under the alliance will be "Carole King In Concert," due out Feb. 22. Best known for its world music releases, Rhythm Safari branched out with the 1993 release of Carole King's "Colour Of Your Dreams" album on Rhythm Safari/King's X Records. Shown, from left, are Priority president of sales Mark Cerami; Rhythm Safari president Hilton Rosenthal; Rhythm Safari manager of label operations Magda Summerfield; Priority president Bryan Turner; and Priority executive VP Stephen Drath.

Venture To Test MTV's Future In Home Shopping

BY DEBORAH RUSSELL

LOS ANGELES—The results of MTV Networks' April 1 venture into direct marketing will determine whether the company will create a stand-alone home shopping channel, according to Tom Freston, the web's chairman/CEO.

MTV Networks will test a direct-marketing service on its MTV, VH-1, and Nickelodeon networks. The test will reach 60 million households and will last three to six months.

Individual direct-marketing "pilots," packaged into 30-minute segments, will comprise no more than four hours of programming per week on each network, says Freston. The shopping installments will be staggered throughout the day.

"We are trying to determine if [direct marketing] is a business for us at all," says Freston, who notes that the concept has been in devel-

opment for more than a year. "We have millions of variables to test, and we decided to go on line and find out if it works."

The test results will determine whether MTV Networks will create a stand-alone home-shopping channel, he says.

"We're a shopping channel now," Freston says of MTV. "We just don't participate in the revenues."

Staffers appointed to oversee the management, development, and production of the test programming include Brian Diamond, formerly an executive producer at MTV Europe; Gabe Doppelt, formerly the editor in chief at Mademoiselle magazine; and Gwynne Thomas, formerly a producer at ABC News' "Primetime Live."

The shopping programs will be tailored to each network's viewers. Products will include audio and
(Continued on page 95)

Artist Development Tops Dance Summit Agenda

Panelists Say Too Little Attention Given To Vocalists

SAN FRANCISCO—If dance music is to grow, artist development must play a greater role. That was the recurring theme of Billboard's inaugural Dance Music Summit, held Jan. 19-21 at the Pan Pacific Hotel here.

Recording artists came out fighting as they, along with more than 300 other conference attendees, aired complaints and discussed plans of action during 18 seminars (for additional coverage, see page 22).

RCA artist Martha Wash, one of two keynote speakers, was adamant about artists taking control of their careers in a genre that is traditionally producer-driven. After 20 years as a recording artist, Wash put out her first record under her own name last year.

"[During my career] I've had lots of record executives tell me I had only one dimension to my music," she said. "Sometimes you have to push, shove, and yell and scream to get to do more than what they want."

When the issue of artist development in dance music was raised in the session titled "Developing Dance Mu-

sic Artists," Frank Ceraolo, Epic's director of national marketing/cross-over promotion, said that for Rozalla's upcoming sophomore project, the artist's management and Epic's A&R and promotion departments (including the pop department) held strategy meetings about the artist—a piece often missing from the dance puzzle. According to Ceraolo, Epic wanted a blend of dance rhythms and R&B flavor on the album, but also wanted to make sure that the "right elements"—such as producers and radio-friendly tracks—were there.

Admitting that producers are the primary creative force behind techno during the session titled "Who's Ravin' Who?: Where Techno Is Going," Ramon Wells of MCT Management added that vocalists and dancers must have a more developed role in the genre or else risk losing the rave audience.

"[Producers] use front people on stage to represent them, and kids feel cheated," Wells said, referring to the tendency of producers to use vocalists as a disposable commodity.

Wells said that because fans relate more to what's happening on stage, it is in a producer's best interests to help promote vocalists' images and careers. Using stage performers interchangeably "gives techno a bad name, and doesn't help to develop the actual act," he concluded.

Latin hip-hop producer Tony Moran, moderator of the session titled "Latin In Dance Music: It's More Than Freestyle," said freestyle and other forms of Hispanic music suffer from a public perception that there is a lack of quality control at all levels
(Continued on page 11)

British Telecom Launches Test Of Video-On-Demand

BY PETER DEAN

LONDON—British Telecom, the U.K.'s leading telecommunications company, is to test a video-on-demand service starting this spring. The trial is to begin in the Colchester, Essex, area using 60 BT employees. A more extensive trial is to be put into operation starting in the fall, using 2,500 homes in the same region.

BT is using Oracle Media Server software, which connects subscribers' TV sets and phone lines. It can offer customers a choice of 1,700 film titles at any time with freeze frame and fast-forward facilities, as well as
(Continued on page 95)

Billboard Bows Reggae Albums Chart

NEW YORK—With this issue, Billboard introduces its Top Reggae Albums chart. The 15-position chart will be printed every other week in Billboard, alongside the charts for Top New Age Albums and Top World Music Albums (see page 67).

UB40, which scored a huge pop hit with its remake of "Can't Help Falling In Love" last year, holds the No. 1 position on the first Top Reggae Albums chart with the platinum-certified Virgin release "Promises And Lies." The "Cool Runnings" soundtrack and albums by Inner Circle, Snow, and Bob Marley round out the top five.

According to Billboard associate publisher Michael Ellis, the reggae chart will be compiled from sales reports from SoundScan's entire retail reporting panel, including 600 inde-

pendent stores. "Although we're quite satisfied with the initial sample of the panel, we certainly encourage any stores that sell reggae to contact SoundScan about joining the panel," he says.

The chart also reflects Billboard's intention to cover in greater depth the popular music from the lower half of the hemisphere. According to Billboard editor in chief Timothy White, "Bob Marley's recent induction into the Rock And Roll Hall Of Fame, as well as the sheer volume and range of reggae titles on our main album and singles charts, indicate the powerful commercial and cultural acceptance all genres of the sound have achieved. This chart is an acknowledgement of the key role reggae has come to play in the ongoing vitality of our industry."

Although the chart will appear on a biweekly schedule, it will be compiled weekly. The "Last Week" entry for each title will reflect each album's position on the previous week's unprinted chart. The total weeks-on-chart column also will reflect the unpublished charts.

Reggae releases that previously were eligible to chart on the World Music Albums chart now will be featured on the reggae chart, opening up slots on the world music chart. The latter chart, along with the new age chart, will continue to be compiled by Billboard's chart department based upon telephone research. Ellis says the charts will be converted to SoundScan in the near future.

The new chart is managed by Billboard's Suzanne Baptiste.

Stanley Adams, Longtime ASCAP Head, Dies At 86

BY IRV LIGHTMAN

NEW YORK—Stanley Adams, who served as president of ASCAP for 24 years and was the lyricist on several standards, including "What A Diff'rence A Day Made," died Jan. 27 after a short illness at North Shore Hospital in Manhasset, New York. He was 86 years old.

Adams, also a lawyer, served as head of ASCAP from 1953-56 and from 1959-80 (prior to 1959, ASCAP presidents were allowed to serve only a single three-year term). During his later tenure, Adams was a leading industry figure in the decades-long effort to get Congress to revise the outmoded 1909 Copyright Act; the drive resulted in the new Copyright Act of 1976.

He also guided the society through the emergence of the rock era and the growth of TV as a major medium for music. In ad
(Continued on page 93)

Artists & Music

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RCA Faces 'Reality' As It Re-Enters Soundtrack Fray

■ BY ERIC BOEHLERT

NEW YORK—After a six-year absence from the lucrative world of soundtrack successes, RCA returns with a high-profile Feb. 1 release, the rock soundtrack to Universal's "Reality Bites."

The film, which follows a group of recent college grads who grapple with the transition into the working world, stars Winona Rider and features music by Crowded House, the Juliana Hatfield Three, Lenny Kravitz, Dinosaur Jr., and others. Along with being a comeback of sorts, "Reality Bites" also is meant to send a message that RCA wants to be considered a serious player in the alternative-rock arena.

It was in 1987 that RCA scored

its last major Hollywood-related hits with its "Dirty Dancing" and "More Dirty Dancing" releases. Combined, the two sold 15 million copies in the U.S., according to the record company.



HATFIELD

RCA president Joe Galante says soundtrack projects now hold a much higher priority at the label. "We have re-energized our efforts to work with film companies," adds

Hugh Surratt, senior director of artist development at RCA, who worked on "Reality Bites."

(Continued on page 101)

DGC's Crows: Off To A Flying Start Top 40 Push To Follow Rock Radio Success

■ BY CRAIG ROSEN

LOS ANGELES—A pair of high-profile gigs, constant touring, and an old-fashioned approach at radio have helped Counting Crows' "August And Everything After" become the first modern rock smash of 1994.

This week, following the band's Jan. 15 performance on "Saturday Night Live," the DGC album leaps to No. 13 on The Billboard 200. It is the third consecutive week that the title earned the Greatest Gainer distinction, as it has bounded up the chart from No. 70 to No. 32 to No. 13. According to SoundScan data, the album had sold more than 208,000 copies as of Jan. 23; more than half those sales occurred in January.

Says Bob Bell, new-release buyer for the Torrance, Calif.-based Wherehouse Entertainment chain, "It's



COUNTING CROWS

huge beyond description. It's our No. 1-selling CD and No. 6 overall."

"August And Everything After" debuted on the Heatseekers album chart Oct. 30, 1993. It reached No. 2 Jan. 8 before advancing to the top half of The Billboard 200 Jan. 22.

Meanwhile, "Mr. Jones," the emphasis track from the album, climbs to No. 2 on the Modern Rock Tracks and No. 9 on the Album Rock Tracks charts, and the videoclip remains in

MTV's Buzz Bin.

The Crows have toured literally non-stop; the quintet hit the road even before the Sept. 14 release of the album. The tour dates have included support spots for Midnight Oil, the Cranberries, Suede, and an ongoing trek with Cracker.

Says Geffen head of marketing Robert Smith, "They played with a lot of different bands, and we made sure not to pigeonhole them. We knew this band had the potential for an enormously wide audience."

Yet long before those tours, Counting Crows landed one of the most important dates of its young career. On

(Continued on page 93)



Smooth Transition As New N.Y. Mayor Embraces Grammys

■ BY MELINDA NEWMAN

NEW YORK—When David Dinkins was defeated in his bid to be re-elected as mayor of New York City last November, the National Academy of Recording Arts & Sciences lost one of its best friends—just as it was getting into high gear for the 36th annual Grammy Awards.

However, according to Jonathan Tisch, head of the New York Grammy Committee, and Michael Greene, president of NARAS, the transition from Dinkins to new mayor Rudy Giuliani has been smooth.

The Giuliani administration basically inherited this year's awards, slated for March 1 at Radio City Music Hall. And while sources say Giuliani may not share Dinkins' unabashed love

(Continued on page 95)



An Even Trade. Celebrating Bob Marley's induction into the Rock and Roll Hall of Fame, Island Records chairman Chris Blackwell presents Rita Marley with a plaque commemorating worldwide sales of more than 10 million units of Marley's "Legend" album. In return, Rita Marley presents Blackwell with her late husband's original handwritten lyrics to "Waiting In Vain." The party was on the eve of the Jan. 19 induction ceremony. (Photo: Chuck Pulin)

Industry Shows Support For Jackson

LOS ANGELES—Music industry sentiment continues to be supportive of Michael Jackson, with most in the industry expecting Jackson's fans to rally behind him, too.

Jackson, who had been accused of sexual molestation, agreed Jan. 25 to pay his 14-year-old accuser a sum said to be in excess of \$10 million. The boy agreed to drop his civil suit against Jackson, but the superstar still could face criminal charges, pending the outcome of an investigation by the Los Angeles County district attorney's office.

Sony Music and Epic Records offered no comment following the settlement, but stood by their previous statements of support for the artist. No new releases by Jackson, includ-

ing a once-scheduled greatest hits package, are expected in the foreseeable future.

Others were more vocal in their support for Jackson. "We've actually seen an increase in Michael's catalog," says George Daniels, owner of George's Music Room in Chicago.

"It's funny how adversity pulls the black community together," he says.

Al Bell, president/owner of Bellmark Records, is guarded but confident that the pop superstar's career will weather the controversy: "If he handles his image and style in a classy way, I think over time this all will pass."

Laurie Shaw, managing director of Tempo Records in Chatsworth,

Calif., says, "I think if the music's good, it's going to sell. There are still an awful lot of people out there who don't think he's guilty."

KEZK St. Louis OM/PD Bob Burch says his station continues to maintain an "indefinite suspension of airplay" of Jackson's records (Billboard Nov. 27). "It's not a boycott . . . This whole situation, in terms of his settling with this child, is not 24 hours old at this point and we haven't had an opportunity—myself and the general manager—to sit down and really discuss it."

Syndicated radio DJ Tom Joyner, who has been outspoken in his support of Jackson, thinks the entertainer's career will suffer little in

(Continued on page 93)

Radio, Retail & MTV Fire Up Sales Of Candlebox Debut

■ BY DEBORAH RUSSELL

LOS ANGELES—On the surface, Seattle hard rockers Candlebox and media sensation Madonna appear to have little in common.

Yet in record time late last year, Candlebox sold out three gigs at Seattle's Paramount Theater, snatching the venue's sales record from Madonna, co-CEO of Maverick, which released Candlebox's self-titled debut through Sire/Warner Bros. last July.

"People respond to Candlebox because they're very passionate," says Cathy Faulkner, MD at album rock station KISW Seattle, which sponsored the sold-out concerts. "The music is raw and real—it's not a formula they're going by, and people can read that."

Faulkner's comments are borne out by sales of "Candlebox," fast approaching 200,000 units, according to



CANDLEBOX

data supplied by SoundScan. About 36,000 units have moved since Jan. 1, with 12,000 units sold in the past week alone. Warner Bros. reports that its most recent five-day order on the album exceeded 48,000 units.

The group logged a 24-week run on Billboard's Heatseekers Chart, hitting No. 1 Oct. 23. "Candlebox" climbs to No. 72 on The Billboard 200 this week, after debuting Oct. 9 at No. 177.

Maverick VP Abbey Konowitch attributes the band's success to a "powerful record" that crosses college, alternative, metal, and album rock radio formats. Constant touring and consistent retail and radio support, backed with video support from MTV, have contributed to the group's slow and steady buildup. Key break-out markets include Seattle, Baltimore, Boston, Denver, and Tampa, Fla., Konowitch notes.

"There's always the risk that a record becomes a hit before the band is prepared for a hit," says Konowitch, noting Candlebox had been together less than a year upon signing with Maverick. "The goal was to build the band at a variety of different levels so that the second or third cut would

(Continued on page 92)



Testimony Finished In George Michael's Suit Against Sony

■ BY CHRIS WHITE

LONDON—Thirteen weeks of witness evidence and exhaustive cross-examination concluded Jan. 26 in High Court here, when the last witness took the stand in the restraint-of-trade case brought by rock star George Michael against his record company, Sony Music.

Accountancy expert Garth Tweedale, called by Sony, took the honor of closing the evidence.

(Continued on page 93)

Western Rock Returns To Vietnam

Promoters Gauge Concert Biz Potential

BY GARY VAN ZUYLEN

HO CHI MINH CITY—G-o-o-o-o-o-d morning, Vietnam!

Western rock is getting its wake-up call in this beleaguered-but-ambitious Asian nation, now that Bryan Adams has become the first major-league international musician to perform in Ho Chi Minh City (formerly Saigon) since James Brown played wartime gigs in the late '60s (Billboard, Jan. 22). Already, there is local speculation that the Bee Gees and Earth, Wind & Fire will add Vietnam to their 1994 Asian tour itineraries.

Moreover, Thailand-based concert promoter Brian Marcar of Tero Entertainment says Vietnamese audi-

ences would welcome them. "They were singing along [during Adams' Saigon show], more so than in Bangkok," he notes. "That is a good sign." Marcar played a peripheral role in organizing Adams' Jan. 16 concert at the 2,300-seat Le Let Theatre, located in the suburban Hoa Binh district of Ho Chi Minh City.

The date was attached to the Canadian rocker's Asian tour, itself part of a worldwide concert itinerary. Adams is on a global roll: His A&M hits package, "So Far So Good," is located at—or near—the chart summit in many countries (see story, this page).

If others follow Adams into Vietnam, they must prepare for primitive conditions. Police used electric cattle prods for crowd control at Le Let, and the French-built ballroom's one and only door was locked and fortified so that no one could enter or leave during the show.

This country remains a decrepit outpost just two years into a resurgence of quasi-capitalism and commercial entertainment. Vietnamese society, as in other Asian nations, is characterized by high-profile wealth for a few and abject poverty for the masses. The number of people who can afford to see the likes of Adams (tickets were \$25-\$35) is growing, but their riches often are propelled by a black-market economy. Vietnam's present per-capita GDP is \$200 per year.

Hong Kong-based Bruce Aitken linked with regional tour promoter

Midas Productions to bring in Adams. Aitken's company, Sports Asia, usually works in sports promotion; it has previously organized two athletic marathons in Vietnam.

Aitken encountered various hurdles. First was the prohibitive cost of hiring a dilapidated indoor basketball stadium, which is supposed to hold 5,000. In communist Vietnam, venues are meant for the people, and so their use is almost always free. On this occasion, the local authorities proposed a fee that would have exceeded ticket income generated from a full house.

Undeterred, Aitken obtained 12 separate government approvals and opted for Le Let, for which he paid approximately \$3,000. Adams' megahit, "(Everything I Do) I Do It For You," was instantly recognized by even the most staid government officials, which helped gain the approvals and the support of the state-owned

(Continued on page 97)



It's Kathie Lee's Time. On the set of "Live With Regis & Kathie Lee," television morning-show queen Kathie Lee Gifford shows off her Popular Uprisings T-shirt, awarded for the two weeks her Warner Bros. album "It's Christmas Time" spent at No. 1 on Billboard's Heatseekers chart. On her Jan. 13 TV show, substitute co-host Robin Leach presented Gifford with a plaque to commemorate the feat.

Bryan Adams Rocks The World With Best-Of Set

BY THOM DUFFY

LONDON—"Around the world, around the block, everywhere I go, the kids wanna rock!" sings Bryan Adams on a 1984 track from his new hits collection "So Far So Good" on A&M Records. And around the world, Adams' current best-of set has sold 7 million copies since its Nov. 9 release, according to A&M and PolyGram International.

The Canadian rocker has been topping album charts from Europe to Australia thanks to two simultaneous hit singles: his new ballad "Please Forgive Me," which is featured on "So Far So Good," and "All For Love," his sand-and-gravel vocal collaboration with Sting and Rod Stewart from the Hollywood Records

(Continued on page 97)

New Acts Dominate February Releases

BY LARRY FLICK

NEW YORK—Richard Marx, Enigma, and Cheap Trick are among the established acts releasing new albums in February—a month otherwise dominated by musical newcomers and developing artists.

Other key sets due this month include an all-star tribute to Curtis

Mayfield and "The NBA Jam Session," which features an array of urban radio mainstays.

Marx's current single, "Now & Forever," is getting considerable AC and top 40 radio exposure, paving the way for his Capitol collection, "Paid Vacation." Due in stores Feb. 8, the set was produced primarily by the singer and continues to mine his well-established blend of ballads and pop-drenched rock ditties.

The two-year wait for a new Enigma opus ends Feb. 8 when the Michael Cretu-created act offers "The Cross Of Changes" on Virgin. The act, which scored a 1992 multiformat smash with "Sadness, Pt. 1," explores ambient dance music. The first single is "Return To Innocence."

Cheap Trick moves to Warner Bros. Feb. 15 with "Woke Up With A Monster." Produced by Ted Templeman, the album brings the band back to its salad days of hard, guitar-driv-

en jams. Expect an extensive tour to commence this spring.

A number of Curtis Mayfield's music industry fans and friends have gathered for "All Men Are Brothers: A Tribute To Curtis Mayfield," which is due Feb. 15 on Warner Bros. The album features such superstars as Eric Clapton, Aretha Franklin, Whitney Houston, and Bruce Springsteen performing songs previously recorded by the veteran soulster. The first single is still to be determined.

"The NBA Jam Sessions," which goes to retail on Tuesday (1), is the brainchild of MCA A&R VP/producer Andre Fischer. The MCA set has new tracks by Heavy D, Bobby Brown, Bell Biv DeVoe, and Wreckx N' Effect, among others, paying homage to pro basketball greats.

Two singles by newcomers—"On The Blacktop" by Lost Tribe Of Bo-dah, and "Out Of Control" by Wells—

(Continued on page 93)

Hilley Named President/CEO At Sony Tree

NASHVILLE—Donna Hilley, who most recently held the post of senior VP and CEO of Sony Tree, has been promoted to president and CEO of the music publishing company.

In her new position, Hilley will direct and oversee all of Sony Tree's daily operations, including its administration of all U.S. copyrights and royalties for its parent organization, Sony Music Publishing. Hilley will re-

main in Nashville.

A Sony Music spokesperson says that while there will be no immediate addition to Hilley's duties, the promotion will enable her to hire personnel and move up others within the company—which, in turn, will give her more time for planning and extending the company's activities.

Hilley, who was en route to

(Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jason Flom is promoted to senior VP of Atlantic Records in New York. He was VP of A&R.

Ged Doherty is promoted to senior VP of Epic Records in New York. He retains his position as VP of international marketing.

Bob Baker is appointed GM at Giant Records in Nashville. He was director of operations at CMT.

Susan Levy is promoted to senior director of A&R, creative development for MCA/Nashville. She was senior director of publicity and artist development.

Sony Wonder appoints Carol Lee senior director of marketing, West Coast in Los Angeles, and Alexandra Beeman production manager in New York. They were, respectively, senior director of marketing for Columbia TriStar Home Video and coordinator of product marketing at Columbia.

Mark Young is named senior di-



FLOM



DOHERTY



BAKER



LEVY



LEE



YOUNG



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rector of publicity, West Coast for Arista Records in Los Angeles. He was talent executive for Dick Clark Productions Inc.

Elektra Entertainment in New York promotes Beth Jacobson to senior director of press and artist development and Iris Tesson to associate manager of press and artist development. They were, respectively, director of East Coast press and artist development and coordinator of press and artist development.

Stacey Sanner is appointed national director of publicity, East Coast

for A&M Records in New York. She was head of publicity for Restless Records in Hollywood.

Bill Kitchen is appointed director of marketing for Sony Music International in New York. He was president of Kitchen Sync, an entertainment and marketing consulting firm.

Warner Alliance in Nashville names Eric Wyse director of A&R and video and Ruth Ann Lutzweiler executive assistant/A&R. They were, respectively, senior producer, film and video at Gary Musick Productions and marketing assistant at Warner Alliance.

Matthew Sztumpf is appointed tour director for Sony Music Entertainment Europe in London. He was an artist manager.

RCA Records Label in New York promotes John Matich to manager of production, Concetta Cannata to manager of production, and Catherine Loiacono to production associate, and names Lisa Schreiber production assistant. They were, respectively, production associate, production associate, and production assistant for the label, and sales assistant at Zoo Entertainment.

Chris Reade is appointed co-director of publicity for RAL/DefJam in New York. She was senior account executive at Set To Run P.R.

Stella Korotchen is named director of human resources at Tommy Boy Music in New York. She was director of production.

DISTRIBUTION. Desiree Larsuel Rollins is promoted to manager of urban marketing for CEMA Distribution in Woodland Hills, Calif. She was a sales representative.

Elektra Keeps Current With The Crue

Challenges Await Band's Self-Titled Set

■ BY CRAIG ROSEN

LOS ANGELES—When Motley Crue's "Dr. Feelgood" topped The Billboard 200 in October 1989 over the likes of Paula Abdul, Milli Vanilli, and New Kids On The Block, Nirvana was still on Sub Pop and Pearl Jam didn't exist.

Since then, the music world has gone through some dramatic changes, and so has Motley Crue.

After singer Vince Neil split from the band in February 1992, the Crue enlisted former Scream vocalist John Corabi, who makes his debut fronting the band on "Motley Crue," due March 15 on Elektra Entertainment.

Even with the changes at album rock radio, programmers are anticipating the new Crue release. "Pearl Jam and Nirvana are very mainstream bands, as is Motley Crue," says album rock KRXQ (93 Rock) Sacramento, Calif., PD Pat Martin. "It's almost a whole new band. They [have got] a great groove and a new singer with excellent pipes. There's a lot of good stuff out there, but this one will cut through the clutter."

Elektra is betting that other album

rock stations will once again open their doors to the band, whose six albums have sold at least 1 million copies each.

Yet even a label spokesperson acknowledges the changes and the challenges facing both the band and the label.

"Pearl Jam, Nirvana, and Soundgarden have taken over," says Elektra VP of marketing Jeff Jones. "Where does that leave a band like Motley Crue? I believe that Motley Crue



MOTLEY CRUE: Nikki Sixx, Tommy Lee, Mick Mars, and John Corabi.

made the record they needed to make. The record rocks with a real hard attitude. It's contemporary enough for [both] the old Motley fans and the fans of Alice In Chains, Soundgarden, Tool, and Anthrax. It's raw and aggressive, and much more modern. It's the Crue in the '90s."

Elektra will send both the album version and a band remix of the track "Hooligan's Holiday" to album rock and metal radio Feb. 15. "We have no plans at this point for top 40," says Jones. "We want to establish our base again. We're taking nothing for granted."

Says Crue bassist/songwriter Nikki Sixx, "When you send [a song] to radio it's so disgraceful when they take it upon themselves to edit your music.

(Continued on page 14)



Squeeze Play. The members of Squeeze meet with ASCAP's Marcy Drexler before hitting the stage at New York's Beacon Theater. Shown, from left, are band members Keith Wilkinson and Glenn Tilbrook, Drexler, and Squeeze's Pete Thomas, Paul Carrack, and Chris Difford.

Atlantic's Moxy Früvous Moves

From Busking To 'Bargainville'

■ BY LARRY LeBLANC

TORONTO—Within four years, the members of Atlantic Records' a cappella, theatrical quartet Moxy Früvous have gone from being part-time buskers to having a platinum album [100,000 units] in their native Canada and selling out a 55-date domestic tour.

"Until 2½ years ago, when we

started playing indoors, performing was still a hobby," says the group's singer/drummer, Jean Ghomeshi. "We all had other jobs, or we were in university."

Overflowing with diverse musical styles, the band's debut album, "Bargainville," is being released Feb. 8 by Atlantic in the U.S. No emphasis track is being stressed initially; instead, the label is sending the complete album to album alternative and college radio stations.

The U.S. debut follows the record's Canadian release last fall by Warner Music Canada. The label signed the group—which comes up with ever-changing explanations of the origins of its name—on the strength of Moxy Früvous' six-song, self-titled independent cassette, which had been certified gold in Canada, according to band manager Jack Ross.

"Their development was very similar to Barenaked Ladies," notes Paul Alofs, president of the HMV Canada

(Continued on next page)



MOXY FRÜVOUS: Michael Ford, Murray Foster, Jean Ghomeshi, David Matheson.

'Duets II': Sinatra Schedules Sequel;

Rock Hall Of Fame No Picnic For Press

A PAIR OF DUETS: Frank Sinatra is already hard at work on the follow-up to his double-platinum "Duets" album. "Duets II" will be released by Capitol in August or September, and like its predecessor, will feature Sinatra performing classic tunes with his singing partners. Among the artists warbling with Ol' Blue Eyes are Diana Ross, Dolly Parton, Lyle Lovett, and Jon Secada. Sinatra began recording some of his vocals in November and will return to the studio this month. The same team behind "Duets," including producer Phil Ramone, is assisting on this project. And yes, similar to the first album, Sinatra is not recording in person with any of his duet partners... In other Sinatra news, look for the Chairman of the Board to log time at Radio City Music Hall in New York this June.

SPEAKING OF BIG EVENTS, Reba McEntire, Meat Loaf, and Will Smith are slated to host the 21st annual American Music Awards, airing Feb. 7 on ABC. Among the performers will be Michael Bolton, Brooks & Dunn, Whitney Houston, Snoop Doggy Dogg, Rod Stewart, and Vince Gill and Gladys Knight, who will perform a duet. Houston leads the nominees with eight nods.

THE KING IS DEAD, but the Colonel isn't: This month, Graceland kicks off a year-long tribute to Elvis Presley's legendary manager, Colonel Tom Parker, with a special magazine featuring a photographic retrospective highlighting the two men's partnership. Also in February, an "Elvis And The Colonel" exhibit will be unveiled at Graceland's visitor center plaza. On display will be memorabilia collected by Parker, including photographs, letters, telegrams, and artwork—all of which Graceland purchased from him in 1990. Why the tribute now? To celebrate Parker's 85th birthday this June.

TAPE WORMS: When Los Angeles local morning show "Good Day L.A." announced its contest for best local unsigned band, little did it expect to be deluged with 2,500 tapes from hopeful rock stars. The six-month-old show has been featuring unsigned acts once a week. The positive response spurred the decision to hold the contest. Staffers at the show listened to all the cassettes, eventually winnowing the collection to the 40 top tapes. Those tapes were turned over to Fox Records, which has promised the winner a four-song development deal that could lead to a record contract. Fox

execs will pick the best five tapes. Those bands will perform Monday (31) to Friday (4) on the show. After seeing the acts play live, Fox will announce its winner Feb. 7. According to "Good Day L.A." producers, both "Good Day New York" and "Good Day Chicago" are watching the contest closely and considering holding one themselves.

REUNION TIME: New York nightclub the Bottom Line, which is celebrating its 20th anniversary this month, is planning a mid-February reunion of all its employees from the past two decades. If you worked there and don't know about the reunion, call Donna Diken at the club.

THE CARE AND FEEDING OF The Press: I will be the first to admit that members of the press all too often act like they are the stars rather than merely the worker bees buzzing around trying to

cover them, but we definitely deserved better treatment than we got last week at the Rock And Roll Hall Of Fame dinner. Technically, it was a mess. The two monitors in the press room had no sound for the first 15 minutes of the program. After that, the sound on the monitors was turned off—not just down—when artists came into the press room, so complete inductions were missed. Print, still photographers, and television press all were crammed into the same room, which was maybe 15 feet deep. The three rows of seats were so tightly arranged that I've had more room on airplanes; I kept waiting, praying, for oxygen masks to drop down. From the time before the ceremonies began until after midnight, when they ended, there was not even water in the press room; the few sandwiches and cookies that were offered disappeared long before the event even started. The press wasn't allowed to use the elevators the stars were using, so crews had to carry all their equipment up and down the stairs. I think you get the picture. Other than that, it was a delightful night.

On an encouraging note, NARAS is trying to make the press room better for this year's Grammys. All reporters will receive headsets to listen to the proceedings going on inside Radio City Music Hall on March 1. This way, when an artist the reporter is interested in hearing comes into the press room, he or she just removes the headset. If not, the reporter just keeps the headset on to continue listening to what's happening on stage.



by Melinda Newman

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CONGRESSIONAL RETIREMENTS CONCERN INDUSTRY

(Continued from page 7)

protection.

Hughes' staff, with input from the RIAA, may offer NAB a "carve out" in a planned rewrite of the pending bill that would exclude traditional over-the-air, free, advertiser-sponsored radio (even stations with future DAB radio upgrades) from some of the provisions, including royalty fees.

According to insiders, possible provisions could require radio stations to back-announce tunes and only play individual cuts from albums to merit such an exemption.

NMPA/Harry Fox and ASCAP have voiced concerns that a new right might take precedence over existing

rights, and resulting royalties, for publishers and songwriters.

Hughes continues to meet with those organizations hoping to achieve a compromise that will alleviate their concerns.

On-the-record comments concerning Hughes' retirement were limited to expressions of surprise, disappointment, and praise for the lawmaker's accomplishments.

The Hughes and Edwards announcements underscore earlier announcements by 29 other House lawmakers, including another House Judiciary Committee member, Rep. Romano Mazzoli, D-Ky., who have

said they will not seek re-election this year.

Edwards, in issues unrelated to the music industry, would have faced a tough election against pro-choice opponents, say Hill insiders.

Hughes, 61, a 19-year veteran of the House, came to prominence as the tough chairman of the subcommittee on crime, but he quickly gained a reputation as a far-seeing leader in new technology copyright and intellectual property concerns when he replaced retiring Rep. Robert Kastenmeier on the Judiciary subcommittee in the late '80s.

He was a chief House architect of

the Audio Home Recording Act, which was passed in 1992.

Californian Edwards, 58, a 32-year veteran, is the ranking Democrat and vice chairman of the full Judiciary Committee. Although not currently a member of the Intellectual Property Subcommittee, he has been an ally of entertainment industry causes for many years and had sponsored or co-sponsored bills affecting the record-

ing industry, including the Digital Audio Home Recording Act.

Hughes' subcommittee has a heavy schedule this session. In addition to the performance right bill, there is Copyright Office reform, cable and telco issues, and hearings on several information superhighway infrastructure bills, including one mentioned in President Clinton's State Of The Union address Jan. 25.

ARTIST DEVELOPMENT TOPS DANCE SUMMIT AGENDA

(Continued from page 7)

of the creative process.

"Good music is artist-driven, and we must begin there if we're going to change that [perception]," he said.

THE INTERNATIONAL DIFFERENCE

Contrasting the commitment to dance music by labels here and abroad, Guy Orndel, manager of the New York- and London-based remix and management company Disco Mix Club (DMC) and moderator for "Dancing 'Round The World: A View Of The International Club Scene," said, "In America, not many labels will commit to a dance act [over a long period of time]. Here, they [think in terms of] unit sales and don't care about developing artists."

Some attendees at the session objected to the practice of breaking U.S. acts initially in the U.K. due to stronger radio support of the genre. Epic Records product manager Karen Gonzalez defended the strategy, saying, "When there's a buzz from England first, it's easier for us to take that and give us a base to work with. There needs to be a story first."

A number of indie-signed artists were particularly aggressive about achieving a high profile at the conference. The debate over the benefits of indies vs. majors loomed large at the "State Of Independents" panel. Select recording artist Nerissa shared

her concerns over whether an independent label would be able to provide the promotion and marketing punch needed to advance her career. But citing the analogy of "the dinosaur vs. the mouse," moderator Kevin Williams, manager of A&R for eight ball Records, said, "If you have a hit, you can sell-through faster through indie distributors than with the majors."

During "Keeping The NRG Up," there was disagreement over the practice of artists' vocals being dubbed out of remixed tracks. "Lyrics have to be meaningful and memorable enough that people will insist on keeping the vocals on the tracks," said eight ball songwriter/vocalist Joi Cardwell.

Concern over the effect of pop artists recording house remixes stimulated heated dialog. Some asserted that house is losing its unique identity; others said pop's influence helps build general consumer interest in the genre.

"Pop remixes get more airplay on top 40 stations, which trains radio listeners' ears and gets them more used to the house sound, which translates into more business for all of us," commented one participant.

Retorted another fuming colleague, "Maybe, but in the end, all we'll be left with is a polluted, diluted

art form that sounds generic."

Discussing the lack of airplay for dance music in general, top 40/rhythm KMEL San Francisco MD Joey Arbagey, moderator of the "Bringing Dance Music Back To Crossover And Pop Radio" session, explained that the lack of vocals often hurts a record's chances of gaining listener requests. "Records that don't feature vocals don't work for radio," he said.

DJs and remix producers also voiced their concerns during the three-day conference. During her keynote speech, For The Record record pool operator Judy Weinstein declared that today's DJ can make a better living writing and publishing songs than producing or spinning them in clubs.

Offering advice during "Club Remixing Or Dance Production: Can You Tell 'Em Apart?," veteran remixer Tom Moulton of 24 Hours For Life suggested that fellow remixers should not ask for big advances, but should opt for royalties instead. "We need to copyright a mix as an arrangement," he said. "The royalties a remixer should get should come out of the artist."

This story was prepared by J.R. Reynolds, Carrie Borzillo, and DJ Marius.

MOXY FRUVOUS MOVES FROM BUSKING TO 'BARGAINVILLE'

(Continued from preceding page)

retail chain. "There was a strong local buzz created by their live performances and a fairly rabid, loyal, and energetic fan base which spread the word initially in southern Ontario. The indie cassette broke out big time, and it was obvious the band wouldn't stay an indie band for very long. Later, anywhere they played live, the sales demand [for "Bargainville"] was immediate."

Moxy Fruvous members Ghomeshi, Mike Ford (guitar, percussion), Murray Foster (bass, guitar), and David Matheson (guitar, bass accordion) met while attending Thornlea High School here in the late '70s. Foster, Ford, and Ghomeshi went on to play together in several unsung local bands, including San Salvador & the Ruling Junta, and the Chia Pets.

Four years ago, the trio reunited with Matheson and decided to form a group that would primarily be theat-

rical. Lacking sufficient funds to purchase sound equipment, the new band decided to busk on weekends at a busy Toronto intersection "trafficked by lefties and people interested in politics."

"Underneath the marquee of the Bloor Cinema became our regular spot," says Ghomeshi. "It was very much our spot."

Ghomeshi argues that attracting a body of spectators, holding their attention for 20 minutes, and then pulling in as much as \$80-\$100 (Canadian) per set is substantial training for a music career.

"We watched jugglers and street performers and saw how they built a big crowd," he says. "We thought, 'the hell with playing Dylan or Neil Young songs on the side of the street,' and started incorporating costumes and doing material like 'Green Eggs and Ham.'"

Early in 1992, the band released its six-song cassette, which rose to No. 1 on the Canadian trade paper The Record's independent chart.

By the summer of that year, the band had enough of a reputation to open Ontario dates for Bryan Adams and Bob Dylan, and had attracted interest from several major labels.

The self-produced "Bargainville," recorded at Dreamland Studio in Woodstock, N.Y., consists of 10 new songs and five re-recorded selections from their indie cassette.

To set up the release of the album with American media, the group will do a 16-date tour of U.S. markets in February, opening for Nick Heyward.

"We're approaching the States as if we were going out to busk again," says Ghomeshi. "We'll busk wherever we can, including outside the venues and records stores."



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&

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FOURPLAY

Best Contemporary Jazz Performance, Instrumental:

"Between The Sheets"

(Warner Bros. Records)

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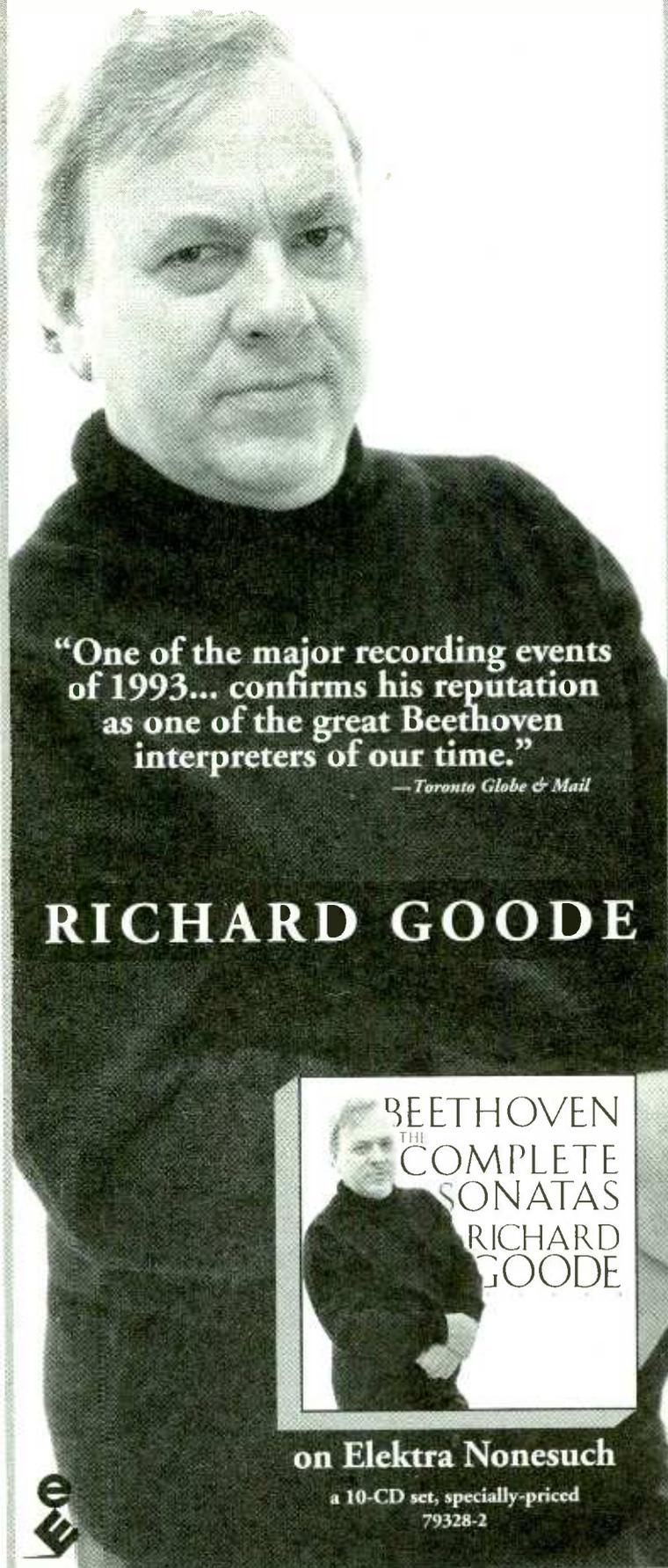
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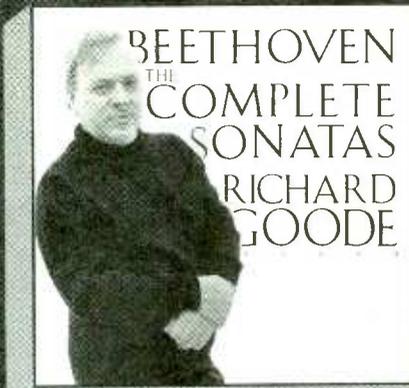
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Artists & Music

Setzer Stirs Up A New Musical Mix On Hollywood Set

■ BY STEVE APPLEFORD

LOS ANGELES—Brian Setzer's mother still has all the trophies and medals he won during his career as a high-school horn player. He had picked up the baritone-throated euphonium when he was just 8—about the same time as his fateful introduction to the guitar.

The former Stray Cats singer/guitarist hasn't seriously blown one of those old tuba-like horns in a good 10 years, but he's finally putting that early experience to use by playing his signature electric guitar leads across a big band setting called the Brian Setzer Orchestra.

The 17-piece band is set to release an album March 8 on Hollywood Records. “The Brian Setzer Orchestra” is a blustery mix of big-band sounds, jump blues, rockabilly, and romantic standards, all of it blending Setzer's guitar with the horn work of veterans of sessions with Frank Sinatra, Barbra Streisand, Neil Young, and others.

“I really didn't even know if it would work with a rock guitar leading a big band,” says Setzer. “I didn't even know if the sounds would mix right. It was really an experiment.”

The record also will be an experiment for Hollywood Records, which plans to market the album to a variety of potential audiences, from modern rock to new adult contemporary. “This isn't one niche to fill,” says Chris LaSalle, manager of Hollywood artist development. “It's several.”

He adds, “We're going to approach any radio format that has a chance of playing it, whether it's a college radio station that has a big-band thing or National Public Radio. We want to be on those shows.”

LaSalle believes contemporary listeners are more open to music that “bridges the musical generation gaps,” as evidenced by the surprising new youth-audience appeal of Tony Bennett. Hollywood will try to reach that audience through advertising in several major mainstream music magazines, and through a postcard mailing to stations and mom-and-pop stores specializing in early rock'n'roll, blues, and swing.

While other labels, including Polydor, also were said to be interested in the band, Setzer admits that there was some early skepticism about the project's marketability. It was not unlike what first greeted the Stray Cats, who ultimately earned three top 10 singles

(Continued on page 14)



BRIAN SETZER

Writer-Only Deals Help Fuel MCA's Banner Year

COVER CRAZY: MCA Music Publishing had a record year in 1993, fueled by its best year yet in mechanical royalty collections. And, the company reports further, it did it largely the old-fashioned way: It obtained recordings by major acts through artists, including songwriter/producers, who depend on others to sing the songs they write. In some cases, acts who also write got covers of their material.

As reported by the publisher, whose firsts last year included being

named Billboard's No. 2 pop and No. 2 R&B publishing firm, its songs appeared on 17 multiplatinum discs, more than doubling the presence it had on major sellers a year before. It also had cuts on 12 platinum and 20 gold releases, while its songs appeared on six gold singles.

Among its songwriter-only talents, Alan Rich earned his first Oscar and Grammy nominations for “Run To You,” from the remarkable worldwide soundtrack success “The Bodyguard,” which Whitney Houston has led to sales of 10 million copies.

Taylor Rhodes, another creative signee to MCA Music, received his first Grammy nomination and gold single for Aerosmith's “Cryin',” from the group's double-platinum disc “Get A Grip,” while writer/producer Kenny Greene had two top 10 R&B singles with “Love No Limit” and “Reminisce” from Mary J. Blige's double-platinum “What's The 411?” album. Greene, a member of the group Intro, currently is charting with Blige's “You Don't Have To Worry” and has co-written a song on Eric Gable's new album, “Process Of Elimination.”

In a further burst of creative success, MCA Music writers Jim Cregan, Paul Laurence, Marcus Miller, and Shep Pettibone were partners in the songwriting process with multiplatinum sellers Rod Stewart, Freddie Jackson, Luther Vandross, and Madonna, respectively. Songwriter/producer Vassal Benford had a gold single with “Don't Walk Away” from Jade's gold debut album, while also contributing to Toni Braxton's multiplatinum debut album and having his songs done by Chante Moore and Stephanie Mills. Although Larry “Muggs” Mugerud is best known as a member (as well as producer) of the platinum group Cypress Hill, he earned a platinum single and platinum album as cowriter on Ice Cube's single “Check Yo Self,” from the rapper's album, “Predator.”

The company points out that its R&B success validates “a strategy

begun two years ago which encourages the creative staff to focus a greater share of its energies on its existing songwriter, producer, and artist roster.”

The pop-R&B-country cycle of success is completed with the country field, where MCA Music obtained cuts on three multiplatinum, seven platinum, and seven gold albums released by such stars as George Strait, Wynonna, and Alan Jackson, among others. Gary Burr alone wrote three No. 1 singles for Doug Stone, Diamond Rio, and Hal Ketchum, and shared writing credits on platinum discs by GARTH BROOKS,

Reba McEntire, and Lorrie Morgan. Another No. 1 single was penned by Russell Smith: “Look Heart, No Hands” by Randy Travis. Other writers with country success are Austin Cunningham and Byron Hill, whose material graces discs by Dolly Parton and Clay Walker.

And, looking ahead, MCA Music president John McKellen says, “We'll continue to aggressively pursue catalogs and new artists on a purchase and administration basis. Aside from traditional avenues of exploitation, the ongoing development of new technologies will provide new sources of income.”

NAME CHANGES: Zomba Music Publishing is now the umbrella name for what formerly was known as Zomba Enterprises, reports David Renzer, senior VP/GM. Also, Zomba Music Inc. is the name of the company's BMI affiliate, replacing Willemsen Music. Zomba Enterprises lives on, however, as an ASCAP affiliate.

STRIKING DEAL For “Cobra” Music: The Stephen J. Cannell Co. has entered an agreement with Cherry Lane Music to co-publish and supervise music for the new syndicated Cannell series, “Cobra,” starring Michael Duikoff. Spencer Proffer, exec VP of Cherry Lane, acts as the show's musical supervisor along with Larry Brown. Series composer is Canada's Gerald O'Brien, while Canadian band Saga co-wrote and performed the theme to the hourlong action drama, now airing on more than 100 stations in the U.S.

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

1. Meat Loaf, Bat Out Of Hell II
2. Kenny G, Breathless
3. Pearl Jam, Ten
4. Aladdin, Soundtrack
5. Eric Clapton, Unplugged.

At Long Last, Otis Rush Is Back In Majors

Mercury Expects Bluesman's Reputation To Drive Sales

BY CHRIS MORRIS

LOS ANGELES—Mercury Records clearly hopes that its new album by master blues guitarist Otis Rush, "Ain't Enough Comin' In," set for April 5 release, will duplicate the success of the label's blues star Robert Cray and the renascent Buddy Guy.

But senior VP of international A&R Bas Hartong says that even if the album doesn't go through the roof, putting it out was worth the effort.

Says Hartong, "We're going in purely because it's a quality record, and it's an artist who, in a very small circle, has an enormous credibility. We have to spread the gospel."

Rush, a contemporary of Guy's, indeed enjoys a sizable reputation. The bluesman, a powerful singer and stunning left-handed guitarist, established himself at Chicago's Cobra Records with such storied recordings as "Double Trouble" (a frequent Eric Clapton concert item), "All Your Love" (recut by John Mayall's Bluesbreakers with Clapton), and "I Can't Quit You Baby" (covered by Led Zeppelin on its first album).

But fame has consistently eluded Rush. His lone major-label album, "Mourning In The Morning," was issued 25 years ago by Atlantic's Cotillion subsidiary. A session for Capitol in 1971 went unreleased until an indie la-



OTIS RUSH

bel put it out in 1976. Rush's last studio album, for Delmark, also came in '76.

The soft-spoken, highly reticent Rush explains that his perplexing lack of success may stem from his discontent with the music industry.

"It's a lot of bullshit out here, and I don't like it," he says. "Business-wise, you understand. Success is hard to come by, and there's a lot of false pretensions out here... I wanted to get away from music. Matter of fact, I quit for two years, and maybe longer. I stopped playin'."

Of his return to music, Rush says simply, "I decided music is for me—I mean, hey, it's what I do best."

Rush's long-delayed return to the majors came as a result of PolyGram's first-look arrangement with This Way Up Records, a U.K. firm run by Andrew Lauder. It was Lauder who signed Guy to Silvertone Records, where he cut his Grammy-winning "Damn Right, I've Got The Blues."

With Rush ultimately signed, and with "Ain't Enough Comin' In" (cut by Guy's producer, John Porter) in the can, Mercury's task is to educate a generation largely unaware of the bluesman's enormous impact on players like Clapton, Jimmy Page, and Stevie Ray Vaughan.

Mercury's West Coast senior director of video and product development, Cliff O'Sullivan, says, "We're treating him as the huge influence on a lot of other people's music that he was, and hoping that that credibility will awaken people's interest in him... We're going to take every opportunity to plug into the success that Buddy had last year."

The label initially is targeting radio with the track "Homework" (a remake of Rush's 1962 Duke single, which was covered in 1971 by the J. Geils Band), sending the cut to album rock and album alternative March 21.

Hartong says, "Cliff and I will probably talk to promotion and ask them to look for the friends of Robert Cray and B.B. King, for example, and try to get
(Continued on next page)

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

Quebec-born Celine Dion made her first recording, singing in her native French, when she was just 13. The youngest of 14 children, Dion went on to master both the English language and the art of interpreting a love song. "The Power Of Love," written by Gunther Mende, Candy DeRouge, Jennifer Rush, and Mary Susan Applegate, has been covered several times since Rush's 1984 original, but Dion's version, from her "The Colour Of My Love" album, takes the song to new heights.

Edited By Peter Cranin

THE POWER OF LOVE
Published by EMI Songs Musikverlag GmbH. All rights for the U.S. and Canada controlled and administered by EMI April Music Inc. (ASCAP)

"I want to do songs that I can bring feeling and emotion to," says Dion. "Feeling is everything for me. Absolutely. It doesn't matter to me if it's a new song or an old song, or if it's written just for me.

But a song has to bring something to me before I bring something to a song. When I listened to 'The Power Of Love' it gave me goose bumps right away, and I couldn't wait to record it. It's not like we wanted to do it better than the original; it's just that if you know you can bring some new emotion to it, it deserves to be done. I'm not the kind of person who's going to listen again and again. I listen two or three times and learn the melody. I don't want to know it by heart. Not yet. I want new things to come out of me, so I follow the emotion. I never know where it's going to bring me... For me, 'The Power Of Love' had to be treated simply in the beginning, but by the end it's really powerful, so why not open the pipes? And if you want to open up and sing strong, you could not have a better song than 'The Power Of Love.'"



DION



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ELEKTRA KEEPS CURRENT WITH CRUE

(Continued from page 10)

Rather than driving through Des Moines, Iowa, and hearing it with a whole verse and chorus cut out, we decided to [do another] edit of 'Hooligan's Holiday' ourself and call it the 'Brown Nose Version.'"

The label also will simultaneously send the track, "Smoke The Sky," to metal radio, and a third version of "Hooligan's Holiday," remixed by Skinny Puppy, to alternative and metal radio.

As for the Skinny Puppy remix, dubbed the "Derelict Version," "Skinny Puppy just dumped the whole song in the computer and just went off," Sixx says. That track, Sixx adds, will accompany a club video for "Hooligan's Holiday," in which the violence and sexual innuendo featured in the clip (inspired by "A Clockwork Orange") will be taken to the extreme.

The clip, which also will be released to MTV in a tamer version, is to be lensed by Nick Egan, known for his work with Sonic Youth and the Soup Dragons.

The connections between the Crue album and veterans of various alternative-rock projects may surprise some, but Sixx says that spirit has always been part of Motley Crue. "I've always considered our first album pop-punk driven by youth and alcohol, and that's still cool to listen to today."

Yet today's Crue bares little resemblance to the band that made its initial splash in 1982 with the independently released "Too Fast For Love" (later picked up by Elektra).

The most dramatic change was the departure of Neil, who claimed he was fired (Billboard, May 8, 1993).

"Vince quit the band," says Sixx. "He was not enthusiastic anymore. He walked out on the band. I could never figure out why he said he was fired."

No one ever said that."

Yet Neil's departure gave the Crue a new lease on life, according to Sixx. About the same time Neil left the band, Sixx was asked by Rolling Stone to name his favorite releases of the year. His list included the Hollywood Records debut album by Scream. Sixx gave extremely high praise to the band's vocalist, Corabi, who happened to give Sixx a call to thank him for the mention. Later, Corabi was invited to audition as Neil's replacement.

"When you've been in a band 12 years, the last thing you want to do is repeat yourself," Sixx says. "For me this is a great opportunity to explore a lot of fantasies that I have had over the years, musically," Sixx says.

With Corabi, the Crue didn't only find a capable front man, "we got a guy that plays guitar, plays harmonica, he's a songwriter in his own right, and he's our lead singer," Sixx says. "That's a very strong force in the

band. Before it was three guys doing the majority of the work, and one guy who wasn't quite in the same league."

The band also has a harder edge that makes it sound more like Soundgarden than the Crue of the '80s.

"I don't see any way around it," Sixx says of the new sound. "It's like having four ingredients when you're cooking. If you change one ingredient, it doesn't even taste the same. It's the same thing about music."

Yet "Motley Crue" isn't just heavier and harder—the band also continued to experiment sonically with producer Bob Rock, with both explosive rock'n'roll and trippy, multi-track ballads. On "Misunderstood," Sixx says there are 120 tracks.

"There's mandolins, cellos, acoustic guitars as pads," he says. "It's amazing to listen with headphones on. It's a two-headed monster. You can put it on and crank and it's as good as [AC/DC's] 'Back In Black,' or you can put

on the headphones and it's 'Dark Side Of The Moon.'"

For collectors, Elektra will issue the album with two different covers, which feature different artwork inside the 20-page booklet. The band also plans to offer outtakes and solo tracks via a mail-order offer included in the new album.

The new Motley Crue likely will make its live debut supporting Aerosmith in Europe in May, before returning to the U.S. for its own tour in June.

"It's a nice way to warm up John, in front of 100,000 people," Sixx says. "He asked if we were going to do some club dates and [drummer] Tommy Lee said, 'No way, let's rehearse and then go out and play on the biggest stage we can find.'"

He adds, "It's just the Motley Crue way. We like to dive in head-first, preferably without water."

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BRIAN SETZER

(Continued from page 12)

and had the No. 2 album in the U.S. for 15 consecutive weeks.

"I think people just like to hear good stuff," Setzer says. "Will the same people listen to this who listen to Blind Melon? I don't know. I never cared about that kind of stuff."

For Setzer, more important than the audience demographics was finding some players with experience playing rock'n'roll, along with the jazz veterans. "I wanted to keep a rock edge to it," he says. "The hard part was finding

rock guys who could read music."

On the album, the bridge from his past as a neo-rockabilly champion to the orchestra is made through a rousing recording of Carl Perkins' "Your True Love."

Setzer's orchestra was signed to Disney-owned Hollywood Records after it had performed just a handful of gigs at Los Angeles-area clubs, including the Palomino and the Roxy. Contracts were signed after a well-received showcase performance on the Disney lot.

Setzer will be greeting fans and any skeptics on a national tour beginning in March. Because of the expense of traveling with a 17-piece orchestra, Setzer's core touring unit of seven players will be supplemented with four sets of local musicians, each serving a separate region of the country. Setzer will provide all with horn charts and leopard bow ties.

After watching some old Lionel Hampton footage that showed his famed big band choreographed in movement, Setzer says he wants to put some swing in his band, too—literally. "I'm trying to get those guys to move a little bit," he says, but he admits that "it's hard to get those guys to move."

OTIS RUSH

(Continued from preceding page)

those stations. Then, we would be very aggressive at the triple-A format... I would be in favor of shipping this record to college as well, perhaps with some kind of educational letter and quotes."

Plans also call for consumer advertising in blues-oriented publications and press efforts aimed at specialty magazines.

Rush's manager, Rick Bates, is assembling a touring band for the bluesman, who has often worked—to the dismay of fans—with pick-up units on the road.

O'Sullivan says, "We're entertaining the idea of having him play mid-March in New York—he's got an offer to play at Tramps. That will be our kick-off."

AB		AMUSEMENT BUSINESS®				
		BOXSCORE TOP 10 CONCERT GROSSES				
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
BILLY JOEL	Knickerbocker Arena Albany, N.Y.	Jan. 18, 20	\$916,332 \$28.50	32,152 two sellouts	Delsener/Slater Enterprises	
BILLY JOEL	Civic Arena Pittsburgh, Pa.	Jan. 12	\$485,013 \$28.50	17,018 sellout	DiCesare-Engler Prods.	
BILLY JOEL	Hartford Civic Center Hartford, Conn.	Jan. 9	\$459,351 \$28.50	16,801 sellout	Metropolitan Entertainment	
ALAN JACKSON TURNER NICHOLS	Sunrise Musical Theatre Sunrise, Fla.	Jan. 20-22	\$323,382 \$35.75/ \$25.75	11,376 three sellouts	Cellar Door Concerts	
MICHAEL BOLTON JOHN PINNETTE	Knickerbocker Arena Albany, N.Y.	Jan. 11	\$252,420 \$35/ \$22.50	9,672 11,000	Metropolitan Entertainment	
MICHAEL BOLTON JOHN PINNETTE	Rochester War Memorial Rochester, N.Y.	Jan. 5	\$223,305 \$37.50/ \$22.50	8,318 sellout	Metropolitan Entertainment	
RUSH CANDLEBOX	Kiefer UNO Lakefront Arena University Of New Orleans New Orleans, La.	Jan. 23	\$180,302 \$27.25/ \$22.25	7,432 sellout	Beaver Prods.	
GEORGE STRAIT TRACY LAWRENCE	Coliseum Mississippi State Fairgrounds Jackson, Miss.	Jan. 22	\$178,678 \$20.50	9,148 sellout	Varnell Enterprises	
RUSH CANDLEBOX	Pensacola Civic Center Pensacola, Fla.	Jan. 22	\$176,550 \$25/ \$20	8,422 sellout	Beaver Prods.	
GEORGE STRAIT PATTY LOVELESS	Barnhill Arena University of Arkansas Fayetteville, Ark.	Jan. 21	\$165,477 GROSS RECORD \$19.50	8,837 sellout	Varnell Enterprises	

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BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHARTS

BY CARRIE BORZILLO



Eternal Soul. U.K. R&B vocal quartet Eternal is off to a quick start with its debut single, "Stay," which moves 45-33 on the Hot 100. Early in December, EMI sent import promos to key radio and retail accounts before going for radio adds Jan. 17—top 40/

rhythm KMEL San Francisco was among stations on board early, and the act's video is in active rotation on MTV. The EMI group's full-length album, "Always And Forever," streets March 8.



Second Story. The Story's second album, "Angel In The House" on Elektra, is seeing sales gains in the Northeast and Mountain regions, where it is the 12th- and 15th-best-selling Heatseeker album, respectively. VH-1 added the clip for the second single,

"When Two And Two Are Five," last week. The band is currently on the road, logging a Jan. 26 appearance at New York's Folk Festival.



Pawed. MTV added the clip for Paw's "Couldn't Know" the week of Jan. 31. It is the second single from the group's major-label debut, "Dragline," on A&M Records. The Lawrence, Kan.-bred alternative rock act is currently headlining a long-lived tour

with label mates the Doughboys. Plans have the act slated to close the tour in Europe. Prior to its major-label signing, Paw released two singles on Nasty Pope in 1992.

WELCOME TO BEN HARPER: Virgin is turning to movie revival houses near college campuses to promote "Welcome To The Cruel World," the debut album due Feb. 8 from 24-year-old acoustic singer/guitarist Ben Harper.

The eight-minute video press kit, an arty, black-and-white documentary-style flick featuring parts of "Whipping Boy" and "How Many Miles Must We March?," is being serviced to theaters such as L.A.'s Nuart this spring.

"This targets the right audience," says product manager Margi Cheske. "Kids that go to places like these will appreciate his kind of music."

Virgin is enlisting the help of interns in 50 markets to work the mini-movie, which will be tied in with a local retailer, to major college markets nationwide.

Harper created quite a buzz last year when he opened for such acts as Los Lobos and John Lee Hooker. The California native, who builds his own instruments, will be featured on National Public Radio's "Mountain Stage" program in mid-February and will perform at the Gavin Seminar, Feb. 17-19 in San Francisco. He also is set to appear at the Los Angeles Troubadours Of Folk Festival in June.

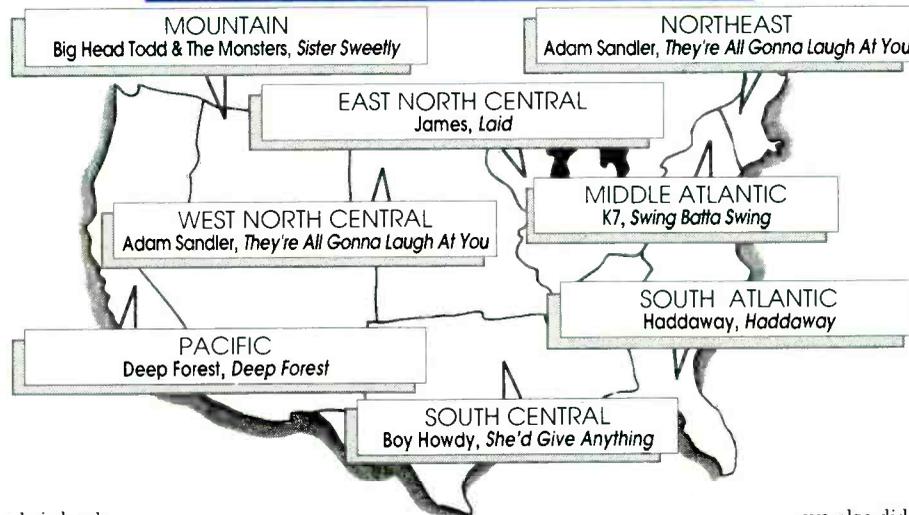
FLINT FUNK: New York City-based Assault Records is banking on street credibility to break rap duo DFC (aka Da Funk Clan). The label, which is distributed by Big Beat through Atlantic, gave out four-track cassette samplers to independent retailers and consumers. "Our street team [worked] swap meets, basketball games, and high school campuses," says Assault president Neil Levine. "Wherever kids are, we'll go and give out the sampler. Once the tape is in the kids' hands, they'll talk about it. That's the game plan."

The Flint, Mich.-based funk act, whose "Things In Tha Hood" album streets March 22, will perform at the Gavin Seminar. The independently distributed vinyl 12-inch hit the streets in mid-December, a full six weeks before the Feb. 3 release of the cassette

and CD singles. When top 40 WHYT Detroit gave the single a spin on a Jan. 22 segment of its "Make Or Break," it passed with flying colors.

INDUSTRIAL STRENGTH: KMFDM's "Angst" on Wax

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. James, Laid	1. Haddaway, Haddaway
2. Big Head Todd/Monsters, Sister Sweetly	2. Deep Forest, Deep Forest
3. Adam Sandler, They're All Gonna Laugh...	3. Boy Howdy, She'd Give Anything
4. Deep Forest, Deep Forest	4. Joshua Kadison, Painted Desert Serenade
5. Joshua Kadison, Painted Desert Serenade	5. Big Head Todd/Monsters, Sister Sweetly
6. Faith Hill, Take Me As I Am	6. Adam Sandler, They're All Gonna Laugh...
7. Urge Overkill, Saturation	7. James, Laid
8. Haddaway, Haddaway	8. Cry Of Love, Brother
9. Cry Of Love, Brother	9. October Project, October Project
10. Liz Phair, Exile In Guyville	10. K7, Swing Batta Swing

Trax!/TVT Records is the industrial act's best-selling album to date, even without the club play the act usually gets, according to TVT director of sales and marketing Paul Burgess. SoundScan reports "Angst" has sold 20,000 units.

The album's rock leanings have cut down on its club exposure, says Burgess, and so the label switched its marketing tactics. "We decided to work them not like a typical dance-rock artist, but like a serious rock band, and it has crossed over to metal and commercial alternative this time," says Burgess. TVT also has staged retail and radio contests, and "Angst" has garnered the band press in such diverse 'zines as Magnet, DJ Times, and Details.

REACHING FOR THE SKY: Polydor/PLG upstarts the Indians are making some serious waves at several major-market modern rock radio stations with "Look Up To The Sky," the trio's first offering from its debut, "Indianism."

Early believers in the track include WENZ (the End) Cleveland and WKQX (Q101) Chicago, where the track got top five phones. Product manager Rebecca Carroll says, "Radio is really generating sales on this album. In the airplay markets, we also did a cassette sampler contest with retail and a giveaway at the clubs." According to SoundScan, "Indianism" is the 18th-best-selling Heatseekers album in the East North Central region.

A tie-in with the home video release of "Kalifornia" also is likely to boost awareness. The video clip for "Look Up To The Sky" is included on the home video, and the song appears during the movie and the end credits. The second single, "Bed Of Roses," also appears on the RCA soundtrack for "Reality Bites," due Feb. 1.

Assistance in preparing this column was provided by Brett Atwood and Silvio Pietrolungo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** NO. 1 ***	
1	6	32	DEEP FOREST	DEEP FOREST
2	5	16	JAMES	LAID
3	3	9	HADDAWAY	HADDAWAY
4	2	48	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	7	14	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
6	8	17	JOSHUA KADISON	PAINTED DESERT SERENADE
7	13	2	BOY HOWDY	SHE'D GIVE ANYTHING
8	10	11	FAITH HILL	TAKE ME AS I AM
9	9	11	K7	SWING BATTA SWING
10	11	35	DOUG SUPERNAW	RED AND RIO GRANDE
11	15	19	DEAD CAN DANCE	INTO THE LABYRINTH
12	14	7	LIZ PHAIR	EXILE IN GUYVILLE
13	12	27	URGE OVERKILL	SATURATION
14	17	10	CULTURE BEAT	SERENITY
15	16	23	CRY OF LOVE	BROTHER
16	18	4	DIG	DIG
17	19	15	MARY-KATE & ASHLEY OLSEN	I AM THE CUTE ONE
18	20	15	BLACK MOON	ENTA DA STAGE
19	21	7	TOTAL DEVASTATION	TOTAL DEVASTATION
20	28	2	CONSCIOUS DAUGHTERS	EAR TO THE STREET

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	22	10	THE AFGHAN WHIGS	GENTLEMEN
22	25	19	MARTINA MCBRIDE	THE WAY THAT I AM
23	24	9	DEL THE FUNKYHOMOSAPIEN	NO NEED FOR ALARM
24	35	3	BRONCO	PURA SANGRE
25	29	8	GABRIELLE	GABRIELLE
26	23	2	CARCASS	HEARTWORK
27	30	25	BROTHER CANE	BROTHER CANE
28	26	25	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
29	27	29	ROBIN S.	SHOW ME LOVE
30	—	1	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB
31	—	1	KURIOUS	A CONSTIPATED MONKEY
32	32	17	THE CONNELLS	RING
33	31	2	OCTOBER PROJECT	OCTOBER PROJECT
34	—	1	LISETTE MELENDEZ	TRUE TO LIFE
35	34	13	SHAWN CAMP	SHAWN CAMP
36	—	7	MAZZY STAR	SO TONIGHT THAT I MIGHT SEE
37	—	14	EIGHTBALL & MJG	COMIN' OUT HARD
38	37	3	BASS BOY	KING OF QUAD
39	—	1	ME'SHELL NDEGECELLO	PLANTATION LULLABIES
40	36	3	CHRIS WALKER	SINCERELY YOURS



Rap's Golden Girl. Grammy-nominated MC Lyte celebrates the success of "Ruffneck," the first single by a solo female rap artist to garner Recording Industry Assn. of America gold certification. Pictured, from left, are Doug Morris, co-chairman/co-CEO of the Atlantic Group; Richard Nash, senior VP, black music, Atlantic Records; Lyte; Nick Maria, senior VP, Atlantic Records; and First Priority president Nat Robinson.

Elektra's Del Paints Colorful Word Pictures On Sophomore Set

BY DJ MARIUS

OAKLAND, Calif.—Having Ice Cube produce your debut album would be a heady experience for most hip-hop acts. For Del The Funkyhomosapien, Cube's cousin, it was merely a family affair.

Still, when it came time to create his sophomore Elektra effort, "No Need For Alarm," Del took more of the control for himself, thus revealing his growth as an artist.

"My lyrics have gotten better with time," Del says, adding that his "range of topics is wider." While he believes that anyone can write a rhyme, he looks at hip-hop "like a scientist," constantly breaking it down into its truest form.

"Catch A Bad One," released last October as the new album's first single, is a rolling, off-the-cuff joint on which repetitive cello riffs dominate the beat. The entire album is a rollicking freestyle exercise. Beats almost seem to take a back seat to the spontaneity of Del's raps. His exceptional freestyle skills were honed in school, where he lyrically battled other kids at lunch.

Among his hip-hop influences, Del lists De La Soul, the Jungle Brothers, and A Tribe Called Quest. Although his style is quite different from theirs, the three remain favorites, he says, because of their consistency.

Advance CD samplers of the new album went out to key mix shows, college



DEL THE FUNKYHOMOSAPIEN

DJs, and record pool directors as early as last summer (the album dropped in November). Mike Jones, Elektra's national director, rap promotions and marketing, feels listeners will be impressed with Del's production and rhyming skills. "The music has more of an East Coast flavor," he says, "and his lyrical style is very aggressive."

According to SoundScan data, Del's strongest retail areas outside the Bay Area are Los Angeles, Seattle, Chicago, Boston, and the Southwest. Elektra will attempt to solidify this strength with a co-op advertising push with retailers in these areas. Always looking for alternative ways to market records, the label has scheduled appearances for the artist at hip-hop clothing stores in other prime markets.

Because "No Need For Alarm" marks a departure for Del, he says he feels it may not initially draw the same listeners as did his debut. He admits he is going after fans that "listen closer than most and look for meaning."

"Del's style is unpredictable," notes Dante Ross, VP of A&R at Elektra. "You never know what's coming next, which keeps him original." Ross adds that Del is definitely not trying to ride the gangsta/thug tip, choosing instead to come with a more abstract brand of creativity.

"Hip-hop heads and skateboard kids love him equally," he says. "His music is down to earth; people can groove to it."

As a founding member of the Hieroglyphics, a crew of Oakland-based MCs, Del has helped to start a revolution in Bay Area rap circles. The clan includes Souls Of Mischievous, Casual, Jay Biz, Snupe, Pep Love, and Extra-Prolific.

Hieroglyphics are pictures that stand for words, which Del sees as an appropriate moniker. "We're all colorful people," he says. "Our words stand for pictures."

Rap Scene Still Feeling Das' EFX EastWest Commits To Duo's 'Sewaside'

BY HAVELOCK NELSON

NEW YORK—Stardate 1991. Like a blast of fresh air, Das EFX blew into Planet Pop with "Dead Serious," perhaps the year's most innovative rap album.

Twin MCs Scoob (aka Books) and Drayz dropped fluid rhymes over rough, rolling rhythms. Their verses featured catchy slang ("da sewer" for the underground), slick pop culture references, and lots of double-time gibberish. The pair dubbed their staccato tongue-twisting "da iggety"; on one song, Drayz declared, "I'm cocky like Rocky/I biggety bangs the best/So tell your friends—here comes Das EFX."

Besides shots of da iggety, "Dead Serious" delivered engaging street narratives ("Hard Like A Criminal") and plain-spoken assertions of selfhood ("Jussummen," "Mic Checka"). The al-

bum sold platinum, and rappers like Lords Of The Underground and Da Youngstas viewed it as a blueprint for success. "Niggas ran that iggety shit to the rafters," says Drayz. "So we just



DAS EFX

left it alone for a minute."

On "Straight Up Sewaside," their second album on EastWest, the members of Das EFX are still verbalizing

over brisk, bass-heavy grooves. But they've flipped the script vocally. "People didn't know how Das was gonna come back," Drayz says. "But because we explored several styles on the first album, we had options."

The group views "Straight Up Sewaside," released Nov. 23, as a more mature work because, Drayz says, "we became better at translating our ideas to tape." Once again, the duo collaborated with producers Solid Scheme. "We were all on more of a perfectionist-type thing," adds Drayz.

Choosing a single to introduce the album was easy, says Drayz. That's because "Freakit," released Oct. 21, was a proclamation of the set's diversity. "We're lettin' everybody know we're freakin' styles like this and like that... every which way. It's like before, except our style has developed further."

(Continued on page 21)

Company Men Show Their 'Devotion'; Soul Train To Honor Houston, White

IN GOOD COMPANY: It's always refreshing to hear an R&B group that delivers good message music, and Giant's freshman recording act Company does just that. The group's inspiring lyrics and infectious harmonic style make you want to listen again and again. Company's album "Devotion" offers an endearing approach to inspirational music, sans preachy rhetoric.

Company's first single, "Angel," sets the tone for the album, delivering a nonintrusive message of love and respect to a satisfying, midtempo groove.

The seven members of the group—Donald Lawrence, Winston Bagley, Rodney Barber, Jerry Friday, Terry Phillips, Reggie Adams, and Richard Odom—all think the January release date of "Devotion" couldn't have been better. "January is a time of new beginnings, and people are looking for a more positive thing," says Lawrence, who produced or co-produced six of the album's 10 tracks.

Says Cassandra Mills, president of black music for Giant, "Even though it has gospel influences to it, we're marketing 'Devotion' as a straight-out, great music album. In fact, if no one told you, you wouldn't even know it was inspirational music."

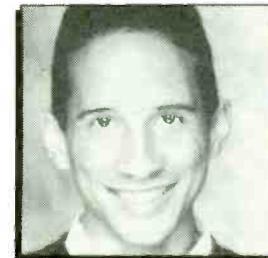
Mills, who signed the group, says Company is classified by distributor WEA as a "special project," and that 400-500 specialty retail accounts will be targeted to garner initial support. "From there, we'll move on to the major accounts." Mills adds that videos for the group will be worked at local outlets as well as national networks such as BET, the Box, and VH-1. "Local shows are popular in their own areas, and we'll be using them to help create the buzz we need."

"Devotion" has a timeless quality to it and embodies what R&B music is all about. It's highly recommended.

SOULFUL HONORS: Whitney Houston and Barry White will receive special honors at the eighth annual Soul Train Awards, March 15 in Los Angeles. Houston will be

presented with the show's Sammy Davis Jr. Award, while White will be honored with Soul Train's Heritage Award. A total of 12 awards will be issued in music categories.

Hosting the awards will be Patti LaBelle, Gladys Knight, and Johnny Gill. The two-hour, nationally syndicated television special will be produced live from the Shrine Auditorium.



by J. R. Reynolds

HOLMES GOES Round The Globe: Music industry veteran Cecil Holmes has been named VP/GM for Round The Globe Music's new artist management division. In that post, Holmes is responsible for overseeing the signing and development of artists represented by the new division. Label stops in Holmes' career have included Screen Gems Mu-

sic, Mercury, Buddah, Casablanca, and Columbia. In addition, Holmes worked in artist management with Dick Scott Entertainment and Maurice Starr Productions before forming his own independent consulting company, Holmes Entertainment.

BROADCASTERS TAKE NOTE: The National Assn. of Black Owned Broadcasters (NABOB) is holding its annual Communications Awards Dinner March 24 at the Sheraton Washington Hotel in Washington, D.C.

BREAKOUT FOR SPRING: An estimated 10,000 college students are expected to converge on Mobile, Ala., March 30-April 3 for what is touted by organizers as "the most positive and Afrocentric event ever organized for black collegians." Breakout For Spring is a five-day escapade that includes two concerts featuring George Clinton & the P. Funk All Stars, A Tribe Called Quest, KRS-One, FUSchnickens, Black Sheep, Buju Banton, Ed O.G. & the Bulldogs, Diamond & the Psychotic Neurotics, Nefertiti, and Parental Advisory. Other activities will include a comedy show, a "Power Party" aboard a moored ship, and an Easter Sunday picnic with local musical talent.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 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	36	29	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
1	2	11	CRY FOR YOU	JODECI (UPTOWN/MCA) 1 week at No. 1	39	41	33	IF	JANET JACKSON (VIRGIN)
2	3	18	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	40	40	16	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
3	1	16	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)	41	37	12	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
4	4	22	NEVER KEEPING SECRETS	BABYFACE (EPIC)	42	38	18	GANGSTA LEAN	DRS (CAPITOL)
5	5	13	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	43	39	13	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
6	6	16	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)	44	44	8	PROCESS OF ELIMINATION	ERIC GABLE (EPIC)
7	7	5	GROOVE THANG	ZHANE (MOTOWN)	45	48	7	BELIEVE THAT	KEITH WASHINGTON (QWEST/WB)
8	10	8	BUMP N' GRIND	R. KELLY (JIVE)	46	43	15	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
9	8	11	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)	47	60	2	KRAZY	BLACKGIRL (KAPER/RCA)
10	9	20	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)	48	50	34	RIBBON IN THE SKY	INTRO (ATLANTIC)
11	14	14	ALWAYS ON MY MIND	SWV (RCA)	49	45	15	SLOW AND EASY	ZAPP & ROGER (REPRISE)
12	17	10	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)	50	49	12	WHO'S THE MACK	RALPH TRESVANT (MCA)
13	18	16	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)	51	47	11	THE ONE FOR ME	JOE (MERCURY)
14	15	6	I'M IN THE MOOD	CE CE PENISTON (A&M/PERSPECTIVE)	52	46	15	SEX ME	R. KELLY (JIVE)
15	16	24	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	53	55	10	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
16	12	13	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	54	57	3	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
17	19	15	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	55	—	1	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
18	11	18	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	56	56	9	SADIE	R. KELLY (JIVE)
19	21	25	COME INSIDE	INTRO (ATLANTIC)	57	64	2	IT'S ALL GOOD	HAMMER (GIANT/REPRISE)
20	20	21	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	58	53	11	LOVE TONIGHT	CHRIS WALKER (PENDULUM/ERG)
21	24	6	WHEN A MAN LOVES A WOMAN	JODY WATLEY (MCA)	59	63	4	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)
22	27	15	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)	60	54	14	NEVER LET ME GO	LUTHER VANDROSS (LV/EPIC)
23	22	9	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	61	62	23	RUNAWAY LOVE	EN VOGUE (EASTWEST)
24	28	10	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	62	52	28	AGAIN	JANET JACKSON (VIRGIN)
25	42	3	STAY	ETERNAL (EMI/ERG)	63	75	2	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)
26	13	17	HERO	MARIAH CAREY (COLUMBIA)	64	—	1	MY LOVE	MARY J. BLIGE (UPTOWN/MCA)
27	26	13	THE MORNING AFTER	MAZE FEAT. FRANKIE BEVERLY (WB)	65	65	7	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
28	25	15	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)	66	58	3	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
29	23	28	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	67	59	16	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
30	—	1	FEENIN'	JODECI (UPTOWN/MCA)	68	69	3	IS MY LIVING IN VAIN	XSCAPE (SO SO DEF/COLUMBIA)
31	33	17	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)	69	—	1	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
32	32	8	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)	70	68	3	LADY, LADY	BABYFACE (EPIC)
33	35	31	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	71	67	5	SPEND THE NIGHT	EARTH, WIND & FIRE (REPRISE)
34	31	8	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	72	—	1	LET ME LOVE YOU	II D EXTREME (GASOLINE ALLEY/MCA)
35	34	33	SOMETHING IN COMMON	BOBBY BROWN, WHITNEY HOUSTON (MCA)	73	66	30	DOWNTOWN	SWV (RCA)
36	29	26	DREAMLOVER	MARIAH CAREY (COLUMBIA)	74	—	1	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
37	30	16	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)	75	51	11	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	14	21	15	ONE WOMAN	JADE (GIANT/REPRISE)
2	2	9	I'M IN LUV	JOE (MERCURY)	15	17	18	WEAK	SWV (RCA)
3	4	14	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	16	11	7	FOR THE COOL IN YOU	BABYFACE (EPIC)
4	3	14	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	17	15	8	LOVE CONTROL	SILK (K&I/ELEKTRA)
5	14	26	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	18	—	14	LET ME BE THE ONE	INTRO (ATLANTIC)
6	6	2	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	19	23	36	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
7	5	17	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	20	20	13	ABC-123	LEVERT (ATLANTIC)
8	13	24	I'M SO INTO YOU	SWV (RCA)	21	25	11	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
9	7	30	DON'T WALK AWAY	JADE (GIANT/REPRISE)	22	—	35	LOVE SHOULDA BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
10	8	8	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	23	—	25	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
11	12	8	LADY BACK GIRL	MAZE FEAT. FRANKIE BEVERLY (WB)	24	16	14	LATELY	JODECI (UPTOWN/MCA)
12	10	2	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)	25	—	32	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
13	9	14	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)					

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

56	AFTER THE LOVE	(Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoyce, BMI)
53	AGAIN	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM
92	ALL NIGHT	(Music Corp. Of America, BMI/Bright Light, BMI)
8	ALWAYS ON MY MIND	(Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
63	ANGEL	(Hip City, BMI/Songs By D, ASCAP/Crystal Aire, ASCAP)
34	ANNIVERSARY	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
33	AWARD TOUR	(Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
89	BABY BE STILL	(EMI April, ASCAP/Black Pig, ASCAP/Wrizz Rights, ASCAP/EMI/Bugwood, BMI/Jordan Lane, BMI)
25	BECAUSE OF LOVE	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM
77	BELIEVE IN LOVE	(Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calico, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI)
39	BELIEVE THAT	(Tryce, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
19	BETCHA'LL NEVER FIND	(Last Song, ASCAP/Third Coast, ASCAP)
81	BLOWIN' MY MIND	(J.King IV, BMI/Music Of The World, BMI/Andre King, ASCAP/Tabrayah, ASCAP)
61	BOOM SHAK A-TACK	(Chizled Out, BMI/Mudslide, BMI)
14	BREATHE AGAIN	(Ecaf, BMI/Sony Songs, BMI) HL
15	BUMP N' GRIND	(Zomba, BMI/R.Kelly, BMI)
49	CANTALOOOP (FLIP FANTASIA)	(EMI Blackwood, BMI/US-3, BMI) WBM
3	CAN WE TALK	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
66	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI/Zomba, BMI)
58	COME CLEAN	(EMI, ASCAP/Gifted Pearl, ASCAP)
21	COME INSIDE	(Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
1	CRY FOR YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
73	DIRTY DAWG	(WB, ASCAP/NKOTB, ASCAP)
74	DO YOU STILL LOVE ME	(WB, ASCAP/Heritage Hill, ASCAP/Will Down, ASCAP) WBM
44	DREAMLOVER	(Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM
41	DUNKIE BUTT	(PLEASE PLEASE PLEASE) (AMI, BMI)
86	EGO TRIPPIN' (PART TWO)	(Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI)
91	FAITHFUL	(Beane Tribe, ASCAP/Arn, ASCAP)
24	FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES)	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
60	FOREPLAY	(Drop Science, ASCAP)
84	FREAKIT	(Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Ceilers To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM
57	FUNK DAT/WHY IS IT?	(Estrogen, BMI/Sam Blak, BMI)
27	GANGSTA LEAN	(Rap & More, BMI)
6	GETTO JAM	(No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)
69	GIN AND JUICE	(Suge, ASCAP/Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
95	GOODY GOODY	(Kendu, BMI/EMI Virgin, ASCAP/Duranman, ASCAP) HL
7	GROOVE THANG	(Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breere, ASCAP/Freddie Dee, BMI)
85	HERE COME THE LORDS	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
16	HERO	(Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM
36	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)
48	IF	(Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
68	I GO ON	(Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI)
76	I-GHIT (ALRIGHT)	(Entertaining, ASCAP/Enterprising Scroggins Girls, BMI)
54	I KNOW I GOT SKILLZ	(Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/ASCAP) CPP/WBM
13	I'M IN THE MOOD	(EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
64	IT'S ALL GOOD	(Rap & More, BMI)
26	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
88	KEEPIN' MY COMPOSURE	(Pac Jam, BMI/Wreckshop, BMI) WBM
30	KEEP YA HEAD UP	(Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Trouman, BMI/EMI Unart, BMI/Sleeping Sun, BMI) WBM
51	KRAZY	(ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI)
4	(LAY YOUR HEAD ON MY) PILLOW	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
70	LET ME LOVE YOU	(Ma'Phii, ASCAP/MCA, ASCAP/Flava Me D'Extra, ASCAP/Ethyl, ASCAP)
50	LET'S MAKE LOVE	(MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI) CPP
38	LOOKING FOR MR. DO RIGHT	(Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
59	LOVE TONIGHT	(CCW, ASCAP/Rogli, ASCAP/EMI Blackwood, BMI)
28	MAKE LOVE EASY	(MCA, ASCAP/Bush Burmin', ASCAP/Paul Laurence III, ASCAP)
78	MONEY IN THE GHETTO	(Zomba, BMI)
23	THE MORNING AFTER	(Amazement, BMI)
94	NEVER FORGET YOU	(Sony, BMI/Rye, BMI/Ecaf, BMI)
5	NEVER KEEPING SECRETS	(Sony Songs, BMI/Ecaf, BMI) HL
67	NEVER LET ME GO	(Duchess, BMI)
20	NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2)	(Zomba, ASCAP/AMW, ASCAP) CPP
87	NOTHING COMPARES 2 U	(Controversy, ASCAP/WB, ASCAP) WBM
43	THE ONE FOR ME	(Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrrell, ASCAP) CPP
35	PROCESS OF ELIMINATION	(Louis St., BMI/Truteazim' Type Nite, ASCAP/WB, ASCAP) WBM
31	QUIET TIME TO PLAY	(Flyte Tyme, ASCAP/Perspective, ASCAP)

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	34	22	COME BABY COME	K7 (TOMMY BOY)
1	1	11	GETTO JAM	DOMINO (OUTBURST/RAL) 4 wks at No. 1	39	35	12	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
2	2	9	CRY FOR YOU	JODECI (UPTOWN/MCA)	40	42	7	SOUND OF DA POLICE	KRS-ONE (JIVE)
3	3	5	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	41	41	14	69	FATHER (UPTOWN/MCA)
4	5	3	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	42	40	12	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
5	12	12	DUNKIE BUTT	I 2 GAUGE (SCOTTI BROS.)	43	44	13	FREAKIT	DAS EFX (EASTWEST)
6	4	17	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	44	—	1	MONEY IN THE GHETTO	TOO SHORT (JIVE)
7	6	11	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	45	39	22	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
8	9	14	NEVER KEEPING SECRETS	BABYFACE (EPIC)	46	47	11	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
9	10	14	HERO	MARIAH CAREY (COLUMBIA)	47	58	3	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
10	8	15	SEX ME	R. KELLY (JIVE)	48	48	15	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
11	7	17	GANGSTA LEAN	DRS (CAPITOL)	49	—	1	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
12	11	16	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	50	49	7	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAGS)
13	14	13	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)	51	—	1	CHOOSE	COLOR ME BADD (GIANT/REPRISE)
14	13	13	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)	52	—	1	ZUNGA ZENG	K7 (TOMMY BOY)
15	18	2	GROOVE THANG	ZHANE (MOTOWN)	53	43	18	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
16	15	38	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	54	46	10		

Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 5, 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
*** No. 1 ***						
1	2	3	11	R. KELLY ● JIVE 41527 (10.98/15.98)	12 PLAY	1
2	1	1	5	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
3	3	2	9	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
4	5	5	28	TONI BRAXTON ▲ ² LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	4	4	8	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1
6	6	6	13	TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
7	7	9	15	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	7
8	8	7	21	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
9	9	8	15	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
10	11	13	7	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
HOT SHOT DEBUT						
11	NEW ▶	1	1	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	11
12	10	10	23	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
13	12	11	36	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1
14	13	14	13	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
15	14	12	11	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
16	15	15	15	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
17	19	19	10	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	17
18	17	17	11	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
19	16	15	31	TONY! TONY! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
20	21	20	13	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
21	18	18	62	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
22	20	21	22	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
23	22	23	7	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
24	25	32	8	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	24
25	23	22	11	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
26	29	39	16	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	26
27	39	43	17	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
28	26	26	13	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
29	30	27	18	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
30	27	30	64	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
31	24	28	62	KENNY G ▲ ⁵ ARISTA 18645 (10.98/15.98)	BREATHLESS	2
32	32	29	58	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/AG (10.98/15.98)	THE CHRONIC	1
33	48	44	17	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
34	31	25	10	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
35	38	31	10	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	20
36	NEW ▶	1	1	ED O.G. & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)	ROXBURY 02119	36
37	28	24	5	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
38	33	37	27	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
39	34	35	42	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
40	35	40	24	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
41	36	38	49	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
42	43	83	3	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	42
43	37	33	18	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
44	40	36	12	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
GREATEST GAINER						
45	60	61	5	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	45
46	41	34	65	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
47	42	42	81	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17

48	47	46	33	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
49	54	60	11	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
50	46	45	15	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
51	57	52	23	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	41
52	52	49	14	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
53	45	48	17	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
54	44	41	7	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
55	70	—	2	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
PACESETTER						
56	81	90	31	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
57	51	51	23	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
58	53	50	23	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
59	55	67	11	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTI SWING	55
60	49	53	18	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
61	50	47	7	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT 'CHA	42
62	58	55	5	FATHER UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW	55
63	68	69	45	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
64	56	54	34	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
65	62	57	25	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
66	87	—	19	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
67	63	65	25	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
68	NEW ▶	1	1	KURIOUS COLUMBIA 53223 (9.98 EQ/15.98) HS	CONSTIPATED MONKEY	68
69	59	59	13	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
70	80	77	19	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
71	66	64	9	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98) HS	NO NEED FOR ALARM	27
72	71	75	18	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
73	65	56	17	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
74	64	58	11	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
75	74	82	42	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
76	77	92	6	PATRA EPIC 53763* (9.98 EQ/15.98)	QUEEN OF THE PACK	76
77	69	72	8	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS	69
78	79	74	62	JADE ● GIANT 24466/REPRISE (9.98/15.98) HS	JADE TO THE MAX	19
79	72	—	2	MIKI HOWARD GIANT 24521/REPRISE (10.98/15.98)	MIKI SINGS BILLIE - A TRIBUTE TO BILLIE HOLIDAY	72
80	76	63	19	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
81	61	68	16	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
82	67	66	38	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
83	93	99	5	RAAB R/IT 1002/LC (9.98/15.98)	YOU'RE THE ONE	83
84	73	70	16	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	6
85	NEW ▶	1	1	SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	85
86	83	80	19	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8
87	85	76	43	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
88	84	78	62	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
89	88	87	25	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
90	94	97	3	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	90
91	78	73	18	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
92	86	62	19	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
93	82	86	25	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
94	89	79	22	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
95	98	84	18	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98) HS	RIGORMORTIZ	40
96	NEW ▶	1	1	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	96
97	92	81	111	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98)	DANGEROUS	1
98	97	96	11	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
99	96	95	18	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
100	NEW ▶	1	1	LISETTE MELENDEZ COLUMBIA 53453* (9.98 EQ/15.98) HS	TRUE TO LIFE	100

Albms 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 lists, 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.

ARTIST DEVELOPMENTS

KEEP 'EM GUESSING

Initially signed to a singles contract by Warner Bros., Guesss parlayed its one-shot deal into a chance for a full-fledged career. The St. Louis duo proved its worth by selling 11,000 units of the single "Shu-B," according to SoundScan. "Shu-B" reached No. 51 on the Hot R&B Singles chart. Now armed



GUESSS

with a bona fide album deal and a self-titled, 12-track set scheduled to drop Feb. 15, Guesss members Darryl Gerdine and Ronnie Irons hope to take their vocal talents to even greater heights. Says Irons, "We mix the old with the new, listening to the groups out from yesterday and today and then combining the best of both." At a time when being vulgar and disrespectful—particularly in relation to women—appears to sell records, the duo thinks there is room for a different approach. According to Irons, Guesss'

lyrical themes are more about romance than sex. "I think people are tired of hearing songs that say degrading things about women," he says. "Make no mistake, though," Gerdine adds. "We're two roughnecks from the street. But there's all kinds of people there. Everybody has their own style—ours is about being true to ourselves, which is being streetwise but with finesse. Instead of dogging women, we respect, love, and cherish them." On the vocal side, accented by splashes of falsetto, Gerdine's upper-

register singing melds with Irons' lower tones to render a harmonic blending with a quasi-retro quality. Where "Shu-B" introduced Guesss as a legitimate vocal act, its second single, "Tell Me Where It Hurts" (released Jan. 11), gives the act the potential to become a mainstay in the R&B arena. "Guesss" is a sing-along album that has the feel of legendary R&B projects of the past—but with a '90s feel," says Hank Spann, VP of black music promotion for Warner Bros. Spann says the reason for the lengthy gap between "Shu-B"

(released last August) and "Tell Me Where It Hurts" was the time of year when the first single was released. "Shu-B" held for us at radio, and we decided to wait until after the new year for the next single," he says, adding that "[the holiday season] is not a good time to try breaking a new act." Spann says the label's promotion efforts include taking advantage of "spring break functions" by sending the act on live-to-track promotion dates at college campuses. "Guesss will be very effective for mainstream radio, as well as black AC," Spann says. J.R. REYNOLDS

Gang Starr's Guru Talks About Soloing, Reuniting, Inspiration, And 'Mass Appeal'

THE NEW SINGLE from Gang Starr, "Mass Appeal," drops Thursday (3). The group's "Hard To Earn" album (Chrysalis/ERG) is set to hit the street March 8. As its phat grooves bounced around in the background, we spoke with Gang Starr's lead voice, Guru.

BILLBOARD: After the "Jazzmatazz" project, was it hard coming back to Gang Starr?

GURU: Nah. The nucleus of everything I do is Gang Starr. So it was indeed a pleasure to come back to it. I was psyched. Even when I was on the last leg of the "Jazzmatazz" tour, I was getting my titles together for our new project—I always do titles first, before concepts.

BB: Did taking a break from Gang Starr further inspire you to do another Gang Starr album?

G: Yeah, but I always knew I was going to do it. It did inspire me to have more input musically, though. And Premier had more input lyrically. Like, usually, I come up with the names for Gang Starr albums. This time, Premier did. And I did some drum programming on this album.

BB: Are you pleased with what "Jazzmatazz" did in terms of sales?

G: I'm pleased with what it did worldwide, not so much in the States. It could've done better here. But that's only because it was an experimental album. It did good, though, and it still has a chance to be gold by summer.

BB: Will there be a "Volume 2?"

G: Um ... yeah. But I'm going to wait. I'm going to hold out because I'm not obligated to do it. I want to do it, but I feel I have to concentrate on Gang Starr ... the Gang Starr Foundation: our family of rappers coming out. We're going to tour together. We've already got dates scheduled for May in Europe, then the States.

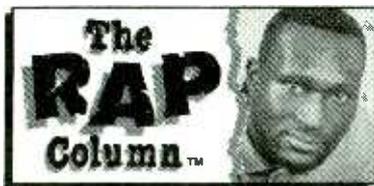
BB: When you were on tour, what inspired you and gave you ideas?

G: The things that people would say

to me during interviews. Like they would ask me how I feel about gangsta rap, things like that.

BB: "Mass Appeal" is about rappers who sell to wide audiences. What's your opinion of Hammer?

G: I respect him as a businessman. Creatively, I wouldn't say it's the best thing to start out with a commercial-type appeal and then switch and try to be street now. But he came from the hood and all that. Still, not everybody is going to be like, "OK, you can come



by Havelock Nelson

back now." It's the same thing with Vanilla Ice. His new record is the shit; it's not really wack. He's got mad rhyme skills—he no longer sounds like he's reading—but he flipped to that. We don't have to. This is really us.

STUFF: All the radio stations (like WBLS New York), labels (such as Tuff Break and MCA), and magazines (Rap Sheet) that have come out in defense of rap, not gangstas, are stirring debate in the industry. Their efforts no doubt will go far in helping to prevent any kind of government-endorsed censorship of the rap business ... Watch out: Biz Markie is now a regular performer on Fox-TV's "In Living Color." Next season, he also will appear on the network's "Hey Love." Andre Harrell produced the sitcom, and Biz will play Cupid commenting on a series of short skits. Also, Biz is set to play Igor in the new Eddie Murphy flick "Vampire In Brooklyn" ... T. La Rock, the performer who revolutionized rap with "It's Yours" (it

introduced the hook to hip-hop), is working on demos with several producers, including Grandmaster Flash, Tony T, T. West, and Greg Nice from Nice & Smooth. He's also supervising some fledgling rappers and contributing to a compilation album. The album is being put together by D&D Recording's Douglas Gramma and David Lotwin, and features several D&D clients, including KRS-One, Gang Starr, Jeru, Black Sheep, Mark Sparks, and Funkmaster Flex. Arista Records will release the set ... K-YZE is now part of Freaks Of Nature with human beatmeister Rahzel. The group is signed to EastWest and managed by Moet of Mo Entertainment, which also has hot Cleveland rap act Skitzo ... New Cism Records act Mistery's swift, frothy jam "Rollin' Wit Tha Funk" is starting to make noise in Southern California. The track's B-side, "9mm," also has a shot at underground acceptance ... As the Spanish-language version of "Whoomp (There It Is)" (featuring MC Skeye) continues to explode in the Latin marketplace, Bellmark is deciding on the next Tag Team single from the album of the same name. It could be "Free Style." While hangin' in an Atlanta club last month, group members Steve Roll'n and D.C. got an idea for remixing it with bits of Strafe's "Set It Off" and DJ Mark The 45 King's "The 900 Number" ... Dexter Chestnut and Curtis Sharrod are gearing up to present the first "Rap Music Hall Of Fame Awards Show" at the Apollo Theater. They already have several industry players involved and are talking to networks about a telecast. They also are looking for label support, corporate sponsorship, and commitments from additional performing artists. They can be reached at Chestnut & Sharrod Associates in Brooklyn, N.Y. ... Maxi Records has issued hip-hop and dancehall versions of Sagat's "Funk Dat," featuring re-recorded vocals.

RAP SCENE STILL FEELING DAS' EFX

(Continued from page 16)

"Musically, Das delivered again," says Karen Mason, national director of urban marketing at EastWest. "We wanted to get the word out to everybody, so our initial campaign for the project was very, very aggressive."

Two weeks before the album hit retail racks, teaser spots were delivered to BET and the Box. This was followed by the distribution of promotional tools like stickers and postcards. Then, using posters and flats, the label went for high visibility at retail.

As promotional 12-inch copies of "Freakit" were shipped to rap radio and "tapemasters" (DJs who create compilations), an accompanying clip went to local and national video outlets.

From Dec. 2-17, Das EFX hit the road. According to Mason, the strategy is to keep the group "more visible than the next man." The group's promotional tour covered "close to 17 cities across the country, from the East to the West coasts. The guys did club visits, radio visits, on-air interviews, re-

tail, local video shows, press, and branch visits."

Street jocks and mix-show DJs have been serviced with vinyl copies of "Straight Up Sewaside." To keep its image on viewers' minds, the group has appeared on such television shows as

NBC's "Late Night With Conan O'Brien," BET's "Video Soul" and "Video LP," and the nationally syndicated "Arsenio Hall Show."

Later in February, EastWest will drop a new Das EFX single, "Backnafeek."



Roxbury Sundays. ICON Entertainment hosts the activities at the Hollywood nightclub Roxbury every Sunday night. Enjoying a recent Sunday event are, from left, Louil Silas Jr., president of Silas Records; Felipe Darrell, president, ICON Entertainment; and record producers Derek Bramble and Lemel Humes.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO 4 weeks at No. 1
2	2	27	3	WHATTA MAN (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
3	4	5	10	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
4	3	2	10	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
5	5	3	12	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
6	6	4	22	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
7	12	13	9	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
8	7	7	14	(I KNOW I GOT) SKILLZ ● (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
9	11	8	12	REAL MUTHAPHUPKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
10	10	10	10	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
11	8	6	8	WHAT'S MY NAME? (C) DEATH ROW/INTERSCOPE 98340/AG	◆ SNOOP DOGGY DOGG
12	9	9	13	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
13	16	15	6	FAMILY AFFAIR (C) ATLAS 855 232/PLG	◆ SHABBA RANKS
14	13	12	9	REALLY DOE (C) (T) PRIORITY 53843	◆ ICE CUBE
15	14	11	10	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
16	15	21	10	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL/EASTWEST 10139*/AG	◆ BORN JAMERICANS
17	18	17	7	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
18	17	16	12	69 (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
19	20	18	12	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	◆ DAS EFX
20	NEW ▶	1	1	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
21	22	20	10	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
22	27	28	6	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
23	NEW ▶	1	1	ZUNGA ZENG (C) (T) (X) TOMMY BOY 7599	◆ K7
24	19	14	16	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	◆ SALT-N-PEPA
25	21	19	10	HERE COME THE LORDS (C) (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
26	24	25	24	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
27	25	22	7	WE AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	◆ CYPRESS HILL
28	33	—	3	I GO ON (C) (M) (T) FIRST PRIORITY/ATLANTIC 95995/AG	◆ MC LYTE
29	23	23	14	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
30	35	37	10	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
31	RE-ENTRY	2	2	PLAYER'S BALL (C) (M) (T) LAFACE 2-406/ARISTA	◆ OUTKAST
32	28	36	10	HUMP WIT' IT (C) (T) WRAP 187/ICHIBAN	◆ 95 SOUTH
33	32	31	8	I-IGHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
34	29	29	13	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
35	NEW ▶	1	1	I DIDN'T MEAN TO (C) (T) JIVE 42190	◆ CASUAL
36	26	24	21	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
37	41	34	12	I'M A PLAYER (C) (M) (T) JIVE 45152	◆ TOO SHORT
38	34	30	28	I GET AROUND ● (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
39	40	42	4	EGO TRIPPIN' (PART TWO) (M) (T) (X) TOMMY BOY 595*	◆ DE LA SOUL
40	39	33	26	RUFFNECK ● (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
41	NEW ▶	1	1	BORN TO ROLL (M) (T) DELICIOUS VINYL/EASTWEST 10140*/AG	◆ MASTA ACE INCORPORATED
42	37	—	2	I BEEPED YOU (C) (M) (T) UPTOWN 54790/MCA	FATHER
43	31	41	4	LIKWIT (C) (T) LOUD 62728/RCA	◆ THA ALKAHOLIKS
44	RE-ENTRY	2	2	JOURNEY INTO BASS PANDISC 103	D.J. LAZ
45	42	35	18	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
46	44	39	28	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	◆ 95 SOUTH
47	45	45	21	CHECK YO SELF ▲ (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
48	30	32	10	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	◆ JAZZY JEFF/FRESH PRINCE
49	36	26	17	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
50	RE-ENTRY	2	2	WHAT YOU NEED WILD PITCH 58092/ERG	MAIN SOURCE

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.

Dance Music Confab Passes In A Twirl Of Activity

THERE WERE MANY MOMENTS during the preparations for the Billboard Dance Music Summit when the event appeared to be a lovely but utterly intangible entity.

It was only six months ago that we got the green light to mount the first Billboard dance confab since the magazine's now-legendary disco conventions became a fond memory 13 years ago. The idea of putting together such an event was exciting, terrifying, and oh, so monumental. Armed with blind faith,



MARTHA WASH

a bottle of aspirin, and the tireless support of our partner, Billboard special projects diva Melissa Subatch, we forged onward.

And then, about three weeks before the Jan. 19 launch date, the anxiety nightmares began to kick in. We will spare you the bloody details, but suffice it to say that we still cannot remember if we were able to rescue those swaying, green-glitter-covered songbirds from the giant Snoopy that was chewing them up, one at a time. Fortunately, dreams don't always come true.

Less than halfway through the summit, which was held at San Francisco's Pan Pacific Hotel, it was clear that something special and highly unusual was happening. People were not only doling out test pressings and business cards—they were communicating with one another. The incredible warmth and optimism in the air not only was



by Larry Flick

conducive to a fun time, but also transformed the event into a productive forum for information exchange and venting. It was a jolting pleasure to see each of the discussion groups—which varied in tone from glib, "Oprah"-like chatter to intense group therapy—and witness such lively exchanges.

Although we would love to take full credit for the success of these meetings, which were designed as free-form bull sessions led by one or two facilitators, the truth is that everything hinged on the willingness of each registrant to participate and share his or her experience and expertise. It was their passion—not to mention the steady guiding hands of a sterling group of facilitators—that made things work so well. After more than three years of pleading and rallying for unity and communication within the often tumultuous club community, we got our wish in full, vivid effect. It was truly moving.

Adding to our amazement over the size and energy of the event were the seemingly interminable obstacles that folks had to overcome in order to get to San Francisco. Between the horrifying earthquake in Los Angeles and the bitter cold causing endless flight delays throughout much of the U.S., it was a wonder that the summit drew the 300-plus people it did. The 60-degree sunny weather in S.F. was an oasis in a country fraught with natural disasters. But, honey, was it a task to get there!

With everyone in place, the tone for the summit was set by the keynote speakers, Judy Weinstein, a principle of Def Mix Productions and head of For The Record, and Martha Wash, one of the true vocal legends of dance music. Weinstein waxed optimistic about the positive paths dance music can take, closing with an ingenious touch when she asked all of the 200 or so attendees

to stand up and introduce themselves. Though it seemed silly at first, by the end of the session, nervous grins were replaced by friendly smiles—and the real schmoozing began.

While Weinstein looked forward, Wash took a brutally honest look back, peppering her speech with remarks that revealed the true rigors of a life as a dance music performer. At all times, Wash was good-humored, with nary a sign of regret.

Hanging with both Weinstein and Wash before their appearances, we were struck by the attack of nerves these two seasoned veterans experienced. Even more noteworthy were the subtle looks of surprise on their faces following the ardent applause they received. It was actually kinda sweet to see such strong, formidable figures show that time has not been jading.

EACH NIGHT of the Billboard Dance Music Summit was capped with an artist/DJ showcase, where we really gained an education and an undying respect for those who mount shows on a regular basis. It is a heck of a lot harder than it looks, and we tip our hat to the eternally patient artist managers, stage managers, and sound personnel who make it all look so easy. We have never worked so hard.

The first performance was held at Club 1015, and was framed by the deft turntable magic of Pete Avila, DJ EFX, and DJ Digit, who concocted potent blends of disco-spiced house.

On stage, punters were treated to an eclectic array of performances. Hi-NRG legend Jeanie Tracy wrecked more than a few nerves with "It's My Time," which is getting heavy props on import via the U.K.-based 3-Beat Records. She gave the song a sassy, assertive twist, and quickly found herself being courted by several panting major-label reps.

Sabrina Johnston, following Tracy, tore the roof off the house with a rendition of her now-classic "Peace" and a leggy, showgirl romp through her new single, "I Want To Be Happy & Gay." It was drama to the *nth* degree.

Select siren Nerissa, who was among the most visible and controversial artists at the confab, slinked her way through "In The Rain" and "Stars," from her juicy self-titled debut, like the star we know she is eventually going to be. Also hanging mighty tough were the K-London Posse and the rave-ish sound system Dub Tribe, both of which made fine first impressions.

The highlight of the evening was provided by Michael Watford, who brought a rousing, gospel-tinged grandeur to the event. His powerful performance, framed by a glowing natural charisma, commanded the attention of every person in the room.

THE SECOND EVENING of performances was held at The Box, with fierce ruling mixtress Page Hodel kickin' loads of dark'n'lovely house and R&B grooves. We were taking copious notes (in between sweating over tardy artists)—Ms. Thang turned us out in a major way. Take a bow, sister!

Of all the shows, this one probably

should have been held in a hospital ward. A true trouper, India went on with a severe ear infection, though you could not tell from her vamp through her new Strictly Rhythm single, "Love & Happiness." She served primal intensity like few others, indulging in an a cappella duet with Watford... did anyone else take note of their chemistry? We hope their hint of a possible recording together was more than wishful thinking. Perhaps a visionary A&R executive should take heed.

Also operating under the weather was Peter Cunnah, who led his band, D:Ream, through a blistering four-song set despite a cloud of Anbesol that surrounded his head due to wisdom-tooth trouble.

A bit healthier was Georgie Porgie, whose two-song routine oozed with boyish charm and revealed a way stronger voice than his records display. Also making a solid first impression was one of our fave new discoveries, Mary Mary, a blonde pixie who is about to release the wildly catchy pop/raver "All I Want To Do Is You" on L.A.-based MetroBeat Records.

Joi Cardwell made the political point of the evening, stepping out from under producer/artist Li'l Louis' shadow to deliver a cappella versions of their 1993 Epic hits "Club Lonely" and "Saved My Life" to rabid audience response. Putting a lovely face on her already well-known voice, she then premiered her new EightBall 12-inch single, "Trouble," collecting bundles of critical roses (and a heap of major-label winks) shortly thereafter.

The most theatrical moment of the night came via Tommy Boy rapper K7, who showed signs of becoming a polished live attraction as he and a troop of hunky dancers stomped through the crossover hits "Come Baby Come" and "Zunga Zeng." Lots o' heavy breathin' (and sweatin') was goin' on.

FINALLY, there was "A Call To



JUDY WEINSTEIN

Arms: The Billboard AIDS Fundraiser," which benefited LIFEbeat and the Red Hot Organization. Hosted by hi-NRG hunk supreme Paul Parker (who also gave an earnest rendition of his hit "Wicked Game"), the show was held at the revered Sound Factory nightclub and saw the U.S. debut of several dance/pop mainstays. Chicago house legend Maurice Joshua kicked the show into high gear with a slamin' set, followed later by one of Frankie Knuckles' brilliant turntable sessions.

The performances were a virtual smorgasbord of divas of all shapes and colors. Martha Wash graced the room with "Give It To You," while Lisette Melendez offered a string of old and new hits. Juliet Roberts, who proved to be one of the calmest and accommodating artists backstage, showed what a new-generation diva is all about with her stateside bow. Another U.S. first-timer was Judy Cheeks, whose hit, "So In Love," was easily topped by her next single, "Reach." And, kids, girlfriend is too gorgeous for words! Breaking the diva vibe for a quick spell were Ten City, who donned their role as the elder statesmen of house music with finesse and soul. There was marked maturity in their vocals and presentation. It was proof that the preparations for their Columbia debut have been most fruitful.

The first of the two evenings' highlights was provided by Rozalla, who emerged after a year off the road as a smooth chanteuse. Her reading of the recent No. 1 smash "I Love Music," was bested by a stunning version of "Summertime" from the show "Porgy & Bess," on which she was accompanied by a pianist. Dedicated to a friend lost to AIDS last year, Rozalla's vocal was a heart-tugging delight.

Capping the evening—and the entire confab—was the U.S. debut of M-People's hotly touted 10-piece live band. Deftly gliding through a five-song spot, the band hammered home the most important point of Summit: Dance music is art, vital, alive, and fully accessible to the world beyond dark rooms and mirrored balls. We hope someone out there is listening.

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Billboard. Dance HOT Breakouts
FOR WEEK ENDING FEB. 5, 1994

CLUB PLAY

1. STAY ETERNAL EMI
2. OBSESSION FEM 2 FEM CRITIQUE
3. WORK THAT BODY CHANELLE GREAT JONES
4. VICIOUS GAMES YELLO SMASH
5. BLOW YOUR WHISTLE DJ DUKE FFRR

MAXI-SINGLES SALES

1. EVERYTHING I OWN BOY GEORGE SBK
2. CANNONBALL THE BREEDERS 4AD
3. JINGLE JANGLE THE LEGION WITH BLACK SHEEP MERCURY
4. REACH FOR ME FUNKY GREEN DOGS FROM OUTER SPACE TRIBAL AMERICA
5. I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS EMI

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
				CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
				★★★ No. 1 ★★★	
1	2	6	8	JOY CHAMPION 77364/CHAOS	1 week at No. 1 ◆ STAXX OF JOY FEATURING CAROL LEEMING
2	6	14	5	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
3	5	8	9	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
4	14	23	4	A DEEPER LOVE ARISTA 1-2651	◆ ARETHA FRANKLIN
5	11	18	5	BEEN A LONG TIME COLUMBIA 77303	THE FOG
6	3	3	11	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
7	10	11	9	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
8	1	2	10	QUEEN OF THE NIGHT ARISTA PROMO	◆ WHITNEY HOUSTON
9	12	13	9	WHITE LOVE FFRR 120 003	◆ ONE DOVE
10	13	16	7	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
11	4	1	11	I LOVE MUSIC (FROM "CARLITO'S WAY") EPIC 77285	◆ ROZALLA
12	7	7	12	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D.REAM
13	16	17	8	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
14	9	5	12	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA
15	8	4	11	I'M BEAUTIFUL DAMMIT! A&M 0411	◆ UNCANNY ALLIANCE
16	18	22	7	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
17	21	29	4	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
18	15	9	12	YOUR LOVE KEEPS WORKING ON ME MCA 54785	◆ JODY WATLEY
19	20	25	7	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
20	23	24	5	SHINE ON ZYX 7056	HUGH K.
21	24	30	5	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
22	19	10	11	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
				★★★ POWER PICK★★★	
23	34	—	2	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
24	28	39	4	I WANT TO THANK YOU AREA 10 004	LATRECE
25	31	45	3	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/I.R.S.	THE DAOU
26	29	37	4	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
27	38	44	3	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
28	30	36	4	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
29	32	42	3	POWER POLYDOR 859 981/PLG	◆ NU COLOURS
30	27	31	5	AWARD TOUR JIVE 42186	◆ A TRIBE CALLED QUEST
31	37	46	3	AS I AM ONE 12012	SOUND OF ONE
32	25	26	8	BOOM ZYX 7117	SATIN & SCARLETT
33	22	19	8	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
34	49	—	2	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
35	42	—	2	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
36	26	20	13	BETCHA'LL NEVER FIND I.D. 62651/RCA	◆ CHANTAY SAVAGE
37	33	35	7	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
38	17	12	14	SHOW ME WARNER BROS. 41207	ULTRA NATE
39	44	—	2	GOING NOWHERE GO!DISCS IMPORT	GABRIELLE
				★★★ HOT SHOT DEBUT★★★	
40	NEW ▶	1	1	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
41	36	38	5	LIFE'S A BEAT IMAGO 25039	◆ PLAN B
42	NEW ▶	1	1	I WANT YOU REPRISE PROMO/WARNER BROS.	JULIET ROBERTS
43	35	33	9	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
44	48	—	2	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
45	NEW ▶	1	1	GROOVE THANG MOTOWN 4848	◆ ZHANE
46	NEW ▶	1	1	SO INTO YOU EASTWEST 95950	MICHAEL WATFORD
47	NEW ▶	1	1	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
48	43	41	9	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
49	40	40	13	U KNOCK ME ANGEL EYES 5412	WARNING
50	45	47	8	HOUSE OF LOVE LONDON 869 903/PLG	◆ EAST 17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.	
				★★★ No. 1 ★★★	
1	1	—	2	A DEEPER LOVE (T) (X) ARISTA 1-2651	2 weeks at No. 1 ◆ ARETHA FRANKLIN
2	10	3	11	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
3	5	4	6	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
4	6	7	7	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
5	14	2	11	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
6	2	1	5	U.N.I.T.Y. (T) MOTOWN 4847	◆ QUEEN LATIFAH
7	4	6	22	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMAN
8	3	5	14	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
9	15	15	10	I-IIGHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
10	7	8	16	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
11	8	17	4	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
12	9	9	18	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
				★★★ GREATEST GAINER★★★	
13	30	—	2	JOY (T) CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
14	17	14	7	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
15	22	18	14	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
16	12	12	6	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
17	11	11	7	SOUND OF DA POLICE (T) JIVE 42191	◆ KRS-ONE
18	13	10	14	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
19	21	16	11	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
				★★★ HOT SHOT DEBUT★★★	
20	NEW ▶	1	1	CLASSIC MATERIAL (M) (T) ELEKTRA 66258	◆ LEADERS OF THE NEW SCHOOL
21	35	20	9	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	◆ TONI BRAXTON
22	16	13	22	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
23	27	30	10	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
24	NEW ▶	1	1	MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105	DAIZE
25	18	19	19	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
26	RE-ENTRY	11	11	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO
27	NEW ▶	1	1	MONEY IN THE GHETTO (T) JIVE 42194	◆ TOO SHORT
28	47	25	6	SLAUGHTER HOUSE/BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
29	28	35	10	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	◆ 2PAC
30	31	—	2	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
31	24	28	8	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	◆ MARY J. BLIGE
32	19	27	10	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
33	RE-ENTRY	3	3	WE AIN'T GOIN' OUT LIKE THAT (M) (T) (X) RUFFHOUSE 77306/COLUMBIA	◆ CYPRESS HILL
34	NEW ▶	1	1	I DIDN'T MEAN TO (T) JIVE 42189	◆ CASUAL
35	20	24	9	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
36	NEW ▶	1	1	LOSER (X) DGC 21930/GEFFEN	◆ BECK
37	45	46	23	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
38	38	22	14	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL/EASTWEST 10139/AG	◆ BORN JAMERICANS
39	36	—	6	REALLY DOE (T) PRIORITY 53843	◆ ICE CUBE
40	RE-ENTRY	29	29	WHOOOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
41	RE-ENTRY	13	13	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
42	42	37	7	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS.	◆ K.D. LANG
43	23	39	19	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	◆ ACE OF BASE
44	RE-ENTRY	4	4	LOVE CHANGES (T) (X) VIRGIN 38413	◆ MK FEATURING ALANA
45	RE-ENTRY	12	12	FREAKIT (M) (T) (X) EASTWEST 95984/AG	◆ DAS EFX
46	33	—	5	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
47	RE-ENTRY	2	2	EGO TRIPPIN' (PART TWO) (M) (T) (X) TOMMY BOY 595	◆ DE LA SOUL
48	NEW ▶	1	1	DO YOU WANNA GO PARTY (M) (T) (X) LIFE 79014/BELLMARK	KAT
49	26	23	6	BIG TIME SENSUALITY (T) ELEKTRA 66244	◆ BJORK
50	34	33	18	HOW MANY EMCEE'S (MUST GET DISSID) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON

○ 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.

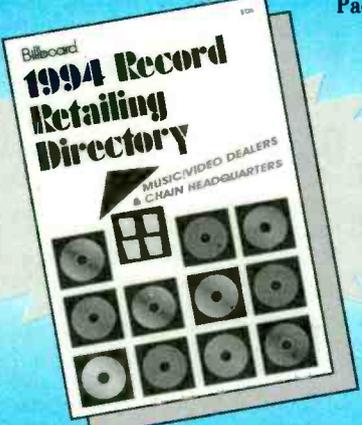
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Country Vid Audience On The Rise Cable Carrying Genre To More Viewers

BY EDWARD MORRIS

NASHVILLE—The number of outlets—and, thus, the potential audience—for country music videos grew considerably in 1993, according to the annual AristoMedia Video Promotion report just issued. And the growth is international as well as domestic, the report concludes.

As in years past, the summary aims to list every category of outlet through which country videos are exposed. The current categories are cable TV, broadcast TV, location and closed-circuit venues, direct satellite service, longform videos, and international.

Activity has been particularly brisk in cable TV, the survey says, noting that Country Music Television (CMT) now reaches 24.4 million households in the U.S. and 1.5 million in Canada, and that CMT Europe is available in 7.9 million homes.

TNN, CMT's sister network, which can be seen in 59.7 million homes, broadcasts country music videos a total of 34.5 hours a week via three shows: "Video Morning," "Video P.M.," and "Country Beat." The report points out that TNN ended its use of VJs in December and now programs videos back-to-back. However, the network now airs fewer current

clips and more older ones.

In addition to "This Is VH-1 Country," VH-1 has added the "Country Countdown" show, a move that increased its country music video programming to 10 hours a week. VH-1 reaches approximately 47.9 million households.

The Americana Network, which started last year as a part of the Nostalgia Channel, went to its own around-the-clock programming in January 1994. Its lineup includes two shows devoted to music videos—although not to country ones only. Americana officials are predicting its signals will reach a potential 10 million viewers by year's end.

At the beginning of 1994, the ACTS/Family Net, based in Fort Worth, Texas, started its first country video show, "Country Crossroads," which is devoted to "wholesome" and family-oriented clips. Another cable outlet, MOR Music TV, is a 24-hour music shopping network that sells CDs and cassettes via an 800 number. Country videos account for about 25% of the programming, according to the AristoMedia report. The channel is available to about 3.5 million households via cable and another 5 million homes via satellite dishes.

The report lists eight nationally syndicated country video shows carried on regular broadcast TV, and says this category is "one of the largest growth areas."

There are two major multi-regional outlets, the report continues: "Power Play Country," a weekly one-hour show available in New York City, Newark, N.J., and five other markets, and "Country Music USA," which is seen in Houston, Denver, Milwaukee, El Paso, Texas, and Florence, Ala.

In the direct satellite service category, the Armed Forces Network uses three country clips in its weekly program, which is fed via satellite to military bases in more than 20 countries and to ships at sea. Channel America, based in New York, carries four country video shows to low-power stations and cable affiliates with a potential audience of 14.9 million households.

While CMT and CMT Europe currently constitute the largest market internationally for country videos, other outlets are growing and still others are at launch point or under consideration, AristoMedia says. Among these are Canadian-based Much Music, CBC's "Country Beat," and Net-



New Riders. Terry McBride, bottom right, the sole survivor of the original McBride & the Ride group, greets his new band members. On the top row, left to right, are Randy Frazier, Gary Morse, and Jeff Roach. At center is Keith Edwards and at bottom left Kenny Vaughn.

CMT Trailers Hit The Big Screen, Spreading 'Hip' Image To 13 Markets

NASHVILLE—Country Music Television will advertise itself on 575 movie screens in 13 markets from Friday (4) through March 3. CMT will work the campaign through the Screenvision Cinema Network.

CMT created the 60-second spot specifically for this project to portray the network's importance as a video venue for "hip, cutting-edge country music artists." The spot will be car-

ried prior to the start of the featured film.

The markets and numbers of screens involved in each are Philadelphia (46); Washington, D.C. (17); Charlotte, N.C. (99); Richmond, Va. (9); Indianapolis (53); Evansville, Ind. (60); Memphis (38); Detroit (40); Shreveport, La. (44); Houston (67); Denver (71); San Diego (7); and Portland, Ore. (24).

work Video.

"Several groups," the report notes, "have license applications submitted to Canadian communication authorities for a full-time Canadian country music channel. Industry insiders speculate the existence of such a channel within the next 12-18 months."

"MC-One," a syndicated weekly show that now airs in some U.S. markets, is developing an international country video program for launch in March 1994; and "Shot Of Country," a weekly one-hour program, has been authorized for broadcast in four Eastern European markets, according to

(Continued on next page)



Scratch. Songwriter Gary Burr (in hat) celebrates his re-signing to MCA Music with a quick game with the publishing company's resident hustlers. They are, from left, Lynn Gann, director of creative services; Jerry Crutchfield, MCA's Nashville president; Mike Sebastian, associate director of creative services; and Stephen Day, VP of business affairs.

Past Meets Present As Ketchum Joins Opry Also, Stars Keep Busy With Winter Charity Projects

PRINCE HAL: Waves of good feeling were practically lapping against the top balcony the evening of Jan. 22, when Hal Ketchum walked on stage to be inducted into the Grand Ole Opry. It was not just a big deal, but the biggest, for while fashions in country music come and go, the Opry is serenely eternal. Although he readily admitted that he was far more familiar with country music when he came to Nashville than he was with the history of the Opry, Ketchum clearly was appreciative of the honor the institution had bestowed upon him.

In officially welcoming the singer, Opry patriarch Little Jimmy Dickens read from a poem Ketchum had written for the occasion, which ended with the lines, "A thousand souls and singers/have beckoned me to this/hallowed place/And tho' some would say/I've come a long way/I would say simply/that tonight, I arrive."

As had been his practice since he made his first guest appearance on the Opry, Ketchum had decided to open his segment of the show with a country standard. This evening it would be "Wings Of A Dove." Just minutes before he came on stage, Ketchum met the great Ferlin Husky, whose original recording of "Dove" was a No. 1 hit in 1960 for 10 straight weeks. When Ketchum was one verse into the song, the 68-year-old Husky came out to sing the rest of it with him. And he damn near stole the show with his still-magnificent voice and regal bearing.

However, one of the brightest moments of the evening came from longtime Opry member Jan Howard. She sang after Ketchum, Husky, and the ever-scintillating Marty Stuart had just wowed the audience—and while Vince Gill was standing at the edge of the stage in full view of the crowd, ready to do his turn. Howard told the fans that she was fully aware that she had some tough acts to follow. "But I can do it," she said. "I've followed Grandpa Jones and Minnie Pearl."

DOING THE RIGHT THINGS: Winter is supposed to be an easy time of year for country acts. Freed from the rigors of the road and warmed by the holidays, they can finally relax. Well, a number of performers have been turning that notion into myth with their heavy schedules of good deeds. Here's what some of them have been up to:

Alabama's Randy Owen continued his longstanding support of St. Jude Children's Research Hospital by meeting with DJs in Memphis in early January to launch the annual "Country Cares For St. Jude Kids" series of radiotons. More than 380 stations are involved in this fund-

raiser, and nearly 200 of their reps came to Memphis to learn more about the effort. At the closing banquet, singer/songwriters Thom Schuyler, Becky Hobbs, Ronnie Rogers, Jim McBride, and Craig Morris performed a sampling of their hits, and Owen joined Hobbs to sing her moving "Angels Among Us." Last year, "Country Cares" generated more than \$8.3 million in pledges.

The weekend following the Los Angeles earthquake, Lynn Anderson, John Conlee, Richard Sterban (of the Oak Ridge Boys), Rebecca Holden, Jim Wise, and William Lee Golden converged on a local supermarket to buy, donate, and solicit relief supplies for the quake victims—and stayed after the news cameras stopped rolling to load the truck that Save The Children had provided for their efforts.

Nashville rolled out some of its best voices for the United Cerebral Palsy Telethon Jan. 22-23. Talent manager and radio talk show host Tandy Rice was MC for the event, and Faith Hill, Cleve Francis, George Lindsey, Great Plains, Hank Flamingo, John Berry, the Gibson/Miller Band, Connie Smith, Irene Kelly, and Pearl River all showed up to perform. Some of them also answered the phones and took pledges.

As part of Nashville radio station WSIX's annual Christmas charity, "Parade Of Pennies," DJ Hoss Burns recorded two of his songs on a cassette single and sold them locally through convenience stores. The result: \$6,625 for DreamMakers. The "Parade" itself raised an additional \$23,000 for the same cause.

Reba McEntire has underwritten the cost of a Habitat For Humanity house that will be built in Nashville entirely by women. But this was not do-goodism-at-a-distance. McEntire also met with the woman who will occupy the house and the crew that will construct it.

MAKING THE ROUNDS: The 1994 International Country Music Fan Fair in Nashville, set for June 6-12, will end the week with a full day of label concerts. The Friday lineup will include showcases by acts from BNA, Giant, and Asylum. Tickets for the event are \$80 and will cover more than 30 hours of live stage shows... Travis Tritt has been tapped as permanent host of "VH-1 Country Countdown" and will assume those duties Feb. 12. The show will be revamped to include segments of Tritt on the road. And each show will feature Tritt's "Hot Video Pick Of The Week"... The Cate Brothers swung through Nashville on their way to Washington, D.C., to play at the White House during a party for the Arkansas congressional delegation.



by Edward Morris

COUNTRY CORNER



by Lynn Shults

SCORING HIS SECOND consecutive No. 1 with "I Swear" (2-1) is **John Michael Montgomery**. The song was written by **Frank Myers** and **Gary Baker** and produced by **Scott Hendricks**. Counting the four-week reign of "Wild One" by **Faith Hill**, Hendricks, as a producer, has held the No. 1 spot on Billboard's Hot Country Singles & tracks chart for five of the last six weeks. Based on BDS airplay detections, "I Swear" is still gaining strength. If this trend holds true, Hendricks will continue to add to his already-impressive credentials as one of Nashville's top producers.

HENDRICKS PLACED FOURTH in the rankings of Billboard's top country producers for 1993—and missed placing third by less than one percentage point. Hendricks' company in the top five included **Tony Brown** at No. 1, followed by **James Stroud**, **Doug Johnson**, and, at No. 5, **Allen Reynolds**. Of these five, Brown, Stroud, and Johnson all were affiliated with labels at the beginning of '93. By year's end, two more top 10 producers—**Garth Fundis** (No. 8) and **Mark Wright** (No. 10)—had joined RCA and Decca, respectively. Independents rounding out the top 5 were **Don Cook**, No. 6; **Richard Landis**, No. 7; and **Keith Stegall**, No. 9. Unlike those in Los Angeles and New York, labels in Nashville historically have looked for producers to fill their key A&R posts. As Nashville continues to expand, this will place Hendricks and all other independent producers squarely in the spotlight in '94.

THE MOST ACTIVE track on the Hot Country Singles & Tracks chart is "Standing Outside The Fire" (37-26) by **Garth Brooks**, followed by "Who Says You Can't Have It All" (43-33) by **Alan Jackson**; "Take It Easy" (47-40) by **Travis Tritt**; "Tryin' To Get Over You" (28-20) by **Vince Gill**; "My Love" (44-38) by **Little Texas**; "I'd Like To Have That One Back" (12-8) by **George Strait**; "We Just Disagree" (15-10) by **Billy Dean**; "Kiss Me, I'm Gone" (56-48) by **Marty Stuart**; "Words By Heart" (68-54) by **Billy Ray Cyrus**; and "I Just Wanted You To Know" (14-9) by **Mark Chesnutt**.

ALBUM SALES CONTINUE to fall as the seasonal retail cycle, combined with severe winter weather, depresses the numbers. Albums performing best in this retail environment are the week's Greatest Gainer (awarded for the largest increase in unit sales), "She'd Give Anything" (38-28) by **Boy Howdy**, and the Pacesetter award winner (for the greatest percentage increase), "Honky Tonk Attitude" (13-10) by **Joe Diffie**. Debuting at No. 36 is "8 Seconds," the motion picture soundtrack featuring tracks by **John Anderson**, **Brooks & Dunn**, **Mark Chesnutt**, **Billy Dean**, **Vince Gill**, **McBride & the Ride**, and **Pam Tillis**.

THE SUPER BOWL HALFTIME show will deliver country music to the largest global audience imaginable. A special tip of the hat goes to the visionary founders of the Country Music Assn. Their vision was simply to promote country music. By doing so they figured new opportunities could be created, the marketplace expanded, and everyone could make a little more money. The efforts of those who followed in their footsteps, serving as board members, committee and sub-committee members, and staff members, are being rewarded on Super Bowl Sunday.

Country Dance Seminar Weathers Storm

■ BY PETER CRONIN

NASHVILLE—Despite some of the most daunting weather conditions the city has seen in years, Nashville's Country Club Enterprises went ahead as scheduled with its Country Dance Music Seminar Jan. 17-19. Surprisingly, only 30% of the invited Nashville record executives were in attendance, while 155 of the 200 preregistered out-of-town guests managed to make it to the event.

"We were basically snowed in," says Country Club Enterprises president **Wynn Jackson**. "But even though we didn't have a lot of Nashville there, it was definitely a success. We had great company and great music."

Indeed, with improvisation the order of the day, the event managed to go on largely as planned. When Monday night's "New Country Showcase" fell victim to slippery roads and a power outage, for example, freshman artists **Kenny Ches-**

ney and **Daron Norwood** jumped in, delivering well-received acoustic performances.

"These guys were troupers," says **Jackson**. "They did a presentation in the bar for 50 club people, and it turned out to be one of the magical moments of the entire event. You couldn't have planned it any better."

Panels scheduled for Tuesday and Wednesday, on such subjects as "Programming Music For The Dance Floor" and "Promotion/Marketing Music In The Clubs," went on as scheduled despite several absentee panelists and performers. The seminar culminated with Wednesday's well-attended CDMS Awards ceremony, as guest presenters **Ronna Reeves**, **Tim McGraw**, **Chesney**, **Turner/Nichols**, **Dude Mowrey**, and the **Gibson-Miller** band presented awards for the following:

Best dance instructor: **Midwest**, **Todd Donahue**—Minnesota; **North-east**, **Barry Durand**—Maryland; **Southeast**, **Grant Austin**—Florida;

West Coast, **Sue Wagner**—Oregon; **Southwest**, **Terry Lewis**—Texas.

Best DJ: **Midwest**, **Matt Borland**—Guitars & Cadillacs—Kansas City; **Northeast**, **Blake Cenkner**—Rodeo's—Pittsburgh. **Southeast**, **Bobby Knight**—Rodeo's Dance Club—Nashville. **West Coast**, **The Kaz Man**—The Palladium—Las Vegas; **Southwest**, **Wes Shealey**—Cheyenne Cattle Co.—Fort Worth.

Best overall club: **Wild West**—Houston.

Best new country dance: **Cowboy Hip Hop** (choreographed by **Vickie Vance** and **Kevin Johnson**).

Best record company club promo: "This Romeo Ain't Got Julie Yet"—**Diamond Rio**, **Arista Records**.

Best country dance remix '93: "Trashy Women"—**Confederate Railroad**.

Most danceable song '93: "Chattahoochee"—**Alan Jackson**.

Most danceable album '93: "A Lot About Livin' (And A Little 'Bout Love)"—**Alan Jackson**.

COUNTRY VIDEO AUDIENCE ON THE RISE

(Continued from preceding page)

the report.

"Nashville record labels," the report adds, "are now regularly receiving requests for video service from . . . Australia, Japan, South America, Western Europe, and Great Britain."

In the video pool/closed-circuit arena, **AristoMedia** counts nine pools, one mobile VJ service, three closed-circuit services, and the **Rowe Video Jukebox** as regular users of country clips. Altogether, says the report, there are four more outlets in this division than there were last year.

There has been significant growth as well in the number of regional video outlets—a 38% jump over the number available three years ago. The total now stands at 123 outlets, with the biggest increase in the South (from 39 to 67) and the Midwest (24 to 32). The level in the West remained the same for the period (13), while there was a slight dip in the East (13 to 11).

Among the 123 outlets are 91 weekly shows, 23 dailies, and nine with varying schedules. Approximately 40 of these shows, by **AristoMedia's** esti-

mate, "have a direct tie to local radio stations, primarily through cross-promotions, ownership and advertising, and hosts."

The report predicts continued expansion of international markets; more opportunities for record labels

to micro-market their music; more ties between radio stations and local video shows; and more growth in long-form videos as "labels continue to recognize these as viable products to market and a way to help recoup the costs of short-form clips."

More 'New Faces' Acts Scheduled For Country Radio Seminar Shows

NASHVILLE—Thirteen new and developing acts will showcase during the Country Radio Seminar at the Opryland Hotel here. These acts are in addition to the 10 already announced for the New Faces Show.

Asylum Records' **Bob Woodruff** will perform Thursday, March 3, from 9:30-10 a.m. **MCA's** **David Lee Murphy** takes the stage from 10:10-10:40 p.m., followed by **Epic** artist **Ken Mellons** from 10:50-11:20 a.m., and **Arista** band **BlackHawk** from

11:30-noon.

The lineup for Friday, March 4, features **John Michael Montgomery**, Atlantic, 7-7:30 p.m.; **David Ball**, Warner Bros., 7:40-8:10 p.m.; **Jesse Hunter**, BNA, 8:20-8:50 p.m.; **Daron Norwood** and **Hank Flamingo**, Giant, 9:40-10:10 p.m.; **Gene Watson** and **Don Cox**, Step One, 10:20-10:50 p.m.; **Rick Trevino**, Columbia, 11-11:30 p.m.; and **Davis Daniel**, Mercury, 11:40 p.m.-12:10 a.m.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

65 **BETTER YOUR HEART THAN MINE** (Sister Elisabeth, BMI/Sluggo Songs, BMI)

34 **THE BOYS & ME** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM

49 **THE CALL OF THE WILD** (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP

41 **CONFESSION MY LOVE** (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM

63 **DESPERADO** (Cass County, ASCAP/Red Cloud, ASCAP) WBM

55 **THE DEVIL COMES BACK TO GEORGIA** (Cabin Fever, BMI) WBM

27 **DRIVIN' AND CRYIN'** (Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI/United Entertainment, BMI) CPP

50 **FOR YOUR LOVE** (Sony, BMI/Eiffel Tower, BMI) HL

25 **GOODBYE SAYS IT ALL** (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL

59 **GOOD GIRLS GO TO HEAVEN** (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL

18 **HE THINKS HE'LL KEEP HER** (EMI April, ASCAP/Gelareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL

12 **HEY CINDERELLA** (Famous, BMI/Loyal Outchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria

Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP

31 **HIGH TECH REDNECK** (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL

73 **HILLBILLY JITTERS** (Colgems-EMI, ASCAP/Mike Henderson, ASCAP/Sony Tree, BMI)

44 **I CAN'T REACH HER ANYMORE** (Ray Stevens, BMI/Grand Avenue, ASCAP)

57 **I CAN'T TELL YOU WHY** (Uddra, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM

8 **I'D LIKE TO HAVE THAT ONE BACK** (Music Corp Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL

37 **I DON'T CALL HIM DADDY** (Englishtown, ASCAP)

39 **IF IT WASN'T FOR HER I WOULDN'T HAVE YOU** (Songs Of PolyGram, BMI) HL

64 **IF THE GOOD DIE YOUNG** (Sony Tree, BMI/Almo, ASCAP)

9 **I JUST WANTED YOU TO KNOW** (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM

60 **I LOVE YOU 'CAUSE I WANT TO** (Tortured Artist, ASCAP/Sony Cross Keys, ASCAP/Polygram, ASCAP/St Julien, ASCAP)

36 **I'M HOLOING MY OWN** (Pookie Bear, ASCAP/Bug, ASCAP)

51 **INDIAN OUTLAW** (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose,

BMI)

21 **I NEVER KNEW LOVE** (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL

62 **IN MY NEXT LIFE** (Irving, BMI/Hardscratch, BMI)

22 **IS IT OVER YET** (Nocturnal Eclipse, BMI) HL

1 **I SWEAR** (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM

14 **I'VE GOT IT MADE** (Irving, BMI/Hardscratch, BMI) CPP

13 **I WANT TO BE LOVED LIKE THAT** (Sony Tree, BMI/Warner-Tamerlane, BMI) HL

5 **JOHN DEERE GREEN** (EMI Blackwood, BMI/Linde Manor, BMI) WBM

48 **KISS ME, I'M GONE** (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)

56 **KISS ME IN THE CAR** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP

70 **LET'S GO SPEND YOUR MONEY HONEY** (Songs Of PolyGram, BMI/Seven Angels, BMI/Rosker, BMI)

32 **LIFE #9** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL

6 **A LITTLE LESS TALK AND A LOT MORE ACTION** (Shedhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL

3 **LIVE UNTIL I DIE** (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)

68 **MONA LISA ON CRUISE CONTROL** (Corey Rock, ASCAP/Large Giant, ASCAP/Dinger & Ollie, BMI/Sony Tree, BMI/All Over Town, BMI/New Wolf, BMI) WBM/HL

38 **MY LOVE** (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP

23 **NO DOUBT ABOUT IT** (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL

29 **NO MORE CRYIN'** (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL

61 **RED AND RIO GRANDE** (J-Keys, ASCAP/Supernaw, ASCAP)

11 **ROCK MY WORLD (LITTLE COUNTRY GIRL)** (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM

24 **SAWMILL ROAD** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL

4 **SHE'D GIVE ANYTHING** (Fairren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM

52 **SHE LOVES TO HEAR ME ROCK** (Coburn, BMI)

30 **SHE NEVER CRIED** (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP

46 **SOMEBODY NEW** (Ensign, BMI/Famous, ASCAP) HL/CPP

58 **SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING)** (Foreshadow, BMI)

35 **THE SONG REMEMBERS WHEN** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL

43 **SOON** (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Hipmownself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)

26 **STANDING OUTSIDE THE FIRE** (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP

2 **STATE OF MIND** (Wordy, ASCAP) CPP

47 **STONE COLD COUNTRY** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI)

40 **TAKE IT EASY** (Swallow Turn, ASCAP/Sun City, ASCAP) WBM

75 **TEQUILA SUNRISE** (Cass County, ASCAP/Red Cloud, ASCAP) WBM

66 **THANKS TO YOU** (Fourth Floor, ASCAP/Hot Kitchen,

ASCAP)

17 **THAT'S MY STORY** (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL

19 **THEY ASKED ABOUT YOU** (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)

16 **T.L.C. A.S.A.P.** (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP

20 **TRYIN' TO GET OVER YOU** (Benefit, BMI) WBM

74 **TUCKERED OUT** (Blackened, BMI)

42 **WE DON'T HAVE TO DO THIS** (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL

10 **WE JUST DISAGREE** (EMI Blackwood, BMI/Bruser, BMI) HL

28 **WHERE YOU REALLY LIVIN'** (Gum Island Enterprises, BMI)

53 **WHAT A CRYING SHAME** (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL

67 **WHATEVER IT TAKES** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) HL/CPP

71 **WHEN LOVE COMES CALLIN'** (MCA, ASCAP/Itaman, BMI)

45 **WHERE WAS I** (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL

33 **(WHO SAYS) YOU CAN'T HAVE IT ALL** (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)

72 **WHY DON'T THAT TELEPHONE RING** (BMG Songs, ASCAP/Careers-BMG, BMI) HL

15 **WILD ONE** (Howe Sound, BMI/Daniel The Oog, ASCAP/Warner-Tamerlane, ASCAP/Reynsong, BMI) WBM/HL

54 **WORDS BY HEART** (Englishtown, BMI/Warner-Tamerlane, BMI)

69 **WORTH EVERY MILE** (Sony Tree, BMI/Post Oak, BMI) HL

7 **YOU WILL** (EMI Blackwood, BMI/Egypt Hollow, BMI/MY Choy, BMI/With Any Luck, BMI) WBM

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 129 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
1	2	7	8	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	★ ★ ★ No. 1 ★ ★ ★ ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288 1 week at No. 1
2	3	5	12	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
3	1	2	15	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
4	4	9	14	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
5	6	8	13	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
6	8	12	13	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
7	11	13	12	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
8	12	14	10	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	◆ GEORGE STRAIT (C) (V) MCA 54767
9	14	15	9	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	◆ MARK CHESNUTT (C) (V) MCA 54768
10	15	18	13	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
11	13	16	9	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
12	16	17	10	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (C) (V) LIBERTY 17641
13	5	3	18	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	◆ SHENANDOAH (C) (V) RCA 62636
14	17	23	9	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	◆ JOHN ANDERSON (C) (V) BNA 62709
15	7	1	17	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
16	19	22	8	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	◆ ALABAMA (C) (V) RCA 62712
17	18	24	9	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
18	20	27	8	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
19	22	26	8	THEY ASKED ABOUT YOU T.BROWN,R.MCINTIRE (K.NASH,B.NASH,F.WELLER)	★ ★ ★ AIRPOWER ★ ★ ★ ◆ REBA MCINTIRE (V) MCA 54769
20	28	36	5	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	★ ★ ★ AIRPOWER ★ ★ ★ ◆ VINCE GILL (C) (V) MCA 54706
21	10	4	16	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
22	9	6	15	IS IT OVER YET T.BROWN (B.KIRSCH)	◆ WYNNONNA (V) CURB 54754/MCA
23	25	33	8	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	★ ★ ★ AIRPOWER ★ ★ ★ ◆ NEAL MCCOY (C) (V) ATLANTIC 87287
24	23	30	11	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	◆ DIAMOND RIO (V) ARISTA 12610
25	27	31	12	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
26	37	56	8	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
27	24	25	13	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
28	30	32	13	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
29	33	34	11	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
30	34	37	9	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
31	29	28	13	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
32	36	44	5	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
33	43	—	2	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
34	26	10	17	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
35	31	19	17	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
36	40	45	5	I'M HOLDING MY OWN S.HENDRICKS (T.ARIATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
37	32	21	19	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNOW (V) BNA 62638

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	52	4	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
39	42	41	11	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
40	47	50	15	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18240
41	41	39	12	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
42	46	58	4	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAW)	◆ TANYA TUCKER LIBERTY ALBUM CUT
43	39	35	18	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
44	49	55	4	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 102
45	48	51	4	WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
46	38	29	16	SOMEBODY NEW J.SCAIFE,J.COTTON (A.HARVEY,M.CURTIS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 754
47	52	64	3	STONE COLD COUNTRY D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
48	56	68	3	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUART,B.DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
49	35	20	16	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
50	51	59	7	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	◆ CHRIS LEDOUX (V) LIBERTY 17714
51	60	74	3	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW CURB PROMO SINGLE
52	50	49	9	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
53	59	62	6	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
54	68	—	2	WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
55	55	54	7	THE DEVIL COMES BACK TO GEORGIA M.O'CONNOR,G.BROWN,J.E.NORMAN (C.DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
56	53	47	20	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
57	54	53	15	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	◆ VINCE GILL GIANT ALBUM CUT
58	57	46	18	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM CURB ALBUM CUT
59	58	60	6	GOOD GIRLS GO TO HEAVEN C.BROOKS,J.BOWEN (R.FAGAN,K.WILLIAMS)	◆ CHARLIE FLOYD (C) (V) LIBERTY 79017
60	NEW	—	1	I LOVE YOU 'CAUSE I WANT TO H.EPSTEIN (C.CARTER,R.FOSTER)	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ ◆ CARLENE CARTER GIANT ALBUM CUT
61	NEW	—	1	RED AND RIO GRANDE R.LANDIS (D.SUPERNOW,L.ATKINSON)	◆ DOUG SUPERNOW (V) BNA 62757
62	74	—	2	IN MY NEXT LIFE J.STROUD (M.BARNES)	◆ MERLE HAGGARD CURB PROMO SINGLE
63	62	57	15	DESPERADO J.STROUD (D.HENLEY,G.FREY)	◆ CLINT BLACK GIANT ALBUM CUT
64	NEW	—	1	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
65	NEW	—	1	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)	◆ TRISHA YEARWOOD (C) (V) MCA 54786
66	65	—	2	THANKS TO YOU A.REYNOLDS,R.BENNETT (J.WINCHESTER)	◆ EMMYLOU HARRIS (V) ASYLUM 64570
67	63	61	8	WHATEVER IT TAKES B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 18323
68	69	69	4	MONA LISA ON CRUISE CONTROL J.STROUD,R.LANDIS (D.ROBBINS,M.EHMIG,J.S.SHERILL)	◆ DENNIS ROBBINS (C) (V) MCA 54794
69	64	48	15	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
70	71	72	3	LET'S GO SPEND YOUR MONEY HONEY J.NIEBANK,M.UTLEY (KOSTAS,K.WILLIS)	◆ EVANGELINE (C) (V) MARGARITAVILLE 54787/MCA
71	NEW	—	1	WHEN LOVE COMES CALLIN' T.BRUCE (T.BRUCE,R.LEE)	◆ ROBIN LEE ATLANTIC PROMO SINGLE
72	61	43	15	WHY DON'T THAT TELEPHONE RING K.STEGALL (C.QUILLEN,R.HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
73	NEW	—	1	HILLBILLY JITTERS M.HENDERSON,B.CHANCEY (M.HENDERSON,W.WILSON)	◆ MIKE HENDERSON (C) (V) RCA 62730
74	NEW	—	1	TUCKERED OUT J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA ALBUM CUT
75	72	67	15	TEQUILA SUNRISE K.STEGALL (D.HENLEY,G.FREY)	◆ ALAN JACKSON GIANT 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.

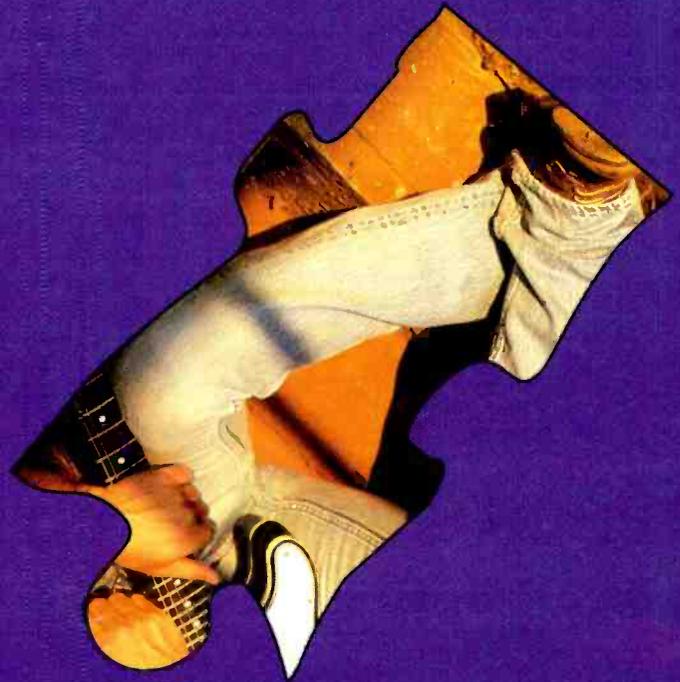
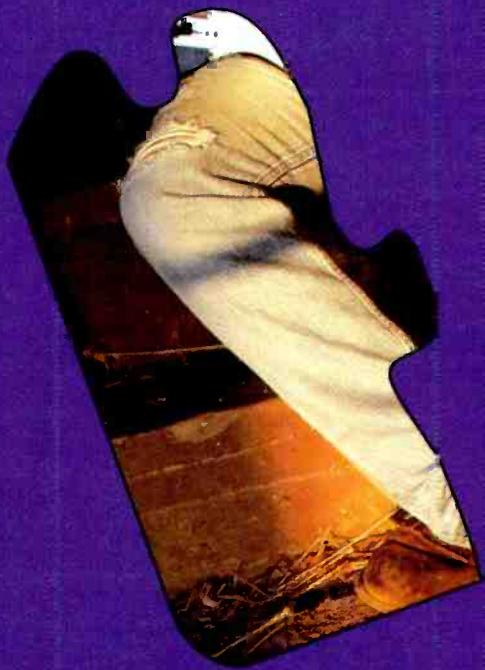
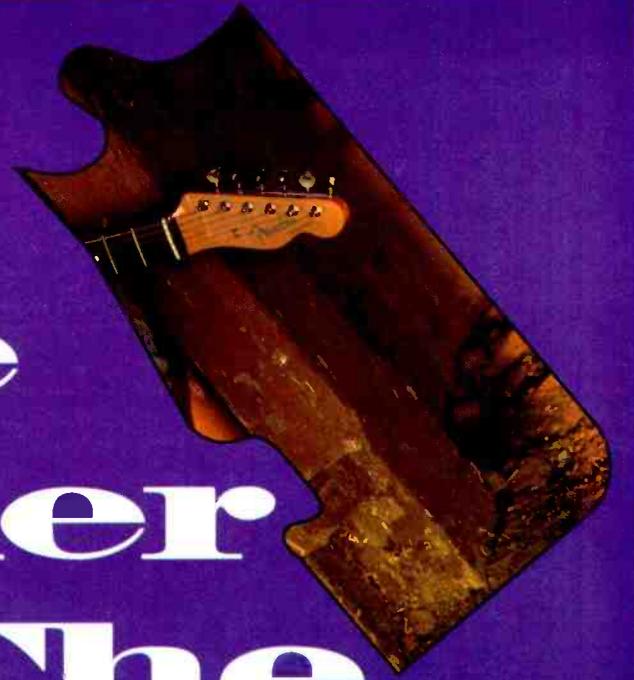
HOT COUNTRY RECURRENTS

1	—	—	1	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
2	1	1	5	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
3	2	2	7	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
4	4	—	2	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	◆ ALABAMA RCA
5	8	6	19	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
6	6	—	2	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	◆ GARTH BROOKS LIBERTY
7	3	3	3	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT MCA
8	7	8	11	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
9	9	7	8	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
10	5	4	3	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
11	10	5	5	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	◆ GEORGE STRAIT MCA
12	11	11	14	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
13	—	—	1	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON ARISTA

14	16	10	4	DOES HE LOVE YOU T.BROWN,R.MCINTIRE (S.KNOX,B.STRICTH)	◆ REBA MCINTIRE WITH LINDA DAVIS MCA
15	12	12	3	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE ATLANTIC
16	13	13	6	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
17	14	9	3	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW MERCURY
18	15	14	5	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL ARISTA
19	18	15	12	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
20	21	17	8	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN BNA
21	24	22	12	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
22	20	19	9	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE EPIC
23	17	16	7	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE EPIC
24	19	18	7	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	◆ GARTH BROOKS LIBERTY
25	22	21	16	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC

◆ 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.

Piece Together One of The Biggest Manhunts Of All Time...



BNA
BNA ENTERTAINMENT

Billboard[®] TOP COUNTRY ALBUMS[™]

FOR WEEK ENDING FEB. 5, 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 FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	2	15	VARIOUS ARTISTS ▲ ² GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
2	2	1	17	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
3	3	3	21	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
4	4	4	68	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
5	5	5	17	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
6	6	6	44	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
7	7	8	73	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
8	8	9	25	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8	
9	9	7	48	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
				*** PACESETTER ***			
(10)	13	19	40	JOE DIFFIE ● EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	10	
(11)	14	22	82	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
12	12	17	28	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
(13)	18	16	37	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	13	
14	10	10	13	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6	
15	15	15	71	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
16	11	12	37	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
17	17	14	31	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
18	19	18	63	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
19	16	13	91	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
20	21	20	10	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20	
21	22	23	12	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6	
22	24	21	46	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
23	23	24	176	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
24	20	11	31	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
25	25	25	128	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
26	27	31	40	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17	
27	26	26	15	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
				*** GREATEST GAINER ***			
(28)	38	—	2	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	28	
29	29	36	18	SUZY BOGDUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	
30	31	30	8	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30	
(31)	33	47	11	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	31	
32	28	28	88	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
33	30	27	14	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
34	32	33	247	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
35	36	34	34	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27	
				*** HOT SHOT DEBUT ***			
(36)	NEW ▶	1	1	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	36	

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	29	24	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
38	34	32	24	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
39	39	38	74	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
40	37	35	124	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
41	40	42	68	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
42	41	48	12	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
43	48	46	95	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
44	46	37	46	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
45	43	43	13	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	43
(46)	51	50	31	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
47	49	45	141	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
48	47	40	58	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
49	44	39	70	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
50	50	51	22	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
51	52	49	75	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
52	53	52	102	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
53	54	57	19	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50
54	56	60	111	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
55	55	64	17	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
56	58	54	40	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
57	42	41	19	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3
58	60	55	150	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
59	57	59	40	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
60	61	53	187	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
61	45	44	15	ALAN JACKSON ● ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	7
62	68	72	24	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
63	63	63	35	TRACY BYRD MCA 10649 (9.98/15.98) HS	TRACY BYRD	24
64	64	67	133	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
65	69	65	43	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
66	59	56	61	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
67	65	58	193	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
(68)	75	—	4	SHAWN CAMP REPRIS 45450/WARNER BROS. (9.98/15.98) HS	SHAWN CAMP	68
69	67	66	73	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
(70)	RE-ENTRY	5	5	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	66
71	71	75	65	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
72	70	62	76	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
73	66	61	69	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
(74)	RE-ENTRY	25	25	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
75	74	—	3	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	70

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 FEBRUARY 5, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 122 weeks at No. 1	GREATEST HITS	142
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	142
3	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	127
4	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	142
5	4	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	31
6	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	140
7	10	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	25
8	9	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	19
9	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	140
10	14	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	48
11	8	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	140
12	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	18
13	17	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	141

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	19	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	114
15	15	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	75
16	22	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	5
17	21	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	28
18	—	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98)	SHADOWLAND	5
19	20	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	81
20	13	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	19
21	—	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	16
22	—	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	94
23	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	19
24	16	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	119
25	18	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	3

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

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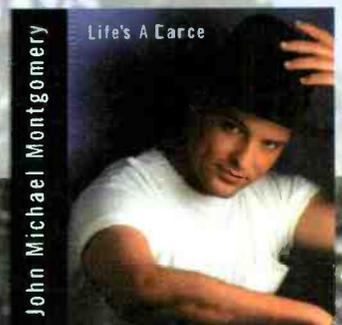
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Tampa, FL
- Feb. 11 Lawrence Joel Vet. Mem.
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Miami, FL
- Mar. 26 The Spectrum
Philadelphia, PA

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Latin Notas



by John Lannert

OCESA: During the past two years or so, OCESA Presents has become the dominant promoter of superstar acts in Mexico, managing two of Mexico City's prime concert facilities, the 22,000-seat El Palacio de los Deportes and the 10,000-seat Auditorio Nacional.

But now OCESA has assumed a more prominent talent-acquisition role—formerly handled by partner Ogden Entertainment Services—by hiring many of Ogden's key personnel, including former VP **Bruce Moran** as well as **Doug Clouse**, **Phil Juliano**, and **Doug Logan**.

And as Moran gets settled into his New York office as OCESA's newly appointed president, he can take a comforting gaze back at a prosperous 1993 while eyeing an even more promising year ahead.

"OCESA had an unbelievable year last year," he says. "We had over \$44 million in ticket sales last year with a variety of attractions: NBA basketball, ballet, **David Copperfield**, **Depeche Mode**, **Peter Gabriel**, **Madonna**, **Paul McCartney**, and the **Harlem Globetrotters**."

Last week OCESA produced a pair of sold-out shows by **Aerosmith**, as well as a near sellout by **Robert Plant**.

In March, OCESA is scheduled to open the 23,000-seat Monterrey Amphitheater. "I already have commitments from **INXS** and **Scorpions**, and another half-dozen groups I'm close to finalizing," Moran says. "We also have some theater we're working on, such as 'Man Of La Mancha.'"

Moreover, the company will produce two **Pink Floyd**

concerts April 9-10 that kick off the band's world tour. Moran says the band's April 9 show already has sold out. "I feel confident in telling you now that we will have two sellouts with **Pink Floyd**," he says.

As for Ogden, Moran notes that the Chicago-based food and entertainment giant continues to own "a substantial portion" of OCESA, "but on a day-to-day level they're not involved" in OCESA's concert promotion affairs in Mexico.

UNI ADDS RODVEN: As expected, Uni Distribution has signed a distribution pact with Rodven that takes effect Tuesday (1). Uni will handle Anglo retail accounts for Rodven; in turn, Rodven will service selected product from MCA, Geffen, and GRP to Latino retailers.

BMG VENEZUELA FORMED: BMG International has founded BMG Venezuela, a joint venture between BMG and Rodven, previously a BMG licensee. Heading up the new office as GM will be **Héctor Lezama**.

ADDITION TO VINA BILL: Superstar **Luis Miguel** has been confirmed to perform at the Viña del Mar song competition, slated for Feb. 16-21 in Viña del Mar, Chile. Others booked are international acts **Donna Summer**, **Huey Lewis & the News**, and **Heart**, along with Latino notables **Maná**, **Myriam Hernández**, **Los Fantasma Del Caribe**, and **Lucero**.

SHOWTIME: Merengue idol **Johnny Ventura** tops the bill Saturday (5) at the "Oh, Oh, Merengue" festival at Radio City Music Hall in New York. Also booked to appear are **Los Hermanos Rosario**, **Jossie Esteban & La Patrulla 15**, **Los Sabrosos Del Merengue**, **Caña Brava**, and **Los Toros Band**. Promoting the event are **Ralph Mercado** and **Cárdenas/Fernández & Associates**... The legendary **Sonora Matancera** celebrates its 70th anniversary Feb. 7
(Continued on page 32)

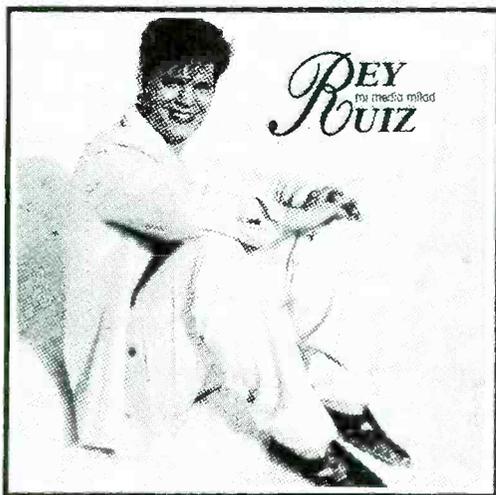
THE Billboard Latin 50™

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/DISTRIBUTING LABEL	TITLE
★★★ NO. 1 ★★★					
1	1	31	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	2	11	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
★★★ GREATEST GAINER ★★★					
3	3	8	BRONCO	FONOVISIA 6015	PURA SANGRE
★★★ HOT SHOT DEBUT ★★★					
4	NEW		RICARDO MONTANER	RODVEN 3063	EXITOS Y ALGO MAS
5	6	22	LOS BUKIS	FONOVISIA 6002	INALCANZABLE
6	4	31	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
7	8	31	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
8	5	31	LUIS MIGUEL	WEA LATINA 92993	ARIES
9	10	10	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
10	11	31	SELENA	EMI LATIN 42770	LIVE!
11	7	13	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NINO
12	14	22	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
13	9	31	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
14	12	31	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
15	19	16	FAMA	SONY DISCOS 81134/SONY	EN GRANDE
16	13	31	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
17	15	31	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
18	20	31	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
19	16	16	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA
20	17	31	GIPSY KINGS	ELEKTRA 61390	LIVE!
21	18	31	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
22	21	31	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
23	22	10	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
★★★ PACESETTER ★★★					
24	37	3	LOS PALOMINOS	SONY DISCOS 81174/SONY	CORAZON DE CRISTAL
25	24	12	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
26	25	31	BANDA MACHOS	FONOVISIA 9069	CON SANGRE DE INDI
27	44	6	VARIOUS ARTISTS	GLOBO 81158/SONY	SALSA EN GRANDE VOL.3
28	23	31	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
29	29	7	RICK TREVINO	SONY DISCOS 81105/SONY	DOS MUNDOS
30	35	4	VARIOUS ARTISTS	GLOBO 81157/SONY	MERENGUISIMO
31	31	31	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
32	42	11	BRONCO	FONOVISIA 6007	EN LA PLAZA MEXICO VOL.1
33	26	31	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
34	30	31	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
35	45	29	LOS BUKIS(bul)	FONOVISIA 9040	QUIEREME
36	NEW		JAIME Y LOS CHAMACOS	FREDDIE 1652	SE CANSARON?... OTRA!
37	28	31	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
38	40	31	BANDA MACHOS	FONOVISIA 6161	CASIMIRA
39	39	31	LINDA RONSTADT	ELEKTRA 61383	FRENESI
40	41	13	EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS
41	43	31	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
42	47	30	BRONCO	FONOVISIA 3032	POR EL MUNDO
43	27	31	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
44	34	31	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
45	33	31	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
46	RE-ENTRY		LOS REHENES	FONOVISIA 6006	LOS REHENES
47	48	25	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
48	46	17	BANDA MACHOS	FONOVISIA 9097	PACAS DE A KILO
49	36	31	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
50	RE-ENTRY		LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO

Rey Ruiz

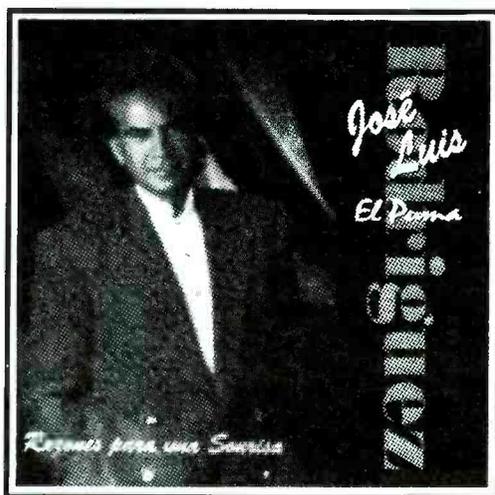
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3 LOS BUKIS FONOVISIA INALCANZABLE	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 SELENA EMI LATIN LIVE!
4 MANA WEA LATINA DONDE JUGARAN LOS	4 VARIOUS ARTISTS SONY SALSA EN GRANDE VOL.3	4 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
5 LUIS MIGUEL WEA LATINA ROMANCE	5 VARIOUS ARTISTS SONY MERENGUISIMO	5 FAMA SONY DISCOS/SONY EN GRANDE
6 LUIS MIGUEL WEA LATINA ARIES	6 JUAN LUIS KAREN/BMG BACHATA ROSA	6 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
7 GIPSY KINGS ELEKTRA GIPSY KINGS	7 LINDA RONSTADT ELEKTRA FRENESI	7 LA MAFIA SONY DISCOS/SONY AHORA Y SIEMPRE
8 JULIO IGLESIAS SONY JULIO	8 JUAN LUIS KAREN/BMG AREITO	8 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA
9 GIPSY KINGS ELEKTRA LIVE	9 JERRY RIVERA SONY CUENTA CONMIGO	9 SELENA EMI LATIN ENTRE A MI MUNDO
10 GIPSY KINGS ELEKTRA MOSAIQUE	10 WILLY CHIRINO SONY SOUTH BEACH	10 LOS PALOMINOS SONY CORAZON DE CRISTAL
11 ANA GABRIEL SONY LUNA	11 GRUPO NICHE SMI/SONY UN ALTO EN EL CAMINO	11 GARY HOBBS EMI LATIN TE VAS A ACORDAR
12 JON SECADA SBK/EMI LATIN OTRO DIA MAS SIN VERTE	12 REY RUIZ SONY REY RUIZ	12 BANDA MACHOS FONOVISIA CON SANGRE DE INDI
13 JULIO IGLESIAS SONY MOMENTS	13 MARC ANTHONY SONY OTRA NOTA	13 RICK TREVINO SONY DOS MUNDOS
14 LOS BUKIS FONOVISIA QUIEREME	14 GILBERTO SANTA SONY NACE AQUI	14 BRONCO FONOVISIA EN LA PLAZA VOL.1
15 ANA GABRIEL GLOBO/SONY THE BEST	15 EDDIE SANTIAGO EMI LATIN CADA VEZ OTRA VEZ	15 CULTURAS LATINA CULTURE SHOCK

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Richman Steps Out With Spanish Set

BY JIM BESSMAN

NEW YORK—While Jonathan Richman has secured a fervent international cult following in the 18 years since he debuted with his influential former band the Modern Lovers, his fan base would not seem big enough to induce Rounder Records to release his forthcoming Spanish album "¡Jonathan! Te Vas A Emocionar!" (Hey Jonathan! You're Getting All Emotional).

"They simply said no at first," says Richman, referring to his record company. "But about a year later, this little record company in Castellon, Spain, called No Tomorrow Records asked if I'd ever do an album in Spanish. I said I'd love to, but Rounder didn't think it would do well enough to justify it. So [No Tomorrow] said they'd love to [record me] if I couldn't get anybody else. I called Rounder to see if they'd let me do it [with No To-

morrow], and this time they changed their minds and said they'd like to do it."

The result, which Rounder is set to release Feb. 15, is anything but a cultural rip-off. Richman's sixth solo effort for the label only puts on disc his love for the Spanish language. Indeed, he often sings—and speaks—in Spanish at his American gigs, where



RICHMAN

few of his fans are bilingual. And Spain is among the well-traveled singer/songwriter's favorite tour stops—hence the No Tomorrow connection.

"The audiences in Spain, I get along with best in all of Europe," says Richman. "They appreciate my guitar playing, for one thing, but more than

that, my emotion. Not all audiences respond to me that way as much as I would like them to."

The ardent interaction between the ebullient Richman and his appreciative Spanish following helped create the title of his debut Spanish-language effort, he says. Take, for example, "the line in 'Cerca,' which in English goes, 'Hey, wait a minute, Jonathan! Don't get excited!' Then I answer myself and say, 'But I am and I do, and I never hide it.'"

Like "Cerca," which is a translation of his English-language song "Closer," most of the 15 tracks on "¡Jonathan!" are Spanish translations of tunes beloved by his English-speaking faithful, such as "Chewing Gum Wrapper," "You Can't Talk To The Dude," and "The Neighbors."

Admitting that he occasionally "stretches" the Spanish language much as he does English, the Boston-born Richman notes that the translations not only rhyme in Spanish, but sometimes surpass the originals in sound and sentiment.

"Someone like me, just an intermediate Spanish speaker, shouldn't be doing translations that turn out better than the language he's spoken 42 years," says Richman. "Usually when people translate and rhyme in another language, they sacrifice everything else: meaning, meter, sound, cadence. But it didn't happen on this collection. Maybe Spanish goes better with the way I think."

Meanwhile, Rounder wonders what Spanish and non-Spanish audiences will think of Richman's Spanish-language bow.

"It's a great record that's fun to listen to, but you never know how a project like this will be accepted by the Latino audience," says Rounder national promotion director Brad Paul. "We've had problems before with Brave Combo's last album 'No, No, No, Cha Cha Cha,' which was Latino, and their bass guitarist/vocalist Bubba Hernández is as Latino as you can get! But some Latino [radio] programmers won't accept Latino records by gringos."

Still, Rounder is increasingly involving itself in that market, having just signed East Los Angeles band the Blazers while awaiting Tish Hinojosa's forthcoming "border" album. Paul comments that the label is now looking into indie marketing and promotion of Richman's album to the Latino market.

But Paul has no fears about the appeal of "¡Jonathan!" for Richman's fan base. "What most endears him to his fans is that he's so unpredictable and always tries new things, like he did with [1990's] 'Jonathan Goes Country.'"

Rounder will hit the college/alternative rock stations and noncommercial eclectic music formats that have supported Richman in the past. For his part, Richman returns to Spain in May, and may visit Mexico for the first time in February.

Richman, who tours constantly, recently became the first person to guest on "Late Night With Conan O'Brien" three times. He also has a role in the upcoming film based on "Saturday Night Live" character Pat.

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COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	10	YURI SONY LATIN/SONY	*** No. 1 *** ♦ DETRAS DE MI VENTANA 2 weeks at No. 1
2	2	3	10	ANA GABRIEL SONY LATIN/SONY	♦ LUNA
3	8	17	4	LOS FUGITIVOS RODVEN	♦ LA LOCA
4	3	5	11	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
5	6	12	8	ROCIO DURCAL ARIOLA/BMG	♦ DESAIRES
6	7	11	8	FRANCO DE VITA SONY LATIN/SONY	♦ CALIDO Y FRIO
7	4	4	13	JERRY RIVERA SONY TROPICAL/SONY	♦ QUE HAY DE MALO
8	19	24	3	GLORIA ESTEFAN EPIC/SONY	♦ MI BUEN AMOR
9	27	—	2	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
10	5	1	19	THE BARRIO BOYZZ SBK/EMI LATIN	♦ CERCA DE TI
11	11	15	8	LOS BUKIS FONOVISIA	TU INGRATITUD
12	17	25	3	RICKY MARTIN SONY LATIN/SONY	♦ ENTRE EL AMOR Y EL HALAGO
13	12	14	10	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO
14	14	20	7	EROS RAMAZZOTTI ARISTA/BMG	♦ OTRA COMO TU
15	18	16	14	BRONCO FONOVISIA	DOS MUJERES UN CAMINO
16	22	40	3	ROBERTO CARLOS SONY LATIN/SONY	♦ MUJER PEQUENA
17	9	9	9	LUIS MIGUEL WEA LATINA	♦ SUAVE
18	NEW	1	1	LUIS MIGUEL WEA LATINA	*** HOT SHOT DEBUT *** ♦ HASTA EL FIN
19	NEW	1	1	ALVARO TORRES EMI LATIN	ANGEL CAIDO
20	NEW	1	1	THE BARRIO BOYZZ Y SELENA EMI LATIN	♦ DONDE QUIERA QUE ESTES
21	NEW	1	1	TITO ROJAS M.P.	ENAMORAME
22	20	29	4	LOS HERMANOS ROSARIO KAREN/BMG	EL DESDICHADO
23	37	36	5	LOS DINNOS SONY DISCOS/SONY	*** POWER TRACK *** SI TE VAS
24	38	—	2	RAMON ORLANDO KAREN/BMG	TE COMPRO TU NOVIA
25	29	—	5	LIBERACION FONOVISIA	ESE LOCO SOY YO
26	32	39	3	BRONCO FONOVISIA	AUNQUE NO ME QUIERAS
27	24	28	8	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ACABE POR LLORAR
28	33	30	3	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	CUANDO TE BESO
29	21	22	17	LA MAFIA SONY DISCOS/SONY	GRACIAS
30	31	—	2	LUCIA MENDEZ SONY LATIN/SONY	VETE
31	28	23	4	KARINA RODVEN	NUNCA TE OLVIDARE
32	NEW	1	1	MAGGIE CARLES RODVEN	♦ MI DOBLE TU
33	NEW	1	1	JOSSIE ESTEBAN Y LA PATRULLA 15 TTH	EL MENEITO
34	13	8	16	LOURDES ROBLES SONY LATIN/SONY	♦ DONDE SE HA IDO TU AMOR
35	36	38	4	INDUSTRIA DEL AMOR UNICO/FONOVISIA	ROSAS ROJAS
36	34	37	3	LAURA LEON WEA LATINA	DOS MUJERES UN CAMINO
37	30	18	10	CRISTIAN MELODY/FONOVISIA	ES MEJOR ASI
38	16	10	15	PIMPINELA POLYGRAM LATINO/PGD	EL AMOR NO SE PUEDE OLVIDAR
39	10	6	16	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
40	15	7	18	LAS TRIPLETS EMI LATIN	♦ ALGO MAS QUE AMOR

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

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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★						
1	1	15	MICHAEL W. SMITH REUNION 0086/WORD	11 weeks at No. 1	FIRST DECADE 1983-1993	
2	9	3	TWILA PARIS STARSONG 8805		BEYOND A DREAM	
3	4	11	SUSAN ASHTON SPARROW 1388		SUSAN ASHTON	
4	3	17	VARIOUS ARTISTS REUNION 0083/WORD		SONGS FROM THE LOFT	
5	2	11	PETRA DAYSRING 4238/WORD		WAKE-UP CALL	
6	5	15	CARMAN SPARROW 1387		THE STANDARD	
7	6	61	D.C. TALK ● FOREFRONT 3002/STARSONG		FREE AT LAST	
8	8	15	RICH MULLINS REUNION 0087/WORD		A LITURGY, A LEGACY & A RAGGAMUFFIN BAND	
9	7	15	WHITE HEART STARSONG 8277		HIGHLANDS	
10	10	17	STEVEN CURTIS CHAPMAN SPARROW 1384		LIVE ADVENTURE	
11	13	39	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW		HOPE	
12	12	13	WAYNE WATSON DAYSRING 4239/WORD		A BEAUTIFUL PLACE	
13	17	11	GLAD BENSON 2227		ACAPELLA HYMNS	
14	26	3	VARIOUS ARTISTS SPARROW 1345		CORAM DEO II	
15	16	3	PRAY FOR RAIN SPARROW 1403		GOLDIE'S LAST DAY	
16	20	15	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG		EVOLUTION	
17	23	3	STEVE TAYLOR WARNER ALLIANCE 4158/SPARROW		SQUINT	
18	11	17	VARIOUS ARTISTS SPARROW 1404		NEW YOUNG MESSIAH	
19	19	13	BRUCE CARROLL WORD 9381		WALK ON	
20	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5342		AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS	
21	18	65	NEWSBOYS STARSONG 8251		NOT ASHAMED	
22	27	9	BEBE & CECE WINANS SPARROW 1340		FIRST CHRISTMAS	
23	24	65	4 HIM BENSON 2960		THE BASICS OF LIFE	
24	25	45	CARMAN SPARROW 1339		ABSOLUTE BEST	
25	32	19	CINDY MORGAN WORD 9386		A REASON TO LIVE	
26	21	35	SANDI PATTI WORD 9361		LEVOYAGE	
27	14	15	4 HIM BENSON 2187		SEASON OF LOVE	
28	37	145	D.C. TALK FOREFRONT 2682/STARSONG		NU THANG	
29	29	81	STEVEN CURTIS CHAPMAN ● SPARROW 1328		GREAT ADVENTURE	
30	35	27	DAVID MEECE STARSONG 8189		ONCE IN A LIFETIME	
31	22	35	MARGARET BECKER SPARROW 1343		SOUL	
32	RE-ENTRY		RON KENOLY INTEGRITY 044/SPARROW		LIFT HIM UP WITH RON KENOLY	
33	40	109	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW		MICHAEL ENGLISH	
34	34	21	MICHAEL CARD SPARROW 1373		COME TO THE CRADLE	
35	RE-ENTRY		WES KING REUNION 0078/WORD		THE ROBE	
36	NEW ▶		CRYSTAL LEWIS METRO ONE 1244/DIAMANTE		THE BRIDE	
37	RE-ENTRY		MICHAEL W. SMITH REUNION 0085/WORD		WONDER YEARS	
38	RE-ENTRY		OUT OF THE GREY SPARROW 1344		THE SHAPE OF GRACE	
39	28	15	HELEN BAYLOR WORD 57463/EPIC		START ALL OVER	
40	38	73	MICHAEL W. SMITH ● REUNION 0071/WORD		CHANGE YOUR WORLD	

● 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.

LATIN NOTAS

(Continued from page 31)

at S.O.B.'s in New York... Mercado, by the way, also is promoting a multi-act salsa event in New York, "Concierto Del Amor," scheduled to take place Feb. 12 at Madison Square Garden. Among the top-notch salseros slated to perform are Jerry Rivera, Gilberto Santa Rosa, Frankie Ruiz, Johnny Rivera, and Rey Ruiz.

TMA'S SET DATE: The 14th edition of the Tejano Music Awards ceremony—which seems to draw more press for its nomination and balloting

procedure than for its winners—is slated to take place March 14 at the Alamodome in San Antonio, Texas. While Sony and Fonovisa still continue to officially boycott the event, Sony does allow its acts to participate on their own if they choose. Few have.

Meanwhile, most of the well-known stars from EMI Latin, Manny, Joey, and Freddie are expected to appear, including Mazz, Selena, Emilio Navaira, Culturitas, Jay Pérez, Gary Hobbs, Fandango U.S.A., and Cali Carranza.



by Bob Darden

THE MEMBERS of Iona come from England, Ireland, Australia, and Scotland, but their music seems drawn from the collective memories of an entire race of people.

"Beyond These Shores" (Forefront) is only Iona's third release, and the group has yet to tour the U.S. And yet both of Iona's previous releases have made every year-end top 10 (including Billboard's), and the band was named the Gospel Music Assn.'s 1993 international artist of the year.

Iona features five brilliant soloists, including multi-instrumentalist Dave Bainbridge and vocalist (and former doctor) Joanne Hogg. Bainbridge founded the group as a duo with the since departed Dave Fitzgerald. In the early days, the two mainly backed other Christian artists touring the U.K.

"Fitz was disillusioned with the depth of the contemporary Christian music he was playing," Bainbridge says, "and he wanted to get back to the roots of Christianity in England. So he made a trip to Lindsfame, and there God spoke to him quite clearly. Something touched him about the early Celtic saints, and it made him want to find out about Celtic Christianity, how it came to the island of Iona and spread throughout the British isles."

The band Iona was formed from that experience, and the lives and thoughts of Celtic mystics have dominated Iona's imagery ever since. "Beyond These Shores," for instance, loosely chronicles Saint Brendan's pilgrimage across the Atlantic in the 6th century.

"In the past few months I've been reading Brendan, Columba, and Patrick, and I've learned a lot from their outlook, their Christian faith, and how it can apply to the 20th century—how fairly wealthy Christians have much to learn

from them in a materialistic society," Bainbridge says. "If there's a message [from] Iona, it is social interaction. We'd like to be alongside people, rather than shoving our faith down their throats, to be examples by trying to live like the early saints—not living in caves, but by trying out some of the thoughts they had and applying them in the 20th century."

The vehicle Iona has chosen to carry that message is a mesmerizing mix of Clannad, Loreena McKennitt, De-Dannen, Enya, and other modern Irish and English groups that place traditional music in a modern context. But unlike others, Iona balances wispy, atmospheric Celtic influences with thundering, evocative instrumentals.

"The rise of interest in artists like Clannad and the Chieftains, I believe, is in part a reaction to computerized dance music," Bainbridge says. "Record companies are so much less willing to take risks these days. And yet the people we've found at our concerts are people who are looking for some kind of reality and musicality that's missing in the music they're hearing elsewhere. They feel a need to get back to real instruments and songs and performances with more feeling."

"Beyond These Shores" is all of that and more. It is a modern-day masterpiece. Had it not been released in the first few days of January, it certainly would have made a host of top 10 lists for 1993.

Hearing Iona live has required something of a pilgrimage in the past, but Bainbridge says it looks like the group will tour at least parts of the U.S. in the summer of 1994. Forefront reports that although the band lacks presence in the U.K., it has sold surprisingly well in America.

So, what do they say about the title of their latest release—"Beyond These Shores"? "Hopefully," Bainbridge admits with a laugh, "it's pretty prophetic!"

IONA ISN'T THE ONLY contemporary Christian group with a Gaelic flavor these days. Grrr Records act the Crossing (from Chicago) also is on the road. The Crossing, incidentally, has the most coveted tour T-shirt out: a green beauty with a gold Celtic cross rubbed on the front, à la a tombstone rubbing. Brilliant!, as the Brits say.



by Jeff Levenson

FFIFTY WAYS TO LOVE YOUR LABEL: In 1944, Norman Granz promoted his first concert, a benefit at Los Angeles' Philharmonic Auditorium; issued on disc, it became the prototype for his swinging series, Jazz At The Philharmonic. Twelve years later, in 1956, Granz debuted a new record company, Verve, which subsumed his previous labels, Clef and Norgran. The rest, as they say, is his story.

The honchos at today's Verve Records have decided to laud Granz by designating 1944 as the year it all began; they're planning a marketing blitz celebrating the label's 50th anniversary. (Yes, there is a little creative calendar-counting at work here, but all's cool. "The Complete Ella Fitzgerald Song Books"—all 16 discs of it—was part of the label's anniversary kickoff.) Also on tap: A slam-bang concert, scheduled for April 6 at Carnegie Hall, with as many of the label's past and current artists as it can muster in the next three months. More details next week.

CHURNING THE RHYTHM Without Slighting Those Blues: Telarc, which in recent years scored big with its jazz issues documenting Oscar Peterson's live dates at the Blue Note in New York, has bolstered its roster with the signings of Jimmy McGriff and Hank Crawford. They're doing a record together—in fact, just finished recording it—that should be a timely piece of business, consider-

ing that organs are making quite a comeback and that organ-horn combos are among jazz's most *au courant* configurations. Look for a May release.

MORE: The Blue Note has reached an agreement with SESAC, that other performing rights society, to become a licensee for the performances of the organization's growing jazz repertory. SESAC, which represents artists such as Steve Coleman, Cassandra Wilson, Billy Higgins, and Geri Allen, apparently is determined to monitor establishments that play its music. The Blue Note is a good room with which to kick off the campaign.

WHEN IS A MOJAZZ MO' MUFFALETTA Than A Motown?: Sorry I couldn't be there (some of us were wielding ice picks on New York's incorrigible sidewalks and just loving the exercise), but Mo-Jazz and some of its artists celebrated the label's first anniversary at the grand opening of a new House Of Blues room in New Orleans. Cool concept: two taped-for-TV concerts, Jan. 20 and 21, featuring Eric Reed, Wayne Johnson, Norman Connors, Norman Brown, and others. The actual broadcast-ready program, "MoJazzLive," will air sometime, we're told, in the future (glad I can pin-point it for you).

CAJU, PRONOUNCED KAH-ZHOO (As In Nuts): Fantasy has just released three titles as part of its licensing deal with Caju, the label from Rio de Janeiro that's devoted exclusively to Brazilian instrumental music. The releases—"Carioca" by Nonato Luiz and Tulio Mourao, "Bons Encontros" by Marcos Pereira and Cristovao Bastos, and "Sesta Brasileira" by Baden Powell—actually are part of the Milestone label's "World Music" series.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	29	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW 9 weeks at No. 1	KIRK FRANKLIN & FAMILY
2	2	33	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	3	13	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	5	11	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	4	13	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
6	8	7	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
7	7	19	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
8	6	31	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
9	12	11	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
10	17	9	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
11	11	31	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
12	10	35	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
13	9	37	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
14	14	11	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
15	13	19	JOHN P. KEE/VIP MASS CHOIR TYSCOT 8800/JIVE	LILLY IN THE VALLEY
16	18	21	RICHARD SMALLWOOD SPARROW 1352	LIVE
17	20	25	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
18	16	25	WITNESS CGI 0102	STANDARD
19	15	41	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
20	23	15	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
21	24	9	BISHOP PAUL S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
22	19	13	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
23	21	11	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
24	26	5	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
25	29	11	DOTTIE JONES BELLMARK 77005	ON MY OWN
26	28	9	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
27	22	21	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
28	27	57	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
29	25	65	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
30	30	15	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
31	31	29	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
32	33	19	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
33	NEW	▶	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
34	32	31	DOUGLAS MILLER CGI 0091	VICTORY
35	35	27	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
36	RE-ENTRY		EDWIN HAWKINS FIXIT 9211/INTERSOUND	IF YOU LOVE ME
37	40	31	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
38	39	43	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
39	37	35	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
40	RE-ENTRY		DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET

● 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.

Artists & Music



by Lisa Collins

ON THE CUTTING EDGE: Since she first came to light as part of the Southeast Inspirational Choir in 1988, Yolanda Adams has been nothing short of a gospel sensation, imparting an energy, image, and style all her own. She calls her music "saved gospel fun," and it has made the striking, six-foot-tall, 29-year-old singer (who's just as likely to pass for a fashion model) one of gospel's fastest-rising stars. Her top-selling second album, "Through The Storm," garnered enough media excitement to land the singer on "Arsenio Hall" and "The Tonight Show," and it's still a best-seller at gospel retailers. But with the release of her latest project, "Save The World," part of the excitement had turned to nervousness about how the album—her riskiest so far—would be received. Its spicy jazz, Latin, and R&B flavorings made it a bit of a creative gamble. Today, its impressive chart performance makes it a more calculated risk. However, Adams—whose range spans traditional to urban contemporary—has never been one to play it safe. "As Albertina Walker said, [the Caravans] were on the cutting edge when they started out," Adams says. "Now they're what we call traditional gospel. Before, there were the basic hymns of the church. Then they came along and changed gospel music altogether. But at the time, people were saying, 'Hey, wait a minute. This is on the cutting edge.'"

"I'm glad," she adds, "to be one of the so-called pioneers of what's going on now for the kids who are coming up."

My music will definitely be traditional music for them." Still, she will pray that people don't get the wrong idea. Her biggest challenge? Changing minds and "getting people to see that this is not just your regular urban contemporary project, where we don't say Jesus just so the pop stations will play us. And having radio—both secular and gospel—getting past the definition of just what this music really is. That, in itself, is going to take a lot of prayer. Because the music has the possibility of reaching so many people, and that's my desire... to reach those people with a message."

ON THE GOSPEL TIP: After a nearly three-year absence from the Christian music scene, former Santana vocalist-turned-Christian-recording-artist Leon Patillo has resurfaced with a hit TV show, "Leon & Friends," on the Trinity Broadcasting Network (TBN). Patillo has taped 39 segments of the talker, which features guest appearances by artists like Marilyn McCoo and Philip Bailey. Says Patillo, "It's like Arsenio Hall, only it's on the gospel tip." Already, the program is ranking among TBN's most popular shows. However, Patillo has not turned his back on his music fans, having recently completed work on a new album, "Church Is On The Move," due later this year. Co-writing credits on the title cut go to his good friend Clifton Davis.

NEXT WEEK marks the return of Bobby Jones' Gospel Explosion to Nashville (Feb. 9-12). Twenty thousand delegates are expected to crowd into the Tennessee Performing Arts Center for the nightly musicals featuring more than a dozen top-name gospel acts, including Andrae Crouch, John P. Kee, Yolanda Adams, and Albertina Walker. The shows will be taped for broadcast on Jones' top-rated BET show throughout the year. Capping the four-day music fest is his annual Vision Awards, honoring outstanding gospel.

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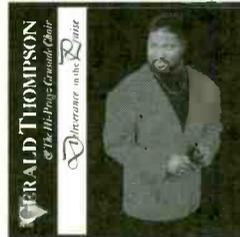
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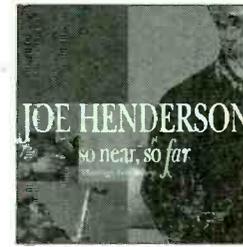
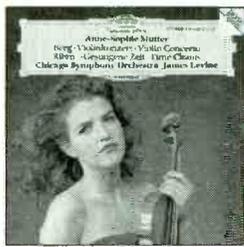
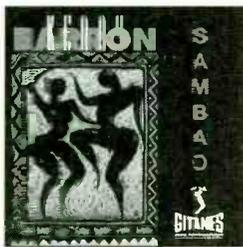
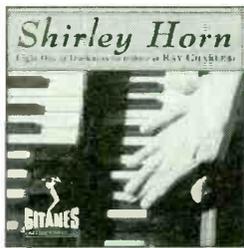
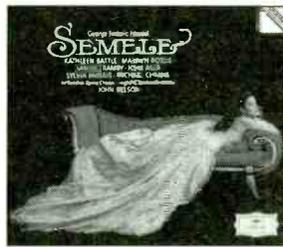
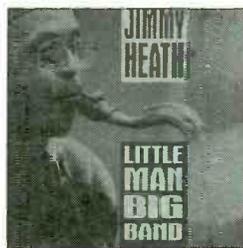
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Artists & Music

Naxos Embarks On Bold New U.S. Program Of Berlioz, Liszt

STATESIDE SPLURGE: Naxos was set to record the San Diego Symphony under Yoav Talmi the last week in January, the most recent example of the burgeoning U.S. recording program launched last fall by the Hong Kong-based budget label (Keeping Score, Nov. 13, 1993).

The alliance marks the first time an established American orchestra has figured in a project of new recordings to be marketed at budget prices.

In its debut Stateside orchestral venture, Naxos will cut a program of Berlioz overtures. Label chief Klaus Heymann says he expects to record all of Berlioz' non-operatic works with the orchestra and Talmi over a period of time. The "Symphonie Fantastique" and "Harold In Italy" are mentioned among works to be given early attention. The orchestra has recorded most recently for ProArte.

Victor Ledin will produce the San Diego recordings with the assistance of his wife, Marina. Engineering will be by Stuart Rosenthal. The Naxos West Coast recording team also includes Lolly Lewis.

Heymann's penchant for big cyclical chunks of repertoire also surfaces in a Naxos Liszt program. The U.S. project, which immodestly blocks out all of the composer's solo piano and chamber music as its terrain, is already under way. Russian pianist Alexandre Paley has recorded several discs of Liszt music recently, including the "Transcendental Etudes."

Paley is only one of some 20 artists who will be involved in the Liszt retrospective, according to Ledin. Eleven pianists already have been signed for the project, which is expected to be completed in three to four years and encompass as many as 75 CDs.

Also in process under Ledin's stewardship is a set of Prokofiev's music for cello and piano, performed by Michael Grebanier, principal cellist of the San Francisco Symphony, and pianist Janet Goodman Guggenheim. Now being edited is a disc of Rachmaninoff music by the same artists.

Other recent Naxos domestic sessions were devoted to music by Tansman played by guitarist Mark Regnier, along with a set of Respighi songs featuring soprano Anne Banks. Paley also has found time in the midst of his Liszt sessions to record piano music by Weber.

In May, Daniel Pollack, a runner-up to Van Cliburn in the 1958 Moscow Tchaikovsky Competition, will record Barber's complete music for solo piano. In a rhetorical rebuff at a recent "complete" Barber CD on another label, Ledin claims the Naxos entry will contain some works appearing for the first time in the Barber discography.

FLASH: Alec Treuhaft, of CAMI, is reported to be joining BMG Classics as replacement for Dan Gorgoglione, who has left his post as A&R director for RCA Red Seal.

MEDIA MIX: The Grateful Dead may seem an unlikely source of funds to help finance recordings of classical music, but only to the uninitiated.

The recording of Elliott Carter's Violin Concerto, a work that has been nominated for a Grammy this year as Best Contemporary Composition, was made possible, in part, by a grant from the Rex Foundation, an institution supported by the Dead.

The foundation is named after Donald Rex Jackson, a member of the group who died in an automobile accident in 1976.

Although the foundation's main efforts are with such non-musical concerns as the environment, AIDS, and broad social healing, it is also said to have distributed some \$100,000 so far to classical music projects.

British composers who have been assisted by the foundation include Havergal Brian, Chris Dench, James Dillon, Robert Simpson, Bernard Stevens, Michael Finnis, and Richard Barrett.

Carter's concerto is part of an all-Carter CD on Virgin Classics. Oliver Knussen conducts the London Symphony. Ole Böhn is violin soloist.

DIRECT-TO-EAR: There will be lots more live music at the Allegro label conference this year to spell a heavy schedule of panel discussions and product presentations.

Artists on hand for the event, to be held April 28-May 10 in Bolton Landing, N.Y., will be the Baltimore Consort (Dorian), violinist Chee-Yun (Denon), the Meridian Ensemble (Channel Classics), pianist Joanne McGregor (Collins Classics), and guitarist Rachel Gauk and flutist Susan Hoepfner (Marquis).

Allegro president Joe Micallef says about 100 label and retail reps are expected to attend.

PASSING NOTES: Koch International has added French label Arcana to its distribution list. Founded by Michel Bernstein, Arcana specializes in early music performed on period instruments.

Teldec has produced a promotional video in support of its February crossover release, "So In Love," starring Samuel Ramey. Ettore Stratta conducts the London Studio Orchestra on the album of classic Broadway show tunes.

The Florida Philharmonic under music director James Judd, whose second recording for Harmonia Mundi, Mahler's Symphony No. 1, is due soon, will perform on 43 commercial radio stations this season.

Classical
**KEEPING
SCORE**



by Is Horowitz

Music Video

ARTISTS & MUSIC

Rage Gives Rise To Docu-Video Songs Are Soundtracks In Epic Clips

BY DEBORAH RUSSELL

LOS ANGELES—To classify Rage Against The Machine's "Freedom" and "Bombtrack" in the category of music video is far too simplistic.

Each intriguing Epic clip, directed by Peter Christopherson for Squeak Pictures, transcends the format and treads into documentary turf, using one short song as the soundtrack to a terribly complex story.

The recently released "Freedom" relays the tale of Leonard Peltier, the American Indian activist who has been wrongfully imprisoned for 17 years following a shootout with FBI agents. The forthcoming "Bombtrack" addresses the political unrest and government corruption plaguing the people of Peru for the past 13 years.

Each piece encapsulates a wealth of information in a very dense package presented as music video. And it's the issues, not Rage Against The Machine, that emerge as the focus.

"I found it very interesting to work with a band that was not interested in selling themselves as musicians, but interested in bringing the ideas they believe in to the public," says Christopherson. "Generally speaking, people are commissioning videos with very different priorities."

The low-budget Rage Against The Machine clips presented an artistic challenge for Christopherson, whose credits include The Who's "Infected," Erasure's "A Little Respect," Ministry's "New World Order," and Nine Inch Nails' "Wish."

"This is almost like a new form of filmmaking," says the director. "It's an interesting way to work."

Due to the amount of research involved in each documentary clip, production took nearly three months, as the crew undertook the time-consuming task of licensing

footage of Peltier and interviewing representatives of the activist's defense fund for "Freedom."

In addition, crew members contacted revolutionaries in Peru, who could tell first-hand the story of the anti-government movement known as "Shining Path," which sets the stage for "Bombtrack."

Band performance footage for both tracks was reeled in one day, with the artists playing live for actual fans and friends.

"They refused to mime to playback," Christopherson notes.

A club scene was created inside a warehouse for "Freedom," while the band was pictured inside a cage for "Bombtrack."

The bulk of the production schedule was consumed in the editing and postproduction booths, as Christopherson and producer Fiz Oliver sought to assemble the material into two compelling and politically motivated stories, while still capturing the attention of the average music video fan.

"It's difficult to balance the story with the band and create an understandable, lucid, and entertaining piece," says Christopherson.

In both cases, the director used written text to tell the story, cutting the chyrons with the beats and

weaving the words into a seamless tapestry of music and information.

But Christopherson admits a danger exists in presenting such intricate and complicated situations in the abbreviated music video format.

"We researched as much as possible and did our best to express the situations as fairly as we could," says Christopherson. "The point we tried to make is that there is a huge discrepancy between what we're told, as members of a supposedly informed society, and what we're told by the people who are there on the street living the situation."

Christopherson says he hopes the videos act as a springboard to stimulate viewers to learn more about each of the issues targeted by Rage Against The Machine.

"It may not be possible to draw a conclusion [from a music video], but at least you can get [the viewer] to think, and maybe get them to go to the library or ask their teacher: 'What is the deal with that situation?'" says Christopherson. "The media tends to underestimate the intelligence of the public. People do want to have these issues suggested to them. People do want to know."

PRODUCTION NOTES

LOS ANGELES

• Perfect Gentlemen's Warner Bros. video "I Need You" is a DNA production directed by Kevin Bray. Rhonda Hopkins produced the clip; Joe DeSalvo directed photography.

NEW YORK

• Director Sarah Pirozek is the eye behind UMC's latest clip, "Time To Set It Straight." Jim Czarnecki line-produced for Dame Work Inc. Evan Estern directed photography on the ERG shoot.

• K7's video "Zunga Zeng" was directed by Hype Williams. Ouida Washington produced the Tommy Boy Records shoot. John Perez directed photography.

NASHVILLE

• DNA's Rocky Schenck is the eye behind the Emmylou Harris video "Thanks To You" on Asylum Records. Bruce Coleman produced the clip; Tom Richmond directed photography.

In addition, DNA's Piers Plowden is the director behind Billy Ray Cyrus' "Words By Heart." Pat Darrin directed photography on the Mercury shoot; Joseph Sassone produced.

OTHER CITIES

• Marty Stuart's new MCA clip "Kiss Me I'm Gone" is a Scene Three Inc. video directed by John Lloyd Miller. Marc Ball directed photography on the Sarasota, Fla.-based shoot, while Anne Grace produced.

• Floira Sigismondi shot I Mother Earth's Capitol video "Not Quite Sonic." Michelle Czucar produced the Toronto-based clip for Revolver Films.

• Okuwah of Power Films directed Aaron Hall's Silas/MCA video "Let's Make Love" in Park City, Utah, with producer Belinda Ellis. Bernard Auroux directed photography.

The Box's Sketchy 'Playola'; Night Of The Living Ramones

PLAY ON WORDS: Call us crazy, but the Box really appears to be pushing the edge of the tact envelope with its new campaign, tagged "The Great Playola Scheme Of '94."

A full-page ad announcing the "scheme" appeared in the Jan. 29 issue of Billboard with copy that revised the network's slogan from "Music Television You Control" to "Music Television You Can Buy."

Come again?

Details are sketchy, but the Eye hears some talk that the music video network soon will unveil a revenue-generating plan that combines guaranteed airplay and promotion inside an advertising package.

Les Garland, VP of programming, says the network will be holding meetings with labels to lay out the "scheme" in full, but he was typically coy about the promotion.

He described the plan in the following Box-speak: "We are presenting an unprecedented opportunity to create a platform for labels to develop new talent; at the same time, we are creating an opportunity for the Box to put a special presentation on the channel that lends credibility to our niche, which is the channel for new music."

Whatever the platform may be, we find it most peculiar that the Box would willingly blemish its own business—even if it is only through harmless wordplay—by adding an "l" to the word *payola* for the sake of a catchy slogan.

B-MOVIES MANIA: The Ramones' wacky new Radioactive video cover of the Who's classic "Substitute," directed by Tom Rainone, features a veritable who's who of B-movie stars. The cast includes Karen Black, Linnea Quigley, Ken Force, William Smith, and Nicholas Worth, whose combined film credits include "Day Of The Locust," "Return Of The Living Dead," "Dawn Of The Dead," "Grave Of The Vampire," and "Don't Answer The Phone." Psycho rock fans will recognize the likes of Motorhead's Lemmy, White Zombie's Sean Yseult, and the Cramps' Lux Interior among members of the vid cast. And bonus points go to the viewer who can spot famed comic book artist Robert Williams.

GOOD TIMING: Chaos Records is setting up its spring album release by Worl-A-Girl with the video "No Gun-shot (Put Down The Gun)," a timely anti-violence clip on the airwaves now. The single hits the streets in mid-February, with an album set for early spring.

MTV was quick to add the video, which melds nicely with its comprehensive anti-violence campaign. But Chaos' Lou Robinson is quick to note that the all-female reggae act is

not cashing in on the recent rally to curb violent programming on TV.

"They wrote this song months ago, and when the video was finished we decided to put it out there because it has such a strong message that needs to be seen," Robinson says.

Director Guy Guillet pictures guns in the clip with the intent to shock and disturb the viewer into an anti-violent stance, but Robinson reports that the label is still having a little trouble convincing some programmers to broadcast—and not blur—the weapons.

PAID VACATION: VH-1 is hooking up with Capitol Records to promote the new Richard Marx single/video "Now And Forever," which is featured on the artist's Feb. 8 album release "Paid Vacation." The tune also plays over the end credits of the new Alec Baldwin/Kim Basinger flick "The Getaway," which opens Feb. 11.

The VH-1 promotion unspools during the first two weeks of February with on-air promos to tune into special editions of the network's movie show "Flix," which will feature behind-the-scenes footage of the Universal Studios film. On Feb. 16, the network will air the one-hour concert special "Richard Marx: The Live Version," which was taped in Orlando, Fla.

A \$1.25 call nets the contestant a chance to win the vintage Ford Mustang featured in the movie. One paid vacation to Cabo San Lucas—per year, for five years—also is part of the prize package.

REEL NEWS: We hear Tony Bennett is on the docket for a future "MTV: Unplugged" concert... Steven Saporta has left his post as executive producer at N.Y.-based production company Picture Vision to focus on his management company, Invasion Group Ltd. During his 10-year tenure with the firm, Saporta executive-produced more than 350 clips, plus several award-winning concert and TV specials... Fred Medina is now director of marketing at MTV Latino... The New York-based video team at RCA has moved to 1540 Broadway, 36th Floor, N.Y., N.Y. 10036. The new fax number is 212-930-4546... Joel Gallen's 10th Planet is producing ESPN's second annual "Espy Awards" in New York Feb. 28. Basketball great Shaquille O'Neal will appear as a nominee in the "outstanding performance by a sports personality in entertainment" category for his rap song, "(I Know I Got) Skillz"... L.A. guitarist Jon Bare and his partner Spencer Thornton are the team behind a 10-minute documentary "Dead Or Alive?: The L.A. Music Scene."

THE EYE



by Deborah Russell



Skippin' In The Kitchen. Lisa Lisa, front and center, and a crew of dancers perfect a move with the help of choreographers Jose, left, and Luis, right, during the video shoot for "Skip To My Lu." The Pendulum/ERG clip is set in the Hell's Kitchen section of New York City.

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 Queen Latifah, Just Another Day
- 2 Domino, Getto Jam
- 3 Mase/Frankie Beverly, The Morn
- 4 US3, Cantaloope
- 5 Color Me Badd, Time And Chance
- 6 Freddie Jackson, Make Love Easy
- 7 Mary J. Blige, You Don't Have...
- 8 Jodeci, Cry For You
- 9 Earth, Wind & Fire, Spend The...
- 10 Xscape, Understanding
- 11 Mint Condition, I Send Me Swingin'
- 12 Mega Banton, Sound Boy Killing
- 13 Gary Taylor, Blind To It All
- 14 Mariah Carey, Hero
- 15 DB'z, Bang Bang Boogie
- 16 Brian McKnight, After The Love
- 17 Snoop Doggy Dogg, What's My...
- 18 Ralph Tresvant, Who's The Mack
- 19 Ce Ce Peniston, I'm In The Mood
- 20 Mavis Staples, Blood Is...
- 21 Krs-One, Sound Of Da Police
- 22 Toni Braxton, Breathe Again
- 23 Chris Walker, Love Tonight
- 24 Aaron Hall, Let's Make Love
- 25 Prince, Nothing Compares 2 U
- 26 Zhane, Groove Thing
- 27 Patra, Queen Of The Pack
- 28 Akinyele, The Bomb
- 29 Ice Cube, Really Doe
- 30 Bobby Brown, Something In...

★★ NEW ADDS ★★
 Chantay Savage, Betcha'll Never Find
 Joi, Sunshine And The Rain
 Kid 'N Play, Bounce
 Ruff, Baby It's Yours
 Shaquille O'Neil, Outstanding



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Clint Black, State Of Mind
- 2 Doug Stone, I Never Knew Love
- 3 Toby Keith, A Little Less Talk
- 4 Boy Howdy, She'd Give Anything
- 5 George Jones, High Tech Redneck
- 6 Clay Walker, Live Until I Die
- 7 Brother Phelps, Were You...
- 8 Billy Dean, We Just Disagree
- 9 Suzy Bogguss, Hey Cinderella
- 10 John Michael Montgomery, I Swear
- 11 Parton, Wynette, Lynn, Silver T
- 12 Aaron Tippin, Honky Tonk...t
- 13 Little Texas, My Love

- 14 Rick Trevino, Honky Tonk Crowd
- 15 Mary-Chapin Carpenter, He...
- 16 Billy Ray Cyrus, Words By Heart
- 17 Bob Woodruff, Hard Liquor...t
- 18 John Berry, Your Love Amazes...t
- 19 Marty Stuart, Kiss Me, I'm Gone
- 20 Dede Mowrey, Somewhere In...t
- 21 Alan Jackson, (Who Says) You...t
- 22 Faith Hill, Wild One
- 23 Dwight Yoakam, Fast As You
- 24 Travis Tritt, Take It Easy
- 25 Vince Gill, Tryin' To Get Over You
- 26 Ricky Van Shelton, Where Was I
- 27 Emmylou Harris, Thanks To You
- 28 Tim McGraw, Indian Outlaw
- 29 Mike Henderson, Hillbilly Jitters
- 30 Brooks & Dunn, Rock My World
- 31 Gibson/Miller Band, Stone Cold...
- 32 Steve Wariner, Drivin' And Cryin'
- 33 Mavericks, What A Crying Shame
- 34 Shawn Camp, Confessin' My Love
- 35 Blackhawk, Goodbye Says It All
- 36 McBride & The Ride, No More...
- 37 Turner Nichols, She Loves To...
- 38 Collin Raye, That's My Story
- 39 Neal McCoy, No Doubt About It
- 40 Mark O'Connor, The Devil Comes...
- 41 Evangeline, Let's Go Spend Your...
- 42 Bellamy Brothers, Not
- 43 Lee Roy Parnell, I'm Holding My...
- 44 Dale Daniel, You Gave Her Your...
- 45 Shaver With Brother Phelps, Live...
- 46 Martina McBride, Life # 9
- 47 Charlene Carter, I Love You...
- 48 Charley Pride/Hal Ketchum, For...
- 49 Daron Norwood, If It Wasn't For...

† Indicates Hot Shots
 ★★ NEW ADDS ★★

Asleep At The Wheel, Old Fashioned...
 Linda Davis, Company Time
 Rodney Foster, Closing Time
 Zaca Creek, Two-Wheel Pony



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Salt-N-Pepa/En Vogue, Whatta...
- 2 Aerosmith, Amazing
- 3 Tom Petty/Heartbreakers, Mary...
- 4 Cher/Beavis & Butt-Head, I Got...
- 5 Stone Temple Pilots, Creep
- 6 The Breeders, Cannonball
- 7 Guns N' Roses, Estranged
- 8 Nirvana, All Apologies
- 9 Smashing Pumpkins, Disarm**
- 10 Gin Blossoms, Found Out...
- 11 B. Adams/R. Stewart/Sting, All...
- 12 Counting Crows, Mr. Jones*
- 13 US3, Cantaloope*
- 14 Toni Braxton, Breathe Again
- 15 Danzig, Mother*
- 16 Def Leppard, Miss You In A...
- 17 Domino, Getto Jam
- 18 Meat Loaf, Rock And Roll...

- 19 Deep Forest, Sweet Lullaby*
- 20 Queen Latifah, U.N.I.T.Y.
- 21 Pearl Jam, Animal
- 22 Rage Against Machine, Freedom*
- 23 Dig, Believe*
- 24 Salt-N-Pepa, Shoop
- 25 Joan Jett/Blackhearts, I Love...
- 26 Snoop Doggy Dogg, What's My...
- 27 Blind Melon, Tones Of Home
- 28 U2, Stay
- 29 Cracker, Low
- 30 Janet Jackson, Because Of Love
- 31 Tevin Campbell, Can We Talk
- 32 Candiebox, You
- 33 Xscape, Understanding
- 34 Janet Jackson, That's The Way...
- 35 John Mellencamp, When Jesus...
- 36 Janet Jackson, Again
- 37 Cypress Hill, I Ain't Goin' Out...
- 38 A Tribe Called Quest, Award Tour
- 39 Bruce Springsteen, Streets Of...
- 40 Aerosmith, Cryin'
- 41 Cypress Hill, Insane In The Brain
- 42 Cry Of Love, Bad Thing
- 43 The Rise, No More...
- 44 Lenny Kravitz, Are You Gonna Go...
- 45 Jodeci, Cry For You
- 46 Soul Asylum, Runaway Train
- 47 Rod Stewart, Having A Party
- 48 Red Hot Chili Peppers, Soul To...
- 49 Dr. Dre, Let Me Ride
- 50 Culture Beat, Mr. Vain

** Indicates MTV Exclusive
 * Indicates Buzzelin

★★ NEW ADDS ★★

Snoop Doggy Dog, Gin And Juice
 Beck, Loser*
 Crash Test Dummies, Mmm Mmm*...
 Toni Braxton, Seven Whole Days
 Eternal, Stay
 Sagat, Funk Dat/Why Is It?
 Paw, Couldn't Know
 The Lemonheads, The Great Big No



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

- 1 Billy Ray Cyrus, Words By Heart
- 2 Doug Stone, I Never Knew Love
- 3 George Jones, High Tech Redneck
- 4 Clay Walker, Live Until I Die
- 5 Clint Black, State Of Mind
- 6 Boy Howdy, She'd Give Anything
- 7 Brother Phelps, Were You Really...
- 8 Collin Raye, That's My Story
- 9 Faith Hill, Wild One
- 10 Steve Wariner, Drivin' And Cryin'
- 11 Neal McCoy, No Doubt About It
- 12 Martina McBride, Life # 9
- 13 Emmylou Harris, Thanks To You
- 14 Dede Mowrey, Somewhere In...
- 15 Mary-Chapin Carpenter, He...
- 16 Parton, Wynette, Lynn, Silver T

- 17 Toby Keith, A Little Less Talk
- 18 Billy Dean, We Just Disagree
- 19 Suzy Bogguss, Hey Cinderella
- 20 McBride & The Ride, No More...
- 21 John Michael Montgomery, I Swear
- 22 Mark O'Connor, The Devil Comes...
- 23 Vince Gill, Tryin' To Get Over You
- 24 Ricky Van Shelton, Where Was I
- 25 Marty Stuart, Kiss Me, I'm Gone
- 26 Aaron Tippin, Honky Tonk...
- 27 Tanya Tucker, It's A Little Too Late
- 28 Suzy Bogguss, Drive South
- 29 Brooks & Dunn, Rock My World
- 30 Dwight Yoakam, Fast As You

★★ NEW ADDS ★★

Travis Tritt, Take It Easy
 Linda Davis, Company Time
 Little Texas, My Love
 Shenandoah, If Bubba Can Dance...
 Twister Alley, Young Love



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Hero
- 2 B. Adams/R. Stewart/Sting, All...
- 3 Rod Stewart, Having A Party
- 4 Michael Bolton, Said I Loved...
- 5 Bruce Springsteen, Streets Of...
- 6 Jimmy Cliff, I Can See Clearly Now
- 7 Phil Collins, Everyday
- 8 Toni Braxton, Breathe Again
- 9 Bryan Adams, Please Forgive Me
- 10 T. Petty/Heartbreakers, Mary...8
- 11 Celine Dion, The Power Of Love
- 12 Meat Loaf, Rock And Roll...
- 13 Richard Marx, Now And Forever
- 14 Joshua Kadison, Jessie
- 15 10,000 Maniacs, Because The...
- 16 Ace Of Base, All That She Wants
- 17 Heart, Will You Be There
- 18 Rupaaul & Elton John, Don't Go...
- 19 Janet Jackson, Again
- 20 Billy Joel, All About Soul
- 21 Elton John & Kiki Dee, True Love
- 22 Janet Jackson, If
- 23 Steve Winwood, Higher Love
- 24 George Michael, Faith
- 25 Peter Gabriel, Sledgehammer
- 26 Don Henley, The Boys Of Summer
- 27 Billy Joel, The River Of Dreams
- 28 Mariah Carey, Dreamlover
- 29 UB40, Higher Ground
- 30 Clint Black, State Of Mind
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

Aaron Neville, I Owe You One
 D. Parton/J. Ingram, The Day I Fell...
 Aretha Franklin, A Deeper Love

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSICAL VIDEO OUTLETS FOR THE WEEK ENDING JAN. 29, 1994.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- X-Scape, Understanding
- BOX TOPS
- A Tribe Called Quest, Award Tour
- Babyface, Never Keeping Secrets
- Blood And Crips, Steady Dippin'
- Casual, I Didn't Mean To
- Cher, I Got You Babe
- Dirty Rotten Scoundrels, Gangsta Lean
- Domino, Ghetto Jam
- Easy-E, Real Compton City G's
- Jodeci, Cry For You
- K7, Zunga Zeng
- Masta Ace, Inc., Born To Roll
- MC Ren, Same Ol'
- MC Lyte, I Go On
- Meat Loaf, I'd Do Anything For Love
- NKTOB, Dirty Dawg
- Outkast, Player's Ball
- Queen Latifah, U.N.I.T.Y.
- Rage Against The Machine, Freedom
- Salt-N-Pepa, Whatta Man
- Salt-N-Pepa, Shoop
- Snoop Doggy Dogg, What's My Name
- SWV, Always On My Mind
- Tevin Campbell, Can We Talk
- Toni Braxton, Seven Whole Days
- Too Short, Money In The Ghetto

- ADDS
- Aretha Franklin, Pride-A Deeper Love
 - Counting Crows, Mr. Jones
 - Faith Hill, Wild One
 - Hammer, Pumps & Bumps
 - Kid 'N Play, Bounce
 - Legion, Jingle Jangle
 - Ramones, Substitute
 - Robert Plant, If I Were A Carpenter
 - Shaquille O'Neal, I'm Outstanding
 - Sudden Change, Comin' On Strong
 - Travis Tritt, Take It Easy
 - Worl-A-Girl, No Gunshot



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Guns N' Roses, Estranged
- Aerosmith, Amazing
- U2, Stay
- Adams/Stewart/Sting, All For Love
- Meat Loaf, I'd Do Anything For Love
- Frank Sinatra/Bono, I've Got You...
- Leon Gieco, Los Salieris De Charly
- Janet Jackson, Again
- Ratones Paranoicos, Vicio
- Duran Duran, Breath After Breath
- Bee Gees, Paying The Price Of Love
- Bon Jovi, I Believe
- Los Fabulosos Cadillacs, Matador
- Tom Petty, Mary Jane's Last Dance
- Deep Forest, Sweet Lullaby



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

- Rage Against The Machine, Freedom
- A.N.G., London Bridge
- Tom Petty, Mary Jane's Last Dance
- US3, Cantaloope
- Melissa Etheridge, Come To My...
- k d lang, Just Keep Me Moving
- Tori Amos, God
- Counting Crows, Mr. Jones
- To Be Continued, One On One
- Breeders, Divine Hammer
- NKTOB, Dirty Dawg
- Matthew Sweet, Super Deformed
- Worl-A-Girl, No Gunshot
- Ce Ce Peniston, I'm In The Mood
- Geoffrey Orgema, The River



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

- Ace Of Base, All That She Wants
- Bryan Adams, Please Forgive Me
- Mariah Carey, Hero
- Jimmy Cliff, I Can See Clearly Now
- Phil Collins, Everyday
- John M. Montgomery, I Swear
- Anne Murray, Make Love To Me
- UB40, Higher Ground
- Tony Bennett, Steppin' Out
- Billy Joel, All About Soul
- Ottmar Liebert, Snakecharmer
- Frank Sinatra/Bono, I've Got You...
- Bruce Springsteen, Streets Of...
- Rod Stewart, Having A Party
- Doug Stone, I Never Knew Love
- Travis Tritt, Take It Easy
- Mary-Chapin Carpenter, He Thinks...
- Candy Dulfer, Pick Up The Pieces
- Deep Forest, Sweet Lullaby
- Vince Gill, Tryin' To Get Over You
- The Gipsy Kings, Escucha Me
- Dave Koz, You Make Me Smile
- Parton, Lynn, Wynette, Silver...
- Linda Ronstadt, Heartbeats...



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

- Keith Brown, Religiously
- Charlie Peacock, Message Boy
- Vince Ebo, Make It Work
- Wayne Watson, Long Arm...
- Carman, 1955
- Straight Company, So Excited
- First Call, Evidence Of Love
- White Heart, Heaven Of My Heart
- Petra, Just Reach Out
- Steve Taylor, Bannerman
- DeGarmo And Key, God Good Devil...
- Wayne Watson, Walk In The Dark
- Chuckie Perez, Mindset
- Bryan Duncan, When It Comes To Love

- Elton John, True Love
- Dream Of Eden, Blessed Are The...
- Dannibelle Hall, O Se Baba
- Mark Heard, Treasure...



Dne hour weekly
 216 W Ohio, Chicago, IL 60610

- Lemonheads, Great Big No
- James, Laid
- Possum Dixon, Watch The Girl...
- Connells, 74/75
- Crowded House, Locked Out
- Counting Crows, Mr. Jones
- Eve's Plum, I Want It All
- Red Kross, Lady In The Front Row
- Jawbox, Savory
- Rage Against The Machine, Freedom
- Dandegion, Under My Skin
- Uvere Overkill, Positive Bleeding
- Dig, Believe



Continuous programming
 P O B D X 398, Branson, MD 65616

- Clint Black, State Of Mind
- Blackhawk, Goodbye Says It All
- Pat Benatar, So Long
- Mike Henderson, Hillbilly Jitters
- Anne Murray, Make Love To Me
- Frank Sinatra/Bono, I've Got You...
- David Michael Starr, It's Later Than...
- Yanni, Reflections Of Passion
- Mark O'Connor, The Devil Comes...
- Phil Driscoll, The Greatest Love
- Steve Wariner, Drivin' And Cryin'
- David Benoit, Linus & Lucy
- Michael Martin Murphy, Big Iron
- DeGarmo And Key, Family Reunion
- Vince Gill, Tryin' To Get Over You
- Holly Cole Trio, I Can See...
- Emmylou Harris, Thanks To You
- Shelby Lynne, Tell Me I'm Crazy
- Manheim Steamroller, Morning
- Neal McCoy, No Doubt About It

the Medialine™

Entertainment Reporting Spurs Consumer Spending

BY ERIC BOEHLERT

POWER OF THE PEN: The fact that media exposure has become an increasingly important tool in selling records has not been lost on label execs, particularly when they are able to see SoundScan jumps within days of an artist's appearance on network and cable TV.

But at a time when electronic media so often reign supreme in terms of influence, do print journalists (and critics, specifically) still have the power to rally support among readers and move units? Yes, but the examples seem to be fewer and fewer.

The documentation for one such case exists on the Billboard Heatseekers chart. Liz Phair released "Exile In Guyville" (Matador) early in '93. Throughout the year she received a fair amount of print coverage and critical praise, but virtually no radio or video airplay. The album's sales were said to be hovering in the low five digits.

That figure began to rise late in '93 in direct correlation with the onset of annual year-end roundups and kudos from critics in magazines and newspapers, many of whom picked "Guyville" as one of the year's best releases. The record rises to No. 12 on this week's Heatseekers chart. Meanwhile, Phair still has almost no support from radio or video outlets—just from industrious folks wielding pens.

TRADE TALK: For Austin's South By Southwest Music and Media Conference, the transition from industry confab to consumer gathering seems to be complete with the addition this year of Entertainment Weekly as one of the event's two major sponsors.

The arrangement allows EW a large on-site presence, including sponsorship of the March 16-20 festival's biggest

show. The EW logo also appears in scores of SXSW print ads in Musician, Option, and other mags.

EW sales rep Grace Whitney reports that the magazine, which has made a conscious effort to ingratiate itself with the movie community through the sponsorship of film festivals, now has its eye on the music biz.

BLUNT TALK: Like Timberland before it, Phillies Blunt has found itself the unlikely object of desire among the inner-city trend setters. Some have taken to purchasing the flat-ended cigars, hollowing them out, and stuffing them with marijuana. Many more have been wearing the company's logo on pirated T-shirts from coast to coast. Now, Business Week reports that the small Tampa, Fla.-based company has taken matters into its own hands by licensing a line of T-shirts to cut down on revenue lost to pirates. The proceeds are donated to charity, so the cigar maker does not appear to be benefiting from the herb use. Meanwhile, the reefer madness continues: Tommy Boy Records is readying the release of its weed tribute album, "Big Blunts."

REALITY CHECK: Sharp-eyed viewers will have no problem spotting Soul Asylum's Dave Pirner making a cameo in the soon-to-be-released movie "Reality Bites," which stars his current flame, Winona Ryder. One highlight of the slightly meandering tale of post-college slackdom comes when Ryder earnestly insists to a friend, "Melrose Place" is a really good show."

SPIN GRADS: A note about the news that James Truman has been named editorial director of Condé Nast, and that John Leland will take over as editor of Details: Both were on board for Spin's first issue, in 1985.



THE BIG BOOK OF BLUES A Biographical Encyclopedia By Robert Santelli (Penguin, \$15.95)

Sheldon Harris' monumental 1979 work "Blues Who's Who" is now severely out of date, and Gérard Herzhaft's 1992 "Encyclopedia Of The Blues" is a somewhat spottily translated and threadbare tome, so there's a real need for a current, comprehensive book devoted to the genre. This paperback original fills the bill admirably.

Author Santelli is a New Jersey journalist best known as the co-author of Max Weinberg's study of drummers, "The Big Beat," and for his fine pieces on the Jersey Shore rock scene in the Springsteen fanzine Backstreets. In "The Big Book Of Blues," he attempts the daunting task of creating an encyclopedia about the music, and he succeeds beyond most fans' wildest expectations.

What's best about the book is its

nonparochial orientation. While most encyclopedists would stop with the major blues performers, Santelli forges ahead, offering entries on band instrumentalists, pertinent R&B artists, and—most happily—white bluesmen and blues-based rock bands. Each mini-bio addresses its subject's importance within the genre, offers copious biographical and discographical details, and a short list of essential albums.

Some blues motorheads will grouse about the absence of a cherished minor artist ("Egad! No Bo Weevil Jackson?!"), and other wonks will complain about the inclusion of rockers in the pantheon ("What! Led Zeppelin?!"), but few true-blue devotees could complain about Santelli's conciseness, completeness, and all-encompassing interest in the form.

Any blues lover will find "The Big Book Of Blues" an essential part of the basic library; hopefully, Penguin will update and enlarge the book as years go by.

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Top JASRAC Officials Bowing Out Scandal Shakes Japan's Rights Society

■ BY STEVE McCLURE

TOKYO—The top officials of Japanese performing rights society JASRAC have tendered their resignations following widespread criticism of JASRAC's plan to lend 7.77 billion yen (\$70 million) interest-free to the Koga Music Foundation (Billboard, Jan. 22).

President Miyuki Ishimoto, chairman Tadashi Yoshida, and JASRAC's six managing directors planned to resign at a Jan. 27 board meeting to take responsibility for the controversy surrounding the Koga deal. It is widely expected that some or all resignations will be accepted.

"I am resigning because I handled the building project and the money wrongly and because I gave the members an unclear explanation," Ishimoto told a press conference Jan. 24. Dissident JASRAC (Japanese Society for Rights of Authors, Composers, and Publishers) members, led by well-known songwriter Asei Kobayashi, say the deal, under which Koga would use the 7.77 billion yen to construct a

building to house both itself and JASRAC, is a misuse of members' money.

Besides opposing the interest-free loan, critics object to the lack of open bidding for the construction contract, a provision in the deal whereby JASRAC's rent will rise 5% every two years over the 30-year deal, and what they claim is the excessive cost of the building.

The JASRAC-Koga deal was finalized in June 1992, in the last stages of Japan's speculation-driven "bubble economy," when land prices and rents hit all-time highs.

"We assumed that situation [the bubble economy] would continue, but it has changed," said Ishimoto. "We will renegotiate with the Koga foundation."

The foundation was set up following the death in 1978 of songwriter Masao Koga to preserve his house and his musical legacy. "They are resigning because of the damage they've caused to JASRAC's reputation," a triumphant Kobayashi told reporters after meeting with JASRAC executives

Jan. 24. "We will not give them retirement money. This is not the end of the struggle," Kobayashi said. "From now on, we are going to fight the Koga foundation. JASRAC's money is just being sucked by Koga. We should completely terminate this contract."

That may be difficult, however, since construction of the 11-story building in Tokyo's western suburbs has already begun. JASRAC's 24-member board, which includes all executives except Yoshida, has the power to choose a new executive on its own at the Jan. 27 meeting. Failing that, a full meeting of the JASRAC members' council will be held the week of Feb. 7 to pick new officials to lead the troubled association.

Under the terms of the deal, JASRAC has already transferred 2.3 billion yen (\$20.5 million) to the foundation and is scheduled to make another 2.3 billion yen payment Feb. 28.

The foundation is supposed to pay the money back in monthly installments during the 30-year lease. "We are going to try to stop the [Feb. 28] payment," said Kobayashi. He admits that he and other JASRAC members "weren't careful enough in looking at these numbers."

JASRAC collected 72.58 billion yen (\$665.9 million) in royalties in fiscal 1992 ending March 31, 1993.

About 25% of that amount was collected on behalf of foreign rights holders. JASRAC managing director Shimpei Matsuoka told Billboard he wants to make it clear to foreign rights owners that the current controversy won't have any effect on the distribution of royalties. "We keep a minimum of 14 billion yen (\$1.2 billion) in a floating fund," Matsuoka says. "A portion of this money is being used for the loan [to the Koga foundation]. While we are losing the interest on this money we'd get from the bank, we are getting a better deal on rent conditions, which will theoretically reduce JASRAC's overhead expenses and have a positive effect on the amount we pay rights owners."

Tried And Tested Artists Top Victoires Nominee List

■ BY EMMANUEL LEGRAND

PARIS—Veteran acts Alain Souchon and Julien Clerc lead the nominations list for the Victoires de la Musique, the French music awards ceremony, due to take place in Paris Feb. 4.

Souchon and Clerc each have four nominations, which comes as no major surprise, while Johnny Hallyday and Patricia Kaas follow with two nominations each.

In terms of labels, Virgin most-artist nominations, 11, for six different acts, followed by PolyGram with 10 and Sony Music with seven. BMG has two nominations and Warner one, while Carrere and EMI received none.

Virgin acts Souchon and Clerc are both nominated in the male artist of the year, best album, and best song categories, and while Souchon is in the best video category (along with Alain Chamfort and Jean-Francois Coen), Clerc is in the best concert category.

Phonogram recording artist Hallyday is nominated for best male artist and for best concert for his 50th anniversary extravaganza, held at the stadium Parc des Princes, which drew some 150,000 people last June. His concert producer, Camus & Camus, also is nominated as best producer of the year for the event.

Columbia act Kaas grabs nominations for best female act and best song. Other nominees for best female act are Phonogram's Barbara, Virgin's Liane Foly, and Remark's Vanessa Paradis. In the new artist categories, the nominees are Helene (AB), Juliette, and Nina Morato (Po-

lydor) among female acts; Epic's Pascal Obispo, Thomas Fersen (Warner), and Sinclair (Virgin) among male acts; and Native (BMG), Regg'Lyss (Virgin), and Les Charts (Klaxon) among groups.

The competition for best band includes L'Affaire Louis Trio (Barclay), Les Innocents (Virgin), and Pow Wow (Remark). Francophone act of the year nominees are Canadian vocalist Celine Dion (Columbia), Swiss singer Stephan Eicher (Barclay), and Belgian artist Maurane (Polydor).

Two Victoires not subject to votes also will be awarded during the ceremony: biggest concert attendance, to Michel Sardou (Trema), and best ex-

(Continued on next page)



Strong-Arm Partners. BMG Australia managing director Michael Smellie, right, has a friendly contest with John Evans, local managing director of Castle Communications. BMG recently acquired a majority stake in Castle's Australian subsidiary (Billboard, Dec. 11, 1993).

PolyGram Motors Ahead With Its 4th German Label

■ BY WOLFGANG SPAHR

HAMBURG—PolyGram Germany this week launches a new label, Motor Music, headed by former head of Polydor Progressive Music Tim Renner.

According to Wolf-D. Gramatke, president of PolyGram Germany, the new label—PolyGram Germany's fourth—will be geared especially to the current dance, jazz, and rock/pop scene. Special emphasis will be placed on promoting German artists.

Gramatke says the success of German acts, not only in the national best-seller charts but also in Europe and the U.S., makes it necessary to allow this area to be run independently by a young staff.

PolyGram already has three record companies, Metronome, Polydor, and Phonogram, and is home to PolyGram Classics and budget line Karussell.

Tim Renner, 29, is managing director of Motor Music. He has been

(Continued on page 40)

Sony, Playboy Tout Safe Sex

■ BY GLENN SMITH

TAIPEI—In what may be a world first, Sony Music Entertainment (Taiwan) has packaged a free, Playboy-brand condom with a compilation album prepared specifically for the Taiwan market. Entitled "All For Love," the two-CD set couples tracks by such Sony Music artists as George Michael, Sade, Dan Fogelberg, Gloria Estefan, Cyndi Lauper, Paul Young, and Neil Diamond.

Released in January, the album has been supported by a print and radio campaign featuring the slogan "Insurance For Love—Say No To AIDS." A safe sex booklet is included with the set. A fixed percentage of the revenues will be donated to a local charity, Aid For AIDS Alliance.

"This project will provide a perfect example of the strength which special marketing can bring to a record company," says Matthew Allison, managing director of Sony Music's Taiwan subsidiary, which opened last July. "It has all of the essential ingredients: a new compilation, a specific event, a good cause, and co-promotion with a company with a compatible product."

"All For Love" was shipped to stores here Jan. 13, with retail promotions following at Taipei's two Tower Records locations and other sites. The initial manufacturing run was for 3,000 sets, with an additional 2,000 sets of a Sony Music Hong Kong compilation, "Love Supreme." The albums are being mar-

(Continued on next page)

Indie Network To Offer One Deal For Europe

■ BY DOMINIC PRIDE

LONDON—U.S. labels looking to strike one-stop deals for Europe soon will be able to sign once for the whole continent, says a new consortium involving two of Europe's largest independents.

Germany's Intercord and Italy's Ricordi have joined in the International Record Consortium, a Dutch-based holding company that will jointly bid for licenses in Europe. Other partners in the venture are Remark (France), a PolyGram joint venture headed by Marc Lumbroso; Dutch label Red Bullet for the Benelux countries; and Stip Records (U.K.), headed by Hein Van der Ree who last year brought together European publishers in a similar venture (Billboard, Sept. 4, 1993).

Van der Ree hopes to handle product through his own label in the U.K. with the help of a larger label partner yet to be named. Partners are still being sought in Spain and Scandinavia, and Mushroom records in Australia has expressed interest in joining the consortium when it widens its geographical coverage.

Many European indie license partners who used to work with each other's repertoire have been decimated by the wave of concentration in the late '80s and early '90s. The absorption of Island, Chrysalis, A&M, and Sonet into major distribution networks has hurt the larger indies in Europe, and other active independent labels are now seeking alliances with majors in some countries. Newer indie labels are either joint venture partners or are signed to international exploitation deals; for example, Suede's label, Nude, is signed internationally to Sony's Licensed Repertoire Division.

Says Van der Ree, "A lot of the old licensed labels have been gobbled up, but there's still much more music in the world than the six companies can handle. The indies are efficient and hungry, but it's not easy for them to bid for product on their own."

The service is primarily aimed at U.K. and U.S. labels who want an alternative to a major deal for Europe. Says Van der Ree, "We're looking for artists who have already been developed to a certain degree, rather than unsigned acts."

Australia's Big Day Out Getting Bigger Alternative Rock Festival Arouses Global Interest

■ BY GLENN A. BAKER

SYDNEY—International interest in promoter Ken West's third Big Day Out festival is so strong that six U.S. radio stations are running competitions to send listeners to Australia for the event.

The extravaganza was set for Jan. 21-30 on five showgrounds—in Sydney, Melbourne, Adelaide, Perth, and the Gold Coast. The BDO is expected to draw a total national audience of 100,000, at \$45 Australian (\$31.70) per ticket.

With its ability to boast high-caliber acts, the BDO is being hailed in the U.K. as the long-overdue antipodean link in an annual festival circuit that includes the likes of the Reading, Glastonbury, and Scandinavian festivals (such as Denmark's Roskilde). Occurring during the European/U.S. winter, it has access to acts that have finished their commitments at the major northern hemisphere summer events.

This year, the 12-hour days will offer a special exhibition of Contemporary Australian Musicians' Art, multiple stages, a "Boiler Room" dance hothouse, and performances by Soundgarden, the Ramones, Primus, Teenage Fanclub, Smashing Pumpkins, Urge Overkill, Bjork, the Breeders, and Australasian bands the Cruel Sea, Def-Fx, Straitjacket Fits, Severed Heads, Tiddas, Tumbleweed, Itch-E & Scratch-E, and others.

When West—a cutting edge promoter who has worked with New Order, Lou Reed, the Pogues, the Church, Debbie Harry, and the Ramones—staged his first Big Day Out at Sydney Showgrounds in 1992, it was an experimental exercise staged in cooperation with the triple-J rock radio network (still actively co-presenting). He landed Nirvana, Henry Rollins, and Violent Femmes, and pulled in 15,000 fans and substantial word of mouth.

The second festival, in 1993, was staged in four cities and featured Iggy Pop, Sonic Youth, Mudhoney, Helmet, Carter USM, and Nick Cave & the Bad Seeds, and drew almost 60,000.

The third BDO seems likely to establish the event as an Australian summer staple for as long as West wants to run it. There are even plans

to take it to Japan, though, as West points out, "they don't quite understand the festival concept there yet."

According to West, "The main criteria is the quality of the bands live, and this year it is so high that a lot of people won't quite believe it. If there is an ideology, it is to present a whole range of 'important' bands of a similar cultural link—no straight up-and-down top 40 acts—and to take a staging approach which sort of demystifies a lot of the headliners."

"We give the small bands top-of-the-line production," continues West, "and all the acts have to stand on their own and really cut it live. It's like going to an art gallery, seeing ev-

erything in much the same circumstances, and deciding what it is that impresses you. There's never been anything like that in this part of the world before."

"There's also the positive effect that Australian musicians get to have open and easy conversations with international musicians, and a sort of loose musical forum takes place backstage," says West. "Iggy Pop and Nick Cave finally met at a Big Day Out and got along like old mates. There isn't a lot of star tripping, people get to mix with each other, and I think that a few overseas tour-support offers have come out of it all."

newsline...

U.K. RETAILER federation BARD has struck a deal with EMI to postpone the expiration of the record token system for an extra five months. EMI last year said it was axing tokens by the end of March due to diminishing returns, but will now phase out the system by August 31, and will reimburse retailers monthly for tokens redeemed after that date.

AND STILL COUNTING: "The Bodyguard" soundtrack has hit 2 million in sales for BMG Victor in Japan, according to BMG International, which says the milestone is a new record for international album sales in the market. The soundtrack, released by Arista Records in the U.S., has sold more than 25 million copies worldwide.

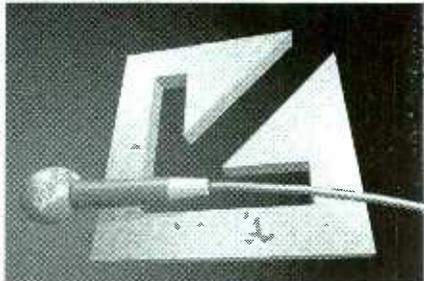
THIS YEAR'S International Music Market is to be held June 12-15 in Singapore, its second year in that city. Organizers are expecting 50 exhibitors and 350 buyers.

THE GREAT MUSIC EXPERIENCE, a series of radio concerts featuring internationally known musicians in unique cultural settings, will debut May 22 with a performance at the Todaiji Temple in Nara City, Japan. The lineup has not yet been announced but Tribute has chosen Steven Saltzman and Sylvie Fleury of Music in Europe as their syndication agent. They will be offering broadcasting rights during MIDEM.

AMONG THE 30 BANDS whose performances will be broadcast on BBC Radio One FM during the Sound City '94 festival this April will be the Charlatans, Buffalo Tom, Tindersticks, Inspiral Carpets, the Boo Radleys, Incognito, Urban Species, and Credit To The Nation. The weeklong celebration of U.K. live music will take place April 4-9 in Glasgow.

ARCADE FILM & VIDEO has appointed Marcel Norbart as general manager of this new division of the Dutch multinational Arcade Entertainment Holdings. Arcade Film & Video was launched as a result of its parent company's growing success with video production throughout Europe and the growth of sell-thru video in most European markets.

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Entertainment

CELIS
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SONY, PLAYBOY TOUT SAFE SEX

(Continued from preceding page)

keted together, and Allison predicts combined sales will hit 10,000 sets.

The matchmaker who brought Sony Music and Playboy together was the label's head of special marketing, Roy Tseng, who began looking for ways to promote "All For Love" last December, when its clearances were nearly all in hand. She says, "Originally, 'All For Love' was just a collection of love songs with a release that coincided with Valentine's Day. Then I heard that Compass Public Relations was handling publicity for the launch of Playboy condoms."

As an affiliate of Fleishman-Hilliard Scotchbrook, the publicists for Playboy

Enterprises Inc., Compass is using the Sony Music promotion as a safe, low-key way to launch the Playboy condom. "We have to be somewhat cautious, yet at the same time creative," says Pauline Leung, president of Compass, alluding to the conservative public stance taken locally toward sexual matters. "This promotion must be seen as healthy by Chinese moral standards."

In late February, Compass will organize a publicity event to announce the establishment of the Playboy/MBF Foundation, a philanthropic organization dedicated to safe sex and AIDS awareness.

VICTOIRE NOMINEES

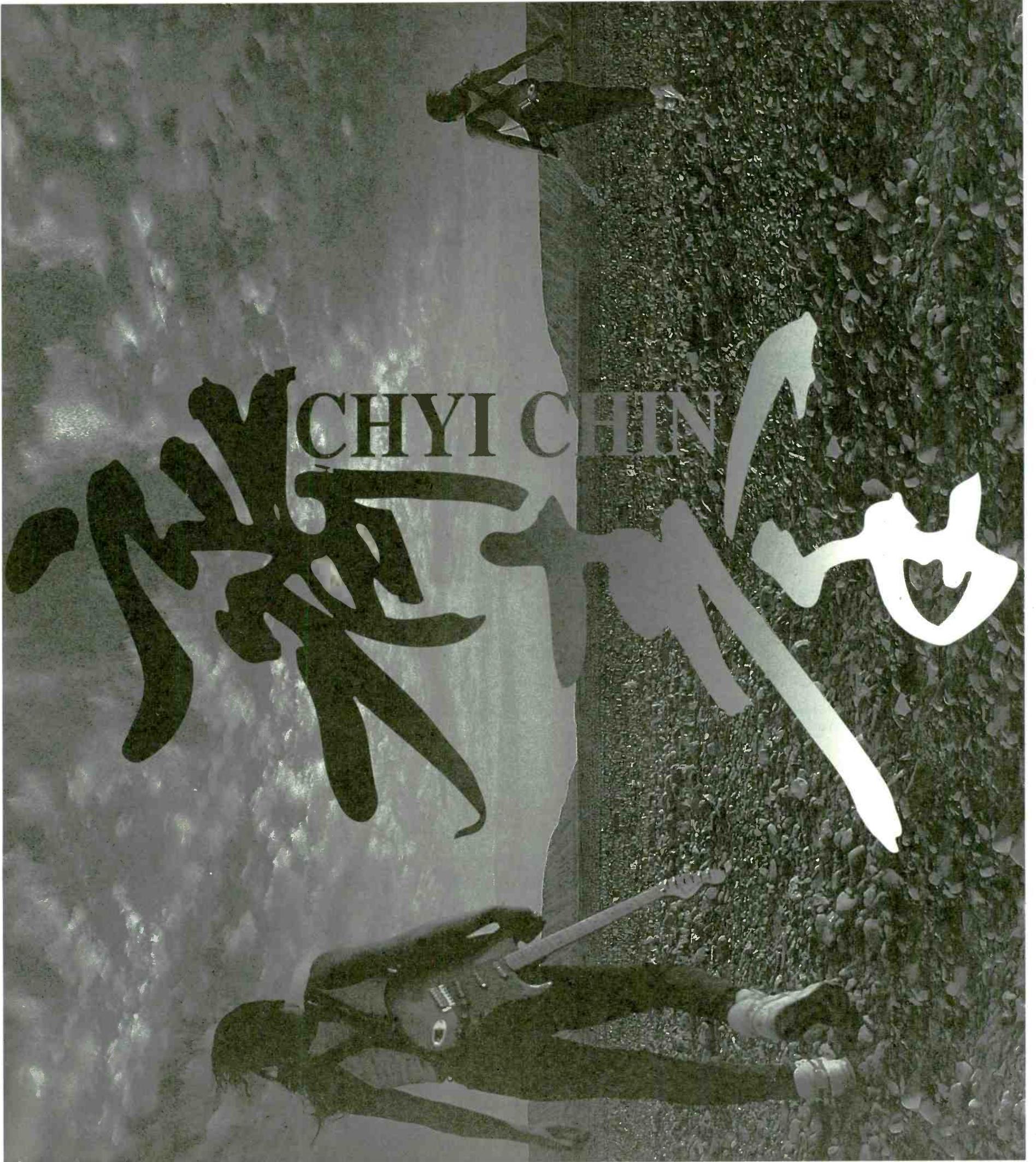
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port, to kid star Jordy (Sony Music), whose album sold over 2 million units worldwide.

Interestingly, only one independent producer has been able to lodge three different acts among the nominees: Francis Dreyfus, with Jean-Michel Jarre (best instrumental album), Alan Stivell (best album of traditional music), and Richard Galliano (best jazz album).

The Victoires are organized by Telescope Audiovisuel, and the show will be broadcast on public channel France 2. Some 3,000 professionals are expected to vote for the awards.

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Teen Star Revolutionizes Hungarian Pop Szandi Inspires Sony To New Marketing Heights

BY PETERJON CRESSWELL

BUDAPEST—Dressed in as sexy a red dress as an audience of 7-year-olds will allow, Hungary's pop legend Szandi strutted her stuff on a stage in the capital's shopping zone on the last shopping Saturday before Christmas.

During the lively 90-minute set, she plugged her new album, "Szandi," and was rewarded with a stage invasion of children, all eager to sing and dance with this one-time child star who now has the whole of Hungary's teen-age audience on their feet.

She also has the approval of Sony Music Entertainment, which launched this country's first recognizable Christmas music marketing campaign for Szandi Nov. 20. That push has changed the face of Christmas here forever.

From now on, the face of a Hungarian Christmas will be Szandi, or some similar pop star likely to be snapped up by any of the five major labels now present in what used to be a communist state.

Szandi Pintacsi is just 17. She has been the nation's top pop star for a third of her short life, after being discovered and taken to the top by her mentor and manager, Miklos Fenyo.

Fenyo carefully guided Szandi to four gold albums and infinite popularity before she ditched him for Sony last February. "I don't want to talk about this business" was Fenyo's only comment on the matter.

Sony Music was looking for a Hungarian treasure trove at the same time Szandi was looking for leader-

ship. After opening its Prague office, Sony Eastern Europe moved into Hungary last spring and is working a catalog of some 800 international titles, to be expanded to 1,500 this year. The only two Hungarian artists on the label are Szandi and her singing sister Viki, both of whom recently put out albums.

"Szandi" is not only an album, though. It is an attractive red presentation package containing a postcard, biography, and box. It retails for around 1,500 forints (\$15), or about 5% of a month's salary.

"Szandi" also is 90 carefully timed radio ads, 40 carefully timed TV spots, 2,000 billboard posters, advertising in 14 major publications, 11

hourlong radio features, 13 TV shows, and enough personal appearances to waste a presidential candidate. And the whole thing is in red.

"Szandi is prepared to put in an incredible amount of hours to promote the new product," says Sony's Laszlo Szuts.

"With the personal appearances, we like to stress that what we are presenting is a living, breathing Szandi that you can have in your shop for two hours."

"She is the biggest-selling local artist," Szuts added.

He calculates that "on a percentage basis, in terms of population, if she were a U.S. artist, she would have sold an amazing 14 million rec-

ords."

The campaign has worked despite upheavals in the leadership at Hungarian TV, and retailers who still have a largely indifferent attitude towards salesmanship. "Our marketing efforts are aimed at retailers as much as at the public," says Szuts.

"Szandi" was expected to go gold (50,000 sales) before Christmas. "The red presentation box was thought up in the summer," says Sony's Szuts. "The hardcore fan's parents would certainly buy it for their kid."

Up on the stage, Szandi works her audience, asking, "What is the next song about?"

"Love!" shout the 7-year olds.

"Sex!" shouts somebody else, enticing a knowing grin from the singer.

"Kissing!" she coyly replies to her own question.

Of course. The predominant color is red. Red dress, red shoes, red hair band. Red as in Santa, socialism, and that red presentation box. It's like Christmas and May Day all in one.

On the stage, Szandi starts singing in German, indicating her next move in 1994. "She went into the studio in Germany and simply knocked them out," says her mother and manager Susza Pintacsi. "That's where the future lies."

The 7-year-olds are still dancing around Szandi like cats around a fridge door. At school on Monday morning, there will be those who danced with Szandi, and those who didn't. There will be those who've got the new red presentation box, and those who haven't.



SZANDI

POLYGRAM MOTORS AHEAD WITH 4TH GERMAN LABEL

(Continued from page 37)

head of Progressive Music with the Hamburg-based Polydor company for five years. Renner says that such well-known Polydor acts as U96, Phillip Boa, Element Of Crime, the Jeremy Days, and Bobo In White Wooden Houses will belong to Motor Music's roster from the start.

"We don't want to release product already idolized by the masses," Renner says. "We're looking for a different style which might have the potential to become a mass-demand trend."

Allen Davis, president of PolyGram Continental Europe, says, "This is taking Renner's success over the years in

his role as steward of the Progressive Music Department and expanding the horizon of his entrepreneurial nature."

Motor Music, with its 12 employees, is practically the umbrella for the dance, jazz, and indie-rock sectors. This naturally includes the Urban dance label as well as the jazz label Verve. International labels and repertoire suppliers such as Talkin' Loud, Stockholm Records, Sonet, MPS, Amadeus, ECM, JMT, and Philips' Brasil also will be handled by Motor Music.

Renner says that the Urban dance label was already in the top 20 of all German labels in its first year of oper-

ation. Progressive Music/Jazz's innovative jazz marketing made sure that Motor Music's jazz repertoire could claim more than a 30% market share in Germany.

Says Renner, "Motor Music will only take on projects which—as a result of their creative potential—are so different that they cannot be replaced by anything else. Motor Music will not be aiming at reproducing sounds which have already been heard before. The artist will not be expected to just supply the music, but to provide personal input on marketing and promotion. He must be aware of the public effect of his product. Motor Music will make all decisions together with the artist."

Gramatke is optimistic. "It is the best possible motivation for PolyGram's staff that we are establishing our own unit from which a new market, a new marketing concept, a new music, and ultimately a new generation's company can develop."

EMI Spans The Globe In New World Music Series

In Central Africa, nimble guitars and rumba-rooted rhythms spark gorgeous soukous songs from the likes of **Patience Dabany & Tablu Ley Rochereau**. In Jamaica, the syncopation of early reggae re-sounds across the Atlantic, inspiring Afro-reggae stars such as **Alpha Blondy**. And down in Brazil, cool jazz and samba beats flow into the sweet, swinging falsetto of **Milton Nascimento**.

In the U.K., meanwhile, executives of EMI Music International have been taking stock of the history and wealth of the company's repertoire in these and other territories. And in the coming weeks, EMI will launch a new series of albums to

highlight its impressive roster of artists outside the Western pop mainstream.

The Hemisphere series, an ambitious foray into world music compilations (and cleverly incorporating the EMI name in its logo), has been two years in the planning.

"The creation of local repertoire in the territories around the world where EMI operates has been an integral part of the company's mission since its

foundation," says **David Stockley**, president/CEO of EMI Music International. "With the introduction of the Hemisphere series, we will be making available to record buyers in Europe and the U.S.A. recordings that represent the cutting edge of current creation in Africa, Latin America, and the Orient. The series will stand for the highest musical standards, present works notable for their artistry and originality, and will be an exciting alternative to consumers looking beyond the offerings of mainstream U.K. and U.S. rock and pop."

The release of the Hemisphere albums, planned for late winter in Europe and later this year in the U.S., has the practical impact of generating royalties and licensing fees, respectively, for the artists and the local EMI companies to which they are signed, explains **Frederic Giaccardo**, director of business and licensee development for EMI Music International.

"Our major challenge was to build a network of people who know this kind of repertoire," says Giaccardo.

Giaccardo found a partner to meet that challenge in **Gerald Seligman**, a former journalist and broadcaster with expertise in world music, who now holds the post of director of catalog and strategic marketing for EMI Continental Europe.

"Essentially, I had been looking for somebody like Frederic with a business plan, and he'd been looking for somebody like me for the repertoire," says Seligman. "It was a match made in heaven."

Seligman took on the imposing A&R task of selecting the tracks for the Hemisphere series. "We've asked most of the affiliates to flood Gerald with samples," quips Giaccardo.

While EMI affiliates own substantial back catalog by some of the most notable local artists from markets in South America, Africa, and Asia, the emphasis of the Hemisphere albums, at least initially, will be on material from current releases. "In Africa, the development of popular music is happening so quickly that it's hard to keep up," says Seligman, who estimates that each of the compilations represents 100 hours of listening time to select the tracks.

The Hemisphere series will be launched with six titles: "Super Guitar Soukous," "Reggae Africa," "Brazil Blue," "Mali: Acoustic & Electric," "Music Of The Andes," and "Central African Republic: Patience Dabany." Each is distinguished by unified and accessible packaging, including the Hemisphere logo, a map highlighting the source of the repertoire, and a cover box noting the best known acts on the disc. (Designers working with

EMI in France get credit for the sharp look). Each of the first discs also contain extensive liner notes—which seem to have become a lost art in most genres aside from world music. "What we're hoping to do is to build an audience by educating them," says Seligman.

Although there are numerous other record companies and labels that have specialized in the catch-all genre of world music, EMI's long history and geographic reach makes the promise of its Hemisphere releases particularly bright. "EMI has pretty much the most extensive catalog of music in the world in terms of the number of countries and the age of the companies," says Seligman. "There's no telling where something like this could go. The idea is to do it really well, establish the foundation, and pave the way for future series."

"Beyond the commercial consideration, there is an aesthetic or artistic—and perhaps even a political one," says Seligman. "Here's this planet with all these tremendous traditions, and there's some great popular music which never gets beyond its own borders. And our intention is to bring deservedly good artists to a broader public."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.



by Thom Duffy

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FOR THE RECORD

The president of Dutch producers' pressure group Gong is Hans van Hemert. It was spelled incorrectly in Billboard's Jan. 15 issue.

CANADIAN RAP

(Continued from page 1)

Snow, the Canadian hip-hop scene seems caught between a rock and several hard places.

As 1994 opens, homegrown hip-hop—which began to claim global props in 1991 when Toronto's Dream Warriors dazzled Britain with their boombastic sensibility—is at a critical crossroads, beset by a crisis of self-confidence, creativity, and commercial appeal.

Like a battered heavyweight contender, the domestic brand of rap, though reeling from major body blows inflicted last year, moves into 1994 still standing, drawing on hidden reserves, and looking to stage a comeback.

Despite New York-signed Snow's singular coup, the past year was dismal. Labels trimmed rap from rosters; with the exception, again, of Snow, no one sold gold (50,000 units); no fresh talents were signed; radio play withered; and sales slumped. And the postponement of highly anticipated albums from the big two—Fresh-Wes and the Dream Warriors—sent further shock waves through the hesitant hip-hop nation.

All this after the late 1991 high when, flushed with patriotic zeal for throwdowns, break beats, and jams, labels snapped up local novices like Kish, Simply Majestic with B. Kool, MCJ and Cool G, Sunkadelic, Michie Mee & L.A. Luv, Finesse & Showbiz, and Organized Rhyme, and pop radio jumped on the bandwagon.

While Snow's international sales and chart numbers gave nationalists a momentary *frisson* of wonderment, he did not trigger a feeding frenzy for white dancehall rappers. Many genre observers view Snow as "a fluke, one of a kind, a phenomenon."

"He's unique," says Eugene Dinnall, whose First Impressions manages ragga stylists Top Secret and Royalty. "Notice there's no trailerload of Snow clones in his wake. Besides, the local A&R guys don't get about spotting talent; they're sitting on their duffs waiting for Culture Shock or Whitey Don [two unsigned white rap acts] to drop in on them."

CRUCIAL RELEASES

Crunch time for Canuck rap is on the near horizon with the first-quarter advent of those crucial new works from Fresh-Wes and the Dream Warriors, the first homeboys to hoist the hip-hop standard above the 48th Parallel.

"Naaah, Dis Kid Can't Be From Canada?!!," Fresh-Wes' third full-length album of originals, was co-produced with Showbiz (of Showbiz & AG) in New York, where he moved in 1992. The 14-cut set is available in the U.S. via LMR Street through independent distribution and in Canada on Attic/MCA.

Next up will be the recently reshaped Dream Warriors (who at press time were close to signing a worldwide deal with EMI Music Canada). Founders King Lou and Capital Q have been joined by DJ L.A. Luv and Montreal-based rapper Spek to promote the late winter release of "Dream Warriors . . . The Movie (Coming To A Planet Near You)."

Meanwhile, Snow is preparing the 1994 follow-up to his mega-seller "12
(Continued on page 44)

A NEW TURNING POINT IN CD MANUFACTURING

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5	5	ROCH VOISINE I'LL ALWAYS BE THERE RCA
6	6	ADAMO COMME TOUJOURS EMI
7	7	THE ROLLING STONES JUMP BACK '71-'93 VIRGIN
8	8	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
9	10	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	9	HELMUT LOTTI MEMORIES RCA

5	6	ILLAPU EN ESTOS DIAS EMI
6	6	MICHAEL JACKSON DANGEROUS SONY
7	NEW	LUCIO DALLA ATENTO AL LOBO BMG
8	8	MANA DONDE JUGARAN LOS NINOS WARNER
9	NEW	SALVATORE ADANO 24 GRANDES EXITOS EMI
10	NEW	GLORIA ESTAFAN MITIERRA SONY

"Just Another Town," released on the Irish independent label Bell. A recurring theme in his writing over the years has been the memory of his adolescence, and the new album is a vividly sketched series of impressions of life in Limerick in the 1960s. With considerable skill and sensitivity, he recalls being moved to tears by a hymn ("Benediction"), finding romance at his first dance ("Margaret"), his mother's difficult life ("Everything Will Be Alright"), and his growing interest in the people who exist on the margins of society.
KEN STEWART

HITS OF THE WORLD

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CANADA (The Record) 1/17/94

GERMANY (Der Musikmarkt) 1/25/94

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CANADIAN RAP SEARCHES FOR ITS IDENTITY

(Continued from page 41)

Inches Of Snow," which his label, EastWest Records America, expects will be recorded in Jamaica. And the domestic rap personality of 1992, Devon, whose forte is a live, horn-driven blend of tough rap, ragga, and R&B, has completed demos for the sequel to his Juno Award-winning debut "It's My Nature" (EMI).

On these four pillars will rest the hopes of the structure that hip-hop blueprinted when Fresh-Wes' Eric B & Rakim-influenced first single "Let Your Backbone Slide" hit Canada's conservative radio playlists in January 1990.

But there is more to domestic rap than the saga of Snow, Fresh-Wes, the Dream Warriors, and Devon. And depending on who's talking—involved producer/promoter, opinionated observer, or industry insider—Canuck rap is either "in limbo," "a copy cat," "on a new progression," or "coming back—correct!"

Critics and aficionados alike accept—as corollary to the genre's genesis in American hip-hop and Jamaican "toasting"—that rap expressions from Halifax, Nova Scotia, to Vancouver, British Columbia, are largely derivative.

Says Rammit Records president Trevor Shelton, "How could it be otherwise? Our black culture is primarily an immigrant Caribbean one, and we're here stuck like limpets alongside the most pervasive cultural and media superpower in the universe."

READY FOR RENEWAL

It is the view of several musical tastemakers—like Toronto club and college radio rap DJ Tony Moore—that the "copy cat" phase ended with last year's downturns, providing independent innovators with room to grow. "The whole scene is ready for renewal—from the bottom up," claims Moore, citing many DIY entrepreneurs who, strictly out of necessity, have moved up from investment input to production control, label management, and marketing direction. "As have a lot of first-time rappers who have had to ditch the notion of being discovered, signed up, and protected for life by the record company."

Instead of waiting for radio—which, according to Ivan Berry, head of Beat Factory Productions and Boombastic Music, home to the Dream Warriors, Split Personality, Rupert Gayle, and Saskia, has gone from a national 1991 peak of 18-21 pro-rap stations to the 1994 low of "three or so"—or the labels themselves to stimulate rap's sales appeal, domestic indie hip-hop production houses and niche labels are seeking fresh approaches and strategies for staying alive while shopping finished material to the U.S., U.K., and European markets.

"High time, too," reckons N Oji Mzikazi, editor of Montreal-based urban periodical Upfront. "Our music industry has failed to build the infrastructure to stimulate growth in R&B, rap, dance, and world music areas; labels don't understand the music; radio is strictly into selling advertising, and their cultural stance predisposes them to be anti-rap. So, yes, the only way to go is to recommit support to the development of our



KISH

own music."

According to Jeff Bryan, publisher of The Sound, a monthly black music trade sheet, "Today's wannabes are better versed in music business realities. Education is the key to organization and the most important subject for emphasis." As examples of emerging indies charged with new zeal, Bryan cites "the four stables with the hottest buzz today": Groove A Lot, DefBeat, and Radio Active Productions, all from Toronto, and Vancouver-based Calabash Records.

Groove A Lot aggressively bills itself as "Canada's first real hip-hop label," on the strength of a huge street rep with the college radio cliques that rule the "unsigned artist" tip, and the respect accorded main act Ghetto Concept ("the best bet for '94") and label mates Born II Roam and ORB (Original Rude Boys).

Dalbert Myrie's DefBeat has taken an uptown, hip-hop, and smoothed-out R&B route with groups Gentlemen X and Proper Etiquette and a raffa-rap stance on Mic'N Gz Crew. The label's straight-up approach is to front all studio and recording costs and to deliver ready-made albums to potential licensees, releasing any unplaced product independently.

Radio Active Productions, run by producer Vengeance, is road-testing "toxic phonk" tracks by various homies, including Chinese-Canadian rapper Apollo, dancehall figure Batman, "mind-tip explorers" Ubis, dread Dibass, and hardcore rapper Shorty Groove, on a multi-track CD, "Mass Destruction," that was serviced to hip sound system DJs in southern Ontario and New York.

BEYOND THE HUB

While most rap creativity and recording activity focuses on Toronto (home to the largest segment of the country's black population, and hub of the Canadian recording industry), hip-hop experiments are raising their reborn voices in other urban centers like Vancouver, Montreal, Quebec, and Edmonton, Alberta.

Vancouver's enterprising Calabash label looks to mainstay act Rascal, distributed by Epic/Sony, to clear a path for roster hopefuls like Who-Lagen, Akilah X, MZ Jam & the UBC, Show And Tell, and Latitude 49.

Edmonton's Maximum Definitive, an unsigned jazz-funk crew, is strongly touted by many connoisseurs, including Sharon Kavanaugh, producer of MuchMusic/City TV's nationally-viewed weekly dance showcase "Electric Circus," itself the most influential media supporter of rap and hip-hop neophytes.

Admitting that in the 5½ years of

E.C.'s existence, "last year was the slowest for demo tapes ever," Kavanaugh senses that "the hip-hop community worries about getting recorded and recognized. When [Fresh-Wes] moves to the States; Dream Warriors sit in limbo for over a year; albums by Devon, MCJ & Cool G, Split Personality, and Organized Rhyme sell disappointingly; there's no rap radio; we have no identity to our hip-hop, unless it is that we copy a lot; and we have an inferiority complex, you know it's a bad year—and the only way from here is up!"

Like others, Kavanaugh notes that rap acts focus on the U.S. because of an obvious fact. "There is yet to be a major domestic signing in rap that went on to international success. Everyone that's made it to now—Maestro, Dream Warriors, Main Source, Snow—they were all signed abroad. Made in—and broken from—Canada; that's the key to a stylistic breakthrough. Then, the dominos will fall in place."

Looking not at the U.S. but at Europe is Mirgin UKA's producer, Anthony Bond, whose acts like Simply Majestic and Advan-Ta-Gious lean toward the snap'n'crunch hip-house tip where rap and dance collide and coincide. Bond looks to Europe for artistic inspiration and as a gateway to global fame.

"It makes sense," Bond asserts. "[Snoop Doggy Dogg's] gangsta rap sells well here, but the Canadian flava is not g-rap. Check the charts: Culture Beat, Snap, Capt. Hollywood. If we can buy their dance rap, why won't Europe dig up on our rhythm formula? We have LSU, Tribe, Subculture, X-Es, Swing Along Gang. All



TBTBT

we have to do is be more consistent."

Pursuing this course are club and dance indies like Plus 8, Hi-Bias, Strobe, and Contraband, which favor rap vocals and hip-hop flavors over their house beats. Among the U.K.-fixated who are banking on current British partiality for dancehall music are veteran acts like Rumble (Gee-St./A&M), Chuck Wheel, Courtney Irie, and Rasta Survivors.

Meanwhile, the current grass-roots renewal proceeds with a cautious boom in first- and second-quarter activity. Among the announced: Isba/Sony, still pushing TBTBT and rolling out Kish ("A Nation Of Hoods") and D.J. Ray ("Things A Gwaan"); CEC Records, reactivating EMI-distributed MCJ & Cool G with a fresh single, "That's Life," and introducing Da Freshmen (Duke St. Records/MCA); Attic Records, unleashing Fresh-Wes Feb. 16, followed by Main Source's "F-k What You Think" (from Wild Pitch/U.S.); and the

(Continued on page 69)

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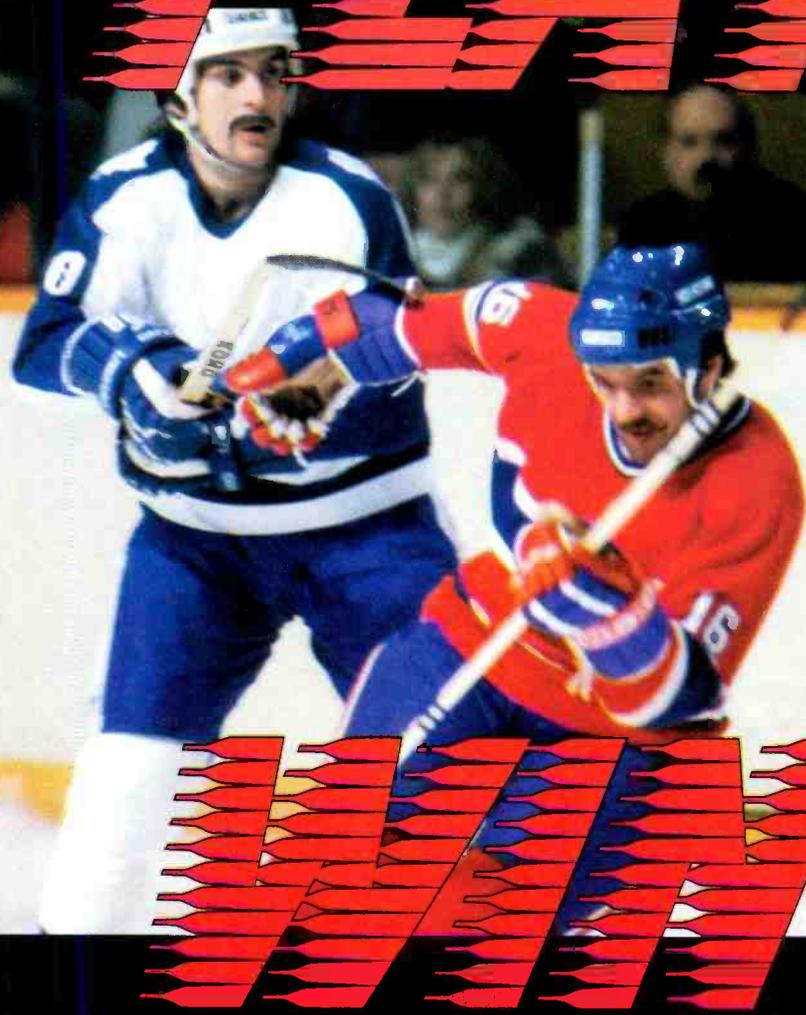
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Canada long ago emerged from any shadows cast by its larger neighbor to the south. But the country has lately accelerated the pace of its own musical activity even more. Rightly recognized as a rich talent-source, it has become a pivotal trading center, with canny indies importing, and savvy multinationals exporting, all types of music for all types of ears. In the following *Billboard* Spotlight, Canadian editor Larry LeBlanc informs on various aspects of this increasingly potent market.

—Gene Sculatti, Director of Special Issues

SOMETHING IN THE WAY THEY MOVE: FAST-ACTING INDIES NOW INDUSTRY'S PRIME A&R SOURCE



Sire-signed Siberry

BY LARRY LeBLANC

Boosted enormously by support from the MuchMusic national video channel, CBC-Radio, a national college radio network, alternative radio station CFNY in Toronto and such key retail chains as HMV Canada, Sam The Record Man and A&B Sound, Canada's vibrant grassroots alternative scene has become the industry's prime A&R source in the past three years.

Newcomer Canadian acts are increasingly concluding that, rather than sending an inexpensive demo to a major label or publishing company, it is better to spend additional funds on recording a master and releasing it themselves. If the recording sells or attracts media attention, the act will likely be in a strong bargaining position with any interested label.

"Artists have realized they don't have to sign their lives away to a label," says Graham Stairs, VP of A&R at Toronto-based indie label Intrepid Records.

"It's one of the healthier trends of the past three years," claims Ross Reynolds, president, MCA Records Canada. "With less than two handfuls of major companies in Canada, there isn't enough room for all the new and developing artists. To develop your own project, take it to the street and get some exposure. I think is fabulous."

"There's some tremendous young unsigned talent out there," observes Bob Jamieson, president/GM, BMG Music Canada. "We've never looked at so many artists seriously at one time than we have in the last six months. Some of the music is so amazing."

Fringe And Fruvous

Whereas Canadian major labels once shied away from signing fringe-type or alternative acts, such grassroots indie success stories as the Barenaked Ladies, Moxy Fruvous, Malhavoc, Merlin, Econoline, Love Chain, the Lowest Of The Low, the Waltons and Wild Strawberries—coupled with major label-signed or distributed successes of such alternative-type acts as Sarah McLachlan, Sloan, Headstones, Spirit of the West, Tea

Party, the Skydiggers and Meryn Cadell—have dramatically remade Canada's music scene in recent times.

One recipient of this trend outside Canada is Sire Records, which scooped up the much-desired Barenaked Ladies after the band had made Canadian musical history by selling 85,000 of its eponymous EP. Since its release in late 1992, the Toronto quintet's Sire debut album "Gordon" has sold 800,000 copies in Canada. In addition, Sire has signed up or acquired U.S. distribution of such Canadian acts as the

Waltons, Acid Test, Siberry, Cadell and the Rheostatics—to join long-time signing k.d. lang on the roster.

Doughboys And Juicepigs

Also jumping to major-label or distribution linkups in 1993, after independent Canadian successes, were such alternative/fringe acts as Moxy Fruvous, the Lowest Of The Low, Bourbon Tabernacle Choir, Econoline Crush, Tea Party, King Cobb Steelic, Eric's Trip, Hardship Post, the Morganfields, Me Mom And Morgentaler, Shadowy Men On A Shadowy Planet and the Doughboys.

Among the leading unsigned indie bands in Canada now are: hHead [sic], the Wild Strawberries, the EarthTONES [sic], Sara Craig, the Lost Dakotas, Rymes With Orange [sic], Liquid Bonedance, the Gravelberrys, and Corky and the Juicepigs.

Also deemed highly promising by industry insiders are: Ragga Muffin Rascals, DA, Growl, Fattmann, She Stole My Beer, Dear God, Lazo, Bung, Liz Picard, A Tuesday Weld, Cub, Coal, Lung and Moist.

"When you start to show up on all the independent charts is when you start to hear from all the labels," says William Tenn, co-manager, with Sandy Pandya, of the Waltons, who signed with Warner Canada last year.

"When we went to Warners, it was the best time we could have gone," adds Pandya. "The band had established themselves across the country as a club act and were self-sufficient. We knew a major could take us to that next level which may have been harder for us to get to on our own."

Manager/producer Ivan Berry of Beat Factory Productions argues that, so far, dance and hip-hop bands are being excluded from the national indie boom. "We don't have radio support or the media, clubs don't want us, and we don't have MuchMusic except for the speciality shows," Berry claims. "A group like the Waltons, whether they have radio or not, have support from the media—either MuchMusic, major college radio or press. They can then tour and sell 50,000 records."

"Before the Barenaked Ladies got their Sire deal, they could be booked in any club in Canada," continues Berry. "We don't mind jumping into a van and going across Canada and touring to get a following of 1,000 people a night, but we can't do that. No club across Canada wants rap or hip-hop."

Several industry figures argue that by aspiring to be the next Barenaked Ladies or Moxy Fruvous, many newcomers have unrealistic expectations of what their value is to a major.

"Barenaked Ladies came to the majors with an extraordinary track record," points out MCA's Reynolds. "The band sold such an extraordinary amount that it justified the attention they got. If anybody has that track record, then maybe they can look for a similar situation, but some of the people with that attitude don't have anywhere near that track record. They better realize that selling a couple thousand albums on their own won't have everybody beating their door down."

No 'Breakfast' Or 'Dini'

"Everybody thinks they're going to sell 40,000 copies, but they don't realize how hard it is to do that," says Intrepid's Stairs. "To get past 3,000 copies, you need to either have a song capture people's imaginations on CFNY and college radio, have a video get picked up by MuchMusic, or get a lot of publicity."

Jack Ross, manager of the Waltons, Furnaceface and hHead suggests that many bands don't have mainstream commercial appeal. "The appeal for Barenaked Ladies and Moxy Fruvous has been really wide," he says. "I can't put hHead on [CITY-TV's] 'Breakfast Television' or on 'The Dini Petty Show' [CTV's interview show]. Moxy Fruvous and Barenaked Ladies could do more of those things."

One downside to the grassroots scene, some industry figures argue, is that it is weakening the position of the traditional independent record labels. Particularly hard hit has been Canada's leading indie Attic Records which, in 1993, dramatically cut back on domestic signings.

"There's the Barenaked Ladies syndrome, where a lot of acts say, 'They did 50,000, therefore I can,'" says Attic president Al Mair. "They don't realize the group did 50,000 on their own and then 700,000 with Warners. And, with all due respect, we could have sold as many Barenaked Ladies albums as Warners did if we had it."

"You now get a band who've been together six months creating a buzz, and everybody's out there with their checkbooks," notes Stairs. "For every four acts we're interested in pursuing now, we'll probably lose two. Before, we could have had our pick of the four."

"That hasn't happened to us," responds Terry McBride, president of Vancouver-based Nettwerk Productions, which has a roster that includes Sarah McLachlan (for Canada), Ginger and Rose Chronicles. "We can get them released in Europe, Australia and sometimes Asia. Only about 25% of our volume is done in this country."

Swingin' Cargo

Multinationals here have stepped up distribution tie-ins or fringe-type production companies or labels. One of the most admired deals within the Canadian industry is the Records Canada's 18-month-old distribution pact with the Montreal-based label/importer/distributor Cargo Records. The deal has provided MCA with early access to such acts as Sloan, Me Mom And Morgentaler, Shadowy Men On A Shadowy Planet, Furnaceface and, more recently, Hardship Post, Malhavoc and Merlin.

"It's been a win-win situation in that Cargo is well plugged into the street," says Ross Reynolds. "When a project comes along we jointly feel would benefit from MCA involvement, we swing it over to MCA. Cargo is able to get a broader distribution than they have themselves. However, there are also certain projects they do a lot better job than we probably could." ■



"Gord's" Golden Boys: Barenaked Ladies

**The Next Sounds
You'll Hear...**

10 For '94

WHILE A HIGH NUMBER OF CANADIAN ACTS currently enjoy an international profile, an impressive number of established artists within the domestic markets—as well as some newcomers—show international potential. Billboard's Canadian editor Larry LeBlanc picks 10 acts to look for in 1994.



MOXY FRUVOUS

Before being signed by Warner Music Canada last year, quasi-acapella Moxy Fruvous had reached "gold" (50,000 units) with its six-song, eponymous indie cassette release and had opened for the likes of Bryan Adams and Bob Dylan. The Toronto group's debut album "Bargainville," recorded at Woodstock's Dreamland Studio, was issued on the WEA label in the summer and, boosted by a 55-date summer national tour, has since reached Canadian platinum status (100,000 units). The album will be issued by Atlantic in the U.S. and EastWest in the U.K. this month.



TEA PARTY

Even Tea Party's label, EMI Music Canada, which initially shipped out less than 7,000 pieces, was surprised by the out-of-the-box response to the band's debut "Splendor Solis." Seven weeks later, the album went gold. Last year the Windsor, Ontario, band took part in a 10-date national tour package with Blind Melon and 13 Engines and spent the latter part of December and January performing in Australia and New Zealand supporting the November release of its album there. Chrysalis is slated to release the album in the U.S. in March.



THE WALTONS

The Waltons have made their mark here with the indie album "Lik My Trakter" [pronounced "Like My Tractor"], released in 1992. After a label bidding-war early last year, the band signed with Warner Music Canada, which reissued the album. The record was released in the U.S. Jan. 11 by Sire/Reprise and is due for March release in the U.K. on EastWest and worldwide on WEA. The Waltons have also recorded a

Continued on page 50

THE IMPORTANCE OF BEING EXPORTED

Not long ago they faced closed doors abroad. Now the welcome mats are out all over the world for Canadian acts. Why? Because they travel, and deliver, disproportionately well.

BY LARRY LeBLANC

At any given point in the last several decades, there's always been a handful of Canadian recording acts popular outside Canada—but nothing comparable to the number of Canadian acts being recognized abroad now.

Among the Canadian pop acts with sizable international profiles are Bryan Adams, Rush, Celine Dion, k.d. lang, Roch Voisine, Snow, Tom Cochrane, Anne Murray, the Cowboy Junkies, Sarah McLachlan, Crash Test Dummies, Sass Jordan, the Holly Cole Trio, Leonard Cohen, Michelle Wright, Shania Twain, the Jeff Healey Band, Bruce Cockburn and Jane Siberry.

Additionally, there's widespread international acclaim for children's acts Raffi and Sharon, Lois & Bram, Fred Penner and Susan Hammond; the classical group Tafelmusik, cellist Ofra Harnoy, Celtic-based harpist Loreena McKennitt; and such jazz artists as Oscar Peterson, Oliver Jones, Brian Hughes and Rob McConnell & the Boss Brass.

Ho Chi Minh City To Dubai

Also with pockets of foreign support are the Tragically Hip, Rita MacNeil, Mae Moore, Colin James, 54:40, Lisa Loughheed, Blue Rodeo, Ian Tyson, Sloan, Colin James, the Rankin Family, the Rheostatics, Eric's Trip, John McDermott, the Montreal Jubilation Choir, the Doughboys, Pure, Jann Arden, Malhavoc, Shadowy Men On A Shadowy Planet, Meryn Cadell, Luc de Larochelliere, Daniel Lavois, Jean Leloup, Odds, Spirit Of The West, Tea Party and the Boomers.

Among the signs of the growing international scope of Canadian music are:

- Bryan Adams' sweeping December-February Southeast Asian tour, which included a date in Ho Chi Minh City, making him the first major Western pop star to perform in Vietnam in two decades. The tour also encompassed dates in Indonesia, Malaysia, Hong Kong, India, Thailand, Taiwan, the Philippines, Australia, New Zealand, Japan and Korea. Additionally, (check your atlas) Adams performed in Dubai and Bahrain recently.

- Having scored strong sales with the Holly Cole Trio's "Blame It On My Youth" and "Don't Smoke In Bed" albums, Toshiba-EMI in Japan is preparing a greatest-hits package that will also contain live material specifically recorded for Japan record buyers.

- Mae Moore's album "Bohemia," first issued in Canada by Sony

Music Canada in October 1992, and picked up by Tri-Star Music and released in the U.S. August 1993, is now being released in Australia, New Zealand, Germany, the U.K. and Asia in the first quarter of this year.

- Sales of Susan Hammond's Classical Kids Series now exceeds 1 million units in North America; and Raffi's long-anticipated new concert video "Raffi On Broadway" (along with accompanying audio release) is currently a big seller throughout North America. As well, Sharon, Lois & Bram did a successful 10-performance stand on Broadway in December.

- Such Canadian alternative-styled acts as Sloan (Geffen), Pure (Reprise), Barenaked Ladies, Meryn Cadell, Acid Test and Rheostatics (all Sire), and Canadian country acts Shania Twain (Mercury) and Lisa Brokop (Liberty) have been signed direct to U.S.-based labels in the past 18 months.

- Nashville's Music Row has seen the arrival of such Canadian-operated firms as Anne Murray's management/publishing company Balmur Ltd., Brian Ferriman's Savannah label and Supervision management operation (Michelle Wright, Gary Fjellgaard, Anita Perras, the Good Brothers), and Mascioli Management (Ian Tyson, Lisa Brokop and Tracey Prescott and Lonesome Daddy).

Additionally, such Canadian songwriters as Johnny Douglas, Ron Hynes, Dean McTaggart, Shirley Eikhard, Cyril Rawson and Ron Irving are increasingly co-writing with others in Nashville; and Canadian country acts Michelle Wright, Ian Tyson, Prairie Oyster, Major, Lisa Brokop, Shania Twain, Tracey Prescott and Lonesome Daddy have recorded albums in the city in the past year.

A Shot At The Tea Party

With the increased interest in Canadian music abroad, many companies here now look toward the international market when signing acts. "Having an international arena to work within, you'll take a shot on a [alternative-styled] Tea Party, knowing you have access to markets which would be open to something like that," says Deane Cameron, president, EMI of Canada.

"The first territories to jump in on the [Celtic-based] Rankins [with the album 'North Country']," notes Cameron, "were Argentina and

Continued on page 52



Harping On Spain: Loreena McKennitt

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13 engines

susan aglukark

the band

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tom cochrane

freddy curci

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econoline crush

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john mcdermott

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anne murray

the rankin family

kim stockwood

stompin' tom

slik toxik

the tea party

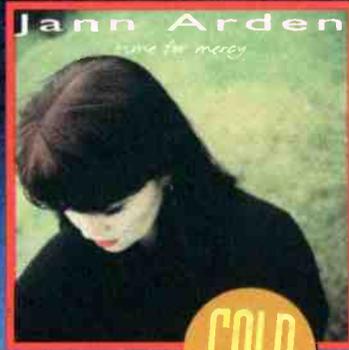
EMI

**MUSIC
CANADA**

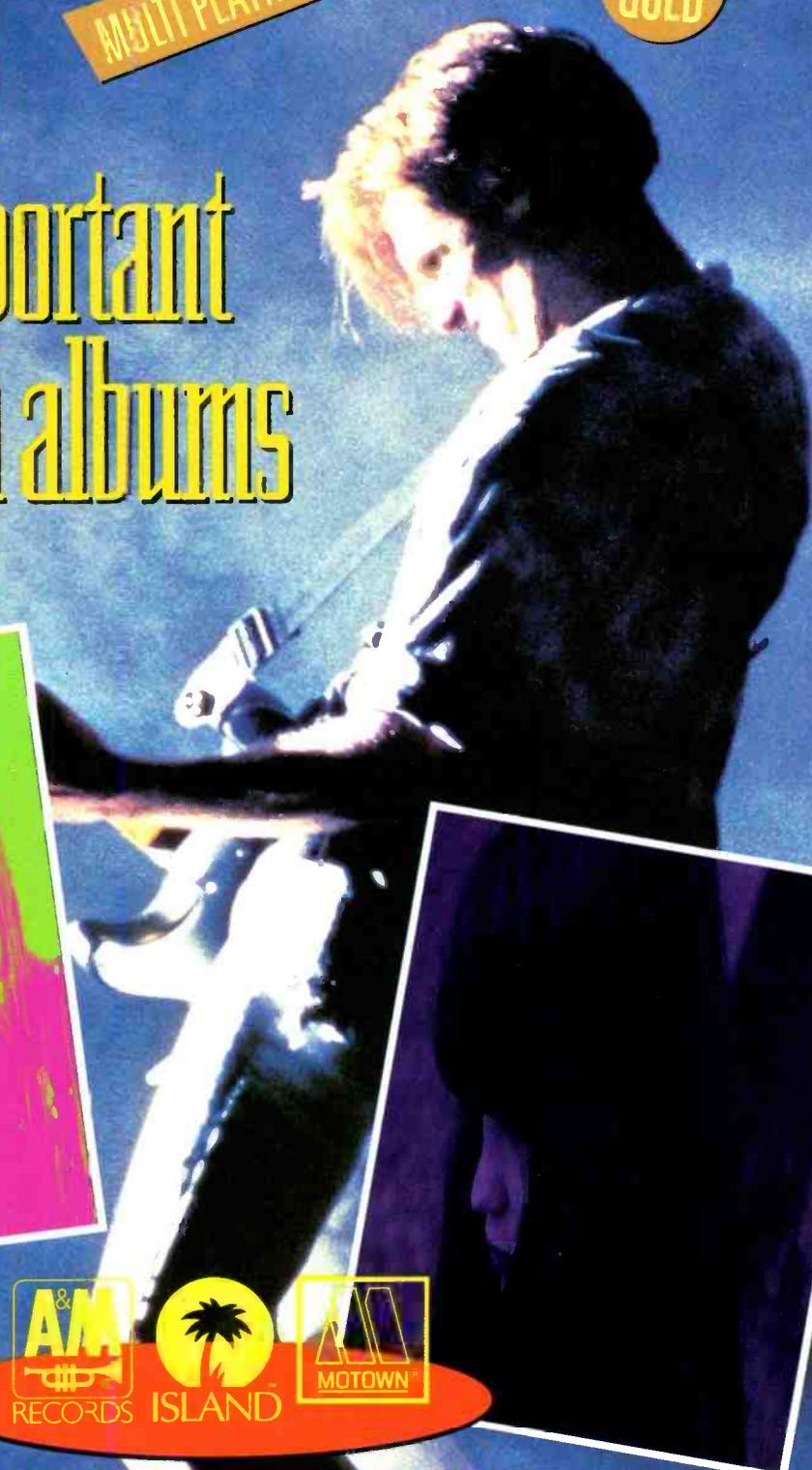
DOUGHBOYS

BRYAN ADAMS

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NEXT SOUNDS
Continued from page 48

track with producer Andy Paley for the upcoming Martin Scorsese film "Naked In New York."



CHARLIE MAJOR

In 1993, country singer Charlie Major made Canadian musical history. The Aylmer, Quebec, native became the first Canadian country artist to have two consecutive songs, "I'm Gonna Drive You Out Of My Mind" and "I'm Somebody," reach No. 1 on *The Record's* country singles chart. Both songs are from his exceptional BMG Canada debut album "The Other Side," which Arista will release in the U.S. this month. Major also wrote Ricky Van Shelton's 1992 No. 1 country hit "Backroads."



DOUGHBOYS

With releases on such fringe labels as Pipeline, Restless and C/Z since 1987, Montreal's Doughboys had a sizable reputation before signing a worldwide deal with A&M Records two years ago. Despite being overlooked in the U.S. last year, the band's label debut "Crush" earned strong critical acclaim, and the single "Shine" attained significant U.S. alternative radio airplay. The album, released in Japan and Australia in 1993, was issued in Europe last month.



HEADSTONES

Noxious Headstone Hugh Dillon is the prime focal point of this in-your-face rock quartet from Kingston and Ontario. However, the band's debut MCA album, "Picture Of Health," produced by Mark Berry, also shows this is a powerfully built modern rock band with subtlety and near-metal strength.



JULIE MASSE

With the platinum successes of her francophone albums "Julie Masse" (1992) and "A Contre Jour" Continued on page 52



COMMITTED TO CANADIAN MUSIC IN CANADA AND AROUND THE WORLD



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George Fox • Harem Scarem • The Irish Descendants • The

Johner Brothers • Matt Laurent • Lynda Lemay • Lisa Lougheed

• Loreena McKennitt • Moxy Fruvous • Salvador Dream • Jane

Siberry • Spirit of the West • The Waltons • Wild T & The Spirit

• Carl William • Bobby Wiseman

NEXT SOUNDS

Continued from page 50

(1993), Masse is being widely touted as the next major French Canadian artist to have an English breakthrough similar to Celine Dion and Roch Voisine.



LOWEST OF THE LOW

The Toronto quartet's album "Shakespeare My Butt" dominated Canadian indie charts throughout 1993. After being heavily courted by several major labels, the band opted for a deal with new A&M Canada-distributed LSD. First release is the album "Hallucigenia," produced by Don Smith, due in Canada this month.



IRISH DESCENDANTS

With the domestic successes of Loreena McKennitt, the Rankin Family and Barra MacNeills, Canadians have recently rediscovered Celtic music traditions. Latest of the Canadian Celts to receive national attention is Newfoundland's Irish Descendants. Enormously popular in Atlantic Canada for several years, the IDs released their first album, "Misty Morning Shore," in 1991, followed by "Look To The Sea" in '93 (both independently). At the urging of record retailer Sam Sniderman, Warner Music Canada signed the band last year and relaunched "Look To The Sea."



SPIRIT OF THE WEST

Canada's premier alternative/political band Spirit Of The West solidly hit the mainstream marketplace in Canada with its sixth album, "Faithlift." Produced by Michael Phillip Wojewoda (Barenaked Ladies, Jane Siberry), the WEA album displays a distinct rock sensibility from a band once known for its traditional acoustic and Celtic folk sounds. Due to extensive touring in the U.K. and Germany, the band also has a growing European cult status.

Due to strong support by the MuchMusic video network and CBC-Radio, Canada has an unusually high proportion of indie artists having sizable national support for their self-released recordings. Among those acts worth scouting are hHead, Sara Craig, the Wild Strawberries, Ragga Muffin Rascals, DA, Fattmann, Liz Picard, Lazo, Lost Dakotas, A Tuesday Weld, Cub, Coal, Liquid Bonedance, the Asexuals, Lung, Jester, Furnaceface, the Smugglers, the Morganfields, She Stole My Beer and Moist. ■

EXPORTED

Continued from page 48

Norway, which truly addresses how international the language of music is. The Rankins album has now been released in the U.K., Switzerland, Sweden, Thailand, Spain and Germany, and the group recently completed its fourth British tour, opening for Mary Black. It's also surprising, the number of countries which have embraced the [traditional Scots singer] John McDermott album ["Danny Boy"]. It's now been released in the U.S., U.K., Australia New Zealand, and this month, in Japan."

"Celine [Dion] has now broken wide open in France, and her album ["The Colour Of Love"] has been released worldwide," enthuses Rick Camilleri, president of Sony Music Entertainment (Canada) Inc. "54:40's album ["Dear Dear"] was out throughout Europe, Australia and Asia, and there's strong commitment there for the followup ["Smilin' Buddha Cabaret"]. Mae Moore's album ["Bohemia"] is starting to take off in the U.S. And the Leonard Cohen record ["The Future"] is a million-unit seller worldwide."



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"There's a lot of good children's product from Canada, and the United States has noticed that," observes Holy-Ann Franchi, publicity/promotion coordinator. The Children's Group, which handles Susan Hammond's Classical Kids series and singer Fred Penner in the States. "They'll look twice at your product because Canada has a good reputation for its children's product."

Distributor Cargo Records, headquartered in Montreal, has been quite active in exporting such cutting-edge Canadian bands as Furnaceface, Hardship Post, Me Mom and Morgentaler from its offices in San Diego, and Chicago. "For a customer in Sweden or Italy, it's pretty hard to come up with enough Canadian product to make a shipment worthwhile from Canada," admits Cargo co-owner Randy Boyd, explaining why the shipments come from the States. "If we sell it to them from an American office, they can consolidate it with SST, SubPop and Restless releases. We don't always have success with them [Canadian releases], but they do become available in the States, England and Germany."

Thai Jazz

Another distributor profiting from exporting Canadian music is Montreal-based Distribution Fusion III, operating the decade-old jazz/roots label Justin Time, which features Oliver Jones, the Montreal



Customizing For Japan: Holly Cole

Jubilation Choir Raneé Lee, Brian Hughes and Diana Krall.

"Our catalog does very well in Europe, Japan and Hong Kong and Taiwan," says Fusion III president Jim West. "The Montreal Jubilation Choir has done well in Germany, France and Italy because we've sent them over twice to tour. [Pianist] Oliver Jones also does very well in Holland, England and France."

"My emphasis in the next few years is going to be in the Far East," adds West. "I see countries like Taiwan, Indonesia and the Philippines becoming a [strong] jazz market like Japan became 20 years ago."

All this international activity for Canadian music is a contrast to a decade ago when—despite the international successes of such acts as Bryan Adams, Loverboy, Cory Hart and Rush—releases by many top Canadian artists hit the wall away from home. In trying to sell masters of their domestic acts back then, Canadian-based multinationals often faced bruising confrontations with their international counterparts (particularly with those in the United States).

While the earliest goal for the majority of Canadian-based labels, artists and management—after establishing an act or a record in Canada—continues to be seeking a breakthrough in America, there is also extensive interest today in capturing markets outside North America.

"Too many of us ask what's happening in the U.S., but we've got records being released in places as diverse as Spain, Germany and the Philippines," notes Stan Kulin, president of Warner Music Canada. "You pick up 10,000 sales here and 25,000 there, it adds up. We've had the Boomers happen in Germany and Loreena [McKennitt] in Spain and other parts of the world. More Canadian record companies should be looking to the rest of the world—and also devoting some attention to the Pacific region including Southeast Asia."

Canadian managers and labels would be wise to study the case of superstar Adams, who has toured Southeast Asia three times the past year. "We used to do Japan, do eight or nine shows and then go home, but now we do the whole Pacific Rim," says Adams' manager Bruce Allen.

"It's a massive market, and we're now starting to see substantial sales. Canadian acts could handle it if they made the commitment," continues Allen. "But not a lot of acts want to. A lot of touring is management-

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driven. If a manager shows an act can make as much money in five shows in North America as it can in five weeks in Southeast Asia, then the act will probably take the North American jobs. Also, a lot of Canadian management haven't got the staff or the capability to go through that."

While Adams-sized jaunts around Asia are still beyond the resources of most Canadian acts, touring in Europe is increasingly attractive for many. In the past year Leonard Cohen, Celine Dion, Snow, Tafelmusik, 54:40, Loreena McKennitt, I Mother Earth, Eric's Trip, Sven Gali, Too Many Cooks, Surrender Dorothy, Jann Arden and Ray Condo & His Hardrock Goners have all played dates on the continent.

Thunder Bay Blues

Despite the increase of Canadian touring activity in Europe, Keith Porteous, manager of Mae Moore and 54:40, argues that the Canadian music industry should be doing far more to break acts there.

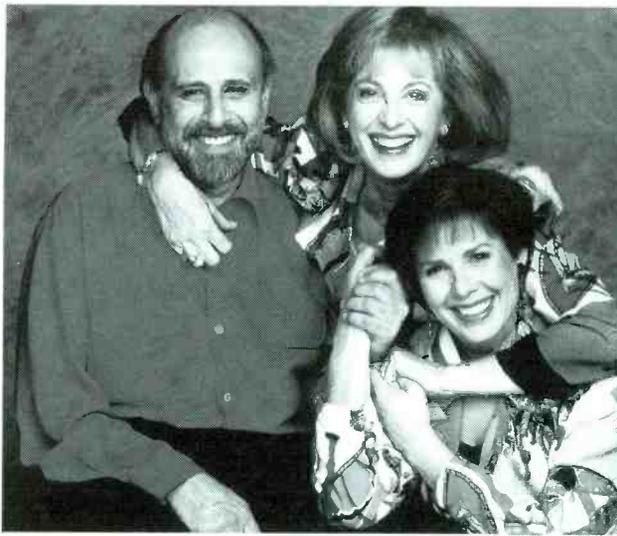
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EXPORTED
Continued from page 53

"Everybody here says they want a record out there, but how many acts tour there?" he asks. "Success there is based on touring and putting out great albums. It's important to work your own company and work your way up their priority list. With 54:40 we first played some [media] shows in Europe, just to introduce the band. We followed it up by opening for Midnight Oil to support our album ["Dear Dear"]. Now we're in a situation where our new record ["Smilin' Buddha Cabaret"] will be coming out throughout Europe.

"People have to realize that [going to Europe] is like the first time they went to Thunder Bay [Ontario]," adds Porteous. "They have to meet people, go back and be prepared to lick their wounds. Then go back with another record and say 'hi' to the people they met earlier."



Kid Stuff: Sharon, Lois & Bram

Arguing that the pressure for multiple international releases is often artist- and management-driven, Tim Rooney, president of PolyGram Records of Canada, says that Canadian acts shouldn't be too insistent in securing international releases without firm commitments.

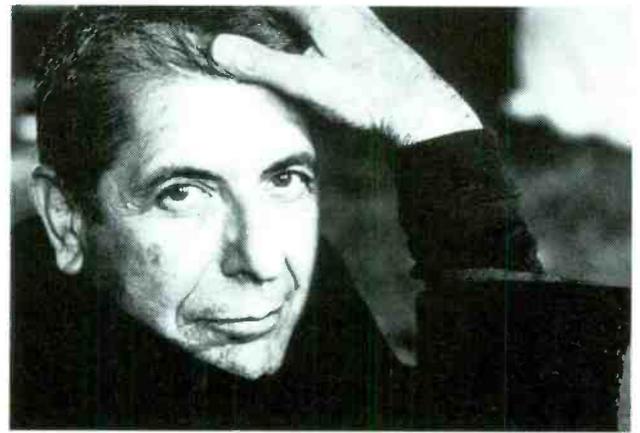
Says Rooney, "You have 17 countries? Big deal. Did you turn that success in one country outside? With persuasion, connections and trade-offs, we [multinationals] can get releases worldwide, but it may [later] damage the act in some territories. The chance is it [the release] is not going to be a walkaway success, and when the act comes along with its third album, if the first two albums have since been deleted, the company there wants nothing to do with it.

"We want to build the story in Canada before trying to move to other territories," continues Rooney. "You might even compile the three albums. You have to put the best foot forward and then give it a shot."

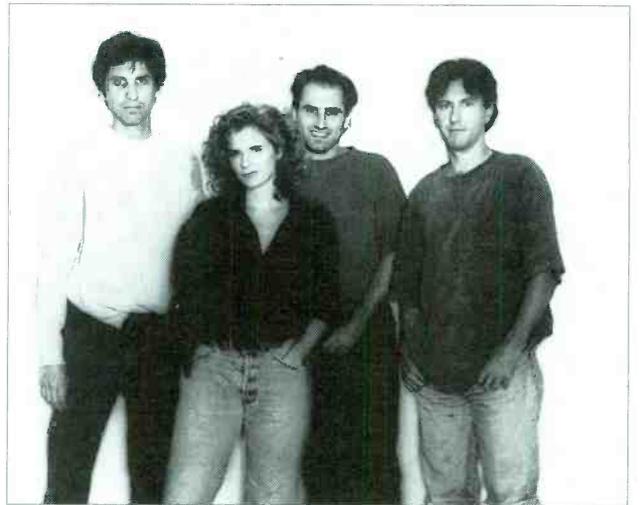
"I'm fearful of anybody who says, 'Let's see what happens in Canada,'" counters Porteous. "It's just another reason not to do anything." Perhaps Rooney has a valid point—if only because so many Canadian acts in the past have stumbled into the multiple international-release black hole. As well, Canadian popularity on its own still has little weight outside the country. Barenaked Ladies, the Tragically Hip, Blue Rodeo, Northern Pikes, Alanis, Rita MacNeil, George Fox and Colin James have all recently sold platinum [100,000 units] or mega-platinum numbers in Canada, but either failed to ignite much international label support, particularly in the U.S., or had their records disappear into the backwaters of regional American markets.

"Perhaps, not every act that sells in Canada is going to sell anywhere else," suggests Joe Summers, president, A&M/Island Records Canada. "Maybe this is our culture. Maybe, with the Northern Pikes, Rita MacNeil, Barenaked Ladies, the Tragically Hip, Blue Rodeo or Colin James, their appeal is only Canadian. From the consumer point, there's nothing wrong with having local heroes. However, from a business standpoint, you can't afford to pay for it unless you're making very inexpensive records."

"People in Canada overlook that we've sold over 100,000 albums [of "Gordon"] in the United States and that we've been to Britain five times



Futurist: Leonard Cohen



Internationalists: Cowboy Junkies

in the last year," counters Barenaked Ladies' manager Nigel Best. "Selling 700,000 copies of the album in Canada and selling out 65 [Canadian] dates nationally is obviously impressive, but we're also well-set up in both the U.S. and the U.K. for our next album."

Staggered "Trakter"

One growing tactic for Canadians seeking maximum impact outside the country is to stagger releases in different territories. For example, the Waltons' album "Lik My Trakter" [sic], originally released independently in Canada in June 1992 and released on Sire in the U.S. last month, was, at the management's insistence, delayed to March for its U.K. release on the EastWest label.

"We could have had a simultaneous release in the U.K., but we opted to wait," explains Waltons co-manager Sandy Pandya. "One of the reasons our single ["In The Meantime"] was set up really well in the United States was that we took the time to go there beforehand. With a simultaneous release, we wouldn't have been able to do that in the U.K. When it's all happening together, you can only do so many things." ■

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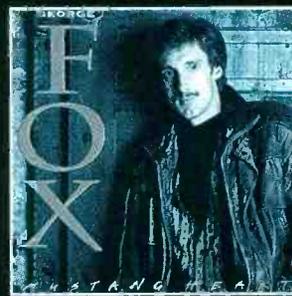
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QUEBEC
Q & A:
ROSAIRE
ARCHAMBAULT



Last year, Rosaire Archambault was elected president of the l'Association quebecoise de l'industrie du disque, due spectacle et de la video (ADISQ), Quebec's association of over 200 independent record and video production companies, distributors and labels.

Predominantly French-speaking and distinct in a way and to a degree that no other Canadian province can claim, Quebec is a place where culture is tied to politics and cultural survival is mostly viewed in terms of political survival.

Substantially subsidized by numerous provincial and federal government support programs, Quebec's music industry is dominated by some 50 independent production firms, about 20 of which are significant. This is in sharp contrast to the other parts of Canada, where multinationals play the larger role in developing domestic talent.

ADISQ was inaugurated in 1977 to both reflect the achievements of Quebec's unique music industry and to lobby for government subsidies and services.

Archambault, president of Archambault Musique since 1983, is a fitting spokesperson for the Quebec music industry. Established as a sheet-music store on Ste.-Catherine Street in Montreal in 1896 by Rosaire's great uncle Edmond Archambault, Archambault Musique is the dominant force in Quebec music today. The company has five retail stores across the province and is the parent company of Distribution Select, which, launched in 1984, handles 60% of Quebec's francophone product. Among the major acts distributed by Select are Roch Voisine, Andre Gagnon, Marie Carmen, Julie Masse and Richard Séquin.

Canadian editor Larry LeBlanc spoke with Archambault about the key issues affecting the Quebec recording industry.

BILLBOARD: How does ADISQ differ from the Canadian Record Industry Association, which speaks for the recording interests of companies in English Canada?

ROSAIRE ARCHAMBAULT: ADISQ not only has record producers as members, but also show producers, publishers and managers as well. The second difference is that in ADISQ the record-producer members are not major companies. In CRIA, the members include the majors. ADISQ is a bit more like CIRPA [the Canadian Independent Record Production Association].

BB: Aren't ADISQ industry concerns similar to both CRIA and CIRPA?

ARCHAMBAULT: Yes, we have a lot of concerns in common with CRIA and CIRPA, including concerns of neighboring rights, rental rights, digital radio and a blank-tape levy. We all, of course, have in common an interest in the passage of Phase II of the Copyright Act.

BB: Many of these concerns might be deeper within the Quebec music indus-

try because of the major role played by small independent labels. If Warner Bros. doesn't get a hit record, they can still go on. If a Quebec indie loses a few records, they could be out of business.

ARCHAMBAULT: Exactly. They [Quebec indies] don't have any money. When they see that their records are used by radio or copied, it means much more for them than it means for the majors at this point.

BB: Despite the obstacles, has there not been a rebirth of French music in Quebec in recent years?

ARCHAMBAULT: I would say it started in 1984, just after the recession of '82. When we started the distribution company [Select], it [the industry] was at rock bottom. There were no sales compared to the late 1970s. The industry has done well from 1984 to today. We have a better star system than Canada, and the business is better done by independents in Quebec than the majors.

BB: Despite this rebirth, could the industry exist without the financial backing of the provincial and federal governments?

ARCHAMBAULT: I don't think the industry would stand alone without the help of both the provincial government—for recording and videos—and the federal government, through MusicAction [which parallels the FACTOR program outside the province]. Even though we are, and will be, huge consumers of English music, through the years we still kept our star-system industry going on, but it [the industry] is still very fragile.

BB: Some Quebec nationalists view the trend of francophone artists, like Celine Dion and Roch Voisine, recording in English to be a disturbing trend. How do you see it?

ARCHAMBAULT: It's not a disturbing trend, because they are keeping their French careers going on also. It's normal [to perform in English], because we live in an English environment, and artists don't just want to comply to one language. If they can sing in English, they'll do it. If it's a success, fine, but they don't want to set back their French career.

BB: Despite Dion's sizable success in English Canada and the United States, isn't the aim for the majority of Quebec's French artists to be successful in France?

ARCHAMBAULT: For a French quebecoise, if French is their first language, the success in France is more important than English success most of the time.

BB: But isn't it easier and far less expensive for English Canadians to play in the United States than sending an act from Montreal or Quebec City to Europe to try to launch a record?

Continued on page 61

THE SPOTLIGHT'S
ON CANADA

Canadian music is being performed world-wide as never before. Canadian songwriters, lyricists and music publishers now earn more on account of performances of their music outside Canada than on account of performances within Canada.

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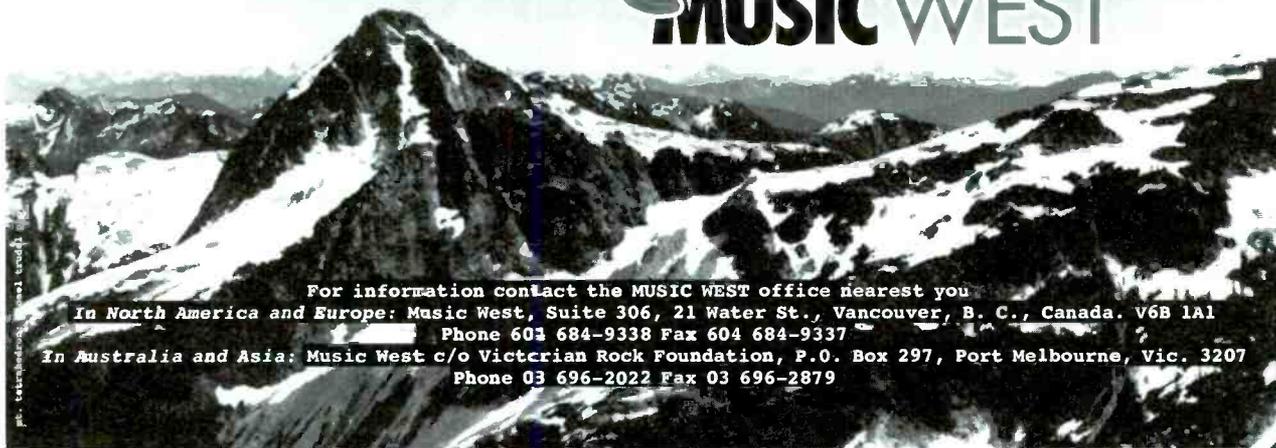
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BRINGING IT ALL BACK HOME

Keen-eared distributors and importers pluck labels and product from around the world to serve hungry hipsters

Ever on the lookout for fresh business opportunities, the multinationals, indies and import distributors operating in Canada are continually scanning the globe for emerging acts.

"Business is tough enough to come by and, if we're lucky enough to have the opportunity to work something from an affiliate, we're going to do it," asserts Stan Kulin, president, Warner Music Canada. "If we think there's a market for something here, we're going to release it here. Without belittling the U.S. product, which is, of course, our bread and butter, there's great product coming from all parts of the world."

"For example, we're now working [Spanish-speaking artist] Luis Miguel who is, of course, huge in South America," Kulin continues. "Inner Circle's album 'Bad Boys,' which has gone platinum [100,000 units], was a Swedish release, and there's been records like 4 Non Blondes' album ['Bigger, Better, Faster, More'] that broke out of Europe."



Toys In The Attic: Goo Goo Dolls

"We're really open to picking up labels and product from around the world," says Lorne Lichtman, sales, marketing and label acquisition manager for Trend Music Group in Toronto, which distributes 350 foreign labels nationally. "We're picking up almost a label a week. It might be one recording or a label like Document in Austria with 250 titles. There's still a lot of very good [international] product that doesn't see the light of day in this country."

Seven-Inch Basements

"Our ten buyers are constantly tracking little labels that are in somebody's basement with only two 7-inch releases," says Randy Boyd, co-owner of Cargo Records, an importer and distributor that, headquartered in Montreal, Quebec, exclusively represents some 50 non-domestic independent alternative-style labels, including Sub Pop, Restless, Taang, Triple-X, Dischord and Amphetamine Reptile, in Canada. "We'll sell, perhaps, 15 copies, but we'll keep up a dialog with the label. One in a hundred turns out to be a Sub Pop or Restless."

Multinationals operating in this country usually have the rights to pick up most product from their worldwide affiliates, although there's little enthusiasm for non-English product—and there are plenty of English-language releases from U.S. and U.K. sources that get rejected.

Most independent labels with considerably more flexibility in picking up repertoire from varied sources will also take a wide berth around certain music genres—including blues, folk, jazz and root-styled music. Titles from such genres are often snapped up by such respected niche indies as Stony Plain and Festival, or import distributors like Trend, Fusion III, Cargo or Denon. Also rejected by most indies are the most severe forms of rap, hip-hop, grunge and metal—some of which may

Continued on page 60

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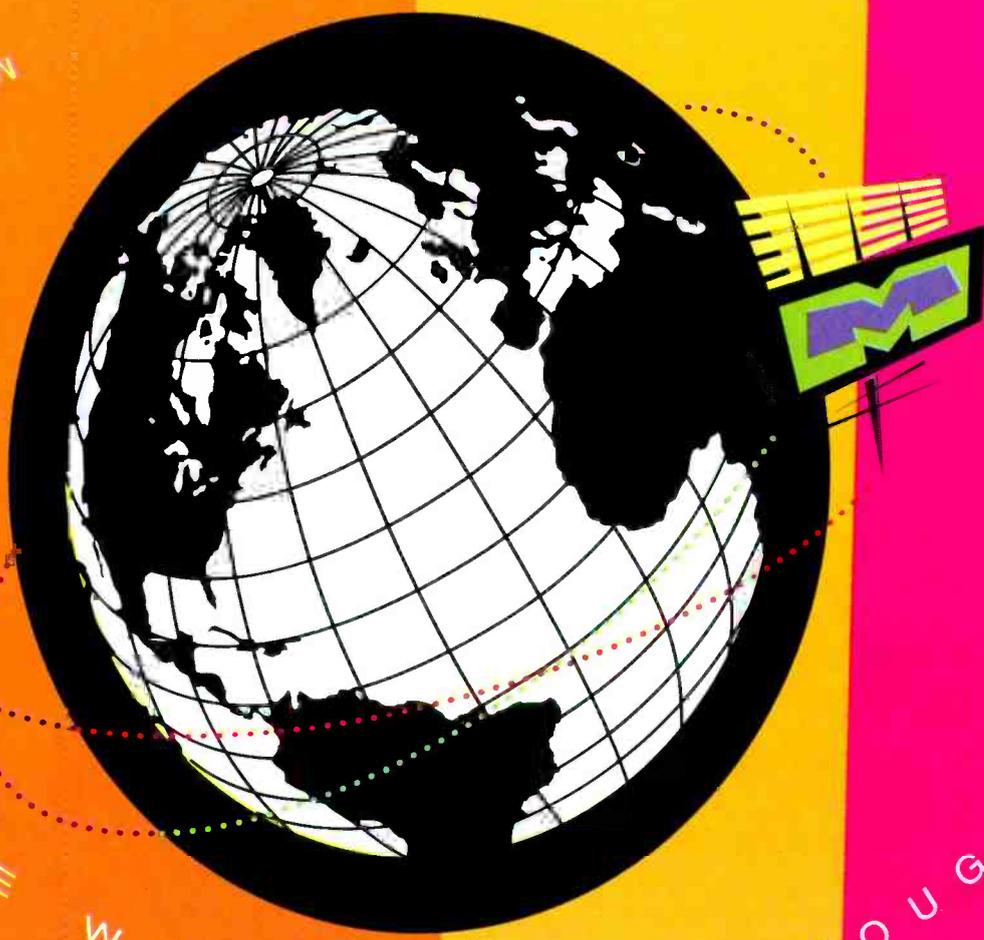
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BACK HOME
Continued from page 58

still attract import by Cargo or Trend.

Says Al Mair, president of MCA-distributed Attic Records, "Often I get calls from the [American] rap community, saying 'We've heard great things about you and how well you've done with RUN-DMC and House Of Pain'. Then they'll send me things that don't have a prayer in this country. What we're looking for is marketable product."

"I'd say we put out 65% to 75% of all [EMI's] U.S. repertoire," says Deane Cameron, president, EMI of Canada. "The exceptions are some of the new or developing country and dance acts. We probably put out 80% of what the [EMI] U.K. releases, whereas the U.S. might only put out 55% of the U.K. releases."

"The Americans don't release brand new developing acts immediately, but we tend to because of the British cachet in this country."

"If we think there's a market here, we're going to release it here. Without belittling the U.S. product, which is, of course, our bread and butter, there's great product coming from all parts of the world."

— Stan Kulin, Warner Music

Cameron notes. "There's also a lot of [U.K.-based] deals we have that the U.S. doesn't have. They don't have David Coverdale or Kate Bush."

Cherry-Picking In Canada

Although EMI, along with BMG, Warner Music, Sony and PolyGram, distribute music from Europe in the mostly French-speaking province of Quebec, the overwhelming majority of European-based product being released in the province is by independent labels based in the province. "If you add up what we release from Europe here, it's only about 20%," admits Cameron.

Unlike most multinationals, Attic will commit to overseeing a foreign label's entire catalog here. This tactic has enabled Attic to forge sound relationships with such labels as Scotti Bros., Roadrunner, Profile, Luke,

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BLAZ

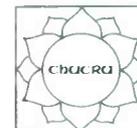
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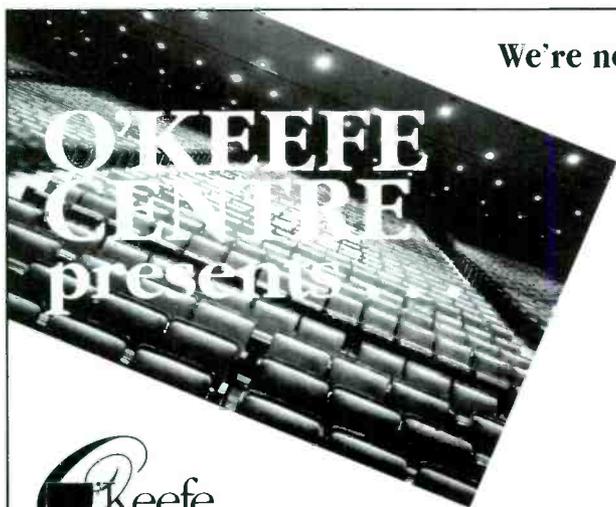
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Rhythm Safari and Mammoth. On Jan. 1, Attic took over Canadian distribution of the Metal Blade label, providing access to catalog product by Slayer, the Goo Goo Dolls, Sacrifice and Junk Monkeys.

"Everybody wants to cherry-pick," opines Attic's Mair. "Everybody wants the hits. Everybody wanted the Slayer catalog from Metal Blade, but the label has a number of other artists they're working on. Three years ago, I developed a way we can successfully market all these full catalogs."

"I like a label to work with, rather than a one-off record," agrees Jim West, president of Montreal-based Distribution Fusion III, which handles such labels as Celestial Harmonies, Tomato (including for Southeast Asia and South America), Demon, Ace, Charly and Bonaire here. "It goes on the strength of the label, of course, but we certainly pass on a lot more than we take."

Fortunate 500

Heading a self-distributed importer and distributor, Cargo's Boyd has a unique perspective on the options available to those distributing foreign releases in this market. "Given that we have 200 new import releases every week and probably 10 to 20 new exclusive releases," he says, "we tend to align ourselves with records where there is already some sort of pre-established curiosity in Canada, because we aren't good at creating a market from ground-zero interest."

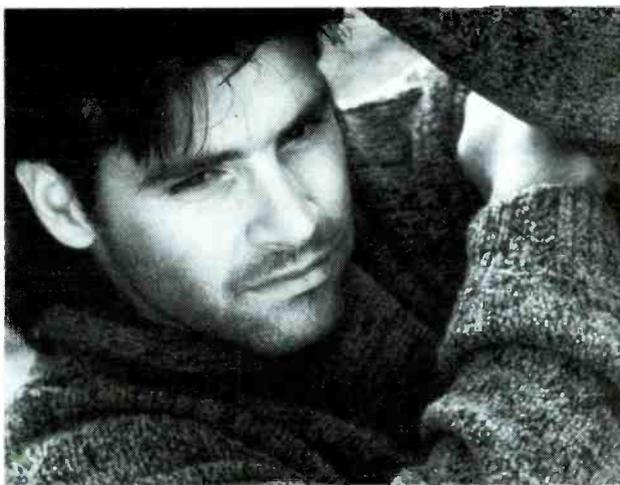
"For an indie label distributed by a major, it wouldn't make sense to take a record unless you're going to sell 5,000 copies," Boyd continues. "You can't make money if you have to get this whole major-label mechanism in place just to do 500 records. We can do fine if we do 500 copies, because, unlike an indie, we receive a greater percentage of the wholesale price, and we only have our own machinery to get geared up."

"We're not trying to scoop the majors," says Trend's Lichtman. "They're in the business of doing mega-hits. Our business is basically catalog, with some Canadian material attached. We're the guys who go after the specialty stuff. Not everything is tied to the latest hit by Celine Dion or UB40."

"The majors don't give a damn about selling 35 copies of a new album," adds West of Distribution Fusion III. "And, when they've got to talk to a buyer, are they going to spend a lot of time with the jazz buyer or are they going to spend a lot of time with a pop buyer?"

Distributors and indies alike agree that networking and word of mouth are key factors in building up international contacts. "No question about it," declares Al Mair. "Metal Blade came from Cees Wessels [president of Roadrunner Records] singing our praises, then it fell in line."

"One guy knows another guy who knows another guy and they all go to MIDEM," says Lichtman. "They hear about us and then they send us product." —L.L.



Bilingual vocalist Roch Voisine

ARCHAMBAULT

Continued from page 56

ARCHAMBAULT: It's impossible, and the only [outside] market we have is the French market of Europe—France, Belgium and Switzerland.

BB: With the amount of English product already in Europe, isn't it also extremely difficult for a Quebec francophone act to break through there?

ARCHAMBAULT: Yes, that's why the news of the 40% [France's French music content on radio] was real good news for French Quebecois record producers.

BB: Whereas France has passed a 40% French music content law, in Quebec French radio stations have to play a 65% French music quota. Does the success of the Quebec music industry primarily rely on that high percentage of radio airplay?

ARCHAMBAULT: It's not the only thing, but it's a major thing. When they [the French] compare our market to theirs, the major point we talk about is radio content. We do battle in an English environment and they see our fight in maintaining the French language.

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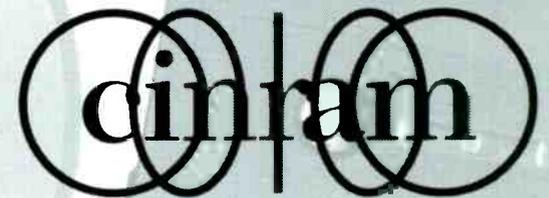
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Handleman Beefs Up Customer Base Chain Sales, Books, Software Are Keys

BY DON JEFFREY

NEW YORK—The Handleman Co., the biggest rackjobber of home entertainment products in the U.S., is experimenting with new ways of building sales and its customer base at a time when some big retailers are cutting back on middlemen.

One of the most important new directions for Handleman is the development and expansion of licensed departments run by the wholesaler at various retail chains.

Another is the stepped-up pursuit of video lines and independent music labels for exclusive distribution deals.

In addition, the Troy, Mich.-based company is building up its trade in books and computer software in order to position itself as a full-service home entertainment supplier.

All this activity happens at a time when the big mass merchants that Handleman serves, like Wal-Mart, are rethinking their distribution agreements in efforts to cut costs and improve margins. Several years ago, Wal-Mart acquired a rackjobber, Western Merchandisers, that is serving as the wholesaler of music, video and books for many Wal-Mart stores, thus depriving Handleman of some growth in accounts. Handleman counts 22,000 departments in retail stores as part of its North American customer base.

In recent months, Handleman has issued good news concerning its two biggest customers. It says it will be distributing books to 300 ad-

ditional Kmart stores, bringing that product category to more than 1,220 Kmart locations. It also reports that it will be supplying music and video to at least 837 Wal-Mart locations through 1994. Previously Handleman expected to service only 700 Wal-Marts. According to the terms of the new agreement, Handleman will service no fewer than 700 stores through 1997.



KIRCOS

Louis Kircos, Handleman's senior VP, corporate development and subsidiaries, says of the Wal-Mart deal, "It speaks well of our programs. If we didn't do a good job for them, they'd accelerate the move to Western Merchandisers. They're confident in slowing down that process because they're comfortable with the services we're providing them. It's to their benefit to have multiple suppliers."

Kircos and two other Handleman executives recently discussed some of the changes occurring at the company.

Kircos says the company's strategy is twofold: "to expand our customer base and increase our backward integration, so we can offer our customers more products, better products, and, through the efficiencies of backward integration, better pricing and margins."

One important way that strategy is being implemented is through Entertainment Zone, a concept

Handleman is rolling out at some of its biggest accounts. Explaining the move, Kircos says, "We've expanded the concept of providing services to our customers in rack-jobbing. We've taken it a step further, supplying ownership of the inventory and the people at the register." Handleman employees will be manning the departments.

Steve Cermak, GM/assistant VP of Entertainment Zone, says the average department will occupy 1,400 square feet and contain 5,000 SKUs of CDs, 3,500 SKUs of cassettes, and 2,000-3,000 SKUs of video.

The concept has been rolled out in 68 Sears outlets under the name Stars. Music and video are sold in
(Continued on page 66)



'Breakfast' Meeting. Windham Hill artist Ray Lynch, center, recently stopped by the Bertelsmann Building in New York, where BMG Distribution president Pete Jones, left, presented Lynch with a platinum plaque commemorating sales of his 1984 album "Deep Breakfast." At right is Lynch's business manager, Al Bergamo. Lynch's fourth album, "Nothing Above My Shoulders But The Evening," has reached No. 1 on Billboard's New Age chart.

Ear Keeps Louisville Listeners In X-tacy Publicity 'Vehicle' Raises Store's National Profile

BY JOHN LANNERT

LOUISVILLE, Ky.—The burgeoning commercial prosperity of Louisville record retailer ear X-tacy during the past six years can be traced, says owner John Timmons, to the implementation in 1988 of one decidedly unspectacular advertising tool—the bumper sticker.

Indeed, the black-and-white ear X-tacy logo strip seems at times to reside on the rear end of every third or fourth vehicle cruising through Louisville. Timmons even declares that ear X-tacy bumper sticker sightings have been reported nationwide from cities as far away as Fort Lauderdale, Fla., and Seattle.

"It started off as a joke," says Timmons, "and now it has a life of its own, to where people are cutting them up and making up their own sayings."

Still, ear X-tacy might have scored its greatest bumper sticker publicity coup last year after Timmons met A&M rock act the Gin Blossoms, after the band performed a show in Louisville.

"I told the band to come by the store, and they came by the next day," recounts Timmons. "I didn't know it, but when the group headed out, they picked up some stickers and CDs. On their way out of the store, somebody in the band had a camera and took a picture of the singer [Robin Wilson] with a sticker

there that have that bumper sticker. You know, we spend a lot more money on billboards, newspapers, and TV, but the bumper sticker has been the best—pardon the pun—vehicle to advertise the business."

A veteran of 18 years in retail, Timmons struck out on his own in 1985 with a mail-order company specializing in collectibles and imports. To accommodate his expanding inventory, Timmons subsequently opened his first ear X-tacy store, a 500-square-foot outlet in southern Louisville.

Six months later, Timmons moved to an 800-square-foot facility before settling six years ago in the company's flagship store, an 1,800-square-foot building on Bardstown Road in central Louisville. A second store, whose capacity is 3,000 square feet, was opened in 1992 in the Louisville suburb of Middletown.

Interestingly, the story behind the origin of the store's name, like the lore surrounding its bumper sticker, carries a touch of celebrity.

"One of the reasons I named the
(Continued on next page)



in his mouth.

"Now, at the time, the first pressing of the album ['New Miserable Experience'] was out, but for the second pressing they were going to change the artwork. I got a call a few months after that from A&M asking if it [was] OK to use this picture with Robin with a bumper sticker in his mouth.

"I said, 'sure,' and now that that album is going to be platinum soon, we figure we have a million [buyers] out



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EAR KEEPS LOUISVILLE LISTENERS IN X-TACY

(Continued from preceding page)

store ear X-tacy was because one of my favorite bands was XTC," says Timmons. "But I figured if I went with ear XTC, I'd get sued. As it turned out, I won a regional promotion contest for XTC's 'Oranges And Lemons' album, and the prize included a phone call from [band member] Andy Partridge.

"So I said I was thinking about naming the store ear XTC and he said fine. And he said, 'You're very smart for not liking Herman's Hermits or some band like that, because "ear Herman's Hermits" would not make much sense.'"

Timmons, however, declined to



In the fight for market share with deep-pocketed chain stores, ear X-tacy relies on its savvy sales personnel and store managers. Pictured above, from left, are Billy Sims, manager of the ear X-tacy store on Bardstown Road in Louisville; John Timmons, owner; and Alan Hall, manager of the Middletown store.

switch his store name, which already was established as ear X-tacy.

Initially a record shop that housed primarily alternative product, ear X-tacy now carries virtually every musical genre, although Timmons quickly notes, "we still cater to the fringe element." Most of the flagship store's sales come from mainstream pop and rock artists, with country and rap albums dominating sales at the suburban outlet.

Along the way, ear X-tacy has provided a retailing home for rising local artists, including homegrown acts such as Rodan, Crain, the Palace Brothers, and Love Jones, some of which have signed with national labels.

Last year ear X-tacy even sponsored a local radio show that played only music from area acts and non-mainstream artists. While the program is no longer on the air, Timmons points out that its popularity helped encourage two commercial stations to rotate more cutting-edge product.

Revenue from recorded product and artist merchandise at Timmons' main store topped \$1 million for the first time in 1992, "and in 1993," he adds, "we did \$1 million, and that was the same year we began our second ear X-tacy store."

Timmons readily credits the company's recent spurt in sales to his store managers, Billy Sims and Alan



Although ear X-tacy started out specializing in alternative music, the store now is a full-line outlet carrying a wide array of musical genres. Pictured above is the sales floor of the company's Bardstown Road store in Louisville, Ky.

Hall, as well as his sales personnel, who, Timmons emphasizes, are able to deliver expertise and service unmatched by larger competitors. The helpful, low-key attitude of his sales staff, he adds, also has injected ear X-tacy with a hip, underground quotient that attracts hordes of ado-

lescent and young adult customers.

"I've always tried to hire people who live music," says Timmons, who describes himself as a music aficionado who likes intermingling with visitors. "On my staff there are musicians, there are record fanatics. I have a couple of guys who have their

own record labels that put out local bands. A lot of weeks these people spend half of their paychecks on music."

Timmons reckons that nonpareil service is key to the company's success, particularly in light of the increasing number of nonrecord businesses that are selling product in Louisville.

"Day-to-day survival was the main thing when I started," says Timmons, "and that still is a big part of it, because competition is coming from more sources than I can ever remember—electronics stores, bookstores, record clubs.

"My main competition right now are places like Circuit City and Best Buy," he adds. "I have to shop around more for price than I ever did before, just because, for example, Circuit City can retail hot product like Pearl Jam's 'Vs.' for \$9.99 and the best price I can get from a one-stop was \$10.70. It was a loss leader and I can't compete with that."

Such skirmishing for consumers has forced Timmons to rely on sales of used CDs, whose initial turnover was sparked by his citywide billboard campaign. Used CD sales now account for 15% of ear X-tacy's total revenue.

"A good percentage—I'd say 30%—of used CD sales is record club product," Timmons states. "The la- (Continued on page 68)

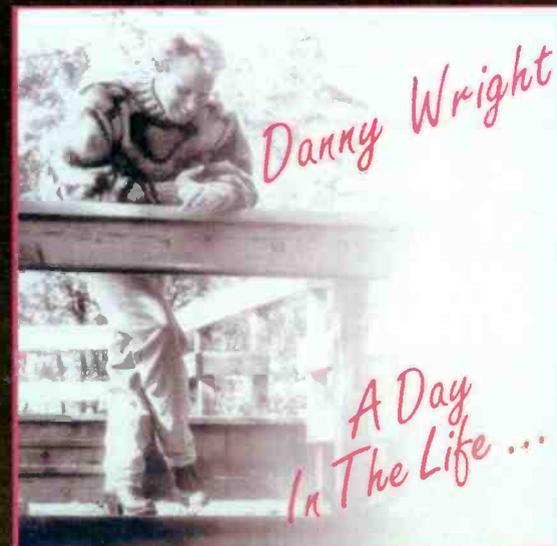
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Retail

Alliance Shifts Distrib Gears; Trans World Fills No. 2 Slot

IT'S BEGINNING TO SOUND like Alliance Entertainment Corp. is setting up its own independent distribution company instead of buying a distributor, which was the strategy previously stated by Alliance executives.

As previously reported, New York-based Alliance, which owns CD One Stop, Bassin Distributors, and Encore Distributors and is about to close on the acquisition of Abbey Road Distributors, also wants to be a major player in independent distribution.

Encore is mainly an independent distributor, while Bassin and CD One Stop, in the form of Titus Oak Distribution, have distribution arms. In total, the separate Alliance entities achieved independent distribution sales of about \$60 million-\$65 million in 1993. But despite that collective revenue base, which makes Alliance one of the larger independent distributors, the company is said to have a credibility problem in the independent community.

Alliance executives are aware of that perception, and even though they say it is wrong, they have in the past negotiated to buy Oak Grove, Ill.-based M.S. Distributing as well as INDI, the largest national independent distribution company. Both negotiations proved unsuccessful.

In recent weeks, however, sources have indicated that Alliance will forgo that strategy and set up its own national distribution network. The tipoff's were reports that Alliance has assigned certain titles, on which it has national exclusives, to a sub-distributor.

About the move, Alan Meltzer, president/COO of AEC, says, "If we feel that we don't have penetration in a certain market, then we have partnered [with another distributor]. We just want to make sure we have maximum penetration."

Alliance is using the partner strategy for its hot product, which currently includes Art Madison on JVK; Gary Taylor on Morning Crew Records; Three From The Soul on Brown Street Records; and Mac Mall on Young Black Brother Records.

Meltzer didn't specify which markets Alliance has chosen to partner in, but sources say the distributors with which the company is working include Cleveland-based Action, Memphis-based Select-O-Hits, and San Francisco-based City Hall.

Meltzer says the strategy "will carry us through this transition period as we begin to set up full-blown national distribution."

ON THE MOVE: In Albany, N.Y., Trans World Music Corp. has made some personnel changes. It has brought in **Robert A. Helpert** to serve as executive VP/chief administrative officer. In addition, Helpert, formerly president/COO of the news and gift retail division of W.H. Smith, will serve as CFO and will assume responsibility

for the areas of distribution, information systems, and human resources.

In another move, Trans World has moved **Jerry Kamilar** back into the buying department, filling the vacancy left by the departure of **Dave Roy**, who has joined North Canton, Ohio-based Camelot Music.

INDIE SWIRL: The action is always fast and furious in the indie world. Latest from that front is that CDG Inc., which includes Cheetah Records, has signed an exclusive national distribution deal with Secaucus, N.J.-based INDI. CDG, which had sales of \$4.6 million in 1993, is a leading independent urban label best known for the bass sound heard on the albums by D.J. Magic Mike. Chris Joyce, executive

VP with INDI, says the addition of CDG will allow INDI to "leverage our national network to the benefit of our labels..."

AND THE Envelope Please: In other Alliance news—or, more specifically, Titus Oak news—the company presented its employees with awards at its winter meeting, which it held in mid-December. **Darryl Ohrt**, director of advertising, was presented with the president's award; **Tina Altobelli**, in sales support, won overall employee of the year. The company also named department employees of the year. **Frank Magnante** was cited in sales; **Justin Gilbride** was honored in account development; **Altobelli**, sales support; **Amy Unikewicz**, art; **Kathy O'Connor**, marketing; **Jen Demers**, administrative support; **Laura Skandera**, accounts payable; **Patricia Racsko**, credit/customer service/billing; **Tom Kassib**, shipping; **Tony Rosado**, production; **Raven Tepley-Williams**, inventory; **Darlene Maxwell**, returns/receiving; and **Arnie Handwerger**, Titus Oak Distribution sales.

At the same meeting, the Bethel, Conn.-based company gave out vendor awards: **BMG Distribution's** Boston branch won distribution company of the year. **John Nicholas** from Cema was sales rep of the year.

IN OTHER AWARD NEWS, BMG Distribution's Chicago branch won the "vendor of the year" award from St. Louis-based Music Biz, according to a BMG Distribution press release. **Terry Donovan** is the BMG sales rep handling that account... **Billy Bowles**, an urban product development coordinator in the Dallas branch of BMG Distribution, was honored recently by the Young Black Programmers' Coalition at the organization's annual convention as field marketing specialist of the year... In retail, **Kirk Brandenberger**, accessories buyer at Owensboro, Ky.-based WaxWorks/VideoWorks, was honored by Amaray as buyer of the year. The company also was chosen as video distributor of the year; its Disc Jockey music chain was named music retailer of the year.

RETAIL TRACK
by Ed Christman

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Events Leave L.A. Industry Shaken; Renewing A Shoes Fetish

FAULT LINE DATELINE: By the time most read this, two weeks will have passed since the Jan. 17 earthquake knocked large sections of Southern California—and its indigenous music business—to the ground.

But, as this is written, a little more than 100 hours have passed since the tremor hit; as aftershocks continue to whack the region, nerves remain badly bent, damaged buildings teeter, and thousands of homeless quiver in public parks. The future remains uncertain for many here, despite the courage and resilience displayed by the town at large.

The immediate past, as it pertains to the indie world, is also foggy, thanks to disrupted communications and the generalized chaos that persists in L.A. Reports have arrived sporadically at this desk; among the grimmer news, we know that INDI's West Coast offices in San Fernando sustained serious but not permanent damage.

The quake and its aftermath apparently have taken a psychological toll there: We tried reaching **George Hott** immediately following a pair of severe Jan. 21 aftershocks, and were informed that he was "in the parking lot."

On a brighter note, DI received a welcome Jan. 19 fax from **Amy Welch** at Caroline in New York. She wrote, "I wanted to let the business world know that Caroline's [Western] sales and distribution office, located less than 10 miles from the epicenter in Sun Valley, was relatively unharmed and will begin shipping again today. Miraculously, no serious damage was done."

We'd like to encourage the many independent labels and distributors, large and small, in the L.A. area to follow suit, get in touch, and let us know how they fared in this frightening situation.

The independent community is a kind of family, after all, and when disaster strikes, you always want to know how the relatives are doing.

Keep the faith, and keep a hard hat handy.

QUICK HITS: Jazz label Heads Up International has signed a national distribution agreement with Carlstadt, N.J.-based Landmark Distributors...



by Chris Morris

Bainbridge Records is now being exclusively distributed by Portland, Ore.-based Allegro... **Lou Gerard Musumeci**, the former Chicago branch manager for Relativity Entertainment Distribution, has moved on to a job as senior coordinator of the domestic division of Feedback Music Distribution Inc. in the Windy City... L.A. residents know **Harry Perry** as the rollerblading electric guitarist on the Venice Beach boardwalk. The eccentric, be-turbaned Perry has signed a recording deal with **Dave Kaplan's** SurfDog Productions; Kaplan also manages the **Brian Setzer Orchestra**, **Gary Hoey**, and the **BulletBoys**.

COMON: Stretcher of the week honors go to Blood Records in Villanova, Pa., which had the *chutzpah* to send out a release headlined "Blood Records Art-

ists Garner Grammy Nominations."

The release claimed that label artists **Pat Godwin** and **MOJO** collected seven NARAS nods. Godwin's Christmas album "Reindeer Games" supposedly was nominated as record of the year (!); this may come as a surprise to **Peabo Bryson & Regina Belle**, **Whitney Houston**, **Billy Joel**, **Sting**, and **Neil Young**, who were actually tapped for the honor.

Blood's release craftily, or maybe innocently, tucked away a phrase noting that the Blood artists won these so-called nominations "during the initial selection process"—indicating nominating committee submission, but not appearance on the final Grammy ballot.

Label president **Ken Jacobsen** tells DI the company shortly will be sending out a "clarification." Good idea—while ingenuity in the pursuit of publicity is always laudable, this is over the top.

FLAG WAVING: In 1978, critics all over the country took a shine to **Shoes**. The Zion, Ill., band, run cooperatively by brothers **Jeff** and **John Murphy** and **Gary Klebe**, cut a classic power pop album, "Black Vinyl Shoes," in its living room; from there, there was no turning back.

More than 15 years later, the band has cut a new album, "Propeller," for its own Black Vinyl Records. The album is due in late February; the group offered DI, a longtime fan, a sneak preview of six cuts, and the set's mix of dandy balladry and saw-toothed rockers should please other longtime Shoes fetishists.

As usual, the Murphys and Klebe split the writing chores evenly, contributing four songs apiece of the album's 12-track total. "We keep it pretty much even," says Klebe. "It's hard when you've got three songwriters in the

band."

Supported by two drummers—**Ric Menck** and **Material Issue's Mike Zelenko**—the trio cut "Propeller" over a two-year period at its own Short Order Recorders in Zion. Running the studio and the label contributed to the protracted layoff since 1990's superlative "Stolen Wishes."

"We're an independent record company, and we have to deal with the day-to-day business," Klebe says. "It also makes it difficult for us to tour."

Klebe says, however, that if good reviews and (please, Lord) reasonable airplay result in good sales for "Propeller," Shoes will tour for the first time since its initial U.S. road stint in '90.

Don't expect a live show to replicate

the band's studio sound. Says Klebe, "We still throw tons and tons of guitars on, more than can be humanly played by a four-piece band on stage."

While Shoes have come to exemplify the DIY ethic in recent years, Klebe says the band wouldn't necessarily turn its back on a renewed acquaintance with the majors. (The group released three albums on Elektra between 1979 and 1982; Black Vinyl now owns that catalog.)

"It would be nice if being an independent would generate enough money for us to do what we want to do," Klebe says. "We're not really satisfied with that... It's always difficult to fight the majors, and it's tough to get the stuff in the stores."

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HANDLEMAN CO. BEEFS UP CUSTOMER BASE

(Continued from page 62)

all those locations; in 18 of the departments, books also are merchandised.

Handleman also is trying out the strategy at 66 Montgomery Ward stores, where the departments are known as Zone.

Kircos says, "Those mass merchants preferred to have someone else operate the department and not have the responsibility for running them."

In effect, Handleman is leasing space from the retailers, paying them a fee based on the square footage used and some percentage of the sales generated. In the typical rackjobbing deal, Handleman sells the merchandise to the retailer for resale.

Another new concept for Handleman's accounts is the Children's Entertainment Center. Marc Schwartz, VP of marketing, says the centers are 24-foot kiosks (16 feet for audio and video, 4 feet for books, and 4 feet for computer software). He adds that the concept is being presented now to Handleman's accounts, and that the plan is to implement it in the spring. "It's a way for current retailers to capitalize" on the kids' market, he says, adding that the concept also will be presented to nontraditional Handleman customers such as supermarkets and grocery stores.

Handleman also announced re-

cently the completion of two deals that give it exclusive distribution rights to certain music and video titles.

Kircos says the company has acquired U.S. rights to the Strand Home Video line, which includes the Thomas The Tank Engine series for children.

The other deal is with Madacy Music Group for a line of 45 primarily classical music titles on CDs selling for less than \$5 each. The line is being developed exclusively for distribution by Handleman to all its accounts.

Kircos says, "We worked together to jointly develop the line. It's out on the market now. We distributed to many stores before Christmas. With the success of the program, we will provide it to virtually all our stores."

He adds, "We continue to look for lines and labels to add to our Video Treasures line of products."

Handleman's wholly owned subsidiary, Video Treasures, markets budget video lines and some front-line proprietary product, including exercise videos from Kathy Smith and Estelle Getty. It also distributes music on John Tesh's label, GTS Records. Audio Treasures, another Handleman unit, is primarily a budget music label, used mostly for Christmas product.

"We're looking into other distri-

bution deals with record companies like GTS," says Kircos.

Handleman also recently announced that its wholly owned subsidiary Softprime, a computer software publishing company, had acquired equity in Step 1 Systems, another developer and publisher of software; this gives Handleman additional exclusive deals and access to product. Softprime recently acquired North American and international publishing rights to all of Compton's New Media's floppy-disc multimedia products. There are about 70 titles in this deal, which carry list prices from \$20 to \$60.

Computer software is a fast-growing area for Handleman. "We're excited about the departments Kmart has put in their stores," says Kircos.

As for the emphasis on books, Handleman is revisiting the category. "Books were our second product," says Kircos. "We had them before video and software. They were added in the mid-'70s."

Music remains Handleman's biggest category. For the second fiscal quarter, which ended October 30, music sales amounted to \$179.8 million, or 55.8% of the \$322.5 million in total revenues. Video accounted for \$116.4 million, or 36.1%. Books came in at \$14.6 million, or 4.5%. And computer software totaled \$11.7 million, or 3.6%. In the quarter the company posted a net profit of \$15.4 million, compared with \$14.3 million in the same quarter the year before.

Handleman operates 13 distribution branches in the U.S. and three in Canada.

In addition to the above changes, Handleman has been shifting its departments with some retail accounts. Eighteen have been relocated from one of the retailer's stores to a different location, and 19 have been relocated within the stores.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
TOP NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	2	21	HOURS BETWEEN NIGHT + DAY EPIC 53804 15 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	1	15	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
3	6	29	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
4	5	113	SHEPHERD MOONS ▲² REPRISE 26775/WARNER BROS.	ENYA
5	4	19	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
6	7	41	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
7	3	17	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
8	8	140	DECEMBER ▲³ WINDHAM HILL 1025*	GEORGE WINSTON
9	9	15	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
10	21	3	THE HIGHER OCTAVE COLLECTION HIGHER OCTAVE 7052	VARIOUS ARTISTS
11	13	244	WATERMARK ▲² REPRISE 26774/WARNER BROS.	ENYA
12	11	11	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
13	NEW▶		SOMEWHERE IN A DREAM REAL MUSIC 7000	HISHAM
14	12	11	WINE, WOMEN & WALTZ RELATIVITY 1210	ADRIAN LEGG
15	17	37	NARADA DECADE NARADA 63911	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

★★ NO. 1 ★★

1	1	9	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA 5 weeks at No. 1	GIPSY KINGS
2	2	29	THE SOURCE HANNIBAL 1375/RYKO	ALI FARKA TOURE
3	6	31	BANBA ATLANTIC 82503	CLANNAD
4	7	5	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
5	4	11	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
6	5	25	GLOBAL CELEBRATIONS ELLIPSIS ARTS 2320/ELLIPSIS	VARIOUS ARTISTS
7	8	25	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
8	10	13	ISLAND ANGEL GREEN LINNET 1137	ALTAN
9	9	43	ANAM ATLANTIC 82409/AG	CLANNAD
10	11	11	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
11	12	45	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
12	13	5	SPIRIT OF THE FOREST HANNIBAL 1377/RYKODISC	BAKA BEYOND
13	RE-ENTRY		ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
14	15	3	BEAT THE BORDER REAL WORLD 62333/CAROLINE	GEOFFREY ORYEMA
15	14	19	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES

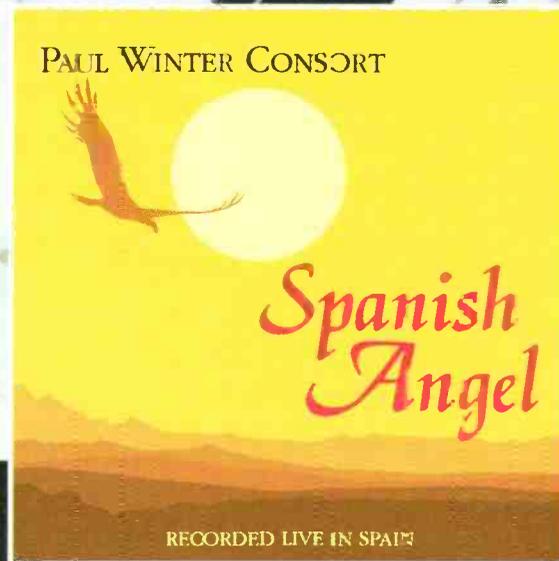
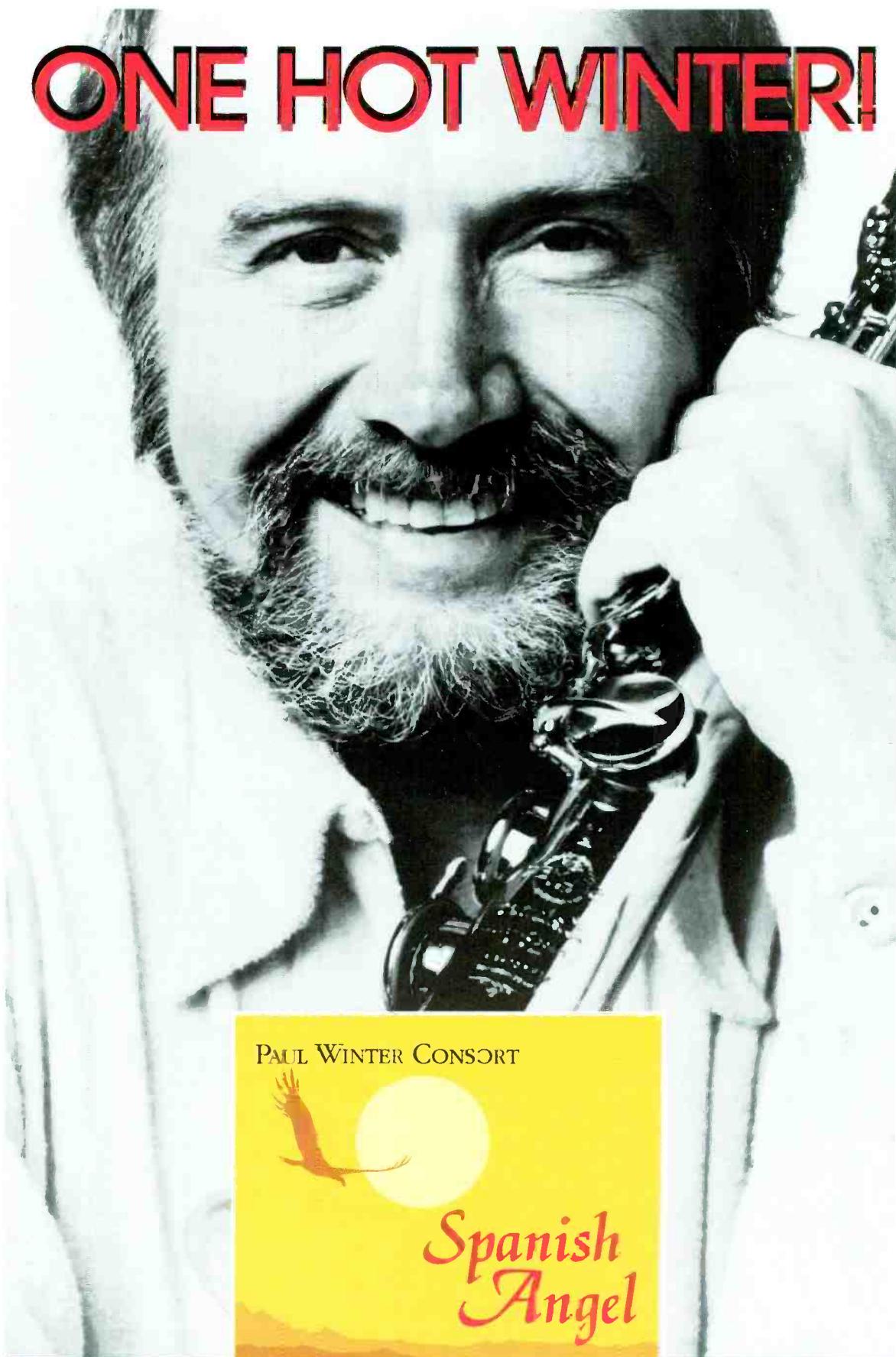
TOP REGGAE ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
★★ NO. 1 ★★				
1	-	1	PROMISES & LIES VIRGIN 88229 1 week at No. 1	UB40
2	-	1	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
3	-	1	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
4	-	1	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
5	-	1	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
6	-	1	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
7	-	1	QUEEN OF THE PACK EPIC 53763*	PATRA
8	-	1	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
9	-	1	PURE PLEASURE VIRGIN 87953	SHAGGY
10	-	1	ROUGH & READY VOL. II EPIC 57203	SHABBA RANKS
11	-	1	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY & THE MELODY MAKERS
12	-	1	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
13	-	1	DON DADA COLUMBIA 52435	SUPER CAT
14	-	1	X-TRA NAKED EPIC 52464	SHABBA RANKS
15	-	1	LETHAL RIDDIMS RELATIVITY 1178*	VARIOUS ARTISTS

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B'buster Going To The Wall For Store Design? Chains Clash Over Vid Giant's Music Plus Visuals

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Blockbuster Entertainment Group and the Wall Music Inc. (formerly Wee Three Record Stores Inc.) have come into legal conflict over the design of the Blockbuster Music Plus prototype store in Fort Lauderdale, Fla.

In response to a letter from the

Wall's attorneys, claiming that the design of the Blockbuster store unfairly imitates that of the Wall's stores, Fort Lauderdale-based Blockbuster has filed suit against Philadelphia-based the Wall. Blockbuster is seeking a declaratory judgment that the prototype store's design does not infringe on the Wall's rights.

In the letter dated Dec. 3, the Wall's

attorney, Paul Owens of Atlanta firm Sutherland, Asbill & Brennan, stated that the design of the Blockbuster Music Plus store "is confusingly and substantially similar to the Wall's stores . . . and customers shopping in each would certainly feel the stores were affiliated with the same company."

The letter notes specific design elements in the Blockbuster store that are similar to those in the Wall's stores, including rings hung from the ceiling; plinths that identify music categories with vertical letters and sub-categories with horizontal letters; the use of a spectrum of colors from blue to red to represent the "coolness" or "hotness" of music; 7-foot-high, dark red, obliquely angled monoliths in the front window and near the cash register; a wavy, rainbow-colored design on plinths and monoliths; red walls in the promotional area; dark-blue carpeting and a linoleum-type walkway; and other elements.

According to the letter, the Wall contracted with design firm Fitch Richardson Smith in February 1992 to create a new look for its stores, and the firm contractually agreed that the plans and designs would remain confidential and the property of the Wall. Half of the Wall's 170 stores have been converted to the new design, the letter says. Blockbuster then hired the same firm, Fitch Richardson Smith, and another design firm to design its Blockbuster Music Plus store.

The letter claims that the Blockbuster design infringes on the Wall's rights and constitutes unfair competition under the Lanham Act, and asks that Blockbuster stop using it.

In response, Blockbuster filed a lawsuit Jan. 10 against the Wall, stating that the Blockbuster store does not infringe on the Wall's rights and that stores' organizations and layouts differ enough to avoid confusion. The lawsuit seeks a declaration that the Wall cannot stop competitors "from using a spectrum of colors to flavor a music store concept" and cannot "monopolize elements . . . such as angled walls, blue carpets, oblique product aisles, red walls, [and] lights dropped from ceilings" that have been used before by music and video stores.

The suit also seeks a declaration that the Blockbuster store's design is an original design distinct from the Wall's, and that Blockbuster has the unrestricted right to use its design. The suit also seeks to enjoin the Wall from charging Blockbuster with design infringement, and asks for costs and attorney fees.

The lawsuit was filed by James B. Gambrell of the Austin law firm Gambrell, Wilson & Hamilton, in the U.S. District Court for the Southern district of New York.

Blockbuster executives were unavailable for comment. Richard L. Robbins, a partner in Sutherland, Asbill & Brennan, says, "We are evaluating the [Blockbuster] lawsuit and anticipate filing a counterclaim against Blockbuster, regarding the infringement of our rights."

Assistance in preparing this story was provided by Ed Christman.

LOUISVILLE'S EAR

(Continued from page 63)

bels hate it, but it's not going away and it's another way I'm able to stay in business with the chain stores and electronic stores."

On the other hand, Timmons points out that the conversion of his stores to SoundScan in February is ecstasy to the ears of record labels. And despite the competitive environment in the Louisville area, he is

mulling over the possibility of opening two more stores, in nearby Clarksville, Ind., and in southern Jefferson County, Ky.

"The good thing is the business has grown," says Timmons, "but the bad thing is now I'm a business owner and I don't have as much contact with customers as I would like."



ear X-tacy opened its second outlet in 1993 in Middletown, Ky. Pictured above is the Middletown store, and below is the original ear X-tacy in Louisville.



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** NO. 1 ***				
1	1	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL 15 weeks at No. 1	142
2	3	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	131
3	5	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	142
4	2	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	119
5	4	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	142
6	6	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	142
7	18	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	140
8	16	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	142
9	9	METALLICA ▲ ³ ELEKTRA 00812 (9.98/15.98)	...AND JUSTICE FOR ALL	133
10	8	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	141
11	24	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	3
12	11	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	142
13	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	140
14	12	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	142
15	10	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	96
16	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	142
17	20	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	16
18	7	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	139
19	15	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	125
20	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	51
21	26	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	128
22	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	74
23	23	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	16
24	21	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	124
25	27	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	106
26	25	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	19
27	31	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	138
28	30	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	132
29	29	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	21
30	—	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH	1
31	37	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	128
32	32	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	115
33	36	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	10
34	35	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	25
35	—	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	66
36	33	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	138
37	—	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	50
38	39	ENYA ATLANTIC 81842/AG (9.98/15.98)	ENYA	90
39	19	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	26
40	38	SADE ▲ ² EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	10
41	28	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	44
42	45	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	132
43	—	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	43
44	46	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	3
45	—	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	48
46	47	THE POLICE ▲ ³ A&M 3902 (10.98/16.98)	EVERY BREATH YOU TAKE - THE SINGLES	109
47	—	ELVIS PRESLEY ▲ RCA 5196 (7.98/11.98)	GOLDEN RECORDS	27
48	—	DEF LEPPARD ▲ ¹¹ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	123
49	50	MICHAEL BOLTON ▲ ⁵ COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	7
50	—	METALLICA ▲ MEGAFORCE 60766/ELEKTRA (9.98/15.98)	KILL 'EM ALL	78

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1994, Billboard/BPI Communications, and SoundScan Inc.

SMALLER OPERATIONS TAKE OVER CANADA'S STUDIO SCENE

(Continued from page 1)

sell thousands, goes the new thinking, then why blow a wad on a big studio that may sound a little better, but is further removed from the street?

While the largest studios struggle against the lingering effects of the recession—witness the closure last November of the country's top recording facility, Vancouver's Little Mountain—smaller operations and lesser-known producers are not only keeping busy, they're storming the industry Bastille.

Toronto-based pop band the Waltons recorded their debut album, "Lik My Trakter," on the cheap while still independent. The disc sold about 7,000 units before Warner Music Canada moved in, snapping up the group and eventually parlaying the album into a gold record [50,000 units in Canada]. Sire Records subsequently licensed the project for American and international release.

"We tried to keep within a pretty tight budget," says "Trakter" producer John Switzer (Jane Siberry, Andrew Cash), who cut the disc at 16-track Orchard Studios north of Toronto. "We could have spent three times as much and made it sound a little bit better, but that wouldn't have made any difference in terms of its success, which is based on the songs and the performance of those songs."

Toronto-based producer Chris Wardman (Sons Of Freedom, the Watchmen, One Free Fall, Art Bergmann) says, "You can make a great record anywhere with a minimum of gear. There's a whole trend in recording toward ADATs and home studios and putting the technology in the hands of the musicians."

Michael Phillip Wojewoda, the king of Canada's indie producers, says "the indie genre itself has a kind of sonic signature." And no one has contributed more to that signature than he has. Wojewoda's work with Doughboys, Barenaked Ladies, the Rheostatics, Change Of Heart, Skydiggers, Jane Siberry, Spirit Of The West, and dozens more has helped shape the sound of Canadian music.

Wojewoda started his career working for next to nothing with the cream of Toronto's underground in the early '80s. Today he has graduated to gold and platinum (100,000 units in Canada) major-label assignments and his pick of studios. His room of choice in Toronto is Reaction Studios, a small but technically strong facility on the eastern fringe of downtown. Along with Phase One and Metal-

works, Reaction is one of the few rooms catering almost exclusively to artists and record production.

Toronto has a high concentration of advertising and TV/film companies that keep the bulk of the city's corporate owned studios humming, but that concentration also has contributed to its reputation as Jingle City.

Until recently, Vancouver has reigned as the record production capital of Canada, thanks to the presence of internationally known producers Bob Rock and Bruce Fairbairn. The two have produced a hard rock who's who including Aerosmith, Metallica, Scorpions, AC/DC, Bon Jovi, David Lee Roth, Poison, and Motley Crue. All those projects were done at Little Mountain, which, according to studio manager Bruce Levens, shut its doors after failing to come to terms with the building's landlord.

Levens says a reincarnated Little Mountain will open this summer in a new location, closer to the heart of downtown. He's confident that the new studio can pick up where the old one left off, even without its fabled loading bay where the monster drum sound of '80s rock was defined.

"My philosophy is that if we put together a great facility, people will come to it," says Levens.

But Fairbairn, one of Little Mountain's most loyal and lucrative clients, isn't so sure. "Bruce [Levens] is being optimistic," he says. "His new facility will have to prove itself all over again."

Fairbairn acknowledges that, at the present time, "there's nothing comparable to Little Mountain in Vancouver." However, he does hold out hope. Bryan Adams is setting up a studio dubbed the Warehouse, which is temporarily housed in North Vancouver pending a move to more permanent digs in the city's historic Gastown district.

Fairbairn's standards aside, Vancouver has a number of other busy studios turning out albums on a consistent basis. k.d. lang cut the platinum "Ingenu" at Vancouver Studios, while Mushroom Studios and Venture Studios are favorites with mid-level and indie acts.

On the other side of the country, Halifax's much-hyped East Coast scene has benefited somewhat from the presence of producer/engineer Terry Pulliam and his Sound Market Studio. That's where Sloan recorded its "Peppermint," the EP that helped the band land its Geffen deal. Other

bands, like New Brunswick's Eric's Trip (Sub Pop), continue to steer clear of studios altogether; the quartet's "Peter" debut was done on a four-track home unit, and the follow-up, "Love Tara," was cut on an eight-track.

Toronto's Blue Rodeo also opted out of the studio when it cut its platinum hit "Five Days" in July. The band decamped to guitarist Greg Keelor's farm north of the city, where it set up Comfort Sound's well-equipped mobile truck. Comfort owner Doug McClement oversaw and engineered the gig (he also engineered Moxy Fruvous' platinum album "Bargainville").

"I'm surprised more bands don't go the Blue Rodeo route," says McClement, "but I think the success they're having with this record might inspire more people to try it. Record companies have been a little hesitant to do things outside a studio. I know Kim Cooke [head of Canadian A&R] at Warner had to really go to bat for the band to sell the idea, and now, of course, he looks like a genius."

The move to smaller, cheaper studios (or no studio at all) has been tough on the more established high-end rooms like Studio Morin Heights, a renowned residential recording complex north of Montreal (Rush, the Police, David Bowie, and Sting).

Heights co-manager Judy Smith acknowledges that the days of three-month bookings are gone. "Now we get dates for mixing that last only two or three weeks, or we have people coming in to do basic tracks, then going somewhere else to do overdubs," she says. "People are doing their preproduction in home studios, budgets have been slashed, and there's no excess going on like you used to see."

This downsizing, and the move to home recording gear, ultimately has been good for the industry, suggests producer Wojewoda. "The technological trickle-down has spawned whole new genres of music," he says. "I don't think techno and rap would have existed if this gear weren't readily available and cheap."

"There was a time when, if you wanted good sounds, you had to rent a studio, and studios cost money and the only body that could afford to pay for the studio was a record company. Therefore, you had to have a record deal to make a record. That balance has shifted completely."

CANADIAN RAP SEARCHES FOR ITS IDENTITY

(Continued from page 44)

launch of fresh-faced teen trio Graphidi Logik. Also, on behalf of K.C. Records, and with MCA distribution, Attie will unveil R&B/hip-hop group Selections and maintain maximum momentum on Inspector Lenny's "Rappin' For My Life."

Among underground acts expected to surface this year are Bass Is Base, Black Diamond, Citizen & the Katt, Den-E-O, Dead End, B Hermit, Mixed Breed, Crach Morgan, Notorious, M.V.P., 3-Style, and Rag Team.

Notable names likely to rejoin the fray shortly with new output include B Kool (on his own Criminal Records), Michie Mee, Carla Marshall (Columbia/Sony), and Red Lite Distrik (formerly known as HDV), who appears close to a heavily hyped U.S. hardcore deal. Monogram Records in Montreal is promising more from

Zero Tolerance.

"Canadian rap may be in limbo and the West Coast gangsta rap may have pushed everything else aside. But we're here for the long haul, and sooner or later, something wonderful will explode," insists Dinnall, who bows his own NVN Records label before spring with a multi-artist sampler.

Concurring with this optimism, Tony Sutherland, A&M/Island/Motown national dance coordinator, adds, "What's happening is a temporary standstill. It should be viewed as a new progression. We're broadening the base of rap's perspective by incorporating other elements from rock, alternative, reggae, and jazz, so as to appeal to a wider mainstream. It is a plain fact that we have no U.S.-styled large black-consumer base in Canada, at least from a major label's point

of view. So we have to tailor the cut to the cloth."

As an example, Sutherland points to Virgin Canada's current priority, the Mozz Featuring Mystah Munroe, whose "Ragametta Byznzz" is "an unusually commercial brew of scorching metal, rock, dance, and ragga bits that signals new directions."

From all appearances and accounts, the process of rebirth and renewal is under way from coast to coast, with a fresh sense of purpose proclaiming itself with the established vanguard of pioneers, the new breed of clamoring indies, and a booming brigade waiting in the basement below.

Daniel Caudeiron is a Toronto-based musicologist and freelance writer.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► TORI AMOS

Under The Pink
PRODUCERS: Eric Rosse & Tori Amos
Atlantic 82567

Eccentric artiste's second go-round is every bit as piercing as her '92 debut, the gold-certified "Little Earthquakes." Album alternative and modern rock stations will want to sample Amos' deeply personal compositions, characteristically laden with opulent piano textures and sparse but effective instrumentation. Most compelling offerings here are Kate Bush-styled lead single "God," the bouncy "Past The Mission," "Baker Baker," and "Cornflake Girl," the first single in the singer's U.K. homebase.

★ LISETTE MELENDEZ

True To Life
PRODUCERS: Various
Chaos/RAL/Fever 54352

Roughly two years after she helped redefine the Latin-freestyle dance sound with "Together Forever," Spanish Harlem-bred siren takes a sophomore bow with a hearty collection that builds on that sound while also mining fresh pop/hip-hop ground. Wickedly catchy first single, "Goody Goody," hangs tough at top 40 months after its release, while the romantic "Will You Ever Save Me" and the sexy "Love Type Situation" await imminent single release. Melendez's charming voice is nicely complemented by astute writing and production by cohorts Tony Moran, Carlos Berrios, and Kendu, among others.

★ MEAT PUPPETS

Too High To Die
PRODUCERS: Paul Leary & Meat Puppets
London 828 484

Arizona trio's first salvo for the majors was a so-so affair, but new one may equal its best indie entries. Boiling rock'n'roll and countrified musings are equally balanced here, and Butthole Surfers' Leary helps band get out its best. "Violet Eyes," "Flaming Heart," "Evil Love," and "Comin' Down," among others, are tracks that are sure to rate immediate spins by modern rockers; Meatheads will find this a beautiful return to form.

★ GREEN DAY

Dookie
PRODUCERS: Rob Cavallo & Green Day
Reprise 45529

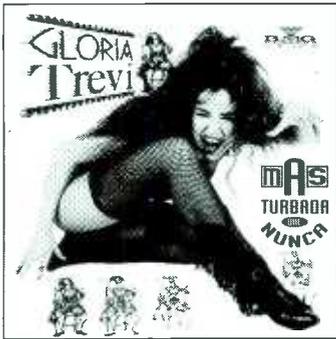
Major-label debut by Bay Area group shows off a perfect understanding of rock-pop form and an utterly poised, guitar-heavy style. Band was the object of a gale-force bidding war before being landed by Reprise, and it's easy to see what the fuss was all about. The 14 tracks here are almost uniformly exciting; picks to jump at modern rock include "Burnout," "Chump," "Pulling Teeth," and "Sassafras Roots." One of the liveliest big-time entrances in recent memory; comparisons to the Buzzcocks are not inappropriate.

★ MOTHERHEAD BUG

Zambodia
PRODUCER: Martin Bisi
Pow Wow 7443

Lower East Side ensemble's truncated, military rhythms are suffused with intriguingly exotic influences brought on by strings, horns, reeds, and unorthodox instruments. The result is a worldly, anarchistic sound reminiscent of French Arab-folk outfit Les Negresses Vertes, but with more Eastern spice. Highlights include the title track, the frenzied dance tune "Piñola," "Shabooba," and the sinister "Off With Their Little Heads." A good pick for college and alternative programmers with left-of-center sensibilities.

SPOTLIGHT



GLORIA TREVI
Más Turbada Que Nunca
PRODUCER: Sergio Andrade
Ariola/BMG 4321-18876

Irrepressible Mexican rock diva—known more for her scampish persona than for her music—returns with another piquant potpourri of theatrical, slice-of-life confessionals laced with loopy humor and sarcastic double-entendres, plus a hitherto unheard undercurrent of anger. Except for mainstream recount of dependable devotion "Siempre A Mi," musical hide of this album is too tough for tender-eared Latino PDs who at least might consider witty satires of Lady Diana ("Qué Bueno Que No Fui Lady Di!") and free love ("El Juicio").

UNSANE

Total Destruction
PRODUCERS: Martin Bisi & Unsane
Matador 92306

Brute-force New York trio brings scum rock to the masses via new album distributed by Atlantic. Pounding, bottom-heavy sound and caterwauled vocals stir up an aura of violence (called up further by gross-out album cover, from band's extensive collection of mayhem-oriented photos). Not a mainstream item, band could benefit from wider distribution among modern rock gore-hounds.

VARIOUS ARTISTS

Original Motion Picture Soundtrack Faraway, So Close!
PRODUCERS: Various
SBK/ERG 27216

That the music from the new Wim Wenders film is of the highest caliber should not surprise anyone familiar with the coterie of artists the director counts among his friends: U2, Lou Reed, Nick Cave, Simon Bonney, Jane Siberry, and Laurie Anderson. These and other acts are represented here—some with new tracks, some with material borrowed from previous releases. While this project does not live up to recent Wenders soundtrack "Until The End Of The World"—which sported an even loftier cast and more inspired songs—its sheer star power will ensure it gets the attention it deserves.

MIREILLE MATHIEU

Chante Piaf
PRODUCER: none listed
Atlantic 82565

An homage to French chanteuse Edith Piaf, who exemplified postwar cabaret romanticism in her home country, isn't a bad idea, but Mathieu's mannered, over-the-top salute will engage neither die-hard Piaf fans nor neophyte listeners. Overwrought arrangements and singer's addled renditions of such classics as "La Vie En Rose," "Sous Le Ciel De Paris," and "Non, Je Ne Regrette Rien" demolish a highly promising idea from square one.

RUTH ETTING

Ten Cents A Dance
PRODUCER: Kevin Daly
Living Era 5008

Here are 20 reasons why Doris Day, as good as she was, couldn't quite get the

SPOTLIGHT



VARIOUS ARTISTS
Alternative NRG
PRODUCER: Robert Margouloff
Hollywood 61449

Album benefiting environmental group Greenpeace (and co-executive-produced by English Beat/General Public figurehead Dave Wakeling, who has contributed much time to the organization) is a live and lively project. Top-flight talent turns in a generally excellent slate of mostly concert recordings; among those in the house are R.E.M., U2, Midnight Oil, Soundgarden with Brian May, the Jesus & Mary Chain, UB40, Annie Lennox, Sonic Youth, and L7. Ecologically sound packaging and recording (solar powered, no less) add to set's allure.

essence of singer Ruth Etting when MGM filmed her life story in 1955 under the title of the song "Love Me Or Leave Me," with which she was closely identified. She possessed simple believability in all she sang, represented here in recordings made between 1926-30. The sessions, besides "Love Me Or Leave Me," include "Ten Cents A Dance," "Body & Soul," "Shakin' The Blues Away," "Sam, The Old Accordion Man," and "Mean To Me."

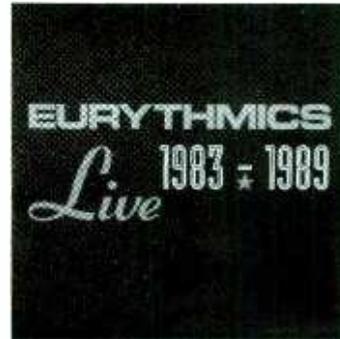
R & B

★ TASHAN

For The Sake Of Love
PRODUCERS: Various
Chaos/Columbia 52469

Richly crafted production accompanies emotionally tinged vocals on new set by singer who has the kind of urgent vocals lovers embrace. Several highlights on this romance album are courtesy of the accompanying 20-piece string section of the London Symphony Orchestra, including current single "Love Of My Life" and "Romantically Inspired." Artist's interpretation of Marvin Gaye's "I Want You" embodies the creative spirit of the

SPOTLIGHT



EURYTHMICS
Live 1983-1989
PRODUCER: none listed
Arista 17704

First live release from the pathbreaking U.K. synth-pop duo is as crystalline-sounding and impassioned as one would expect from Annie Lennox and Dave Stewart. Arranged chronologically, the two-disc set sketches the band's decadelong career, starting with "Never Gonna Cry Again" from its recently released 1981 debut, "In The Garden," and culminating with "Angel" from "We Too Are One." In between are most of the pair's hits, including "Sweet Dreams (Are Made Of This)," "Here Comes The Rain," and "Missionary Man." Zealous Eurythmics fans will need to own this, and neophytes might consider it a good primer.

late R&B vocalist, while avoiding a simple ripoff. Tashan takes a lion's share of writer/producer credits.

JAZZ

★ CYRUS CHESTNUT

Revelation
PRODUCER: Cyrus Chestnut
Atlantic 82518

Engaging trio set from this pianist/composer is a swinging showcase for a fertile talent. Best of a very solid set is the Bill Evans-styled elegance of "Blues For Nita," the stride impressions of "Lord, Lord," the intricate, bebopery of "Little Ditty," the stylish groove of "187," the Monkish echoes of "Revelation," and a lovely, fragile take on traditional melody "Sweet Hour Of Prayer."

WORLD MUSIC

► TARIKA SAMMY

Balance
PRODUCER: Ian Anderson
Green Linnet/Xenophile 4011

Second label release for this outstanding

Madagascar-based world music quartet is once again a wealth of affecting choral harmonies and sharp-edged string accompaniment. A must for world music programmers, this bracing set is highlighted by the tense, rapid-fire "Roba," the soukous-influenced "Hendry," the dreamy, bluesy "Anjara," the propulsive "Jijy," and the fluttering "Fora."

LATIN

V STEFANI

Te Voy A Enamorar
PRODUCER: Alex Montez
Sony Discos/Sony 81184

Solid label bow by lovely Tejana chanteuse spotlights her soulful vocal chops, which are spread out over an appealing array of breezy romantic ditties. Toe-tapping cumbias ("Celos," "Siempre Tú") and polkas ("Soy Feliz," "Te Amo Solo A Ti") comprise bulk of album's material, but most ear-perking track is "Entre Dos Amores," a wonderfully restrained cover of '70s pop hit "Torn Between Two Lovers."

PROYECTO M

Si No Estás Conmigo
PRODUCERS: Luis Angel, José Pepe Ojeda
EMI Latin 28034

Handsome, twentysomething male vocal trio from Puerto Rico turns in its strongest effort yet, an attractive pastiche of romantic ballads and dance numbers earmarked to reel in oft-overlooked adolescent and young-adult listeners. Titular ballad single shows solid chart potential, along with delicate romantic paeans "Entre El Bien Y El Mal" and "No Supe Estar Sin Ti," plus finger-popping entries "Quiero Más De Ti" and "Síntoma De Amor."

COUNTRY

► VARIOUS ARTISTS

8 Seconds
PRODUCERS: Various
MCA 10927

Soundtrack to the new Luke Perry-starring movie, with tracks by John Anderson, Pam Tillis, McBride & the Ride, Karla Bonoff, Brooks & Dunn, David Lee Murphy, Vince Gill, Reba McEntire, Mark Chesnutt, Patty Smyth, Billy Dean, and Bill Conti. Some cuts have been newly recorded, while others are lifted from other works by these artists. First single is McBride & the Ride's "No More Cryin'."

CLASSICAL

► BEETHOVEN: PIANO SONATAS, NOS. 21, 24 & 31

Stephen Kovacevich, Piano
EMI Classics CDC 54896

One is carried away by the sheer beauty of these performances. And then one realizes that behind the magic lies a technical command that permits an awesome diversity of dynamics and rhetoric, all guided by a musical intelligence rare even among today's pianistic elite. It's no wonder that Kovacevich's career is currently on a fast track.

SCHUBERT-SOIREE

Gidon Kremer, violin; Chamber Orchestra of Europe
Deutsche Grammophon 437 535

Potted-palm music, but of a high order, with plenty of good tunes to soothe and occasionally stimulate. Main works are Schubert's "Rondo In A" and "Konzertstück In D" for violin and orchestra. A clutch of German dances and a polonaise round out an undemanding but enjoyable program. Expert and idiomatic playing from Kremer and his colleagues.

VITAL REISSUES™

JOHNNY WINTER
A Rock N' Roll Collection
COMPILATION PRODUCER: Lawrence Cohn
Columbia/Legacy 46985

Two-disc set distills the white-haired Texas blues rocker's 11 years with Columbia and Blue Sky, providing fans with plenty of recognizable material, from Winter's souped-up cover of "Johnny B. Goode" to his legendary recording of the Rick Derringer-penned "Rock And Roll, Hoochie Koo" to the psychedelic "I'm Not Sure." Compilation also unearths some treasures, most notably Winter's laid-back, flute-accompanied reading of Robert Johnson's "Come On In My Kitchen." Live cuts and alternate versions abound, making this retrospective an essential component of any serious

rock'n'roll collection.

THE BELAIRS

The Origins Of Surf Music 1960-1963
PRODUCERS: Paul Johnson & Chris Ashford
Iloki 1007

Spiffy package delineates the oft-unstudied link between '50s instrumental rock and the '60s surf sound, forged in Southern California by the band that cut the regional hit "Mr. Moto." One can actually hear the roots of the surf sound in the home recordings and garage sessions included here, and studio tracks rock. Founding guitarist Johnson gives an exhaustive look at the band's, and the genre's, genesis in 72-page booklet. This will enlighten any ho-dad hankering to learn about surf music's beginnings.

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 Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ STING *Shape Of My Heart* (4:37)

PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHERS: Reggatta/Illegal Songs, BMI; Blue Turtle, ASCAP
A&M 8245 (c/o PGD) (cassette single)

Impeccable playing, singing, and composing add up to a ballad for all forms of fondness, all seasons of affection. The mood of this beautiful track is so strong, its lilting guitar and harmonica so finely woven into the lyric, that it greets the ears like a spontaneous prayer, a lover's timeless promise. The moving song, which was featured in the acclaimed Kelly Lynch film "Three Of Hearts," also appears in a bonus live version from a magical concert in Italy last July. Certain to be a smash at top 40 and AC, joining "Fields Of Gold" as one of the standards of the decade.

▶ DIANA KING *Stir It Up* (4:06)

PRODUCER: Jimmy Bralower
WRITER: B. Marley
PUBLISHER: PolyGram International, ASCAP
Chaos/Columbia 77325 (c/o Sony) (cassette single)

The "Cool Runnings" soundtrack has already fulfilled its promise as the '90s answer to "The Harder They Come," and this seriously sensual interpretation of "Bob Marley's "Stir It Up" by hot newcomer Diana King is poised to push the project into the riddim record books. Both the "Dope Radio Mix" and the "Reggae Mix" feature superbly libidinous arrangements that swoop and glide on the wings of King's stratospheric vocals, so take your pick. Truly stuff programmers may want to offer both renditions in sequence, but either way it's a ballistic affair.

▶ NIRVANA *All Apologies* (3:43)

PRODUCER: Scott Litt
WRITER: K. Cobain
PUBLISHERS: EMI-Virgin/The End Of Music, BMI
DGC 4618 (c/o Uni) (cassette single)

A prime selling point of this gem from the band's fun "In Utero" opus is the inclusion of a version culled from its appearance on MTV's "Unplugged." Stripped to its basic elements, the song stands quite tall, and Kurt Cobain's rough-hewn vocal has many more shades and colors to enjoy. Already flooding rock radio, the task will be bringing this one to pop programmers—which seems like a distinct possibility.

▶ SHAQUILLE O'NEAL *I'm Outstanding* (3:49)

PRODUCER: Erick Sermon
WRITERS: E. Sermon, S. O'Neal, R. Roachford, R. Callahan, A. Yardborough, J. Elis, L. Simmons
PUBLISHERS: Shaq Lyrics/Chrysalis/Zomba Enterprises/Erick Sermon Enterprises, ASCAP; Taking Care Of Business/CPAK Sounds, BMI
REMIXER: Erick Sermon
Jive 42200 (c/o BMG) (cassette single)

Basketball superstar edges closer to getting much-desired hip-hop credibility with this Erick Sermon-produced kicker, which is fueled by a well-placed sample from "Outstanding" by the Gap Band. O'Neal's lyrical chops are as puffed up and boastful as any rapper worth his salt. He displays a lot of promise here, and is aided by a radio-friendly hook that could connect with open-minded programmers.

▶ PETER BLAKELEY *I've Been Lonely* (4:37)

PRODUCER: David Z
WRITERS: F. Knight, J. Weaver
PUBLISHERS: Irving/Lowery, BMI
REMIXER: Todd Terry
Giant 41034 (c/o Warner Bros.) (cassette single)

Blakeley breathes new life into this Frederick Knight pearl, wrapping his appealing falsetto around the song's bluesy tale of woe to excellent effect. He is supported by jangly grooves and nimble guitar riffing. Remixer Todd Terry pumps additional commercial viability into the track by adding a tougher, hip-hop-derived beat and cleaner synths. Deserves a fair shake at top 40, while Terry's "Freeze" house version is perfect for club play.

★ SHAGGY FEATURING RAYON *Nice & Lovely* (3:28)

PRODUCER: Sting International
WRITERS: O. Burrell, B. Brewster, S. Pizzonia
PUBLISHER: LivingSting, ASCAP
Virgin 14199 (c/o Cema) (cassette single)

Now here's a record with a hip and intriguing twist. Pop-minded toaster Shaggy teams with soul singer Rayon for a finger-poppin' jam that combines island flavors with swing-style blues. Highly unusual and contagious track has been remixed to attract more traditional reggae and hip-hop interest. Kudos for an adventurous and totally refreshing effort.

TIDAL FORCE *A Man Rides Through* (3:42)

PRODUCER: Mark Weiner
WRITERS: M.J. King, M. Cambria
PUBLISHER: Mike Cubed, BMI
Atico 94007 (CD single)

Hard-rockers momentarily tone down for a sprawling power ballad that is constructed to push the buttons of high school kids. Sweeping guitar work has distinctive art-rock tendencies, while Jim Dorlan's vocal is appropriately acrobatic. With a sound worthy of Bon Jovi or Mr. Big, lyrically ponderous single certainly is worth a fair shake at top 40 and album rock levels.

R & B

▶ INTRO *Ribbon In The Sky* (4:05)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5473 (cassette single)

Male vocal group takes on a Stevie Wonder nugget to excellent effect. Their warm, sugary harmonies float comfortably atop a slow, cushiony R&B shuffle beat, framed by a jazz-spiced keyboard line. Soothing ballad will first woo older audiences, though romance served this well should have universal appeal. Pick any of the five solid remixes.

★ FUNKY POETS *Lessons Learned* (5:57)

PRODUCER: David Darlington
WRITERS: G. Johnson, Ashe, R.L. Frazier, D. Darlington, P. Frazier
PUBLISHERS: Sony Tunes/Euparis/Bass Hit, ASCAP
550 Music/Epic 77366 (c/o Sony) (cassette single)

Quartet's underappreciated "True To Life" debut gets another shot at radio acceptance with this wonderfully retro R&B ballad. A fun, swaying love song is executed with layers of delicious horns and cool rhythms. The true and enduring pleasure of this single, however, comes from the the act's vocals, which flex admirably but playfully. Irresistible track is featured here in studio and live forms. Pick one immediately!

★ KOLORZ *A Little Love* (4:08)

PRODUCER: Michael Denton
WRITERS: Hill, Bizer
PUBLISHER: Kolorz, BMI
Scotti Bros. 75383 (c/o BMG) (cassette single)

Multicultural vocal act waxes philosophical on this sax-lined urban/pop ballad. Producer Michael Denton dresses its engaging delivery in a lush, retro-soul fabric and a delicate jazz undercurrent. Tune caresses the senses and lifts the listener to a relaxed mental state. Lovely single would be a fine choice for folks at several formats, though urban seems like a strong place to begin.

G-WIZ *Y-U-Doggin Me* (3:55)

PRODUCERS: Jamahl "Jamiz" Harris, Stephen "Bundy" Wade
WRITERS: J. Harris, C. Cummings, R. Martin, K. Williams
PUBLISHERS: MICON/AACI Songs, ASCAP
Scotti Bros. 75388 (c/o BMG) (cassette single)

Heavy props to Scotti Bros. for hanging with this quartet for the long haul. Each of the act's singles gets progressively better, pushing 'em closer to attaining that much-deserved breakthrough hit. This one has a seductive jack-swing beat that belies the song's saucy, argumentative lyrics. Comparisons to Guy may pop up here—a compliment that should be taken with a smile. Urhanites who enjoy breaking new acts should get on the stick with this one.

COUNTRY

▶ ALAN JACKSON *(Who Says) You Can't Have It All* (3:28)

PRODUCER: Keith Stegall
WRITERS: A. Jackson, J. McBride
PUBLISHERS: Mattie Ruth/Seventh Son/Cross Keys/Sony, ASCAP
Arista 2649 (c/o BMG) (7-inch single)

Few in Nashville wear their traditional hats as comfortably as Jackson, and this post-heartbreak, pure-country waltz is the kind of thing that nobody does better.

▶ DOUG SUPERNOW *Red And Rio Grande* (3:41)

PRODUCER: Richard Landis
WRITERS: D. Supernaw, L. Atkinson
PUBLISHERS: J-Keys/Supernaw, ASCAP
BNA 62757 (c/o BMG) (7-inch single)

High lonesome harmonica, fiddle, and moaning pedal steel drive this ode to the Lone Star state. This thematic trail has been pretty much beaten bare, but Supernaw brings a dusty authenticity to the tale.

▶ EMMYLOU HARRIS *Thanks To You* (3:56)

PRODUCERS: Allen Reynolds, Richard Bennett
WRITER: J. Winchester
PUBLISHERS: Fourth Floor/Hot Kitchen, ASCAP
Asylum 0010 (c/o Elektra) (7-inch single)

Perfectly spare production and Harris' knowing vocals lift this Jesse Winchester-penned song to heavenly heights. Better with each listen.

JOHN BERRY *Your Love Amazes Me* (3:27)

PRODUCER: Chuck Howard
WRITERS: A. Hunt, C. Jones
PUBLISHERS: Gila Monster/Great Cumberland/Diamond Struck, SESAC/BMI
Liberty 79015 (c/o Cema) (CD promo)

This ballad is a nice showcase for Berry's unique, country/soul voice. As the endless debate about just what is and what ain't country continues around us, it's nice to see a heartfelt performance like this one slip through.

TIM MCGRAW *Indian Outlaw* (3:36)

PRODUCERS: James Stroud, Byron Gallimore
WRITERS: T. Barnes, G. Simmons
PUBLISHERS: Edge O'Woods/Tommy Barnes, ASCAP; Great Cumberland Music, BMI
Curb 1075 (7-inch single)

A hi-tech nod to the Raiders' "Indian Reservation" kicks off this incredible single, which is positively stuffed with lyrical and musical Native American cliches, from tom-toms to wigwams to peace pipes. If this one becomes a hit, it'll set relations back 200 years.

TRICK TREVINO *Honky Tonk Crowd* (2:47)

PRODUCER: Steve Buckingham
WRITER: M. Sturt
PUBLISHERS: Songs of Polygram International/Tubb's Bus, BMI
Columbia 77373 (c/o Sony) (7-inch single)

Dim lights, thick smoke . . . you know the story. This is a competently performed dancefloor anthem. No more, no less.

FAITH HILL *Piece Of My Heart* (4:01)

PRODUCER: Scott Hendricks
WRITERS: B. Berns, J. Ragavoy
PUBLISHERS: Unichappell/Web IV, BMI
Warner Bros. 6707 (CD promo)

One test of a great song is the way it stands up to different interpretations. Hill's sunny, effervescent take on this one is the stylistic flipside of Janis Joplin's go-for-broke, raw-throated approach, but if it works, it works.

DANCE

▶ BARBARA TUCKER *Beautiful People* (9:05)

PRODUCER: "Little" Louie Vega
WRITERS: India, L. Springsteen, L. Vega, B. Tucker
PUBLISHERS: India/A Frank Luz, BMI; Muddy Black Keys, ASCAP
Strictly Rhythm 016 (12-inch single)

Club mainstay is poised for her long-deserved mainstream smash with this instantly memorable house anthem. With the assistance of dance music celebs like India, Mood II Swing's Lem Springsteen, and producer Louie Vega, single is equipped to go the distance with rugged beats, slick synths, and a sing-along chorus. Track has several rock-solid remixes designed to maintain underground credibility, while going for broke with

popsters. Sounds like a smash. Contact: 212-246-0026.

★ PHUTURE SCOPE *What Is House Muzik?* (9:50)

PRODUCER: DJ Pierre
WRITER: N. Jones
PUBLISHERS: Kick Da Bass/Emotive, ASCAP
REMIXER: DJ Pierre
Emotive 747 (12-inch single)

Climbing into the brain of producer/composer DJ Pierre can be an intense experience. House-meister continues to soak his dark and R&B-slanted musings with caustic Euro-trance flavors. The result is a deep and wandering instrumental trip that adventurous jocks will spin actively. For further dance drama, take a twirl through "Touch Me Right" on the flipside. Wild stuff. Contact: 212-645-7330.

CHANELLE *Work That Body* (6:13)

PRODUCER: Eric Kupper
WRITER: K. Nix
PUBLISHER: Kenix/Sugar Bisquit, ASCAP
Great Jones 629 (c/o ILS) (12-inch single)

Taana Gardner's disco-era throwdown is reinterpreted with a glittery deep-house hand. Chanelle's gorgeous voice would have been better served with more challenging material, though she does seem to be having a good time with this song's playful, mantra-like commands. Producer Kupper is in fine form here, laying a groove that is equally accessible to mainstream DJs and "hipper" underground programmers. Don't miss the smokin' "Hysteria Dub."

THE MOVEMENT *Bounce* (4:43)

PRODUCER: Walter "Kandor" Kahn, the Movement
WRITERS: The Movement
PUBLISHER: not listed
Sunshine 232 (12-inch single)

With the aid of Miranda's forceful guest vocal and some festive party rhyming by Hazze, rave/pop act takes a chipper twirl into the house arena. Actually, 12-inch single indulges in a myriad of trend-conscious moods, ranging from hard techno and trance to hi-NRG. With something for everyone, this cute jam positions the act for another deserved national hit. Contact: 213-465-5050.

AC

MARION MEADOWS *Always On My Mind* (4:01)

PRODUCER: Brian Alexander Morgan
WRITER: B.A. Morgan
PUBLISHERS: Interscope-Pearl/Warner-Chappell/Bam Jams, BMI
REMIXERS: Christian Warren, Hilary Bercovic
Novus/RCA 64013 (c/o BMG) (cassette single)

Current hit for SWV is revamped with Meadows' highly expressive sax work. Act's harmonies are retained, giving the track a little additional muscle. Actually, what it does is open doors for the song at AC level, where SWV may be considered a bit too hard. Rifle through the five versions to find one that suits your audience's tastes.

ROCK TRACKS

▶ ROBERT PLANT *If I Were A Carpenter* (3:45)

PRODUCERS: Chris Hughes, Robert Plant
WRITER: T. Hardin
PUBLISHERS: Alley/Trio, BMI
Es Paranza/Atlantic 5393 (CD promo)

Plant effectively reinterprets this classic Tim Hardin composition, taking its yearning lyrical context and twisting it into a haunting ode with seemingly higher emotional stakes. The instrumentation is richly textured, juxtaposing easy-handed acoustic strumming with swirling synth/strings and a light beat. An instant album rock addition that also has legs for AC crossover. From the "Fate Of Nations" album.

TEENAGE FANCLUB & DE LA SOUL *Fallin'* (4:25)

PRODUCERS: Teenage Fanclub, De La Soul
WRITERS: Teenage Fanclub, De La Soul, T. Petty, J. Lynne
PUBLISHER: not listed
Immortal/Epic Soundtrax 5598 (c/o Sony) (CD promo)

After a string of assaulting singles from the juicy "Judgement Night" movie soundtrack, programmers are treated to a softer, though no less powerful moment. Spare arrangement has a rumbling beat

base as laid-back rhymes weave around jagged harmonies. Not the most accessible single, creatively satisfying track should get a bounce or two from alternative minds.

★ MORPHINE *Cure For Pain* (3:13)

PRODUCER: Paul Q. Kolderie
WRITER: M. Sandman
PUBLISHER: not listed
Rykodisc 1033 (CD promo)

Title track from critically lauded set is a fine, low-key example of trio's unique sound stylings, with a nice hook to boot. Won't fit easily into modern rock playlists, but song's pleasing, distinct textures will make it a worthy add.

LITTLE TEXAS *What Might Have Been* (3:58)

PRODUCERS: James Stroud, Christy DiNapoli, Doug Grau
WRITERS: P. Howell, D. O'Brien, B. Seals
PUBLISHERS: Square West Music Inc./Howlin' Hits Music Inc., ASCAP
Warner Bros. 6632 (CD promo)

Acoustic plucking and vocal harmonies give this cut a soft album rock feel (à la CSN), while strings add lushness that certain AC outlets might find appropriate.

FURY IN THE SLAUGHTERHOUSE *Every Generation Got Its Own Disease* (4:34)

PRODUCER: Jens Krause
WRITERS: Dmek, Wingenfelder
PUBLISHERS: MICA Music/Hidden Horse Music
RCA 62746 (CD promo)

Band name should be enough to indicate presence of soapbox, but band works through tune with a light touch on guitar, helping melody mesh with studied vocal in a dark, pop/rock sort of way. Could work its way in at album rock outlets looking for some topical stuff.

ADAM SANDLER *Lunchlady Land* (4:17)

PRODUCER: Brooks Arthur
WRITERS: Sandler, Odenkirk, Covert, Herlihy
PUBLISHERS: Lone Ranger Music Inc./Adam Sandler, ASCAP
Warner Bro. 6737 (CD promo)

It took the efforts of four people to write this, and unbelievable as that may be, more astonishing is that Sandler thought it worth committing to tape—and he can't keep from snickering throughout. Morning zoes might find some creative use for snippets (the Axl Rose impression, perhaps); the sustained cut is unendurable.

RAP

NOW BORN CLICK *Now Born Soldiers* (4:05)

PRODUCERS: Lionel "Nova" Herrnan, Ewart Wilson
WRITERS: P. Johnson, M. Caldwell, A. Austin, E. Wilson, G. Storm, L. Herman
PUBLISHERS: Strictly Rhythm/Get Reck/Sess Gardens, ASCAP
Phat Wax 105 (cassette single)

Male duo throws hard'n'heavy on this beat-savvy entry. Lyrics are spewed at a spiraling pace that grabs ya by the second verse and doesn't let go. A catchier chorus and cleaner language might trigger radio support, though aggressive stance will keep street purists more than happy. While you're at it, give "Mad Sick" on the flipside a spin or two. Contact: 212-246-0026.

JERU THE DAMAJA *Come Clean* (3:58)

PRODUCER: DJ Premier
WRITERS: K.J. Davis, C. Martin, C. Parker, F. Scrugg, K. Jones, T. Taylor
PUBLISHER: not listed
Payday/frn 002 (CD promo)

Jeru's reliance on only the most minimal of trihal beat samples means that focus is on his rhymes, in which he says, "I choose to use my infinite potential" rather than project from a gangsta platform. It's a worthy sentiment, but Jeru never says what he is—only what he's not.

SHAZZY *Pass Another Bag* (3:53)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Elektra 5679 (12-inch single)

The joys and alleged benefits of passing the blunt fuels this swaggering anthem. Shazzy drops assertive wordage, while her posse giddily chant at the chorus. Icing on the cake is a sax-lined groove that inspires easy-paced booty shaggin'.

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

Synergy Key To Multimedia Marketing

BY PETER DEAN

CANNES—Speaking during a session titled "New Distribution Channels And Multimedia Marketing" at the new-media conference MILIA here, Sony Music France president/director general Henri De Bodinat predicted that the French electronic publishing industry will double its turnover during the next five years, compared with a 10%-15% growth in the music industry.

For this to occur, however, publishers and distributors must concentrate on product choice, simplicity, and accessibility.

"We must concentrate on content," he said. "We can sell CDs of a big artist and the customer knows what he's getting, and we can charge high prices. But with multimedia now, you can't say that the consumer has a lot to choose

from. There is a need for low pricing structures because the consumer is frightened and we have to have easy, intelligent marketing."

De Bodinat sees multispecialist stores like Virgin being the model for forward growth. The Sony chief believes that with the CD being the main carrier of the future, the borderline between music, films, video, games, and multimedia will start to disappear.

"There is every opportunity for synergies to develop as a result," he said. "Take 'Dracula,' for example. One store will sell 'Dracula' films, video games, music, and multimedia products. You can have a whole 'Dracula' experience, and demonstrations will be possible and cost-effective."

De Bodinat envisions a convergence of specialist stores, the client base, marketing techniques, and the distri-

bution network as a result. Servicing the client will be similar to the way service companies currently operate in food retailing.

"The future is in multispecialized stores, which will be backed up by common marketing and design services, globally negotiated between companies like Sony Software, big chains like FNAC, and global distributors that will carry that product. It's the only way to sell mixed products," he said.

Speaking from the retail perspective, Yehuda Shapiro, Virgin Retail Europe's marketing director for continental Europe, said retailers generally are being left out of the equation until it is far too late.

"The retailer should not be the last one on the list," Shapiro said. "We should be brought into the discussions right at the beginning. We still don't know where multimedia belongs, whether it's for the games buyer, the music consumer, the 40-year-old, or the technocrat. So the retailer is not the expert; you have to explain to us first."

Shapiro also called for publishers and distributors not to underestimate the importance of staff explaining the

new media—as a human interface—and not to have software in isolation at this early stage in the market's development. In a test in a Los Angeles megastore, Virgin found that when sales staff explained interactive hardware and software, sales of both resulted.

There was a consensus at MILIA that the age of "hardware-only" companies could soon be at an end. Kenneth Wirt, Apple's director of marketing and worldwide publishing, personal interactive products division, cites the formation of StarCore, Apple's new software publishing and distribution group, as an example of just such an integrated company.

StarCore offers developers and publishers a range of services, including technical developer support; publishing support, including financing, publishing, marketing, and public relations; and affiliate label distribution.

Wirt said that with new platforms, it is important to have synergy between hardware and software from development to retail, and both should be in the same place so that the consumer can see how the two work together.

"The hardware determines early dis-

(Continued on page 79)

Grammys Go Multimedia

NARAS IS GETTING interactive. The recording academy has entered a licensing agreement with Fremont, Calif.-based Media Vision for the creation of a series of interactive CD-ROMs based on the annual Grammy Awards. The discs will include video footage of classic Grammy performances, as well as awards presentations made over the years, according to Media Vision.

The first discs are due later this year; pricing has not been set.

NARAS also is using some of that goldmine of awards footage for a special home video to be distributed by A*Vision.

FIRST, THE SUPER MARIO Brothers turned screen stars. Now Mega Man is looking to broaden his resumé, too. Capcom Co. Ltd. of Sunnyvale, Calif., says it will finance and produce an animated TV series based on its original video game superhero, who stars in a variety of game titles for the Nintendo platform. The syndicated TV series, which is expected to debut in the fall, will mark Capcom's entry into the world of TV production; the company already waded into film waters with the announcement last year that it is co-producing a live-action feature to be based on its "Street Fighter II" game series.

WHILE NEW PLATFORMS proliferate around them, the large, existing numbers of computer users aren't being overlooked. First, Fremont, Calif.-based Sigma Designs introduced its ReelMagic CD-ROM upgrade kit, which allows for the playback of the new digital video CD titles on a computer equipped with a CD-ROM drive; the board carries a suggested list of \$449, and comes bundled with a game. Now comes the 3DO Co., which reports that it has reached an agreement with multimedia company MacroMedia to develop a player that will allow Mac or Windows titles to port to the 3DO machine. MacroMedia says the players should be out in the spring.

NEW RELEASES



I WILL: THE STORY OF LONDON
Pioneer Electronic Corp.
LaserActive Mega-LD, \$120

Pioneer's LaserActive multiplayer can play an impressive variety of software—standard laserdiscs, audio CDs, karaoke discs, Sega and NEC/Turbo game CDs and cartridges, and a new type of software: 12-inch LaserActive discs. Of the latter, there are two types: Sega's Mega-LDs and NEC's LD-ROMs. Both hold 60 minutes of laser-quality video and 540 megabytes of digital memory per side. Such attributes make Mega-LD and LD-ROM ideal formats for interactive programs that need large amounts of full-screen, full-motion video.

"I Will" is both a live-action game and a travel video. In London, a secret ozone generator is stolen just before it is to be presented at an international conference. Your job is to locate the generator and the culprit, with the able assistance of scientific researcher Catherine Holmes. On side one, you jour-

ney throughout London in a taxi, visiting the Tower Bridge and other famous locales, keeping tabs on your fuel and money, staying out of accidents, and picking up clues that will help solve the case. Side two consists of picturesque touring through Bath, Portsmouth, Edinburgh, Inverness, Loch Ness, and other scenic locales. You can take in the sights at a leisurely pace, or spot clues hidden in the scenery that will help you solve the game.

"I Will" succeeds impressively as both a pleasurable, nonviolent video game and as a splendid tour of England presented with 425 lines of resolution. The \$120 retail tag is steep, but should drop in the next 12 months. Do we need yet another multimedia or video format? In the case of LaserActive, which offers a significant increase in quality, the answer is yes. No other interactive format, including those with MPEG-1 video, can deliver the visual resolution and storage capacity of Mega-LD and LD-ROM.

CHRIS MCGOWAN

'Gettysburg' Addresses CD-ROM Turner's 1st Game Uses Film Footage

BY MARILYN A. GILLEN

NEW YORK—Turner Publishing is entering the interactive fray with "Gettysburg," the game, although the move is being couched by the company as more of a scouting expedition than an all-out assault on the genre.

The game, which launches the Turner Interactive brand name, includes footage and sound from the like-titled feature film, released theatrically last year as the debut effort from Turner Pictures. It is being introduced in conjunction with Swfte International Ltd., creator of a "Gettysburg" battle simulation game for the PC marketplace; the PC game bowed in September and has since sold 20,000 cop-

ies, according to Swfte.

The new "Gettysburg" CD-ROM combines elements of that PC game with video and sound from the motion picture. Civil war historian and author Shelby Foote provides battlefield commentary during the game.

"Gettysburg" the game will bow March 16, as will the videocassette version of the film, raising the possibility of cross-promotion between the two Turner titles. A Turner Publishing spokesperson says Turner "is exploring joint marketing possibilities," but that nothing has been set in stone.

Turner will distribute the game to the home video and book markets, while Swfte will distribute it through

(Continued on page 79)

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

GONE FISHIN': To paraphrase Freud, what do the telcos want? Some of the Baby Bells have gone fishing in home video waters to hook programs for their video-on-demand tests. An executive at one New York-based independent says he was approached, but turned away because he felt the telco wasn't clear on how the catalog would be used and would sacrifice product without regard for retail value.

The telco, this executive suggests, needs to air these issues at a meeting of potential suppliers and ditch a piecemeal effort that does little but raise suspicions.

Bell Atlantic may be the baby in question, according to another source, who says he received a let's-sit-and-talk letter in mid-December. We checked with several other indies, however, and found no one else who admitted—even off the record—to being approached.

Based on headhunter activity, product acquisition won't heat up for another year, says Bill Simon in the L.A. office of management search firm Korn Ferry.

It should be noted that telcos like Bell Atlantic and Ameritech, where ex-Columbia TriStar president Pat Campbell started working Jan. 31, want more than product licenses. "We're building strategic relationships with companies whose strengths complement our own," says Ameritech spokesman Mike Brand, but "we haven't announced any yet." Small wonder: Whatever direction the Baby Bells take, they will have to tread through pre-existing contracts dictating release windows. Video-on-demand is the latecomer.

PLUGGED IN: Ten years ago, VSDA finally wrested away software from an inattentive Consumer Electronics Show, which didn't try to recover studio participation until it was too late. Sometime next year, VSDA may find itself playing the CES role in multimedia, which the association wants on the Las Vegas show floor. San Mateo, Calif.-based Infotainment World and Knowledge Industry Publications in White Plains, N.Y., are putting on their first Electronic Entertainment Expo in Atlanta, April 7-9, 1995. The partners took 340,000
(Continued on page 80)

Sports Videos Go The Distance Longevity, Celebrity Linked To Profits

BY EILEEN FITZPATRICK

LOS ANGELES—Movies can wear down in a matter of weeks, but Michael Jordan keeps going . . . and going . . . and going. For retailers, Jordan is a prime example of the importance of longevity to profits, according to CBS/Fox Video, which handles the NBA line. Many stores, though not all, would agree.

It has been more than four years since CBS/Fox Video released "Michael Jordan: Come Fly With Me." Some 220 weeks later, the title featuring the former Chicago Bulls superstar remains one of the top 20 sellers on the Billboard sales charts. His follow-up video, "Michael Jordan's Playground," has been on the chart for 147 weeks, and the two titles have been teetering between Nos. 4 and 5 on the chart so far this year.

Although the combined sports and fitness video market represents less than 50% of the sell-through pie, the lasting power of these and other titles places them in a league where the players wear Walt Disney logos.

Despite, or perhaps because of, his early retirement, Michael Jordan is "the most visible sports character ever," says John Thrasher, Tower's VP of video retailing.

CBS/Fox claims shipments of nearly 500,000 units of three Jordan titles since his hang-up-the-sneakers announcement, and expects to release others under his name according to a long-term contract. The talk about Jordan's plunge into major league baseball may be just that—talk—but it certainly won't hurt demand that has al-

ready absorbed close to 2.5 million units.

"Jordan's tapes have tons of advertising, and he's never not in the news," Thrasher says. Being in the public eye is a big make-or-break factor in the exercise and sports video market.

"A lot of consumers purchased the [Cindy Crawford] tape, not just because it was a good exercise video, but because it was Crawford," says Andy Greenberg, senior VP at GoodTimes Home Video. The company distributes both "Cindy Crawford: Shape Your Body," a chartmaker for 65 weeks, and "Cindy Crawford: The Next Challenge," a No. 1 title for 11 weeks.

Throughout the past two years, Crawford not only has promoted the tapes extensively, but has entered a high-profile marriage with actor Richard Gere. Also seen in Blockbuster Video ads, she's the host of the popular MTV series "House of Style."

On the other hand, Cher has yet to star in a hit movie or stir up much publicity since her exercise tape, "CherFitness," hit in 1991. Although "CherFitness" and the follow-up, "CherFitness: Body Confidence," made Billboard's top 20 year-end charts, both titles have fallen off the 1994 lists.

"What you have to look at is that over 500 videos hit the market last year," says Kevin Conroy, VP of sports and fitness for Cher distributor CBS/Fox. "There's stiff competition out there."

But Thrasher says more is involved. "Cher didn't get behind the second tape. That didn't sabotage its success, but it didn't help it, either," he adds.

Aside from high-profile celebrities

pumping up sales, suppliers inject plenty of the long green to bolster old and new releases. "We spend millions of dollars each year advertising 'Buns of Steel,'" says Howard Maier, president of The Maier Group. "We advertise the entire line of 22 videos, not just the new releases." Six months ago, the company began running infomercials for the first time.

GoodTimes spent about \$5 million on promotions and advertising for the first Crawford tape. Revlon, which uses Crawford as a spokesperson, kicked in another \$5 million. GoodTimes also paid a hefty sum to persuade Crawford to let it distribute the video.

"We opened our checkbook and spent a lot of money to get her," Greenberg says. Revlon did not sponsor Crawford's follow-up, but Greenberg says the cosmetic tie wasn't necessary because of her increased popularity.

Meanwhile, GoodTimes opened up its checkbook again to sign fitness guru Richard Simmons to a multimillion-dollar, multiyear production and distribution deal.

(Continued on page 80)

VI&A Has New 'Vision' For Vid Delivery

BY SETH GOLDSTEIN

NEW YORK—Video International & Associates is reinventing itself.

The Wayne, Mich.-based company, commonly known as VI&A, began as a shipper of prerecorded cassettes in the mid-'80s. More recently, it has developed a turnkey distribution management system designed to do a lot more than simply move goods down the turnpike. VI&A wants to organize the back-office activities that control product delivery.

Calling itself a third-party logistics specialist, the company expects its "VI&A Vision" package of services marketed to home video and video game suppliers to fill in the missing pieces to the "puzzle" of retail fulfillment, cash management, inventories, and the like, according to president Don Helgesen. "There's lots of competition in
(Continued on page 77)



Taking Kids On A Spin. Executives from Columbia TriStar and the National Geographic Society celebrate the arrival of National Geographic's "Really Wild Animals," the opening entry in its Kids Video cassette line. Appearing along with Spin, the animated globe that narrates each tape (via the voice of Dudley Moore), are Fritz Friedman of Columbia TriStar, second from left, and Todd Berman, Andrew Wilk, Bob Potter, and Joanne Held of National Geographic.

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Video Previews

EDITED BY CATHERINE APPLEFELD

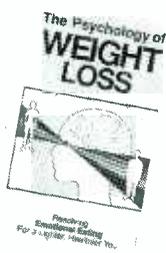
MUSIC

Neil Diamond, "The Roof Party: Songs From The Brill Building," Columbia Music Video, 30 minutes.
New York's famed Brill Building, creative home to such great songwriting teams as Carole King & Gerry Goffin, Jerry Leiber & Mike Stoller, and Doc Pomus & Mort Shuman, has been the object of lots of affection of late. K-tel Records released an expansive boxed-set tribute several months back. Diamond, a pretty savvy songwriter in his own right and one who spent many an early day in the Brill Building, has cherry-picked six favorites and performs them here, backed by Paul Shaffer and his band. Concert features "Up On The Roof," "You've Lost That Lovin' Feeling" in a duet with Linda Press, "Happy Birthday Sweet Sixteen" as a duet with Neil Sedaka, and "Will You Love Me Tomorrow?"

young viewers at home—about all the fun they can have playing games (by themselves and with others) and dancing. "Earth Daze" encourages kids to take another kind of action. During three mini episodes, Professor Iris explores the beauty of the earth and what to do with all that leftover garbage. Also new from Discovery is "Happy Birthday," a video celebration, Professor Iris-style. All are aimed at the preschool market and have bright packaging and solid name recognition.



the Jenny Craigs of the world.



DOCUMENTARY

"Educating Peter," Direct Cinema Limited (800-525-0000), 30 minutes, \$34.95.
This film about a young boy with Down's Syndrome and his first year in a regular classroom situation won last year's Academy Award for best short documentary, and it's easy to see why. Rarely have many of the issues surrounding health care and education been revealed in such a touching light as in this story of how Peter assimilated and then endeared himself to his contemporaries and teacher. As one 8-year-old so eloquently put it, "We thought we were teaching Peter, but really he was teaching us." Third graders know nothing about on-camera diplomacy, and the ample classroom scenes and handful of interviews with Peter and his classmates are as revealing, if not more so, than the intermittent interview segments with his teacher. Film maker Gerardine Wurzburg produced and directed the seven-part PBS series "Your Children, Our Children."

INSTRUCTIONAL

"Pediatric Emergencies Vol. 1," Carolina Video Productions Inc. (803-881-4543), 60 minutes, \$29.95.
This no-frills guide is aimed directly at parents and caretakers of children from infants to age 10. The paramedic who hosts the program asserts at the outset that it is no mere crash course in applying bandages and pulling out splinters. And he's not kidding. The stuff of real emergencies is analyzed here: chokings, poisonings, auto accidents, near-drownings, and more. The information, ranging from how caretakers can best prepare for the arrival of emergency medical personnel to how they can communicate with a terrified child, is presented clearly and concisely. Several viable ideas also are presented, such as taping the vital statistics of each family member inside the refrigerator door so that parents and siblings will have ample opportunity to memorize them and they'll be easily accessible in case of emergency. A good one for the education and health sectors.

"How To Organize Your Home," Spaceorganizers (914-997-1434), 35 minutes, \$19.95.



Hostess Stephanie Schur may know a thing or two about organizing cabinets and closets, but the politically correct police would have this card-waving suburbanite arrested and jailed within seconds of turning on her new instructional video. Schur commits several obvious faux pas: She assumes all viewers have homes large enough to include ample basement or attic storage space; she assumes all are married so that arranging items for "him" and "her" is the obvious choice of arrangement; and she assumes all viewers possess enough disposable income so as to be able to toss out any kitchen utensils that have gathered a little rust and replace them immediately. If viewers can get past her attitude—which is difficult—they might pick up a few handy tips, such as hanging children's jackets at their own height for easier accessibility. Schur organizes her home room by room, and each segment is followed by a chart reaffirming the space-saving steps.

HEALTH/FITNESS

"Undieting Your Way To Health And Happiness," Body Trust/West Productions (406-656-9417), 60 minutes, \$24.95.
Love thy body is commandment No. 1 in this conversational video that features a chorus line of women who lost the diet battle but are winning the war of self-esteem by eschewing traditional weight-loss channels and just going with what feels right. Among the tips offered: Throw away that cursed scale, the 2-cal powder drink, and the tight clothes that feel so terrible; resist the urge to dive into a compulsive workout; don't completely eliminate any favorite foods; and start nurturing the whole self. Production is basic and is devoid of any male influence, but video would serve as a good tool for women's support groups or individuals who need a little extra TLC.

"The Psychology Of Weight Loss," Sherry Nelson Productions (800-959-9183), 47 minutes, \$19.95.
This self-help-style video could easily have been titled "The Psychology Of Weight Gain." A handful of textbook-case overeaters detail the personal paths that led them directly to the refrigerator without passing Go or collecting \$200. Interspersed with the testimony are words of advice from physicians and analysts. Although the sob stories do grate on the nerves after a while, the video serves as a good starting point for those who feel they are suffering alone but aren't ready to expose their own sagas to

"The Paranormal: Poltergeists," Films For The Humanities Inc. (800-257-5126), 50 minutes, \$29.95.
It's heeere. A real-life (well, sort of), non-Hollywood look at those house-haunting pests presents a historical context for poltergeists as well as re-enactments of three salient ghost stories. First segment recalls the story of a 17th-century Italian boy whose entrance to a monastery was followed by some unexplainable occurrences. Second story is of a modern-day woman whose hatred for her job translated into some supernatural phenomena, and the majority of the program is devoted to the case of Katie King, an apparition that appeared in full human form in London. Reenactments are credible and come complete with spooky music. Films For The Humanities' Paranormal series also includes "Investigating The Paranormal" and "Witchcraft."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Manhattan Murder Mystery" (1993), PG, Columbia TriStar Home Video, prebooks Feb. 15.

Excitement-starved Manhattanite Carol Lipton (Diane Keaton) thinks that her neighbor may have killed his wife, but her unimaginative husband Larry (Woody Allen) only wonders when she'll get it all out of her system. An undeterred Carol enlists the help of adoring friend Ted (Alan Alda), and the pair continues to uncover what *seems like* evidence that kindly old Mr. House (Jerry Adler) is a killer after all. Allen crafts an enjoyable blend of amateur-sleuth adventure and marital politics with a fine cast that features Anjelica Huston and Joy Behar. (It's also nice

to see a bunch of Woody Allen's neurotic, self-analytical New Yorkers set their minds to something concrete, rather than gazing at their own emotional navels.) It should do well over time, as fans find that this Woody Allen film deserves that most vaunted of critiques in his recent *oeuvre*: It's "one of the funny ones."

"The Vampyr" (1992), not rated, CBS/Fox Video, prebooks Feb. 25.

While some may say that a soft-core pornographic opera about a vampire is an idea that's been done to death, this BBC feature makes a go of it anyway. Its text sets present-day lyrics to an 1827 opera by Heinrich Marschner, relating the story of a yuppie vampire, Ripley (Omar Ebrahim), out to put the

(Continued on page 80)

Billboard®

FOR WEEK ENDING FEBRUARY 5, 1994

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	1	17	ALADDIN Walt Disney Home Video 1662	1992 24.99
2	3	65	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
3	2	222	PINOCCHIO ♦ Walt Disney Home Video 239	1940 24.99
4	4	11	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993 24.98
5	7	19	REN & STIMPY: THE CLASSICS ◊ Nickelodeon/Sony Wonder LV49200	1993 14.98
6	5	17	ONCE UPON A FOREST FoxVideo 8501	1993 24.98
7	8	15	HAPPILY EVER AFTER First National Film Corp./Worldvision Home Video 8045	1993 24.95
8	NEW ▶		MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER Saban Entertainment/PolyGram Video 4400881193	1993 9.95
9	21	87	FANTASIA Walt Disney Home Video 1132	1940 24.99
10	12	19	REN & STIMPY: THE STINKIEST STORIES ◊ Nickelodeon/Sony Wonder LV49202	1993 14.98
11	NEW ▶		THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Sony Wonder 49215	1994 14.98
12	23	93	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
13	14	33	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993 14.95
14	NEW ▶		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND Saban Entertainment/PolyGram Video 4400881133	1993 9.95
15	13	21	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993 14.95
16	6	17	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder LV49209	1993 14.98
17	NEW ▶		OUR FIRST VIDEO: MARY-KATE & ASHLEY OLSEN Zoom Express/BMG Kidz 4860	1993 12.98
18	NEW ▶		MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK Saban Entertainment/PolyGram Video 4400881113	1993 9.95
19	NEW ▶		MIGHTY MORPHIN: VOL. 3-HIGH FIVE Saban Entertainment/PolyGram Video 4400881233	1993 9.95
20	16	45	BARNEY IN CONCERT The Lyons Group 98071	1992 14.95
21	RE-ENTRY		CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
22	24	9	CHILDREN'S CIRCLE: REALLY ROSIE Wood Knapp Video WK1179	1993 14.95
23	18	19	REN & STIMPY: THE STUPIDEST STORIES ◊ Nickelodeon/Sony Wonder LV49201	1993 14.98
24	NEW ▶		MIGHTY MORPHIN: VOL. 2-FOOD FIGHT Saban Entertainment/PolyGram Video 4400881213	1993 9.95
25	RE-ENTRY		ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951 24.99

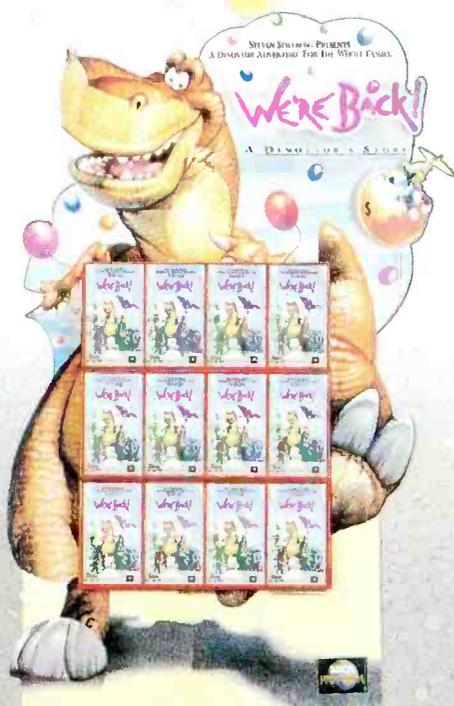
♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar 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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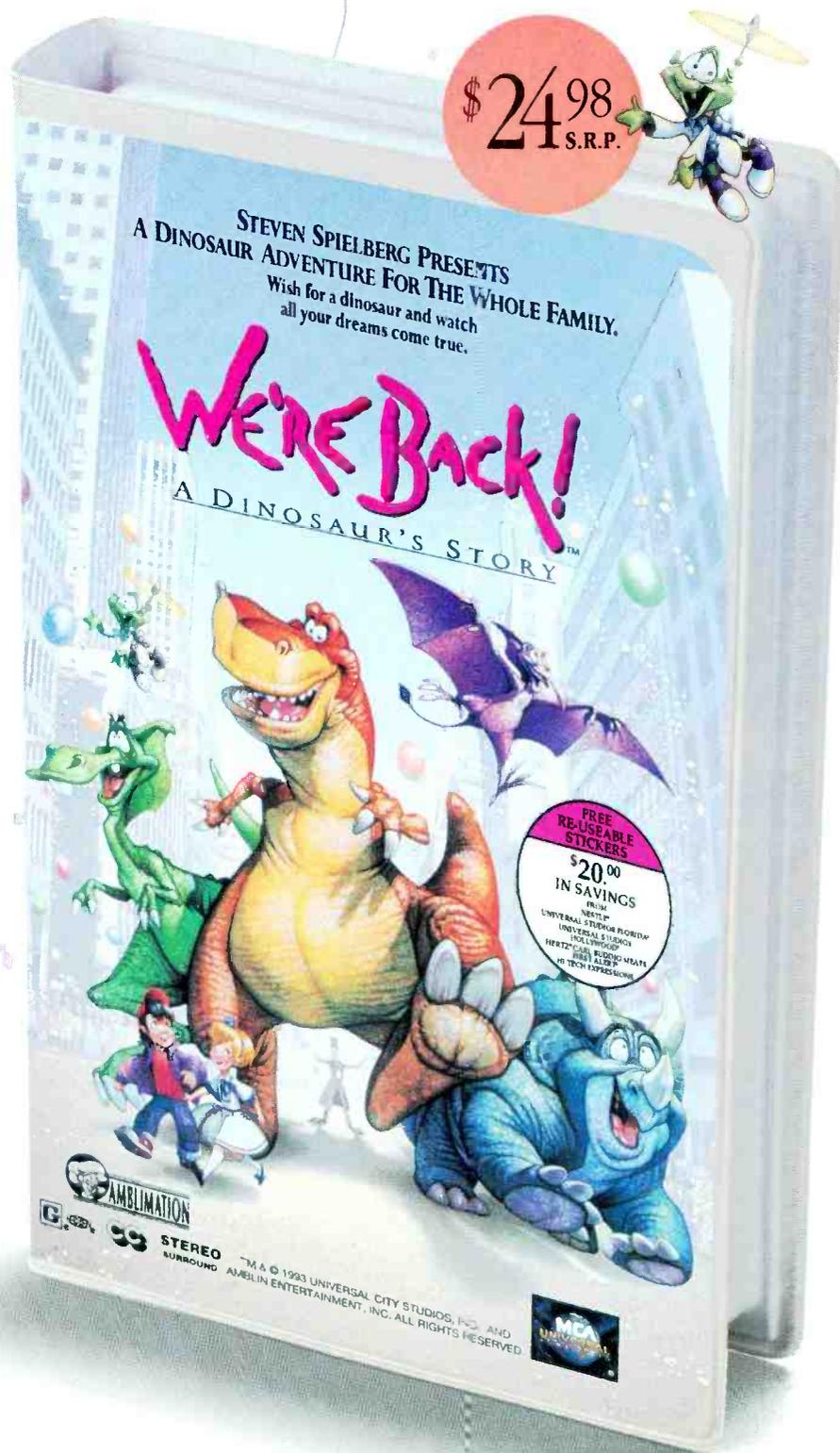
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Distrib Pact With Rabbit Ears Is 'Hoppy' News For BMG Kidz

ALL EARS: With BMG Kidz now distributing most of the video and audio product for Rabbit Ears, that sterling producer of children's entertainment, the Rowayton, Conn., company is poised to increase its market awareness "a thousandfold," according to **Jim Bell**, VP of tactical marketing and licensing.

Rabbit Ears, which pioneered the current wave of celebrity-driven, story-based kids' product, previously had inked distribution deals with a number of different companies, including Uni and Columbia TriStar



by *Moira McCormick*

for video and Windham Hill, Kid Rhino, and Rincon Children's Entertainment for audio. BMG Kidz had distributed Rabbit Ears' newest line, the Bible series "The Greatest

Stories Ever Told," as well as audio.

Bell says that consolidating distribution had "been in discussion since the spring of '93. It was concluded in deal form in September, and BMG Kidz started official distribution of video product in October." Bell says Rabbit Ears' original line, "Storybook Classics," is still distributed by Columbia TriStar (video) and Windham Hill (audio). But, he adds, Rabbit Ears is negotiating to bring the audio product directly under the Rabbit Ears/BMG Kidz umbrella. BMG Kidz now distributes Rabbit Ears lines "We All Have Tales," "American Heroes And Legends," and "Greatest Stories."

"By having the majority of our videos, CDs, and cassettes available at one distribution source, it allows Rabbit Ears product to be supported by major marketing dollars," says Bell. What this means for Rabbit Ears, long considered an upscale product found primarily in elite retail outlets, is the potential for much wider consumer awareness and market prominence.

For starters, Bell says, Rabbit Ears is talking to "major players in the packaged goods business," working out first-ever product tie-ins for the company. Also, Rabbit Ears has signed an agreement with Springfield, Mass.-based licensing company Bliss House. "You'll be seeing selected Rabbit Ears licensed product—high-quality and enriching, yet playful—in 1995, and possibly even at the end of this year," Bell predicts. Bliss House principal **Jerry Houle**, he notes, "started the Muppet licensing program for **Jim Henson**."

Rabbit Ears plans a major back-to-school promotion for next fall—a natural for its literature-based product line. And, says Bell, the BMG Kidz deal has allowed the company to fund projects that were previously out of reach, such as its new **Mel Gibson**-hosted "Rabbit Ears Radio" series (Billboard, Jan. 22).

Newest releases include "Aladdin

And The Magic Lamp" (told by **John Hurt**, music by **Mickey Hart**) and Black History Month titles "Follow The Drinking Gourd" (read by **Morgan Freeman**, music by **Taj Mahal**) and "John Henry" (told by **Denzel Washington**, music by **B.B. King**). The latter titles were first released last year via Uni Distribution. Upcoming releases include "Mose The Fireman" (told by **Michael Keaton**, music by **Walter Becker** and **John Beasley**) and "The Bremen Town Musicians" (told by **Bob Hoskins**, music by **Eugene Friesen**), both due

March 1.

The art of Rabbit Ears, incidentally, was the subject of a first-ever exhibit at New York's Society of Illustrators Dec. 15-Jan. 22, with 80 pieces representing 40 different productions. The show travels next to the Los Angeles gallery Every Picture Tells A Story.

MALL MADNESS: Shopping mall tours are becoming more and more popular as an effective means to promote kid vid titles. In addition to the multicity lineup for Kid Vision's best-selling "The Baby-sitters Club" series (see Shelf Talk, page 78), Golden Video has designed a mall strategy to boost its new Madeline title, "Madeline And The Easter Bonnet." Children construct their own Easter bonnets at each mall, and are led in an Easter parade by a costumed Madeline. Register-to-win promotion activity and a Madeline keepsake will be awarded to each participating child, and the video itself will be displayed on big-screen televisions during each event.

KIDBITS: Wood Knapp Video celebrates Black History Month with its Children's Circle releases "The Ezra Jack Keats Library" and "Stories From The Black Tradition," each \$14.95. The label is offering a 12-inch doll of Keats' popular African-American character Peter for a suggested retail price of \$16.95. Also new from Wood Knapp/Children's Circle is "The Day Jimmy's Boa Ate The Wash And Other Stories," at \$14.95... Much activity at LIVE Home Video's Family Home Entertainment imprint: Its 20-title Easter promotion, which hits stores Feb. 23, includes two new programs, "The Norfin Adventures: The Great Egg Robbery" and "Br'er Rabbit Tales"; all titles are \$12.98. Family Home is supporting the promotion with cable and syndicated TV advertising, as well as via a 48-piece and 12-piece color display. The label has, in addition, "Speed Racer: The Movie," featuring promotional tie-ins with Sega; four never-before-seen, classic "Speed Racer" episodes, packed with collectors cards; and four new Teenage Mutant Ninja Turtles titles.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	4	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	2	5	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	5	4	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	3	7	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
5	4	9	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
6	6	10	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
7	12	2	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
8	13	2	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
9	8	5	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
10	9	5	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
11	7	8	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
12	14	2	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
13	10	14	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
14	NEW ▶		ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
15	11	10	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
16	NEW ▶		HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
17	15	12	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
18	NEW ▶		MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
19	16	8	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
20	21	3	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
21	17	13	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
22	20	25	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
23	18	21	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
24	19	12	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
25	32	2	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
26	23	4	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
27	31	10	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
28	22	12	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
29	NEW ▶		WIDE SARGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachel Ward	1993	NR
30	35	16	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
31	25	13	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
32	37	2	THE SEVENTH COIN	Hemdale Pictures Corp. Hemdale Home Video 7175	Peter O'Toole Alexandra Powers	1993	PG-13
33	30	2	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	PG
34	26	5	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
35	24	21	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
36	NEW ▶		DIANA: HER TRUE STORY	Enterprise Home Video 1285	Serena Scott Thomas David Threlfall	1993	NR
37	28	9	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
38	29	28	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
39	34	3	EQUINOX	Columbia TriStar Home Video 77353	Matthew Modine Marisa Tomei	1993	R
40	33	20	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

VI&A's NEW 'VISION'

(Continued from page 73)

specific services, but VI&A is the only one to pull it together," he says.

For Helgesen, that should translate into "substantially higher" sales this year. VI&A, which celebrates its seventh birthday July 15, doubled revenues between 1991 and 1993 thanks to home video. Annual sales stand close to \$50 million.

Electronic games are expected to carry much of the future load. The category is the newest addition to VI&A's customer roster, says Helgesen, who sees games mounting the popularity curve that home video has ridden over the past 10 years.

"The game industry doesn't seem as mature," he notes. "We're getting a lot of their attention, and they're prime targets for our system." VI&A has tested aspects of its turnkey approach with several games manufacturers, chief among them Acclaim Entertainment.

Now the company has refined its offerings and is on the verge of launching a sales campaign. Brochures to prospective customers will go out within the next 30-45 days, says VI&A business development VP Jeffrey Miller. "We're starting to tell our story." Miller, who's based at VI&A subsidiary Visual Expressions in Pittsburgh, notes that the Acclaim effort "is just one example of what we're doing. I'm up to my eyeballs in integrating services."

It's a far piece from plain-vanilla transportation. VI&A got to this point via a series of strategic acquisitions and alliances, including the recent purchases of 1st Priority Fulfillment Services in Chicago and Promotional Services Group in Jersey City, N.J., and the tie to Nordic Information Systems.

Nordic provides computerized control over a variety of retail and manufacturer functions, such as returns, restocking, and sales trends—vital to management, but often hard to track and control. Games makers are particularly vulnerable. They want to devote their resources to development, says Helgesen, "not to inventory management and logistics."

Manufacturers can contract out these functions piecemeal and worry about making sense of disparate data, or they can invest in their own computers, only to struggle to keep hardware humming during the portion of the year outside the peak-demand holiday season. Helgesen says VI&A is the better alternative, and he thinks games makers will agree because they're similar to the Hollywood studios, which "own as little as possible."

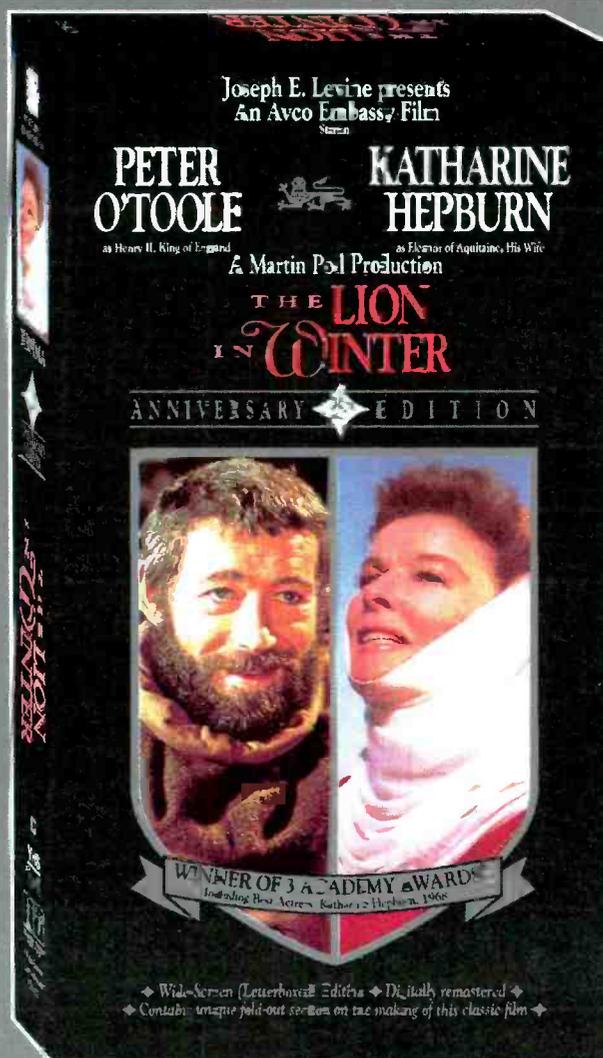
Visual Expressions has already proved the value of Nordic in home video, says Helgesen, who describes the 18-month-old wholesaler as the "rackjobber of the future. It has made that much of a difference."

The prospects are promising. Helgesen claims that "we're not that far" from revenues of \$50 million, excluding Visual Expressions. More important is the changing mix. Transportation held "a whole bunch higher" percentage two years ago, he notes; it will continue to diminish as the "Vision" thing takes hold.

At present, video accounts for more than 50% of volume, but that, too, is expected to shrink in the face of increasing games activity.

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Home Vid Biz Reflects On Earthquake's Effects

L.A. STORIES: "It's certainly not business as usual, but we're slowly recovering."

That statement from LIVE Home Video PR director **Stephanie Long** pretty much sums up the mood felt by the Los Angeles video community still digging out from the 6.6 earthquake of Jan. 17.

Fortunately, LIVE's glass-plated offices in Van Nuys, Calif., approximately five miles from the epicenter, escaped any structural damage.

It was worse at MCA/Universal Home Video, where employees, finally allowed into their offices two days after the quake, found huge, visible cracks, fallen ceiling tiles, and files and furniture tossed about.

Other nearby studios, including Warner, Disney, and Columbia TriStar, experienced power losses and disrupted phone service; all needed a massive clean-up effort. It was the same for suppliers throughout the L.A. area.

MGM/UA Home Video's year-old offices, for example, were drenched when a water main cracked under the pressure. Buildings in the same office complex had fallen stairwells and elevator shafts thrown out of whack.

"We have these huge fans in here trying to dry things out," says marketing manager **Steve Wegner**. "By the looks of things around here, it's like MGM Plaza was the epicenter."

All retailers in the quake zone were forced to close shop for at least two days.

Lori Zanni, manager of Video Valley in Chatsworth, Calif., reopened after three days, once broken shelves were replaced and the contents picked up off the floor.

"We had a lot of calls from customers worried about late fees, of all things," Zanni says. "A couple of people even called to find out if their reserved video was in."

About 20 miles from the epicenter, **Linda Plaks**, owner of Moorpark Video, says her customers were begging for videos as a welcome break from constant news cov-

erage. "I hate to see business increase as a result of something like this," says Plaks, "but it seems customers really needed us to be open. They kept saying, 'I just want to get my mind off this for a while.'"

Plaks' store suffered some minor damage, but Video Giant, in the hamlet of Fillmore in Ventura County, just north of the fault line, was destroyed, according to another dealer who quoted from a report in the local paper.



SHelf TALK

by Eileen Fitzpatrick

'BABY-SITTERS' ROAD SHOW: Teenage fans of the popular video and book series, "The Baby-sitters Club," will be able to meet its

author, **Ann Martin**, during the spring 1994 Baby-sitters Club mall tour.

It begins this month, and stops include Dallas, Minneapolis, Philadelphia, and Toronto.

As part of the mall tour, A*Vision, which distributes the videos on its Kid Vision label, has put together a promotion with 68 Suncoast Motion Picture Co. outlets, according to assistant marketing manager **Debby Bernstein**.

Participating Suncoast stores will conduct a consumer sweepstakes with a grand prize of \$2,500. Secondary prizes include books, cassettes, and assorted club merchandise. Entry blanks and P-O-P displays will alert customers to the contest.

In addition, customers who purchase any one of the six "Baby-sitters Club" videos will receive a free laminated collector's card.

At each mall stop, fans can enter a "Lunch With Ann Martin" contest, sponsored by Kid Vision. Four winners will be selected in a drawing.

In-store monitors will preview new "Baby-sitters Club" entries. Three debut March 2, priced at \$14.95 each. Titles include "Mary Anne & The Brunettes," "Dawn & The Haunted House," and "Stacey's Big Break."

Malls on the tour also will adopt a local charity to receive proceeds from future events held there.

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	17	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	9	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	4	8	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
4	3	11	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
5	5	10	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
6	7	12	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
7	6	23	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
8	10	26	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
9	12	65	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
10	9	8	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
11	8	189	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
12	11	11	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
13	13	20	REN & STIMPY: THE CLASSICS ◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
14	18	13	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
15	NEW ▶		MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
16	26	10	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
17	NEW ▶		THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder 49215	Animated	1994	NR	14.98
18	27	23	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
19	30	2	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
20	20	20	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
21	17	4	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99
22	16	12	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
23	37	63	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
24	19	5	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
25	39	2	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
26	NEW ▶		SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.98
27	38	43	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
28	RE-ENTRY		UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
29	32	19	REN & STIMPY: THE STINKIEST STORIES ◇	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
30	15	35	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
31	23	19	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
32	31	3	SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	Susan Powter	1993	NR	19.95
33	14	7	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
34	25	14	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
35	RE-ENTRY		LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
36	28	10	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
37	22	11	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
38	24	2	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
39	RE-ENTRY		STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
40	40	30	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95

◆ 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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MILIA PANEL

(Continued from page 72)

tribution, but at the beginning you must have the hardware and the software working together very closely," he said. "If this approach is successful, then in the future I think it's possible that we might not see anymore the existence of hardware-only companies."

Garry Hare, president of Fathom Pictures, said that mass-market retailers, computer stores, and record stores all will play a major part in future distribution of multimedia, but stressed the importance of mail-order in breaking-in the market. "Mail-order will be particularly important, because the smart guys already know who owns the hardware," Hare added.

Offering a publisher's perspective, Thomas McGrew, VP of product development and product planning at Compton's NewMedia, also stressed the advantages of direct distribution.

"Although we are distributed by Ingram, the reason we have such a good understanding of the market is that we sell direct," he said. "We want direct distribution so that we can feel the market and we get the information first-hand."

McGrew gave an overview of distribution over the past three years in the U.S. Compton's entered the U.S. market in 1991, selling 2,000-4,000 units of its first "Encyclopedia" title primarily through software-only stores like Comp USA and Computer City. By 1992 there were some 1,500 outlets, with unit sales rising to 7,000 by year's end. The growth accelerated last year, with Sam's Wholesale, Pace, Kmart, Wal-Mart, and Sears all entering the distribution picture and the number of stores nearing 6,000 by the end of 1993. An A title will achieve unit sales of 50,000-plus, and B and C titles achieve 10,000- to 25,000-unit sales.

With book and record stores becoming involved, Compton's says it now has 8,000 accounts.

"Music stores we have always identified as areas for growth," McGrew says. "But book distributors came to us, which we were very surprised about. We thought book people were techno-phobic. We had anticipated them getting involved by mid-1995, but not now."

The necessity for publishers to simplify the technology side was a factor in growth, as was the rental of titles, McGrew says. "Nonrenting is a bad approach—customers need to sample titles," he said.

Wirt, too, is an advocate of "try before you buy." "There is a high percentage of people who don't buy new and unheard-of audio CDs at a relatively low price," he said. "Now we're asking them to spend a lot on software. Rental is one way. The other is online."

'GETTYSBURG'

(Continued from page 72)

computer software distributors such as Merisel and Ingram Micro.

No other interactive programs have been announced by Turner Publishing, but, notes the spokesperson, "we have so much programming available through our various related companies that we certainly expect to explore other possibilities."

"Gettysburg" will carry a suggested retail of \$69.95.

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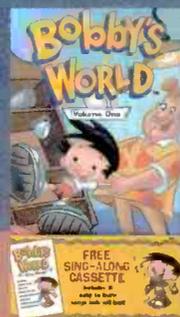
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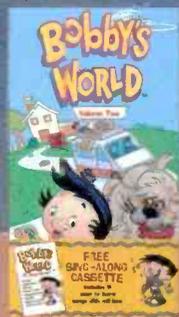
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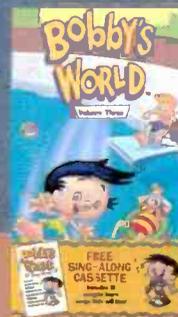
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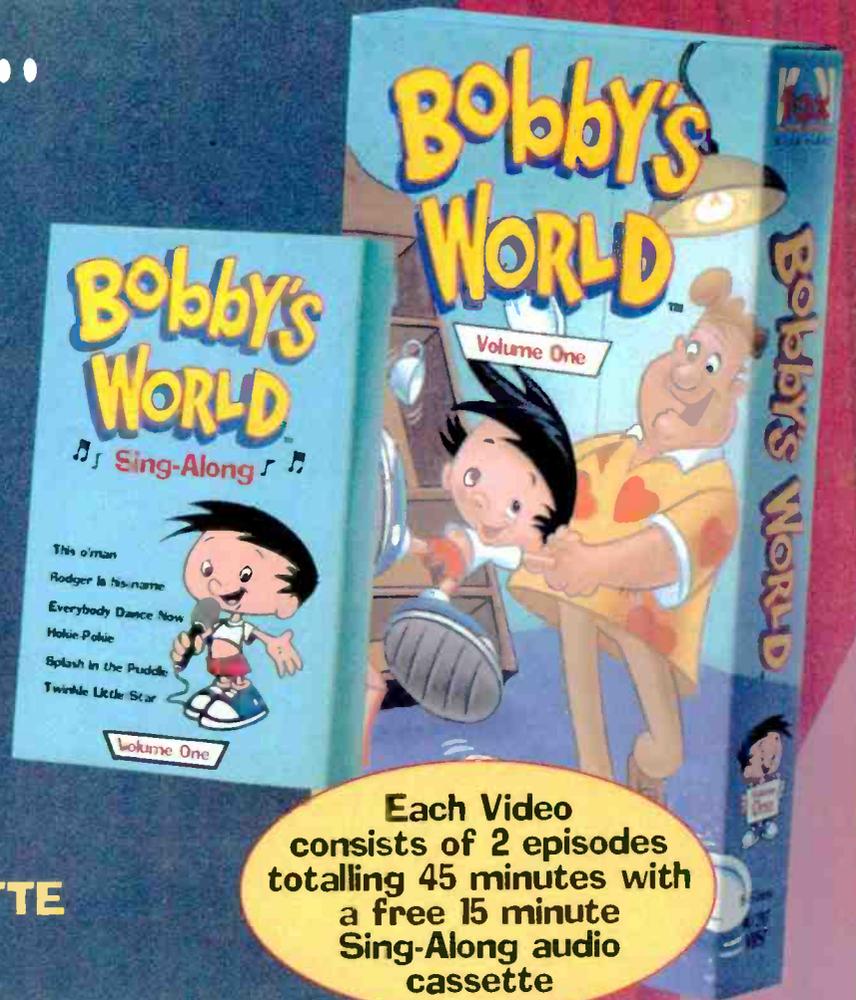
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MARQUEE VALUES

(Continued from page 74)

bite on three lovely soprano-voiced Londoners (Willemijn Van Gent, Fiona O'Neill, and Sally-Ann Shepherdson). It doesn't take itself too seriously, but its often amusing lyrics are often incomprehensible as well, begging the aid of a libretto. The surreal atmosphere created by the operatic form tends to lessen any suspense, and its emphasis on "erotic" vampirism leads these characters to sing to each other in the nude—an image that's at best disconcerting and at worst goofy. Will probably interest unshockable opera buffs before it lures culture-vulture fright fans.

"Deathfight" (1993), R, Academy Entertainment, prebooks Feb. 17.

Rising martial arts B-movie hero Richard Norton stars as an executive for a legitimate company that's being turned into a criminal front by his wicked half-brother (Franco Guerrero). (Naturally, there is no good clue—not even a childhood Candyland game gone sour—as to the source of the evil Guerrero's consuming hatred for his half-brother.) Norton is framed for the murder of his mistress, which is tough to explain to his wife (Karen Moncrieff), who by some ridiculous turn is also his lawyer. Still, viewers are unlikely to care about Norton's marital crisis, or the dark secrets explaining the violent deaths of his parents. What really counts is how it rates on the informal martial arts scale of butts kicked per minute. Despite a muddled plot, this fast-paced B-grade feature scores high enough on the bk/m scale to ensure genre interest.

"Freaked" (1993), PG-13, FoxVideo, prebooks Feb. 25.

Actor Ricky Coogin (Alex Winter) becomes the spokesman for a vicious corporation that makes toxic fertilizer Zygot 24 and flies to South America to familiarize himself with the banned-in-the-U.S. product. Instead, Ricky meets Elijah Skuggs (Randy Quaid), the owner of an ambitious sideshow called Frek World. Using the deadly Zygot 24, Skuggs turns Ricky, envi-

ronmentalist Julie (Megan Ward), and other innocents into revolting mutants. With a pretty even balance of obvious gags to funny ones, it yearns for the rapid-fire pace of an "Airplane!" film—and uses similarly self-parodying guest shots, in this case Brooke Shields and Morgan Fairchild. This grisly comedy's real stars are the makeup effects team that created this rude burlesque of "Island Of Lost Souls." Weird mutants and scattershot jokes will prove it a cult favorite.

"Linda" (1993), not yet rated, Paramount Home Video, prebooks Feb. 24.

Happy young marrieds Paul and Linda (Richard Thomas and Virginia Madsen) go on a vacation with their friends Jeff and Stella (Ted McGinley and Laura Harrington), but an edgy soundtrack lets you know that somehow, somewhere, adultery is going to lead to murder. Unfortunately, viewers may find that these couples take way too much time appearing normal before somebody finally gets killed. (And some may wish for the first victim to be Thomas, as that would curtail his pointless narration.) "Linda" only reiterates the fact that if characters aren't given credible lives, no one is likely to care whose life gets ruined. Stress on the "erotic" aspects of the story (meager though they may be), and on sexy star Madsen, may be its best hope.

"Bank Robber" (1993), R, LIVE Home Video, prebooks Feb. 22.

Patrick Dempsey is a flamboyant bank robber who's pulling his last job so he can to flee the country with his cheating girlfriend (Olivia D'Abo). A security camera gets his picture, so he checks into a fleabag hotel to evade the manhunt. Dempsey is soon discovered by a parade of weirdos making various demands on him to buy their silence. Of course, the only ones who can't find Dempsey are two loony self-help cops (Judge Reinhold and Forest Whitaker) who agonize over Dempsey's psyche. The oft-extorted Dempsey becomes a human cash machine as his criminal legend grows, but it seems the only

reason he stays in the hotel room is that it's easier to milk laughs there. Despite only intermittent humor, a negligible plot, and Lisa Bonet's dismal turn as a hooker who seems to have gotten lustiness mixed up with catatonia, its promised blend of sex and comic larceny should generate some interest.

"Body Shot" (1993), R, Triboro Entertainment, prebooks Feb. 22.

Robert Patrick, who played the cyborg cop in "Terminator 2," gives an only slightly more human performance as paparazzo Mickey Dane, a photographer with a special yen for rock star Chelsea Savage (Michelle Johnson). When Mickey agrees to take a series of photos of a Chelsea look-alike, he sets himself up for the murder charge that innocent characters like him were born to receive. (Of course, such predestination is the norm in a cast of ludicrously clichéd types.) "Body Shot" will probably find an audience among those who care less for an intelligible plot than they do for moderate doses of sex and violence.

SPORTS VIDS GO THE DISTANCE

(Continued from page 73)

CBS/Fox tries not to rest on the popularity of the Jordan titles and its other high-profile NBA releases. It supports them with a never-ending supply of promotional items to keep retailers interested.

"We dedicate moneys for each title forever," says Conroy. "We don't walk away from one title when a new one is released." Thus, P.O.P. materials for all titles are never discontinued. Coupon inserts in retail copies always list every other title in the NBA or fitness genre. "Each product is constantly cross-promoted with others in the line," Conroy says.

Premiums and direct-response ads are limited to CBS/Fox's longstanding relationship with Sports Illustrated magazine.

But not everyone is experiencing the level of sales indicated by the charts. "We used to buy CBS/Fox tapes across the board," says Tom Manuel, owner of Cagney's Video in the Boston area. "But now we pick and choose only a few titles."

Like many dealers, Manuel says

sales have been diverted to mass merchants, who undercut their prices. "I just don't have a good feel for that market anymore, because most of those tape are sold through Costco," a major price club.

PICTURE THIS

(Continued from page 73)

square feet of the Georgia World Congress Center and have a hold on the adjoining arena that is to host the 1994 Super Bowl.

"It's a titles-only event," says KIP's Eliot Minsker, aimed at buyers who can place orders in plenty of time for the busy fourth quarter. Minsker hastens to add, "This isn't another home video show. We're not going to put the arm" on the studios to exhibit. But, he notes, "it may be that the motion picture companies will want to be there anyway." That certainly could deflect attention from the mid-summer VSDA convention, outside the buying season. Those who ignore history . . .

Billboard.

FOR WEEK ENDING FEBRUARY 5, 1994

Top Special Interest Video Sales™

THIS WEEK				2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store sales reports.		Suggested List Price	
TITLE		Program Supplier, Catalog Number									
RECREATIONAL SPORTS™											
★★ NO. 1 ★★											
1	1	47	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770						19.98	
2	6	5	CNN SPORTS: PLAY OF THE DAY FAVORITES	Turner Home Entertainment 3111						12.98	
3	5	220	MICHAEL JORDAN: COME FLY WITH ME ♦	FoxVideo (CBS/Fox) 2173						19.98	
4	10	7	BAD GOLF MADE EASIER	ABC Video 45003						19.98	
5	17	3	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793						14.95	
6	4	149	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858						19.98	
7	2	11	THE NFL'S 15 GREATEST COMEBACKS	PolyGram Video 4400876873						14.95	
8	11	108	SUPER SLAMS OF THE NBA	FoxVideo (CBS/Fox) 3244						14.98	
9	NEW		MICHAEL BOLTON'S WINNING SOFTBALL	Columbia Music Video 19V49187						19.98	
10	9	5	PATRICK EWING: STANDING TALL	FoxVideo (CBS/Fox) 5933						19.98	
11	16	33	LT	PolyGram Video 4400863893						19.95	
12	3	27	SHAQ ATTACK: IN YOUR FACE	Parade Video 530						19.98	
13	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189						19.98	
14	13	113	LARRY BIRD: A BASKETBALL LEGEND	FoxVideo (CBS/Fox) 3191						19.98	
15	12	83	NBA DREAM TEAM	FoxVideo (CBS/Fox) 5616						9.98	
16	7	11	THE JOE MONTANA STORY	PolyGram Video 4400881953						19.95	
17	19	47	PRO FOOTBALL'S HOTTEST CHEERLEADERS	PolyGram Video 4400854853						19.95	
18	RE-ENTRY		DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦	FoxVideo (CBS/Fox) 2229						9.98	
19	20	11	HOCKEY'S GREATEST HITS	Simitar Ent. Inc.						9.95	
20	8	30	NBA SHOWMEN: THE SPECTACULAR GUARDS	FoxVideo (CBS/Fox) 2383						9.98	
HEALTH AND FITNESS™											
★★ NO. 1 ★★											
1	1	13	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100						19.99	
2	2	15	SUSAN POWDER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3						19.95	
3	9	27	TONY LITTLE: TOTAL BODY SHAPE UP ♦	Parade Video 94						12.98	
4	7	7	ABS OF STEEL 2000	The Maier Group TMG227						14.95	
5	3	15	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ♦	Parade Video 93						12.98	
6	6	13	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS	GoodTimes Home Video 05-79319						19.95	
7	11	5	BUNS OF STEEL STEP 2000	The Maier Group TMG1142						14.95	
8	10	67	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032						19.99	
9	8	17	JANE FONDA'S FAVORITE FAT BURNERS	A*Vision Entertainment 55008-3						19.98	
10	16	15	TONY LITTLE: ABDOMINAL MUSCLE TONING (opdia)	Parade Video 92						12.98	
11	5	21	BOXOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493						19.95	
12	4	17	KATHY SMITH'S GREAT BUNS AND THIGHS	A*Vision Entertainment 50446-3						19.95	
13	13	5	NIKE: TOTAL BODY CONDITIONING	A*Vision Entertainment 50532-3						19.95	
14	14	5	KATHY SMITH'S SECRETS-VOL. 1	A*Vision Entertainment 50457-3						19.95	
15	20	3	KATHY SMITH'S SECRETS-VOL. 2	A*Vision Entertainment 50456-3						19.95	
16	17	93	ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132						9.99	
17	19	11	FIT OR FAT: THE TARGET DIET	Pacific Arts Video PBS1096						14.95	
18	12	3	KARI ANDERSON: FITNESS FORMULA	A*Vision Entertainment 50525-3						19.95	
19	RE-ENTRY		THIGHS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG158						9.95	
20	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT	A*Vision Entertainment 55006						19.98	

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER™ TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Philadelphia (TriStar)	8,830,605	1,295 6,819	4 26,525,581
2	Mrs. Doubtfire (20th Century Fox)	8,798,118	2,290 3,842	8 162,497,655
3	Intersection (Paramount)	7,818,502	1,300 6,014	— 7,818,502
4	Grumpy Old Men (Warner Bros.)	5,689,817	1,676 3,395	4 41,472,060
5	Iron Will (Buena Vista)	4,114,120	2,036 2,021	1 10,446,697
6	The Pelican Brief (Warner Bros.)	3,711,685	1,809 2,052	5 86,562,317
7	Schindler's List (Universal)	3,405,990	343 9,930	5 19,060,013
8	House Party 3 (New Line)	3,281,562	848 3,870	1 12,656,543
9	Shadowlands (Savoy)	3,170,830	1,001 3,168	3 13,392,112
10	Tombstone (Buena Vista)	2,930,647	1,817 1,613	4 43,458,928

Pro Audio

Sony Looks West For New Plant Oregon Facility To Open In Late 1995

BY MARILYN A. GILLEN

NEW YORK—As was strongly hinted by president/CEO Michael P. Schulhof during a Dec. 2 celebration at its Terre Haute, Ind., plant, Sony Corp. of America will build a new optical disc manufacturing facility this year (Billboard, Jan. 8). The location, however, may come as a surprise.

The 250,000-square-foot plant will be located in Springfield, Ore.—Sony's first foray west for optical production. Currently, Sony has manufacturing centers in Terre Haute, Pitman, N.J., and Carrollton, Ga. Its combined existing optical disc capacity is more than 20 million units per month, according to the company.

"This expanding commitment to optical disc technology is reflective of the strategic importance of servicing our clients on the West Coast," says Schulhof of the decision regarding both the plant and the locale. "The growing importance of the optical disc market puts added emphasis on expanding our U.S. manufacturing capability."

The new plant is being built from the ground up on an 80-acre site within Springfield's 250-acre McKen-

zie-Gateway Corporate Park. Construction is slated to begin shortly, with plant operations scheduled to start in the second half of 1995. Approximately 300 people are expected to be employed from the Springfield-Eugene metropolitan area.

Initial production capacity is put at 3 million discs per month, with that total encompassing both audio CDs and CD-ROMs. The breakdown between the two will depend on market demand, according to James Frische, chairman and CEO of Sony subsidiary Digital Audio Disc Corp.

"The ROM market is very heavily West Coast-oriented, but of course we have a significant audio requirement there, too," he notes. "So we will be dealing with both at the facility. But just as we do in our other facilities today, if one or the other in a different part of the year is requiring different production, we can do whatever the market requires."

ROM's phenomenal rise over the past year has been spurred in large part by the burgeoning multimedia marketplace, a market segment based in the Western U.S. Although Sony's audio CD volume still far outnumbers ROM units produced, that ROM market now represents a fas-

ter-growing market segment than does audio CD. "If we are going to continue to service the clients we have, and to grow with this rapidly expanding market, then we have to be adding significant ROM capacity," Frische says. "It's an area that will only keep expanding."

MiniDisc and laserdisc production are not included in the first-phase planning for the new Springfield plant, although that could change with time, Frische says. "If those markets grow to the size that we hope they do, then this facility would be positioned to eventually make those products," he adds. "Again, it's a question of market demand."

As for eventual expansion, Frische notes, "We don't have a CD facility that hasn't expanded. So it's our assumption that that, indeed, will occur in time. And that's one of the beauties of this site, that it has flexibility to do that when the time arises. We certainly do hope that happens."



In Session. New York's Hit Factory was the site of a surprise visit by seven-time Grammy winner Anita Baker during a class trip hosted by the New York Host Committee for the 1994 Grammy Awards and Jonathan Tisch. Pictured in the studio are Baker and students from the Wadleigh Alternative Arts School in Harlem.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

THE U.K.

LONDON POSTPRODUCTION facility Videasonics has opened two new rooms as part of an expansion program. A dubbing suite with SSL 6048 and 16-track AMS AudioFile plus a track-laying room with Trident desk and 8-track AudioFile have been added to the two existing SSL dubbing rooms and Foley room all equipped with AudioFiles. Owner Dennis Weinreich reports a massive upturn in business necessitating the two new rooms.

VIDEOLONDON SOUNDSTUDIOS has added its sixth Synclavier PostPro system, having bought its fourth and fifth systems in the last 15 months.

The latest machine uses 16 tracks and 24 hours of storage via Synclavier's latest FastTrax 2.5-gigabyte removable disc drives. The system can also back up offline with a Mac transfer station using BaxTrax software.

"We picked the PostPro because of the large, clear screen, an operating system that speaks the language of film as well as video, a realistic and reliable backup format, the ability to print detailed dubbing charts, and the technical sales and backup even when production has stopped in the U.S.," says managing director Matt McCarthy.

RADIO PRODUCTION operation Unique Broadcasting Co. has taken de-

livery of the first Studer Dyaxis II to be installed in the U.K. The eight-track system includes the Plug & Play optical disc option.

"Our technical operations manager and our producers for the last few months have been gaining a deeper understanding of hard-disc audio systems," says Simon Cole, chief executive for Unique Broadcasting. "Our investment in the Dyaxis II system for our facilities operation means that our external clients will also be able to take advantage of the very latest in audio production technology."

AVID AUDIO at Spitfire has opened in London as an audio facility serving the audio needs of Avid picture editing systems. Managing director Stefan Sargent believes the market potential for the enterprise is huge. "There are 250 Avids in Britain and nobody serving them," he says.

The development sees the reunion of London postproduction personalities Sargent and Robert Parker, who together started Molinare in 1972 and left it in 1983. The facility will house an Avid AudioVision/Yamaha DMC1000-equipped dubbing suite and an AudioVision track-laying room.

THE 5,000-SEAT Metropolitan Church in Belfast has ordered the largest Soundcraft Vienna FOH board ever, an 84-channel version. The installation also includes a 52-channel Sapphyre and 40-channel Series 600 that will be used for live recordings in a 24-track digital studio.

NEW YORK

POLYGRAM RECORDING artist Shelene has been working on an upcoming project at Giant Recording Studios. Des D produced the sessions with Kevin Thomas engineering behind the SSL 4056 console. Steve Neat assisted.

At Looking Glass Studios, EMI recording artist Kala worked on guitar and vocal overdubs with producer/guitarist Eddie Martinez. Engineering the sessions was Jason Corsaro, with James Law assisting.

Luaka Bop recording artist David Byrne recently recorded a new solo album at Clinton Recording Studios. Arto Lindsay produced the sessions with engineer/co-producer Susan Rogers. The project was recorded using vintage tube microphones through the classic Neve 8078 console and onto the Studer A800 24-track machine. Mark Agostino assisted.

Warner Bros. recording artist Chaka Khan recently worked at Chung King Recording Studios. The singer recorded Jimi Hendrix's "One Rainy Wish." The sessions were produced by Gary Haase and engineered by Doug DeAngelis, with Jeff King assisting. Tracks were recorded through the 64-input SSL G Plus with Ultimation and Total Recall and onto Studer A827 multitrack recorders.

Things are busy at Power Play Studios in nearby Long Island City. Large Professor recently was in remixing tracks for A&M recording act Intelligent Hoodlum. Dino Zervos engineered the sessions with the assistance of Liz Mercado.

LOS ANGELES

AT MAMA JO'S Recording Studio, Manic Eden, a group composed of Tommy Aldridge, Adrian Vandenberg, Rudy Sarzo, and Ron Young,

has been in working on overdubs and mixes. Tom Fletcher is engineering the group-produced project, with Paul Ottosson assisting.

Engineer Donnell Sullivan was recently at Lighthouse Studios, mixing songs for CeCe Peniston and Cleto E. Brian McKnight produced the sessions, and Eddie Sexton assisted.

Reunion recording artist Kathy Troccoli has been busy mixing her upcoming project at Andora Studios with engineer Mick Guzauski at the GML/Neve console. Michael Omartian produced the sessions.

At Skip Saylor Recording, Toni Childs was recently in mixing her upcoming Geffen release. Childs shared production chores with David Bottrill, and Peter Gabriel stopped by to contribute some background vocals. Bottrill engineered the sessions with the assistance of Eric Flickinger.

Producer Peter Asher has been working at Brooklyn Recording Studio with Geffen recording act the Semantics. Frank Wolf engineered behind the classic Neve 8078 console with GML automation. Brooklyn's Tom Banghart assisted.

NASHVILLE

SOUND EMPORIUM recently played host to RCA recording artist Lari White. The singer was working on her upcoming album with producer Garth Fundis and engineers Donovan Cowart, Gary Laney, and Dave Sinko, who labored behind the SSL 4000 E Series with G computer.

White's label mates Restless Heart have been working on their upcoming project at 16th Avenue Sound. Producer Josh Leo and engineer Steve Marcantonio worked behind another vintage Neve.

At Emerald Sound, Reba McEn-

tire has been tracking her new album with Grammy-nominated producer Tony Brown and engineer John Guess.

Arista recording artist Pam Tillis was at Imagine Studios with father Mel and several of her musical siblings, laying down some background vocals on "Til All The Lonely's Gone," a self-penned, gospel-flavored track from her upcoming album. Tillis is co-producing the sessions with the effervescent Steve Fishell.

OTHER CITIES

MATADOR RECORDING act Yo La Tengo was recently at Trutone Studios in Hackensack, N.J., working on its upcoming "Motel 6" EP. Mastering was done by Ray Janos using the Sonic Solutions digital editing workstation.

Beartracks Studios in Suffern, N.Y., is eagerly anticipating the arrival of a new 72-input Focusrite Studio Console. Chrysalis recording artist Jeffrey Gaines is one of many major label artists to have visited the facility recently. Gaines worked on his upcoming album with producer Richard Gottehrer. Jeffrey Lesser engineered the sessions, with Stephen Regina assisting.

EMI recording act Arrested Development was recently at Atlanta's Transmedia Studios, tracking songs for an upcoming release. Band member Speech produced, with the engineering assistance of Seth Cohen and David Norman.

Epic recording act Soulhat recently finished tracking its upcoming LP at Triclops Sound Studios in Atlanta. Nick Didia produced the sessions behind the Neve 8088 console. Tracks were recorded onto the Studer A800 24-track.

The inimitable Rev. Billy C. Wirtz
(Continued on next page)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN.29, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	ALL FOR LOVE Bryan Adams/Rod Stewart/Sting C. Thomas, B. Adams D. Nicholas (A&M)	CRY FOR YOU Jodeci/ D. Swing (Uptown)	LIVE UNTIL I DIE Clay Walker/ J. Stroud (Giant)	PINCUSHION ZZ Top/ B. Ham B. Gibbons (RCA)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	AIR/ TOWNHOUSE/ CHEROKEE (London,ENG.) (Los Angeles) David Nicholas	HIT FACTORY (New York) Charles Alexander	LOUD (Nashville) Lynn Peterzell Julian King	ARDENT (Memphis,TN) Joe Hardy	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	Neve VR Legend/ SSL 4056E G Comp./ Cherokee Custom	SSL 4064G with Ultimotion	SSL 4000	Neve V	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800 MKIII Sony PCM-3348	Otari DTR900	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Dynaudio Custom M4, Yamaha NS10/ Genelec/ Cherokee Custom w/JBL	Boxer Custom	Yamaha NS10	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467/499	Ampex 467	Ampex 467	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	WAREHOUSE (Vancouver, B.C.) Chris Thomas	HIT FACTORY (New York) Charles Alexander	LOUD (Memphis, TN) Lynn Peterzell	ARDENT (Memphis, TN) Joe Hardy	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4072G	SSL 4096E	SSL 4000G	SSL 4056	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A800 MKIII/ Sony PCM-3348	Otari DTR900	Mitsubishi X-880	Studer A800
STUDIO MONITOR(S)	Yamaha NS10 KRK 9000	Boxer Custom	Kinoshita/Hidley TAD	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499/467	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Chris Gehringer	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	DADC	Uni Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Uni Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



A New Era Is Sprouting At The Plant

NEW YORK—Sausalito, Calif., recording studio the Plant has some heady history behind it—more than 21 years' worth, to be exact, beginning with its conception in the '70s by the legendary Record Plant team of Chris Stone and Gary Kellgren. But it also has some heady days ahead, promises veteran engineer Arne Frager, who took over ownership in 1993.

Among the changes, Frager has overseen renovations and upgrades of the studios this past year: Studio A is outfitted with a new SSL 4064 G Series console with Total Recall; Studio B boasts a Neve VR 72, the Time/Lynx System Supervisor, and a new Lexicon 480L; and the former Studio C, now called Mix 1, is equipped with a new SSL G Series board. Additionally, Booker T. Jones now will base his T-Town operations out of one of the Plant's studios, to

be called T-Town Studio, Frager says.

Frager also has created his own production company, A&R Music, aimed at developing new talent, and formed a private label, Bay Blues Records.

And further on the subject of what's new, the Plant and radio station KFOG San Francisco teamed this past year for a series of radio broadcasts inspired by the original "Live From The Record Plant" series. Squeeze performed "Live From The Plant" in Studio B in December, closing out a year of broadcasts.

Pictured during a break in that broadcast, from left, are Bill Evans, a KFOG DJ; Squeeze band member Chris Difford; Paul Marszalek, KFOG PD; band member Glenn Tilbrook; Frager; and Wayne Coy, A&M Records regional promotion manager.

newslines...

HARMAN INTERNATIONAL INDUSTRIES was at ground zero the morning of Jan. 17, and company COO Bernie Girod reports the Northridge, Calif., plant was "somewhat damaged" by the earthquake. "The good news is that no one was injured," Girod said Jan. 18. By Jan. 21, chairman Sidney Harman had more goods news to add to that early assessment. "Although our plant was at the epicenter of the quake, our optimistic preliminary estimate proves to have been valid," he said. "All manufacturing at Northridge will be fully restored and operational [the week of Jan. 24]. Virtually all engineering, sales, and administrative functions will be fully operational by Jan. 31. In the meantime, our finished-goods warehouses across the country and abroad are still functioning in normal fashion."

THE CONSUMER ELECTRONICS industry tallied total sales of \$39.7 billion in 1993, said Jerry Kalov, president/CEO of Cobra and chairman of the Electronics Industries Assn./Consumer Electronics Group, in citing EIA figures at the kickoff of the Winter Consumer Electronics Show. That's more than 6% above 1992 numbers, he said, adding that EIA numbers forecast another 4.4% jump in 1994 to \$41.4 billion. Audio sales are expected to rise 4%.

Of that 1993 total, audio products accounted for some \$10.4 billion, up from \$9.8 billion the year before, and blank media and accessories contributed \$4.027 billion, down a fraction from 1992.

NO COPIES OF 'INDECENT PROPOSAL' left? Why not check out "Consumer Guide To Home Theater"? The VHS cassette is being released by Dolby Laboratories as a first-ever consumer primer on home theater—from the benefits of Dolby Surround to detailed instructions on installing and calibrating a home system. The video carries a suggested retail of \$19.95, and will be available for sale or rental at both video stores and audio/video retailers nationwide, Dolby says.

AUDIO TRACK

(Continued from preceding page)

recently recorded a live album (to be titled "Pianist Envy") utilizing the Charlotte-based Reflection Sound Studios' remote recording truck. Engineers Mark Williams and Mike Edwards were at the board with assistant Dave Puryear. Producing the

project were Harry Simmons and the Reverend himself.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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(Continued on page 84)

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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.

JANUARY

Jan. 29-Feb. 1, **51st Annual National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 703-330-7000.
Jan. 30-Feb. 3, **MIDEM Convention**, including **International Retailer and Manufacturers Conference** Jan. 31 and **New Technologies, Music and the Music Industry** conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 9-13, **Urban Network Power-Jam**, Los Angeles Airport Marriott, Los Angeles. 818-843-5800.
Feb. 14, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.
Feb. 17-20, **The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium**, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.
Feb. 17-19, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.
Feb. 26-March 1, **Audio Engineering Society Convention**, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.
Feb. 27, **MusiCares "Person Of The Year" Tribute Dinner**, honoring **Gloria Estefan**, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.
March 1-5, **Winter Music Conference**, Fontainebleau Hilton Resort And Spa, Miami Beach,

Fla. 305-563-4444.

March 2, **R&B Foundation Pioneer Awards**, Roseland, New York. 202-357-1654.
March 2, **American Jewish Committee Music-Video Division Distinguished Service Award Presentation**, honoring **Rachelle Friedman** of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.
March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.
March 8, **Echo Awards**, Alte Oper, Frankfurt. 011-49-89-625-3828.
March 9-13, **24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In**

Technology, Economics, and Marketing," Loews Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, **1994 Billie Awards**, The Puck Building, New York. Maureen Ryan, 212-536-5002.
March 10, **BMI Latin Awards**, Fontainebleau Hotel, Miami, Fla. 212-586-2000.
March 15, **Eighth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.
March 16-20, **Eighth Annual South By Southwest Music And Media Conference**, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, **36th Annual NARM Convention**, San Francisco Marriott, San Francisco. 609-596-2221.

APRIL

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 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

LIFELINES

BIRTHS

Girl, **Leah Nicole**, to **Bob and Bridget Hardenbrook**, Dec. 12 in Santa Monica, Calif. He is VP of creative services for MGM/UA Home Entertainment.

Boy, **Christopher Hunter**, to **Rick and Mary Bockes**, Dec. 13 in Woodbridge, Va. He is South Central regional manager for the Mutual Broadcasting System, NBC Radio, Talknet, and The Source.

Girl, **Irma**, to **Bertil and Ulrika Holmgren**, Dec. 18 in Stockholm. He is finance director for Virgin Sweden.

Boy, **Jason Charles**, to **Michael Finkelstein and Iris Revson**, Jan. 6 in Miami. He is an account executive with music publisher CPP/Belwin, and former drummer for Bo Diddley. She

is one of Dick Fox's Shangri-La's.

Girl, **Sara Marie**, to **Paul and Tracy Kochanski**, Jan. 12 in Boston. He is bassist for Capricorn Records recording group Swinging Steaks.

Boy, **Sterling Seabury Root**, to **Henry W. Root and Marilyn Seabury**, Jan. 13 in Los Angeles. He is a music attorney. She is a television concert, comedy, and variety show producer.

Boy, **London Siddhartha Halford Bach**, to **Sebastian and Maria Bach**, Jan. 17 in Red Bank, N.J. He is the lead singer of Atlantic recording group Skid Row.

MARRIAGES

Gary L. Gilbert to **Noelle Marie Swan**, Jan. 14 in Los Angeles. He is an entertainment attorney with Bloom,

Dekom, Hergott & Cook.

Paul David Rico to **Wendy Ann Holden**, Jan. 22 in Gainesville, Ga. He is assistant manager for Starship Music No. 27 at Lakeshore Mall there.

DEATHS

Steve Fortney, 40, in a car accident, Dec. 12 in Detroit. Fortney was a roadie and guitar tech who began his career in the '70s and toured with Bob Seger, Ted Nugent, Prince, Dwight Yoakam, Barbara Mandrell, Lynch Mob, and Lou Reed, among others. For the last year and a half, Fortney had been building a career as promotion director/talent coordinator for GW Talent International in Plymouth, Mich. On Jan. 17, Fortney was posthumously inducted into the Royal Oak Metropolitan Music Cafe's Rock And Roll Walk of Fame in Detroit. He is survived by his parents, Matthew and Helen; his sister, Barbara Brissey; and his brother, David, who is program director of WKLT Traverse City, Mich.

Arthur Altman, 83, of a heart ailment, Jan. 18 in Lake Worth, Fla. Altman was a composer and lyricist with more than 400 songs to his credit. An ASCAP member since 1934, he is perhaps best known for composing the music to the pop standard "All Or Nothing At All," Frank Sinatra's earliest hit, recorded with the Tommy Dorsey Band. More than 250 versions of the song have been recorded worldwide. He also co-wrote the lyrics for "I Will Follow Him," which was a No. 1 hit in 1963 for Little Peggy March, and wrote the lyrics for the Brenda Lee hit "All Alone Am I." His chief collaborators were Jack Lawrence, Hal David, Don Reid, Billy Meshel, Irving Taylor, Dick Manning, Atl Stillman, and Norman Gimbel. Born in Brooklyn, N.Y., Altman studied classical violin and began his professional career as a violinist with the CBS Radio Orchestra. His first nationally known song was "Play Fiddle Play," composed in the early '30s for popular orchestra leader Emory Deutsch. He is survived by his son, Dick, a public relations executive in New York.

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

GOOD WORKS

Y.E.S. APPLICATIONS: Y.E.S. To Jobs applications have been sent to more than 125 high schools in the nation, continuing a tradition established in 1987 when then A&M Records president Gil Friesen established an internship program that introduces stu-

dents to career possibilities in the entertainment business. Student applications are available by writing Y.E.S. To Jobs at 1416 North LaBrea Ave., Hollywood, Calif. 90028. Deadline is April 15. For more info, call **Patti Webster** or **Sheila Jamison** at 908-231-6767.

FOR THE RECORD

A Jan. 29 story about U.S. distributors in the MIDEM spotlight requires a clarification. According to Sam Weiss, former owner of Win Records, pressure from U.S. record labels to stop exports was not a factor in his decision to close the business. Further, Weiss says he was still exporting Sony product at the time he closed his company.

Contrary to a report in the Jan. 29 issue, the retail promotion offered by PolyGram Classics & Jazz only covers classical catalog titles.

An album review of Alice In Chains' "Jar Of Flies" in the Jan. 29 issue should have listed Alice In Chains as producers.

FOOD COLLECTIONS: **Cookie Colfin**, wife of entertainment attorney **Bruce E. Colfin**, a partner in the New York law firm of Jacobson & Colfin, has become a volunteer in Island Harvest, a charity that coordinates the collection of surplus foods from restaurants and stores around Long Island, N.Y. Her activities include the coordination of the National Council of Jewish Women's efforts in the actual collection of food and its distribution to soup kitchens and shelters in depressed neighborhoods. For info, contact **Bruce Colfin** at 212-691-5630.

PINBALL HELPS: The Professional and Amateur Pinball Assn. and the company of Broadway's "Tommy," among others, will host **Flippermania!**, a pinball party for Broadway Cares/Equity Fights AIDS, Feb. 6 at the Park Central Hotel in New York. There will be unlimited free play on 75 machines, while food will be supplied by neighborhood restaurants. Also,

there will be demonstrations by PAPA champions. Tickets are \$25 in advance, \$30 at the door. Call 212-978-0208.

GILLEN REMEMBERED: **Sebastian Bach, David "Snake" Sabo, Glenn Hughes, Ace Frehley, Joe Lynn Turner, TM Stevens, Carmine Rojas, Paul Pesco, and Scotti Hill** will perform at a Feb. 9 benefit at Irving Plaza in New York to commemorate the Dec. 1 death of vocalist **Ray Gillen**. The event will benefit some of Gillen's favorite charities, including the Salvation Army, the ASPCA, and the T.J. Martell Foundation for Leukemia & AIDS Research. For more info, call **Suzan Crane** at 213-655-4151.

DAVIS CINEMA SALUTE: **Arista Records** president **Clive Davis** will be presented with the **Gloria Swanson Humanitarian Award** by the American Cinema Foundation Feb. 6 at the Beverly Hilton Hotel in Los Angeles. The award will be presented by label superstar **Whitney Houston**. Performing will be Arista artists **Kenny G** and **Toni Braxton**, as well as **Michael Bolton** and others. Some 300 Hollywood personalities will be on hand. The event will be a special prelude to the American Music Awards. For more info, contact **Cathryn Swan** at 212-489-7400.

The South Rises Again—Twice—On Boston Radio

BY ERIC BOEHLERT

One year ago, as the lone major market without a hometown country radio player, Boston seemed the logical location for the birth of a new country station. Sure enough, in early February Fairbanks Communications made the switch, turning its then-AC WVBV into WCLB, "Boston's Country Club."

Three months later, Greater Media did the same thing, flipping its newly acquired adult alternative WCDJ to WBCS, "Boston's Country Station." Suddenly, the New England Yankee metropolis boasted two two-steppin' stations. Nine months later, the stubborn players are still feeling out the turf, as well as each other, and trying to determine whether Boston will

songs that pre-date Randy Travis's 1986 arrival, the common cutoff point for many country stations these days. Murphy says he does dig back deeper into the library, but he also plays new artists that WCLB won't.

For the record, in the latest fall Arbitron book, WBCS bested WCLB for the first time 12-plus, 2.6-2.1, and the stations ranked No. 15 and No. 16, respectively, out of the market's 31 signals.

As Johns explains it, neither station can afford to do anything dramatically different (i.e., a full-fledged, aggressive young country approach) because the market has such a scattered country history that it just wouldn't make sense. In the meantime, he says, "rather than educating people about country music, we have to bash the competitor. That's not good for country music."

For now, both new entries are fighting the high-stakes battle for marketplace awareness. WCLB hosted a daylong country show at Foxboro Stadium (home of the NFL Patriots) last summer with a slew of stars, at a cost of half a million dollars. Johns says the show will become an annual event. WBCS, too, has hooked up with local promoters and sponsored concerts of its own. (What's the reaction of artists to playing Boston, usually for the first time? "Surprised by how warmly received they are," says Murphy.)

As for the conventional wisdom that seemed to float along the banks of the Charles River for so long—that Cambridge books and country licks did not mix—both Johns and Murphy say that's just not so. According to Johns, it was all part of a self-fulfilling prophecy. Because the city had been without a major country station for so long (and household penetration by cable networks CMT and TNN is sporadic), locals had a misperception about what contemporary country music is all about and were convinced they didn't like it. Some residents, the ones Johns calls "the movers and shakers" in the city, took great pleasure in the fact that

Boston was country-free. As in, "We don't have country, of course." They liked that," he says.

Murphy says that over the years, country music simply did not "speak to people in this part of the country." That is changing, however. "During the four years country was out of Boston, it grew up," he says.

Murphy notes that it's not as though Boston never had a country station before. During the '70s and '80s, lots of players—WCOP, WHIL, WDLW, WBOS—gave it a shot. The unusual part is that just as country music began emerging from its doldrums and creating a new generation

of superstars, Boston's last country station, WBOS, walked away from the format. (The station threw in the towel in April 1989, the same month Garth Brooks appeared for the first time on Billboard's Hot Country Singles & Tracks chart.) And by the time country was riding high nationwide, there was nowhere in the city to find the songs on the commercial FM dial. (North and south of Boston, smaller country stations like WCTK New Bedford, Mass., and WOKQ Dover, N.H., did poke into the metro every now and then.)

"Nobody likes to follow a failure," says Murphy, explaining why it took

broadcasters so long to give country another shot in Boston.

The question no longer is why nobody's doing country in Boston, but rather, why are two trying it?

Johns says Boston cannot support two stations. "There's not enough [audience] to support two. They cancel each other out." If just one station remained, he says, it would be a real ratings winner, "top five, maybe top three... We'd frighten a lot of [competitors]." Problem is, with head-to-head combat, the stations are relegated to the 2.0-3.0 range in Arbitron, 12-plus numbers. "Nobody's afraid of either of us," says Johns.

Moral Values Are Bottom Line At Bonneville Mormon-Owned Web Seeks To Better Community

BY CARRIE BORZILLO

LOS ANGELES—When Dr. Rodney H. Brady took the reins at Bonneville International Corp. in 1985, one of his first priorities was to develop a mission statement that would change the way Bonneville did business forever.



BRADY

The Mormon-owned company, which includes 16 radio stations, adheres to a moral code unlike any other broadcast company. That code carries over into sales, meaning its stations don't accept advertising for alcohol, 900 numbers, or anything else that is potentially questionable. It also carries over into promotions, which for the most part focus on community-involvement events.

In addition, Brady, who serves as president/CEO, says he asks his station managers to set aside a "substantial amount of our resources to help make the community we serve a better place."

Despite these self-imposed restrictions, Bonneville, which celebrates its 30th anniversary this year, ranked No. 9 in 1993 among the broadcast groups and took in \$95 million in revenues, according to industry observer James Duncan Jr., publisher of Indianapolis-based Duncan's American Radio.

Bonneville's mission statement reads, in part: "We are a values-driven company composed of values-driven people. We are committed to serving and improving individuals and societies through providing quality broadcast entertainment, information, news, and values-oriented programming."

The mission statement goes on to state that Bonneville is committed to satisfying customers' needs, building its resource base and economic strength, and providing professional and personal growth opportunities for its employees.

"In each market, we identify the specific community needs and continually tell ourselves that if this community is not better because we are there, then we have no business hav-

ing a station," says Brady.

The stations Bonneville owns are WMXV New York, KBIG Los Angeles, WTMX Chicago, KOIT-AM-FM San Francisco, KZPS Dallas, KIRO-AM-FM Seattle, KIDR/KPSN Phoenix, KMBZ/KLTH and KCMO-AM-FM Kansas City, Mo., and KSL Salt Lake City.

While Brady says he expects the stations to be profitable, he also says that they should earn "adequate earnings and not excessive earnings."

Brady explains, "I'd rather have them put a large amount back into the community." A recent Bonneville ad stated that the company will contribute community services, including donated air-time, production assistance, cash contributions, and employee volunteer activities, worth more than \$38 million this year.

Brady says Bonneville spent \$15 million in public affairs programming, \$13 million in public service announcements, \$5 million in special projects and radiothons, and \$1.5 million in cash contributions in 1993. In addition, Bonneville raised \$110 million for the arts and education, and other organizations.

Even with the large doses of money going to the community and the practice of not accepting certain advertising, Bonneville has maintained a more-than-healthy standing in the industry.

Speaking about Bonneville's strict advertising policy, Duncan says, "I don't think it has affected their business much... For the most part their stations are more adult-leaning, which wouldn't have many alcohol ads like young adult formats that attract that [kind of advertising]. All of their stations are very successful and have high ratings."

Brady admits that scrutinizing ad spots has cost the company in some potential revenue.

"It does cost us a lot in potential revenue," says Brady. "But on the other hand, many advertisers have come to us because we don't advertise those other things."

Kari Johnson Winston, KBIG Los Angeles VP/GM, says it's good to be in a position to be able to turn down business that she thinks is in bad taste or would offend certain individuals.

"I wouldn't say it costs us a lot of money," she says. "It costs us some. But our primary business is not to make the most money you can. It's to serve our area with programming that will make it a better place to be. I'm expected to make a reasonable profit, but at the same time I'm able to turn down some business."

While Bonneville doesn't accept certain advertisements, it doesn't delete ads from network programs its stations air.

Brady does not come from a radio or broadcast background, so his company philosophy differs greatly from those of his competitors.

He explains, "We are not in the practice of buying, then selling stations. There are many people in the radio business that look to increase their net worth by buying stations, having them appreciate in value, then selling them. We are not in that kind of business. We are in the business of operating stations and expanding our reach in the community."

Some of the key phrases explaining Bonneville's mission statement include, "Making the communities we serve a better place to live," and "A values-driven company composed of values-driven people."

In addition to the mission statement, Bonneville abides by a set of core values: integrity, excellence, service, profitability, leadership, and sensitivity.

"The interpretation of these core values need not be identical in every market," says Brady. "In some markets we operate differently than in other markets. My role is to set and teach good principles, and let those govern themselves."

Along with the annual financial report, Bonneville also publishes an annual values report, which is sent to clients. The values report is an accounting of how effectively the company has lived up to its core values.

Brady's background is quite varied. The Harvard University graduate has served as president of Weber State University in Ogden, Utah; served as a senior executive in the pharmaceutical and aerospace industries; and served as a member of the president's sub-cabinet as assistant secretary of the U.S. Department of Health, Education, and Welfare.



WCLB sample afternoon hour:

"High Cotton," Alabama
 "He Ain't Worth Missing," Toby Keith
 "I Swear," John Michael Montgomery
 "Watch Me," Lorrie Morgan
 "John Deere Green," Joe Diffie
 "Hard Rock Bottom Of Your Heart," Randy Travis
 "The Heart Won't Lie," Reba McEntire/Vince Gill
 "Five O'Clock World," Hal Ketchum
 "I'll Come Back As Another Woman," Tanya Tucker
 "That's My Story," Collin Raye
 "Ain't Going Down (Til The Sun Comes Up)," Garth Brooks
 "I've Got It Made," John Anderson
 "Can't Break It To My Heart," Tracy Lawrence
 "State Of Mind," Clint Black
 "I Will Whisper Your Name," Michael Johnson

warm to songs about the heartland.

The battle is interesting because both sides claim they are in it for the long haul, and also because the two outlets are nearly identical musically. Estimating the percentage of songs the two share, George Johns, PD at WCLB, puts the figure at "almost 90%." From his perspective, Johns tags his station as more "foreground," with the competition being more "background." Or, using his analogy, WCLB is the country equivalent of a hot AC, whereas WBCS qualifies as a soft AC.

"Not so," shoots back Jim Murphy, PD of WBCS. "Ours is much hotter, and his is cooler than he thinks."

Early word in Boston was that WBCS was gunning for a slightly older audience. For proof, people pointed to the fact that the station played

FOR THE RECORD

The Arbitron listings published on page 100 in the Jan. 29 issue under the heading "Coastal, N.C.," actually were a continuation of the Stockton, Calif., listings that began on page 97.

Country 96.9

Boston's Country Station

WBCS sample afternoon hour:

"Don't You Ever Get Tired (Of Hurting Me)," Ronnie Milsap
 "Working Man's Ph.D.," Aaron Tippin
 "T.L.C. A.S.A.P.," Alabama
 "Down At The Twist And Shout," Mary-Chapin Carpenter
 "Killin' Time," Clint Black
 "Liza Jane," Vince Gill
 "My Heroes Have Always Been Cowboys," Willie Nelson
 "Chains," Patty Loveless
 "That's My Story," Collin Raye
 "She Don't Know She's Beautiful," Sammy Kershaw
 "I'd Like To Have That One Back," George Strait
 "Some Kind Of Trouble," Tanya Tucker
 "Sawmill Road," Diamond Rio
 "Come From The Heart," Kathy Mattea
 "Stone Cold Country," Gibson-Miller Band

FALL '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copy-right 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	'93	'93	'93	'93	Call	Format	'92	'93	'93	'93	'93							
NORFOLK, Va.—(33)																				
WOWI	urban	10.9	11.2	9.5	10.4	9.5	WPEG	urban	10.2	12.3	10.7	11.0	9.7							
WCMS-AM-FM	country	8.0	8.3	7.1	6.7	8.0	WBT-AM	N/T	8.1	8.1	8.8	7.2	9.5							
WGH-FM	country	6.2	7.8	4.3	6.8	7.9	WRFX	album	8.6	7.6	7.7	8.5	8.3							
WNOR-AM-FM	album	6.4	7.1	7.6	6.9	6.8	WTRD	country	7.7	9.1	9.0	6.9	7.0							
WFOG	AC	7.1	7.6	7.4	6.3	6.0	WBT-FM	AC	5.3	4.4	4.8	5.9	5.5							
WWDE	AC	4.6	3.5	5.4	5.3	5.8	WCKZ	top 40/rhythm	3.7	5.3	4.9	4.7	4.7							
WJQI-AM-FM	AC	4.6	2.6	3.9	4.0	4.8	WWMG	oldies	2.8	3.3	5.1	5.3	4.5							
WKOC	AC	2.6	4.6	3.2	4.7	4.7	WEZC	AC	6.1	5.3	5.8	4.7	4.3							
WVWZ	top 40	5.4	3.6	4.9	5.3	4.3	WMXC	AC	5.1	4.6	4.7	3.7	3.9							
WNIS	N/T	5.1	4.8	4.2	3.8	4.1	WQAZ	top 40	2.3	2.1	2.4	2.6	3.1							
WNYK	urban AC	4.8	3.0	4.6	3.4	3.6	WMIT	religious	3.3	1.8	1.5	1.3	2.3							
WTRX	N/T	2.5	1.4	1.8	2.7	3.2	WKRC	album	3.4	2.3	2.6	4.1	2.0							
WLTY	oldies	3.7	3.7	3.9	3.4	3.0	WRRR	album	—	—	—	1.0	1.2							
WAFX	cls rock	3.8	3.7	4.4	3.0	2.6	WRDX	oldies	1.5	—	1.3	—	1.0							
WMXN	AC	3.8	3.0	4.5	3.6	2.6	ORLANDO, Fla.—(41)													
WPCE	religious	2.0	2.0	2.5	2.0	2.0	WJHM	urban	9.5	8.3	10.0	9.9	9.4							
WSVY-AM	urban AC	—	1.6	1.1	1.9	1.8	WDBO	N/T	8.9	7.9	8.0	9.4	8.0							
WROX	album	2.4	3.1	2.2	2.6	1.6	WWKA	country	12.0	9.7	8.6	9.3	7.5							
WXEZ	easy	—	1.0	1.5	1.4	1.6	WXL	top 40	5.0	6.4	7.0	6.7	7.4							
WSVY-FM	urban AC	1.6	2.3	1.8	1.6	1.5	WOMX-AM-FM	AC	6.2	6.1	7.3	6.7	7.0							
WTJZ	religious	—	—	—	—	—	WMGF	AC	6.3	5.6	7.1	6.3	6.8							
SALT LAKE CITY—(36)																				
KSFI	AC	12.1	12.7	9.8	10.2	11.1	WRRR	album	3.7	3.2	4.3	5.0	6.1							
KSOP-AM-FM	country	7.2	7.3	8.2	9.5	10.6	WUOL	oldies	6.0	5.1	5.3	5.9	6.1							
KKAT	country	10.4	9.0	11.9	9.6	9.5	WLOQ	adult alt	3.6	5.8	4.0	5.3	4.6							
KSJL	N/T	7.0	7.0	6.5	5.3	6.7	WDIZ	album	4.6	6.7	5.4	4.2	4.4							
KBER	album	5.5	4.9	6.6	4.6	5.1	WMMO	AC	4.6	5.6	5.9	5.0	3.7							
KLZX-AM-FM	cls rock	6.1	5.4	5.7	6.1	4.8	WHTQ	cls rock	4.4	3.6	3.5	2.5	3.1							
KUTQ	top 40	5.2	5.2	4.9	4.9	4.8	WCFB	country	3.3	4.4	3.9	2.9	2.5							
KDYL	adult std	2.0	2.9	2.8	2.0	4.4	WTLN-FM	religious	2.3	1.4	1.4	2.1	2.5							
KISN-FM	top 40	5.0	5.1	5.7	4.9	4.2	WTKS	N/T	2.6	3.6	2.8	2.1	2.4							
KALL-AM	N/T	3.8	3.1	3.5	2.9	3.6	WEZY	easy	1.0	1.3	—	—	1.8							
KXRR	modern	3.6	3.8	4.2	3.2	3.3	WHOO	adult std	—	—	5.6	—	3.1							
KZHT	top 40	1.6	2.2	2.6	2.9	3.3	WPCV	country	1.0	1.1	—	8.1	2.0							
KODJ	oldies	2.2	2.6	3.0	2.6	3.2	GREENSBORO, N.C.—(43)													
KBZN	adult alt	2.4	2.9	1.5	1.5	2.9	WTQR	country	19.4	18.1	16.4	19.1	16.2							
KVRI	AC	2.1	3.3	2.6	3.1	2.9	WKRK	album	7.4	8.4	8.6	8.9	9.1							
KRSP	album	3.0	2.1	2.0	3.6	2.1	WJMH	urban	4.3	4.6	6.4	5.9	7.4							
RFAM	easy	1.5	1.2	1.0	1.1	1.8	WKZL	top 40	6.4	7.2	4.9	5.4	5.2							
KUMT	modern	—	1.8	1.0	2.1	1.6	WSJS	N/T	5.0	3.8	5.2	5.9	5.1							
KCPX/KMVB	AC	1.6	1.8	2.3	2.1	1.5	WONG-FM	urban	3.1	2.4	2.4	2.4	5.0							
KISN	AC	1.2	1.3	1.0	—	1.4	WPCW	country	3.9	4.8	4.0	4.6	4.8							
KSOS	oldies	1.3	1.5	1.4	1.4	1.2	WMB	AC	3.5	4.6	5.3	2.8	4.0							
KDOL/KRGO-FM	country	—	—	—	—	8.1	WNCU	country	1.4	2.3	3.5	3.8	2.4							
KTKK	N/T	2.0	2.2	1.8	1.4	1.0	WMQX-FM	oldies	3.5	3.2	3.1	5.5	2.7							
CHARLOTTE, N.C.—(38)																				
WSOC-FM	country	11.3	12.5	10.3	11.5	10.9	WRSI	top 40	3.5	3.1	2.8	3.8	2.4							
							WFR	N/T	1.8	1.4	1.7	1.7	2.4							
							WPPE	religious	1.8	1.9	2.2	—	2.1							

Call	Format	'92	'93	'93	'93	'93	Call	Format	'92	'93	'93	'93	'93							
WFMX	country	2.2	3.2	2.8	2.2	1.4	WQDR	country	9.2	7.1	6.2	10.6	11.6							
WWGL	religious	2.4	1.5	1.7	2.5	1.4	WPTF	N/T	8.7	9.3	7.0	8.5	7.5							
WAAA	urban AC	—	—	—	—	—	WRAL	AC	9.4	8.2	8.9	7.9	7.3							
ROCHESTER, N.Y.—(45)																				
WBEZ	country	13.3	12.6	12.1	12.0	13.4	WTRG	oldies	6.0	5.0	5.5	6.1	7.2							
WHAM	N/T	13.4	15.1	13.1	13.0	12.8	WQOB	urban	9.0	10.2	10.7	9.4	7.0							
WCMF-FM	album	15.1	12.5	16.0	12.9	10.9	WDCG	top 40	6.9	7.3	6.9	6.5	6.5							
WPXY-FM	top 40	8.1	8.5	8.6	8.8	9.0	WRDU	album	8.1	6.8	8.0	6.9	5.4							
WRMM-FM	AC	7.3	6.6	7.5	6.6	6.6	WRDZ	adult std	2.3	1.8	1.7	1.4	3.2							
WVOR	AC	6.5	7.2	6.2	6.6	5.9	WPCM	country	2.6	4.0	1.1	3.2	3.0							
WDKX	urban	4.7	5.2	5.9	5.6	5.6	WPKX	AC	3.5	2.9	2.4	3.1	2.8							
WBBF	adult std	4.0	3.5	3.1	4.4	4.7	WVFC	urban AC	3.2	3.0	3.8	4.1	2.7							
WKLX	oldies	4.9	5.7	5.2	6.0	4.2	WZLU	cls rock	2.8	3.5	3.6	3.7	2.6							
WRKJ	cls rock	3.2	2.6	2.8	2.3	3.3	WKTC	country	1.0	—	—	—	—							
WJZR	adult alt	—	—	—	—	—	WVLE	urban	1.3	2.5	3.5	2.4	2.2							
NASHVILLE—(46)																				
WSIX	country	15.3	14.4	15.6	13.9	18.4	WVND	adult alt	1.4	2.7	3.1	1.3	2.0							
WSM-FM	country	13.4	11.4	13.0	12.7	11.3	WVNC	N/T	1.8	—	—	1.1	1.3							
WQKQ	urban	6.8	7.2	7.3	8.9	7.3	WJRH	urban	—	1.2	1.0	1.2	1.2							
WLAC-FM	AC	5.0	5.5	5.5	6.1	5.9	WJRH	religious	—	—	—	—	—							
WKDF	album	5.1	6.9	8.1	6.8	5.8	BIRMINGHAM, Ala.—(54)													
WYHY	top 40	6.2	6.1	5.2	5.7	5.4	WZZK-AM-FM	country	20.0	18.4	17.6	17.8	18.6							
WZZZ	AC	6.3	5.9	4.4	4.7	5.3	WEMM	urban	8.8	10.9	11.1	10.9	10.4							
WGFX	cls rock	3.9	4.4	4.6	3.6	3.8	WMIJ	AC	8.0	6.3	6.0	6.3	8.1							
WLAC-AM	N/T	5.4	5.0	3.5	3.9	3.6	WERC	N/T	5.5	6.4	8.4	7.6	7.4							
WRIT	modern	1.5	2.3	1.8	3.2	3.5	WZRR	cls rock	7.6	7.9	6.7	5.9	5.9							
WSM	country	3.6	3.6	3.1	2.4	3.3	WAPI-FM	top 40	5.0	6.8	5.4	5.4	5.7							
WRMB	oldies	4.0	3.1	4.7	4.7	2.8	WDDL	oldies	4.0	5.9	7.7	5.3	4.9							
WVOL	urban AC	2.3	2.6	1.7	2.4	2.7	WATV	urban AC	4.8	5.3	4.1	3.4	4.3							
WBVR	country	1.9	1.5	1.7	1.3	2.0	WAGG	religious	4.1	2.6	2.2	4.3	4.1							
WMDB	urban	1.7	1.4	1.9	1.6	2.0	WDIC	religious	2.1	3.0	2.2	2.4	2.9							
WVTH	N/T	2.4	1.6	1.9	1.2	1.8	WTUG	urban	3.6	2.8	3.9	3.4	2.5							
JACKSONVILLE, Fla.—(50)																				
WQJK-FM	country	10.4	13.1	11.6	11.2	10.7	WAPI-AM	adult std	3.5	4.0	2.6	3.5	2.3							
WROD	country	8.7	7.3	7.9	6.9	8.6	WJOX	sports	1.3	1.1	1.2	1.9	1.7							
WVPE	top 40	6.1	6.6	7.7	7.4	8.1	WJLD	urban AC	2.1	2.1	2.6	2.4	1.6							
WJWJ	top 40/rhythm	5.2	4.7	7.8	10.6	8.0	WZBQ-FM	top 40	2.3	1.8	2.0	2.0	1.1							
WFYV-FM	album	9.2	7.8	7.6	6.8	7.9	AUSTIN, TEXAS—(55)													
WEJZ	AC	9.2	7.8	8.5	7.0	6.8	KASE	country	15.2	14.4	13.5	11.5	15.5							
WOKV	N/T	4.8	6.6	5.0	5.0	6.8	KHFI	top 40	8.5	7.5	9.9	9.5	9.1							
WKQL	oldies	4.2	6.3	4.2	5.7	5.9	KVET-FM	country	6.1	6.0	4.8	5.3	7.2							
WIVY	AC	6.5	5.4	4.7	4.5	4.3	KLBJ-AM	N/T	6.9	6.9	6.7	6.9	6.8							
WVIA	cls rock	3.8	2.8	3.1	2.9	3.8	KKIJ-FM	AC	7.7	7.0	6.2	7.4	6.4							
WVBT	urban	1.9	2.5	3.5	2.4	2.5	KLBJ-FM	album	6.6	7.1	9.4	5.7	6.2							
WVGL	religious	2.2	1.3	1.5	1.8	2.0	KPEZ	cls rock	4.3	3.5	5.4	5.8	4.5							
WVSE	sports	—	—	—	—	—	KFSI	oldies	2.0	2.3	3.2	2.5	4.1							
WZAZ	urban AC	1.1	1.2	1.3	2.4	1.2	KEYI	AC	2.7	3.3	4.8	4.5	3.7							
OKLAHOMA CITY—(51)																				
KXKY-AM-FM	country	18.5	18.6	16.1	14.6	15.5	KGSR</													

Radio

Quake Shakes L.A.-Based Networks

LOS ANGELES—The earthquake that shook Southern California Jan. 17 left the radio networks based here relatively unscathed, with the exception of Global Satellite Network.

The Sherman Oaks-based net, located on Ventura Boulevard, currently is operating out of just one of its four studios due to damage to the other three. In addition, the program "Food For Thought" was canceled Jan. 17, and "Rockline" aired a rerun of a Pearl Jam interview instead of the scheduled **Candlebox** and **Counting Crows** show.

Global's facility manager, **Richard Winn**, says he hopes to be running at 100% capacity in the next two weeks.

"There was no structural damage, but dry wall was falling out, a console jumped four feet—and it normally takes six people to even lift it—and one studio tape machine went through a console," says Winn. "All of the tape archives hit the deck, and we were waist deep in it when we came in. Cataloging it all will take a while."

Fortunately, the only equipment that needs to be replaced are a few DAT machines, Winn says.

The one functioning studio was put back in operation two days after the quake, enabling the networks to get all of its other shows out on time. However, "Headsets," which normally runs two weeks ahead, is now running one week behind.

Ironically, **Premiere Radio Networks**, which also is located on Ventura Boulevard in Sherman Oaks, suffered minimal damage, but lost power and was down for two days.

Bill Filipiak, creative director for networks at **Premiere**, says the studios were in disarray after the quake, but everything was back to normal by Wednesday.

"Amazingly, our staff just buckled down and focused and got everything out on time," says Filipiak. "A few stations got our comedy a day late, but that was because Airborne wasn't going out."

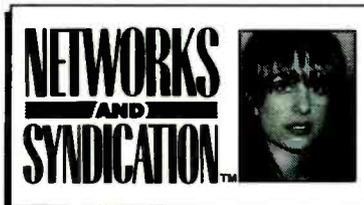
Valencia, Calif.-based **Unistar Radio Networks'** nine full-time formats were knocked off the air twice Jan. 17 (**Billboard**, Jan. 29), but the network was operating normally by the following day.

Culver City-based **Westwood One**, Malibu-based **Entertainment Radio Networks**, and Los Angeles-based **ABC/Watermark** suffered no serious damage or interruptions in production.

AROUND THE INDUSTRY

Lee Bailey Communications is airing "The Black Experience" and "3M's: Malcolm, Martin & Mandela," for Black History Month. The programs are sponsored by **Coca Cola U.S.A.**, **American Express**, and **Chrysler Corp.**

National Public Radio's **Black History Month** programs include "Juke Joints & Jubilee," with **All Things Considered** commentator and "Horizons" host **Vertamae Grosvenor**; "Ain't Gonna Be Treated This Way," with actress **Esther Rolle**; and "Wade In The Water," a 26-part religious music series with Smithsonian curator and music scholar **Bernice Johnson Reagon**. "Wade In The Water" is being distributed to 900 Los Angeles Unified School District



by Carrie Borzillo

schools along with handbooks and a teacher's guide.

The **American Sports Radio Network** has been granted the exclusive radio broadcast rights for the 1994 World Cup Soccer Championships. Beginning June 14, the network will broadcast all 52 tournament games live.

CBS Radio Sports has acquired the U.S. radio rights to the 1998 Olympic Winter Games in Nagano, Japan. The rights fee for television and radio is \$375 million. CBS also had the rights

to the 1992 winter games and is presenting more than 300 reports plus live coverage of U.S. hockey from the 1994 games in Lillehammer, Norway, beginning Feb. 5 with "Lillehammer '94: An Olympic Preview." The 20-part series is hosted by **Greg Gumbel**.

Cousin Bruce Morrow will host **Unistar's** three-hour "The Beatles 30th Anniversary Special," set for broadcast Feb. 4-7. In addition, **WYNY New York** and **WUSN (US99) Chicago** join the **Unistar Super Network** and will pick up "The Weekly Country Music Countdown," "90s Country," "The Country Six Pack," and **Unistar's Valentine's Day special**, "The Heart Of The Country."

Zippo, morning man for **ABC/Satellite Music Networks'** "Pure Gold" format, broadcast live from the historic **Surf Ballroom** in Clearlake, (Continued on page 90)

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	1	7	3	PINCUSHION ANTENNA	★★★ NO. 1 ★★★ 2 weeks at No. 1 ◆ ZZ TOP RCA
2	2	1	15	DAUGHTER VS.	PEARL JAM EPIC
3	4	3	12	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
4	5	6	13	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
5	3	2	15	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
6	6	5	14	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
7	8	9	8	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
8	7	4	14	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
9	12	14	6	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
10	11	16	7	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
11	10	13	9	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
12	9	8	15	AMAZING GET A GRIP	◆ AEROSMITH GEFFEN
13	14	15	10	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
14	15	19	11	LOW KEROSENE HAT	◆ CRACKER VIRGIN
15	18	33	4	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFFEN
16	16	12	9	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEFFEN
17	13	10	16	THAT DON'T SATISFY ME BROTHER CANE	◆ BROTHER CANE VIRGIN
18	20	—	2	★★★ AIRPOWER ★★★ DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
19	17	22	12	MOTHER THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
20	26	—	2	★★★ AIRPOWER ★★★ DOGMAN DOGMAN	◆ KING'S X ATLANTIC
21	40	—	2	★★★ AIRPOWER ★★★ UNDER THE SAME SUN FACE THE HEAT	SCORPIONS MERCURY
22	27	30	6	COME TO MY WINDOW YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
23	23	25	8	NOTHING IAN MOORE	IAN MOORE CAPRICORN
24	21	27	11	LITTLE CRAZY WAR OF WORDS	◆ FIGHT EPIC
25	30	31	5	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ ZITO/RCA
26	29	23	18	SOBER UNDERTOW	◆ TOOL ZOO
27	22	17	19	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
28	32	38	3	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
29	34	36	4	ANIMAL VS.	◆ PEARL JAM EPIC
30	19	11	13	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
31	31	34	6	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
32	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ ROCK AND ROLL DREAMS COME THROUGH BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
33	24	18	12	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
34	28	20	9	ESTRANGED USE YOUR ILLUSION II	◆ GUNS N' ROSES GEFFEN
35	NEW ▶	1	1	BOX OF MIRACLES BAREFOOT SERVANTS	◆ BAREFOOT SERVANTS EPIC
36	NEW ▶	1	1	SOMETHING IN THE AIR TOM PETTY & THE HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
37	NEW ▶	1	1	JUNIOR HUMAN WHEELS	JOHN MELLENCAMP MERCURY
38	38	37	21	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/GEFFEN
39	NEW ▶	1	1	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
40	NEW ▶	1	1	BLACK SUNSHINE LA SEXORCISTO: DEVIL MUSIC VOLUME 1	◆ WHITE ZOMBIE GEFFEN

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	16	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	4	3	19	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	2	2	11	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
4	3	4	7	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
5	6	7	11	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
6	5	5	14	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
7	—	8	23	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH GEFFEN
8	9	—	13	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
9	8	10	4	HOCUS POCUS ANIMAL INSTINCT	◆ GARY HOEY REPRISE
10	7	5	16	CRYIN' GET A GRIP	◆ AEROSMITH GEFFEN

Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 30 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	13	7	LOSER MELLOW GOLD	★★★ NO. 1 ★★★ 1 week at No. 1 ◆ BECK BONGLOAD/DGC/GEFFEN
2	3	4	11	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
3	1	1	10	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
4	4	5	11	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
5	10	14	6	BIG TIME SENSUALITY DEBUT	◆ BJORK ELEKTRA
6	5	7	15	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
7	6	3	17	LAI D LAID	◆ JAMES MERCURY
8	15	27	3	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
9	8	8	7	LOCKED OUT TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
10	7	2	15	DAUGHTER VS.	PEARL JAM EPIC
11	14	23	3	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
12	12	12	7	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
13	13	9	22	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
14	11	10	10	KITE FROM MONDAY TO SUNDAY	◆ NICK HEYWARD EPIC
15	9	6	15	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
16	16	—	2	GOD UNDER THE PINK	◆ TORI AMOS ATLANTIC
17	21	—	2	★★★ AIRPOWER ★★★ WATCH THE GIRL DESTROY ME POSSUM DIXON	◆ POSSUM DIXON INTERSCOPE
18	26	—	2	★★★ AIRPOWER ★★★ THE GREAT BIG NO COME ON FEEL	◆ THE LEMONHEADS ATLANTIC
19	17	15	10	STAY (FARAWAY, SO CLOSE!) ZOOROPA	◆ U2 ISLAND/PLG
20	22	19	8	WHITE LOVE MORNING DOVE WHITE	◆ ONE DOVE FFRR
21	NEW ▶	1	1	BELIEVE DIG	◆ DIG RADIOACTIVE
22	30	—	8	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
23	28	—	2	PHILETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL EPIC SOUNDTRAX
24	19	17	23	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
25	20	11	16	INTO YOUR ARMS COME ON FEEL	◆ THE LEMONHEADS ATLANTIC
26	18	16	13	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
27	25	25	9	BOHEMIA BOHEMIA	◆ MAE MOORE TRISTAR
28	23	20	14	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
29	RE-ENTRY	4	4	DIVINE HAMMER LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
30	NEW ▶	1	1	ANGEL TITANIC DAYS	KIRSTY MACCOLL I.R.S.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

FCC Set To Allow L.A. Station's Sale To Infinity

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC is poised to permit the sale of Beasley Broadcast Group's KRTH Los Angeles to Infinity Broadcasting before Monday (31), according to sources within the commission.

The impending action by the three sitting commissioners (chairman Reed Hundt has excused himself from the case) follows a publicized rift between commissioners Andrew Barrett and Ervin Duggan on one side and commissioner James Quello on the other, after Quello had given the mistaken impression to the consumer press last month that the FCC might hold up the sale due to Infinity's outstanding \$1.2 million in indecency fines, as well as several new indecency complaints focused on Infinity's syndicated Howard Stern morning show.

Sources here say Barrett and Duggan (who is leaving at the end of the month to head the Public Broadcasting Service) will vote to permit the sale, and Quello may either vote no or issue an explanatory opinion with a reluctant yes vote.

Chairman Hundt also has promised to fine-tune the FCC's indecency rule guidelines shortly.

The commission filed an appeal last month with the U.S. Appeals Court to rehear the case involving the constitutionality of the FCC rule (mandated by Congress but never put into place) that reduces the "safe harbor" hours when indecent broadcasts may be aired.

In other FCC news, sources here say the Administration has narrowed the

field of possible nominees for the empty commissioner seat.

PERFORMANCE RIGHT BATTLE?

The National Assn. of Broadcasters' plans to pitch a legislative battle this year to prevent the recording industry from gaining a performance right in Congress could be fueled by the surprise announcement Jan. 24 by the pending bill's sponsor, Rep. William J. Hughes, D-N.J., that he is retiring at the end of the session.

The announcement by Hughes, the powerful chairman of the House Intellectual Property Subcommittee, also means that the recording industry will have to search for a new champion for its bill at the end of the year if Hughes is not successful in getting the bill passed in this session of Congress.

NAB president Eddie Fritts praised Hughes' efforts in Congress and hinted at the controversy ahead by adding, "even though we have disagreed from time to time, Rep. Hughes has worked hard to build a consensus on complex and controversial issues."

NAB opposition lobbying against the bill this session is the key, say sources here.

If a bill isn't passed, it is unclear at this point whether the record industry can find another sponsor who, like Hughes, is also a committee or subcommittee chairman and capable of corraling votes to pass the controversial legislation. Passage would mean a change in the copyright law to provide a performance right, which would force radio to ask for authorization from labels to play records on the air.

Although early versions of the bill pointed to station royalty fees, in the last year the record industry has

hinted it may forgo fees for traditional radio.

Station owners, however, don't put much stock in the new suggestion, and have long complained about the royalty fees they now pay to songwriters, through the performing rights societies, for the use of music. They are virulently opposed to the bill.

WASHINGTON ROUNDUP

Such a change in the bill, with firmly stated no-fee language in a redraft, could possibly influence NAB opposition, some here say.

NAB PLAN: BE YOURSELF

The descriptions to broadcasters of the future information superhighway—the new age of telco- and cable-delivered services—by the speakers at the NAB Joint Board meetings in Carlsbad, Calif., were lengthy, varied, deep, and sometimes frighteningly detailed.

Smarting from being overlooked in Administration proposals outlining the players in the complex future information infrastructure (Billboard, Jan. 29), NAB officials looked inward to reappraise radio and TV in light of competition.

The message was constant—radio and TV have several advantages: They are in place and have a tradition, track record, and public familiarity.

Speakers at the mid-January outing described the complexities of the untested competition on the horizon, but pointed out that all are going to be expensive, riddled with legal tangles,

and still must achieve marketplace acceptance.

One tip from NAB executive VP John Abel covered a lot of ground: Put the accent on programming, he said. "The navigation system [of listeners and viewers to find and choose program fare] will be content-driven, not channel-driven, since no one can navigate through 500 channels—but they can navigate to the content they want," he said.

Speaking with new terminology—"offramps" and "garages" on the information highway—Abel said broadcasters must make sure consumer receivers include compatible software and terminal boxes "for our digital broadcasting services, so that viewers and listeners will have easy access to wireless broadcasting."

Abel and others also accentuated the positive: The public is accustomed to radio and TV, and will be puzzled by (and perhaps uninterested in) the upcoming myriad choices. Therefore, the industry should focus on strengths, but begin to view radio and TV, and what they provide to listeners, in new digital-delivery/telcos and cable-access terms.

Abel suggested, "Think value, not commodity," and "think demand, not supply. Consider not just what you have to sell now, but what your customers want. Then provide it."

NAB BOARD: '95 NAT'L RADIO MONTH

NAB has a year to get the details together, but plans are afoot to make January 1995 National Radio Month.

The purpose of the revival of the radio month campaign is to draw listener and advertiser attention to the advantages of the medium.

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'93 ARBITRONS

(Continued from page 87)

Call	Format	'92	'93	'93	'93	'93
KULA	AC	2.3	1.4	1.6	1.6	1.1
KWAI	N/T	—	.7	4	.6	1.0
GREENVILLE, S.C.—(61)						
WSSA-AM-FM	country	18.3	16.2	18.3	19.2	16.5
WROQ	album	6.0	7.5	8.0	7.0	12.5
WESC-FM	country	14.1	12.2	12.3	11.0	10.3
WMIY	AC	10.3	10.1	9.9	8.7	9.3
WSPA-FM	AC	6.5	7.8	4.8	5.6	7.2
WFBC-FM	oldies	6.1	4.4	4.1	4.4	4.8
WANS/WJMZ	urban AC	5	1.8	1.1	1.2	4.4
WLYZ/WLWZ-FM	urban	5.0	5.7	6.2	7.4	3.1
WMUU-FM	easy	2.3	3.1	2.9	2.4	2.7
WBBO	top 40	2.1	3.3	3.3	3.6	2.6
WKZ	top 40/rhythm	9	1.4	1.1	—	1.9
WFCB-AM	N/T	3.1	3.4	4.1	3.3	1.7
WRIX-FM	religious	5	7	5	1.0	1.5
WSPA	AC	2.2	1.2	1.9	1.9	1.3
WPG	urban	2.0	1.6	1.5	1.2	1.1
WPJM	religious	1.7	—	—	1.2	1.1
WORD	N/T	—	—	—	—	1.0
WILKES BARRE, Pa.—(62)						
WKRR	top 40	16.4	13.3	13.4	14.9	12.6
WEZX	cls rock	7.2	7.5	8.7	6.2	7.4
WGGY	country	2.5	3.6	6.3	8.0	7.2
WMSG	AC	5.2	4.3	5.7	8.0	6.6
WNAK	adult std	4.9	5.2	2.7	4.4	5.4
WGBI/WILK	N/T	3.3	2.7	4.4	2.3	4.3
WARM	N/T	4.1	4.7	4.6	4.3	3.9
WEIL	adult std	4.2	3.7	3.1	2.8	3.6
WBHT	top 40	—	—	2.0	1.9	3.3
WDLE/WDLS	country	5.3	5.9	3.1	3.3	3.1
WSDG	oldies	2.7	1.6	2.4	2.4	2.2
WYOS	oldies	2.1	1.3	1.4	1.7	1.9
WHLM	top 40	2.0	1.7	1.8	2.0	1.8
WBSG	top 40	1.7	1.8	2.1	1.7	1.8
WICK/WYCK	easy	6	1.5	1.4	1.0	1.5
WZZO	album	2.4	2.0	1.4	1.6	1.5
WWSH	AC	2.0	2.3	1.6	2.2	1.4
WWSK	top 40	1.9	2.7	1.9	1.5	1.3
WFNZ	easy	7	1.4	1.0	8	1.2
WQEQ	oldies	—	—	—	8	1.8
WVPO	AC	9	—	—	7	5
TULSA, Okla.—(63)						
KWEN	country	18.1	16.2	16.2	14.7	12.7
KRMG	AC	11.3	12.0	12.9	10.0	10.0
KMOD	album	6.9	7.1	6.9	5.8	8.2
KBEZ	AC	7.4	8.7	6.4	9.5	7.0
KMYZ-FM	top 40	7.1	5.8	6.0	6.7	6.5

Call	Format	'92	'93	'93	'93	'93
KVOD-FM	country	4.2	3.6	4.3	4.9	5.3
KRAV	AC	4.9	5.7	4.5	5.2	5.2
KVOO	country	5.3	5.2	5.3	4.5	5.1
KHTT	top 40	2.9	3.5	3.5	5.0	5.0
KQLL-FM	oldies	4.7	2.8	4.3	4.3	4.8
KGTO	adult std	2.0	7.1	2.3	2.6	3.9
KTFX	country	3.6	3.3	2.7	3.0	3.2
KCMA	classical	1.3	2.1	2.0	2.0	2.4
KCKI	country	8	1.0	3.0	3.2	2.1
KTOW-FM	urban	2.1	3.6	2.5	1.8	2.0
KTHK	cls rock	1.8	2.9	3.7	3.0	1.8
KITO-FM	country	—	—	—	—	1.5
KEMX/KXOI-FM	religious	1.3	1.6	1.2	1.5	1.4
FRESNO, Calif.—(66)						
KMJ	N/T	12.4	15.0	12.5	11.4	15.2
KBOS	top 40/rhythm	6.1	4.2	6.3	7.3	10.6
KSKS	country	6.5	7.0	6.9	6.1	7.8
KNAX	country	8.1	7.8	7.0	7.3	5.4
KTHH	AC	2.9	4.7	4.5	4.2	5.1
KEZL	adult alt	2.0	1.5	2.3	2.7	4.3
KRZR	album	5.8	4.6	5.1	4.7	4.3
KJFX	cls rock	2.6	3.1	6.1	4.3	3.7
KFSO-FM	oldies	3.7	4.6	3.7	6.9	3.6
KFRE	country	3.2	3.2	2.3	4.5	3.0
KJOI	AC	3.7	3.5	6.1	3.5	2.9
KKQJ	modern	1.9	2.7	2.4	2.5	2.8
KSKY	AC	1.0	1.8	1.9	1.9	2.6
KOQO-AM-FM	Spanish	3.6	3.2	4.4	3.5	2.4
KSLK	easy	1.6	1.7	2.0	1.6	2.1
KGST	Spanish	6.1	2.6	2.6	2.8	2.0
KMPH	N/T	1.4	5	9	6	1.3
KFLC	classical	5	1.9	1.2	8	1.2
KTAA	Spanish	1.9	1.3	1.4	2.0	1.0
GRAND RAPIDS, Mich.—(67)						
WBCT	country	5.7	5.6	7.6	7.8	10.5
WOOD-AM	N/T	7.0	9.1	6.0	7.6	7.9
WLHT	AC	7.1	8.0	10.0	7.7	7.5
WKLQ	album	10.4	8.3	9.5	8.6	6.8
WCUZ-FM	country	5.9	7.0	7.3	7.9	6.2
WOOD-FM	AC	4.7	8.1	7.5	7.0	6.1
WGRD-FM	top 40	7.2	5.4	6.4	4.6	5.5
WOODJ	oldies	4.8	5.3	4.7	4.0	5.2
WSNX-FM	top 40	3.0	3.5	4.2	4.1	4.8
WLAV-FM	album	2.6	4.1	4.7	4.5	4.7
WKZE	easy	4.1	3.2	2.4	2.7	3.4
WMUS-AM-FM	country	2.7	3.7	3.5	3.8	2.6
WJQK	religious	1.6	1.5	2.4	1.6	2.4
WFRG	classical	2.5	2.0	2.2	2.3	2.2
WHTC	AC	1.5	1.3	8	8	1.5
WKWM	urban	4.4	1.9	1.6	5	1.5

Call	Format	'92	'93	'93	'93	'93
WLAV-AM	modern	—	7	1.1	—	1.4
WFUR-FM	religious	1.5	9	1.2	1.4	1.1
WCUZ-AM	country	9	—	—	2.1	1.0
SYRACUSE, N.Y.—(69)						
WSYR	N/T	10.3	11.8	10.5	10.6	11.9
WADQ	album	9.6	11.6	12.1	10.9	10.8
WYTY	AC	7.9	8.2	10.5	10.3	9.9
WNTQ	top 40	11.1	10.4	11.6	10.9	9.0
WBBS	country	5.6	3.4	4.2	7.2	6.5
WSEN-FM	oldies	3.9	3.2	2.7	3.0	3.7
WSEN-FM	country	6.9	3.9	2.7	3.0	3.7
WFBL	religious	3.1	2.9	4.4	7.1	3.5
WNT	N/T	2.2	1.8	2.3	2.8	3.0
WRLK-FM	album	2.7	3.4	2.6	3.7	2.7
WSCP-AM-FM	country	1.5	1.8	2.2	9	2.4
WOLF	urban	2.3	1.4	1.9	9	1.6
WOUR	album	1.1	1.4	1.6	1.2	1.5
WPCX	country	4.6	3.6	2.4	9	1.4
McALLEN, Texas—(70)						
KIWW	Spanish	8.4	6.4	9.7	10.6	13.5
KBFM	top 40	9.4	11.9	11.9	11.0	12.9
KTEX	country	12.7	15.1	12.7	11.9	10.5
KGBT	Spanish	13.2	11.6	9.6	8.6	9.0
KVLY	oldies	4.3	6.6	6.7	8.6	8.3
KNPS	Spanish	3.9	3.6	3.8	6.7	5.9
KTJN/KTJX	Spanish	6.5	5.9	5.9	5.0	5.9
KFRQ	country	10.6	8.6	6.6	8.4	5.4
KURV	N/T	1.4	1.7	2.3	3.1	3.7
KQXX	Spanish	4.3	5.1	3.9	3.4	3.0
KSOX-AM-FM	oldies	6	5	9	—	2.5
KVJY	easy	2.3	1.1	2.0	1.7	2.1
XVTH	Spanish	1.2	1.3	1.4	1.0	1.5
XRVX	Spanish	8	—	1.0	9	1.1
ALBUQUERQUE, N.M.—(71)						
KNOB-AM	AC	11.0	12.5	9.6	9.4	13.5
KRST	country	12.4	14.7	14.6	11.5	12.0
KNSS	top 40	7.5	6.3	8.2	7.4	7.8
KNOB-FM	AC	6.9	7.2	5.7	7.3	7.4
KLSK	cls rock	3.9	4.5	4.4	4.0	5.6
KZSS/KZRR	album	4.5	6.8	6.3	6.9	5.1
KZRO	album	3.8	4.5	4.1	4.8	4.3
KMGA	AC	3.8	4.4	3.9		

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 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	14	★★★ NO. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 10 weeks at No. 1
2	2	2	15	HERO COLUMBIA 77224	◆ MARIAH CAREY
3	3	3	15	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
4	4	5	11	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
5	5	4	11	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
6	7	9	9	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
7	9	13	6	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
8	6	6	15	AGAIN VIRGIN 38404	◆ JANET JACKSON
9	8	7	14	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
10	10	8	28	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
11	11	11	28	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
12	13	19	6	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
13	14	15	10	I CAN SEE CLEARLY NOW CHAS 77207	◆ JIMMY CLIFF
14	17	22	6	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
15	12	10	26	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
16	15	12	25	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
17	21	23	7	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
18	18	14	23	HOPELESSLY RCA 62597	◆ RICK ASTLEY
19	16	16	36	FIELDS OF GOLD A&M 0258	◆ STING
20	23	32	5	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
21	19	17	17	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
22	20	21	23	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
23	24	27	8	★★★ AIRPOWER ★★★ LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
24	22	18	22	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
25	29	38	3	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
26	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
27	32	35	4	RAINBOW'S CADILLAC RCA 62721	BRUCE HORNSBY
28	27	25	12	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
29	25	26	16	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
30	31	36	13	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
31	28	29	10	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
32	26	28	19	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
33	38	40	16	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
34	33	33	14	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
35	NEW ▶	1	1	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
36	30	30	13	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
37	39	—	17	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
38	34	31	7	HEARTBEATS ACCELERATING ELEKTRA 64584	◆ LINDA RONSTADT
39	36	37	19	NOTHING 'BOUT ME A&M 0350	◆ STING
40	35	39	24	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ

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	—	2	I'M FREE SBK 50434/ERG	◆ JON SECADA
2	2	1	5	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
3	3	2	12	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
4	4	3	30	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	6	4	13	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
6	7	—	2	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
7	5	5	30	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
8	9	—	6	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
9	8	6	16	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
10	—	10	23	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX

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™

Sean Phillips
KHKS Dallas



THE TITLE "Acting Program Director" is usually bestowed on someone who has been given a chance to prove himself in the wake of a PD's departure. For Sean Phillips, the word "acting" was removed from his title in January when the fall Arbitron book was released, revealing that he had helped guide top 40 KHKS (Kiss-FM) to No. 2 in Dallas with a 4.4-5.9 12-plus jump.

That figure bested his ratings goals not only for 1993, but for '94 as well—which is not to say he plans to take it easy the rest of the year. "We've displaced a lot of people, and they're going to be coming back at us," he says.

This latest ratings achievement is part of a consistent growth pattern established when the Gannett Broadcasting-owned station signed on 15 months ago. Five books' worth of ratings show that growth: 2.3-3.4-4.1-4.4-5.9.

"We decided we'd come in and create a format for Dallas targeting 18-34 women," Phillips says of the station's origins. Although the target remains the same, the current format, which Phillips describes as "pop rhythm," is quite different from its original hot AC sound, which was scrapped in early 1993.

"We're No. 1 in teens in the market, [as well as] 18-34 women, and we've done it without hitting the extremes too hard," says Phillips. "I don't want to sound like this is an AC clone, [but] a lot of the so-called mainstream stations are too broad. I don't think you can play Michael Bolton, the Breeders, and Snoop Doggy Dogg on the same station. We feel that top 40 made a big mistake when it so heartily embraced extreme music and left most of the audience behind," he says.

Here's a recent KHKS afternoon hour: Jade, "Don't Walk Away"; Janet Jackson, "Again"; Clive Griffin, "Commitment Of The Heart"; Ace Of Base, "All That She Wants"; C+C Music Factory featuring Freedom Williams, "Gonna Make You Sweat"; Bryan Adams, "Please Forgive Me"; Wailing Souls, "Wild Wild Life"; the S.O.S. Band, "Take Your Time"; Gabrielle, "Dreams"; Paula Abdul, "Straight Up"; Michael Bolton, "Said I Loved You... But I Lied"; Haddaway, "What Is Love"; and Toni Braxton, "Breathe Again."

"One of the basic philosophies we've instituted at this radio station is one that [Nationwide group PD] Dave Robbins inspired in me when I saw him speak at a convention a few years ago," says Phillips. "He said the two positions a top 40 station can have are 'same old songs' or 'too much talk,' so why not just go for it? You can't hide the fact that you play your songs a lot, so instead let's hit the positive in that."

"We turn powers over every hour and 45 minutes, play-

ing them about 90 times a week, and our [time spent listening] is 8½ hours a week," he adds. "If you're playing the right songs, you can't play them too much. If your talent is saying the right things, you can't talk too much."

In addition to the music, that talent has been a big part of the station's success, according to Phillips. "Radio has turned into either a liner-card desert with no personality at all, or the talent isn't managed well at all and it's out of control," he says. "We put great personalities on the air and gave them things to be personalities with."

Morning star Kidd Kraddick is now ranked No. 3 in Dallas, and is just two-tenths of a point behind KVIL legend Ron Chapman. Phillips says Kraddick's success is a result of "a lot of determination and hard work," not a lot of expensive frills. "I've worked in smaller markets with more resources," he says. "Kidd didn't even get a full-time producer until October."

"We got what we needed to do it, but there are no frills here," he says. "At [sister KIIS] in L.A., the producers have producers. But this station has been losing money for a long time, so obviously they weren't going to invest the resources in it."

In addition to Kraddick, the lineup includes morning news anchor Jocelyn White, midday host Leigh Ann, p.m. driver Michael B., night jock Valentine, late-nighter Rick DeVoe, and overnight host Jack Hammer.

Valentine, who pulls a 10 share at night, has been able to fill the void left in that shift when the popular previous host, Domino, defected for KIIS at the end of the summer ratings period.

Phillips also is quick to credit others for the station's success, particularly president/GM Brenda Adriance, Gannett president Gerry DeFrancesco, and consultants Jay Mitchell and Steve Perun. "I'm getting about 100 congratulatory calls a week now, and I appreciate it, but it's not just one person," he says. "If we didn't have the people we have right now, we wouldn't have done it... We have a group of people who really care about this station."

Phillips got his start in broadcasting eight years ago at age 28, and he attributes his fast rise to that late start, which resulted in "a bit of an urgency factor in advancing my career." That career has included stints at WDXY Sumter, S.C.; WMMC, WZLB, and WPRH Columbia, S.C.; WGHT and B104 (now WVRT) Baltimore; WSPK Poughkeepsie, N.Y.; WTHT Portland, Maine; and WZOK Rockford, Ill. He joined KHKS as APD in December 1992, was appointed acting PD following J.J. McKay's exit last October, and got the official nod last month.

PHYLLIS STARK

'93 ARBITRONS

(Continued from preceding page)

Call	Format	'92	'93	'93	'93	'93
KOLT-FM	country	3.0	2.7	2.5	2.5	2.2
KJBO	oldies	—	—	—	8	1.3
KBAC	modern	1.8	.6	1.6	1.4	1.1
KRBS-AM-FM	country	—	—	—	—	—
KQED	N/T	1.9	1.2	1.2	1.6	1.0
OMAHA, Neb.—(72)						
KFAB	N/T	12.9	11.4	10.0	10.5	11.6
KOKO	top 40	9.8	11.7	11.8	11.3	11.1
WOW-FM	country	11.6	10.7	10.8	9.0	9.5
KEFM	AC	9.3	7.1	7.8	6.6	7.8
KGOR	oldies	7.0	6.9	8.3	6.5	7.5
KESY-AM-FM	AC	6.7	6.4	7.8	6.8	7.4
KEZO-AM-FM	album	7.4	9.9	10.5	10.0	6.8
KXKT	country	2.3	1.6	3.6	5.3	5.1
KKAR	N/T	8	.3	—	4.2	4.3
KKCD	cis rock	3.3	2.8	2.8	2.5	4.0
KRRK	country	4.2	4.4	4.6	4.7	3.5
KRWR	album	3.8	3.1	3.0	5.3	3.3
KOIL	adult std	4.6	4.8	3.4	—	3.0
KYNN	country	2.6	2.3	1.2	1.9	2.0
KNOXVILLE, Tenn.—(73)						
WVW-FM	country	31.1	31.9	32.7	26.9	25.8
WEZK-AM-FM	AC	8.9	8.9	9.5	9.3	11.7
WIMZ	album	7.4	7.1	9.0	9.2	9.3
WOKI	country	7.5	7.9	7.3	8.4	8.1
WMYU	AC	8.6	8.1	7.3	9.1	6.7
WQBB-AM-FM	adult std	5.5	5.3	5.1	4.2	5.4
WWZZ	top 40	3.2	4.5	6.6	5.2	5.4
WVW	N/T	4.6	4.9	4.9	4.9	4.5
WKGN	urban	—	—	—	2.0	3.0
WXST	oldies	1.6	9	1.2	1.5	1.4
WJBR	religious	3.0	3.1	2.1	1.2	1.2
WRIZ	religious	1.8	5	8	1.3	1.2
WDLY	country	—	.4	5	—	1.1
HARRISBURG, Pa.—(74)						
WNNK-FM	top 40	10.4	11.9	12.2	13.6	13.8
WRKZ	country	11.7	10.7	7.1	7.7	10.4
WHP	N/T	7.5	8.6	9.8	7.4	9.3
WTPA	album	7.1	8.5	8.1	9.0	7.7
WRRV	AC	9.5	7.6	8.5	8.6	6.9
WVKL	oldies	5.8	5.1	5.5	6.4	6.5
WROZ	AC	3.2	3.8	3.8	3.8	4.1
WHYL	adult std	4.2	3.2	5.5	5.0	3.2
WLBR	AC	1.5	2.3	3.1	2.9	2.6
WHYL-FM	country	2.1	3.6	2.8	3.0	2.4
WHTF	cis rock	1.2	1.8	2.1	2.1	2.0
WDAC	religious	6	1.8	1.4	8	1.9
WIMX-FM	AC	3.7	4.2	2.7	3.6	1.8
WKBO	N/T	2	—	6	4	1.1
WYCR	top 40	9	11	7	10	1.1
TOLEDO, Ohio.—(74)						
WVKS	top 40	9.4	7.9	11.0	12.3	10.9
WKKO	country	10.7	11.0	10.1	12.0	10.0
WVWM-FM	AC	6.5	7.3	7.3	7.6	8.5
WIOT	album	11.0	10.4	9.0	9.5	8.3
WSPD	N/T	11.1	8.6	7.1	7.2	7.8
WRQN	oldies	4.2	5.4	5.5	3.8	6.0
WLQR	AC	5.4	7.2	6.5	7.3	5.7
WJCR	cis rock	4.2	6.2	7.5	6.2	4.0
WJR	AC	5.5	4.5	5.3	4.1	3.7
WYHK	country	7	4	—	6	1.1
WVWM	urban AC	2.3	2.5	3.5	3.1	2.6
WCWA	adult std	1.1	1.6	—	9	2.1
WTRR	top 40	2.6	1.8	1.5	2.1	1.8
WTOO	country	2.7	2.5	2.4	1.4	1.8
WYOI	religious	2.2	2.5	7	2.3	1.8
WILB	urban	7	1.2	1.6	1.4	1.2

NETWORKS

(Continued from page 88)

Iowa, the site of the last concert by Buddy Holly, Ritchie Valens, and the Big Bopper, to celebrate the 36th anniversary of their deaths. Dubbed "The Winter Dance Party Reunion," the specials include a broadcast featuring Billy D. and the Crystals, a Zippo/Buddy Holly Sock Hop, a record and collectibles convention, and a memorial concert featuring Don McLean.

Leora Kornfeld is upped from story producer/guest host to host for CBC Radio's "The Beat," replacing Lesley Ewen, who is resuming her acting career.

Ken and Daria Dolan, hosts of WOR Radio Networks' "Smart Money," will be guests on "The 700 Club" on the Family Channel Jan. 31.

And on the anti-gangsta rap tip, Tom Joyner announced that he will not play gangsta rap on his ABC Radio Networks' syndicated morning show because of lyrical content.

Arbitron Retracts Akron's Fall Book Info; Ness Is FCC Front-Runner; Cox's Star Falls

ARBITRON HAS RETRACTED the fall book for Akron, Ohio, as a result of what it is calling "an administrative error in the original sample order" resulting in "substantially disproportionate sample return in Portage County." Although the company says a physical recall of the book is "not realistically achievable," Arbitron has advised buyers and sellers of Akron radio not to use the fall estimates. Also as a result of the error, no winter 1994 Phase 1 or Phase 2 Arbitrends will be released for Akron.

In Washington, D.C., news, Susan Ness has emerged as a front-runner for the FCC commissioner seat soon to be vacated by Ervin Duggan. Ness' background is in banking and finance, not communications, and she served as a fund raiser for the Clinton presidential campaign in Maryland.

The court battle between suburban Chicago station WZSR and Cox Broadcasting's crosstown WYSY over use of the "Star" handle (Billboard, Jan. 29) is over, and Cox has emerged the loser. WYSY, which was known as Y108 under the previous owners and format, is now calling itself "Y107.9."

The Radio Advertising Bureau plans to move only part of its operation (primarily support services) to Dallas in the next few years, not the entire operation as reported last week. The bureau will maintain a New York base.

PROGRAMMING: JACOR SHUFFLE

Tom Owens, PD of WEBN Cincinnati, is elevated to the newly created position of VP/programming at parent Jacor Communications. Sister WFLZ Tampa, Fla., OM/morning co-host **Marc Chase** replaces Owens at WEBN. WFLZ PD **B.J. Harris** assumes Chase's off-air duties and brings in **WOVV** West Palm Beach, Fla., PD **M.J. Kelli** as the new morning man. Harris will continue to co-host mornings. Kelli has not been replaced at WOVV.

Former **KQKS** Denver PD **Stacy Cantrell**, who was briefly with Mercury Records, joins Noble Broadcast Group as director/operations and programming... **Craig Powers** has been upped from group PD to the new VP/programming position at Astor Broadcasting Group, which owns **KTID-AM-FM** San Francisco, **KIKF** Anaheim, Calif., and **KSPA/KOWF** Escondido, Calif.

CIMX (89X) Detroit/Windsor, Ontario, PD **Michelle Denomme** exits and is replaced by **Murray Brookshaw**, who is currently PD at sister **CJCH** Halifax, Nova Scotia. Brookshaw will oversee sister stations **CKLW-AM-FM** Windsor in addition to 89X. Consultant **Liz Janik** signs 89X as a client and will be functioning as acting PD until Brookshaw's arrival. Janik also lands new client **CFCN** (Mix 1060) Calgary, Alberta, this week. Meanwhile, **CJCH** flips from classic rock to '70s-based oldies.

Tentative plans are in the works to syndicate **WKQI** (Q95) Detroit morning legend **Dick Purtan**. GM **John Fullam** says he's shooting for a spring start, although nothing is final yet... **Steve LaBeau** is the new PD at **WQAL** Cleveland, replacing **Dave**

Ervin, now at **KBIG** Los Angeles. La-Beau arrives from sister station **WMXN** Norfolk, Va.

Spanish **KXYZ** Houston PD **Santiago Nieto** exits to become OM at Spanish/AC combo **KSVE/KINT** El Paso, Texas, where he replaces **Caesar Asmis**. **KINT** has applied for the new calls **KSVE-FM** and flips to Spanish. The two stations will simulcast for the time being, but Nieto says the AM may split off with separate programming down the road. Although a new PD has not been named at **KXYZ**, former PD



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Alex Caballero, who rejoined the station a month ago, is elevated to MD.

Soft AC **KLTX** Seattle goes hot AC. The new 95.7 FM will change its call letters shortly.

Manon Hennesy has been upped from APD to OM at **KAZJ/KBJZ** Los Angeles... **WSAI** Cincinnati flips from all-sports to adult standards.

WHB Kansas City, Mo., is now programming farm reports in the morning and country the rest of the day, and is known as "Missouri's Farm Voice." The station previously was simulcast with country **KMZU**... **KHYL** Sacramento, Calif., PD **Brian Chase** exits to open his own Sacramento-based consultancy specializing in oldies and AC.

Top 40 **WCKZ** Charlotte, N.C., flips to **WBAV-FM** (V101.9) following the closing of the station's sale to Broadcasting Partners. Sister **WGIV** flips to **WBAV-AM**. As long expected, the FM is now an affiliate of ABC/Satellite Music Networks' urban AC format "The Touch." The AM continues with locally programmed black gospel.

Classic rock **WGFX** (The Fox) Nashville, which had been off the air since Jan. 7 due to a water-damaged transmission line, returned with a new format, '70s-based oldies. The station is now known as "Arrow 104.5," having licensed that handle from CBS Radio, which operates four similarly formatted and named stations across the country.

The search is on for a new PD at **WGFX** to replace **Kidd Redd**, who is upped to senior PD with the primary responsibility of overseeing sister **WKDF**, according to VP/GM **Steve Dickert**. The **WGFX** airstaff has been renamed and assigned to different shifts, with the exception of morning host **Mary Glen Lassiter**, whose future had not been determined at press time.

OM **Orest Hrywnak** takes over PD duties at **WRQI** Rochester, N.Y., replacing PD/MD **Bob Payne**, who exits. **Mara Davis** is upped from nights to MD/afternoons. **Greg Allen** moves

from middays to nights, and newcomer **Gene Siliaci** hosts middays. Siliaci comes from crosstown **WPXY**.

Brian Illes is the new PD at **WRXL** Richmond, Va. He replaces **Paul Shugrue**, now at crosstown **WVGO**. Illes arrives from **WZZU** Raleigh, N.C.... **KSXY** Fresno, Calif., GM **Ron Ostlund** adds PD duties. Also, night jock **Michael Jay** exits and has not been replaced. Send T&Rs to Ostlund.

KMBY Monterey, Calif., flips from album rock to album alternative. Afternoon host/promotion director **C.J. Morgan**, evening host **Dave Cockrell**, and morning man **Mike Jacobi** exit. PD **Tim Kelly** will handle mornings solo. Midday jock **Rick Berlin** moves to afternoons. Former **KXDC** (now **KIDD**) Monterey jock **Sandy Shore** joins for middays. Former **KSJS** San Jose, N.M., jock **Julie Ford** joins as evening jock/promotion director.

WWDX Lansing, Mich., MD **Sandy Horowitz** has been named interim PD in the wake of **Greg St. James'** departure last week... Former **KKDA** Dallas PD **James Alexander** joins Davis Broadcasting's **WFXA** Augusta, Ga., as OM.

PEOPLE: PACO'S BACK

Market legend **Paco Navarro** joins **WSKQ-FM** New York for afternoons. He most recently was working P/T at crosstown **WQHT** (Hot 97). Former **WSKQ** afternoon host **Raymond Reynoso** moves to nights, bumping **Jorge Mier** off the air. Mier remains programming assistant.

WHTZ (Z100) New York morning co-host **Ross Brittain** exits. Look for **WLUP-FM** Chicago night host **Danny Bonaduce**, who worked with members of the current Z100 morning team when they were at **WEGX** (now **WJZZ**) Philadelphia, to rejoin the show via satellite from Chicago while continuing his **WLUP** job.

A deal to bring **WAAF** Worcester, Mass., midday host **Mark Razz** to **WAXQ** New York for afternoons had hit a legal snag at press time. If it can be resolved, Razz would be the new station's third jock hire, joining midday host and former **WKQX** Chicago overnight jock **Heidi Hess** and night host **Candy Martin** (aka **Candace Agree**), a veteran of the station's previous format, classical.

Tonya Campos joins country **KZLA** Los Angeles for the midday shift that has been vacant since **Barbara Barri's** departure in November. Campos previously hosted nights at Unistar Radio Networks' hot AC format. Also, **KZLA** is now known on the air as "Z93.9."

Station vet **Keith Bell** returns to **WJZZ** Detroit to host mornings, replacing **Larry "Doc" Elliot**, now at **WHUR** Washington, D.C.... APD **Tony Lopez** adds MD duties at **WKYS** Washington, D.C., taking over from **Greg Diggs**, who is now video program director for **BET**.

Rob Mason and **Jim Dixon** (aka **Mason & Dixon**) exit **WCOS** Columbia, S.C., for **WWWW** Detroit to host mornings, where they replace **Joe Wade Formicola**. Back at **WCOS**, **Jim Tabor**, last at **WSM-AM** Nashville, returns for mornings. Tabor, the original "Mason," left **WCOS** three years ago.

newsline...

BRUCE FRIEDMAN has been upped from CFO to president/CEO at **CRB** Broadcasting Corp., replacing **Henry Stein**, who is upped to vice chairman of **CRB's** board of directors. **CRB** owns 12 radio stations.

CANADIAN BROADCAST GROUP CHUM Ltd. has elevated **Fred Sherratt** from VP/programming and operations to executive VP/COO. **Jim Waters**, VP/GM of **CHUM-AM-FM** Toronto, is upped to president of **CHUM** Group Radio.

TOM BENDER, GM of Greater Media's **WCSX** Detroit, adds the same duties at crosstown rival **WRIF** following the announcement of a local marketing agreement with an intent to purchase between current **WRIF** owner **Great American** and future owner **Greater Media**. Current **WRIF** VP/GM **Clint Sly** moves to **KKRZ** Portland, Ore., as president/GM, where he replaces **Bill Ashenden**. Also, **WRIF** business manager **Greg Flash** is upped to station manager.

BOB LONGWELL has been named GM of **WWRC/WGAY** Washington, D.C., replacing **Dick Rakovan**. Longwell previously was president of **Four Seasons Communications**, which owned **WXTR** Washington, D.C., **WMXB** Richmond, Va., and **WAFX** Norfolk, Va.

DAVE PUGH has been named VP/GM at **KOPA/KSLX** Phoenix, where he replaces **Reed Reker**. **Crowl** has been GM of sister **WLZR-AM-FM** Milwaukee since 1991.

BILL CUSACK has been named GM of **WAHC/WWHT** Columbus, Ohio, replacing **Tom Gilligan**. Cusack previously was GM at crosstown **WCOL-AM-FM**. Also, **WWHT** has applied for the new calls **WAKS** to go with its new "105.7 Kiss-FM" moniker.

STATION SALES: **WJMZ** Greenville, S.C., from **AmCom General Corp.** to **Owen Weber's HMW Communications** (which also is in the process of purchasing crosstown **WLWZ-AM-FM**) for \$5.2 million.

PD **Greg Mozingo** is accepting T&Rs for **Tabor's** new "Dixon."

The long-delayed deal to bring **WZEE** (Z104) Madison, Wis., PD "Mr. Ed" **Lambert** to **KHKS** Dallas as APD is finally done. He will replace **Sean Phillips**, who is now PD at **KHKS**... Former **WHJX** Jacksonville, Fla., MD **Bruce Melvin** joins the former **WYAI** Atlanta (which reportedly has applied for the new calls **WJZA**) for afternoons.

KPLZ Seattle acting MD **Mike Tierney** is officially named MD. He replaces **Randy Irwin**, now at **Sony's 550 Music**. Also, **KPLZ** night jock **Greg Thunder** and morning show producer **John Heifield** join crosstown **KMPS** for mornings, where the show is now known as "Greg Thunder & the Waking Crew." They replace former morning man **Ichabod Caine**, who defected to crosstown **KRPM**.

XHTZ (Z90) San Diego overnight jock **Jay Nelson** is upped to MD, replacing **Marky Mark Adams**. Former **KGCI** Riverside, Calif., night jock **Mark Becerra** joins **XHTZ** for that shift, previously handled by **Adams**. **Monchai Pungaew** has been upped to promotion coordinator, replacing former promotion director **Lisa Vazquez**, who was elevated to OM following last week's departure of PD **Steve Wall**.

Sonia Jimenez has been named MD/research director at **KGCI**. She previously was research director at **KSFM** (FM102) Sacramento, Calif.... **WVTY** (Variety 96) Pittsburgh is auditioning listeners for a spot on the morning team following the departure of co-host **Leigh Phillips** for mornings at **WWKA** (K92) Orlando, Fla.

KEDJ Phoenix late-nighter **Christopher "The Minister" Allen** is upped to assistant MD... **KKFR** (Power 92) Phoenix weekend **Shaun Vincent** is

upped to overnights, replacing **Mike Abrams**... **Russ DiBello**, formerly with **Metro Traffic** and **ABC/SMN**, joins **KOOL-AM** Phoenix for afternoons.

KZEP-FM San Antonio evening jock **Bobby Duncan** moves to afternoons. That shift had been handled by former PD **Catfish Crouch**. Late-night jock **C.J. Cruz** takes over the evening slot... **KZHT** Salt Lake City weekend **Sean 'Till Dawn** is upped to overnights, replacing **Dennis The Menace**, who is now in afternoons.

WFBQ (Q95) Indianapolis overnight jock **Dave Gunn** slides into mornings at sister **WRZX** (X103), replacing PD **Scott Jamison**, who now hosts a shortened 10 a.m.-noon shift. Q95 MD/night jock **Ace Cosby** moves to nights at X103, but retains his MD duties at Q95. **Ralph Pitner** segues from overnights at X103 to that shift at Q95. **Slammin' Sam** is upped to production director at X103 and comes off the air.

WGRL Indianapolis MD/morning man **Mark Robers** exits and has not been replaced. Send T&Rs to PD **Sam McGuire**... As expected, **WWKX** Providence, R.I., APD/MD **Tom "The Jammer" Naylor** joins top 40 **WAQQ** ("The Edge") Charlotte, N.C., for nights. He also will handle temporary MD duties in the wake of **Eddie Munster's** departure.

Carl Wilson has been named MD at **WPFM-FM** Dayton, Ohio, replacing **Ron Strong**, who has been reassigned to other duties. Wilson previously was PD/morning host at **KOTB** Evanston, Wyo.... **Don Widman** joins **WGNA** Albany, N.Y., for morning news. He previously worked at **Pinewoods Studio** in **Melrose, N.Y.**, where he specialized in freelance copy and voiceovers.

WKLQ Grand Rapids, Mich., night jock **Jeff Jensen** is out and has not been replaced.

FIRING UP SALES OF CANDLEBOX DEBUT

(Continued from page 8)

be the one to blow the record up." The plan seems to be working. This week, the band's second single, "You," climbs to No. 13 on the Album Rock Tracks chart, outperforming the debut single "Change," which peaked at No. 18.

The "You" video, directed by Samuel Bayer, entered stress rotation on MTV Jan. 24, following a Nov. 27 de-

but on "Headbangers' Ball" and a Dec. 2 debut on "Alternative Nation." The "Change" clip also was embraced by the metal and alternative shows, eventually hitting active rotation on the music network.

"Candlebox is truly an MTV act," Konowitch says. "With these kinds of records, the best tracking comes from MTV."

Hard-edged regional video outlets such as Athens, Ga.'s "30 Minutes Of Rock," Dayton, Ohio's "Metalamania," and Tampa, Fla.'s "V-32," were quick to embrace "Change" and "You," with alternative outlets such as Portland, Ore.'s "Bohemia After Dark" coming to the table in recent weeks.

Maverick plans to keep the buzz alive by releasing a limited-edition vinyl EP, featuring four tracks recorded during the Paramount Theater shows. The four-track EP is set to hit retail in the next 30-60 days, says Konowitch, and the label likely will press about 20,000 units.

Independent retail and college radio were among the first to incite the buzz on Candlebox in late May, when a promotional CD sampler hit the streets in advance of the July album release. The first 150,000 album units were discounted to \$11.98 and \$6.98 for CD and cassette.

"We just wanted to make it a more accessible and lower-risk project," says Konowitch.

The low price helped initial sales, says Natalie Waleik, senior buyer at Boston-based Newbury Comics. "But it didn't sell a ton at first because nobody really knew who [Candlebox] was yet," she says. "Sales really picked up in December."

The album now ranks No. 15 at the 11-store chain, and January sales are close to meeting December's record-high figures, she says.

Album rock station KISW Seattle has supported its homegrown talent since the beginning, says MD Faulkner. "You" is in heavy rotation now, with "Far Behind" (expected to be the third single) in medium rotation. "Change" continues to play in recurrent rotation, and the track "Don't You" is being "filtered in" as well, she says.

Candlebox continues to make fans

on the tour circuit, where it currently is opening arena shows for mainstream rockers Rush. Since hitting the road in September, the band also has shared club stages with alternative rock act Greta and theater stages with Living Colour.

In its travels, says band member Kevin Martin, the biggest misconception that plagues Candlebox is the specter of the "Seattle sound" popularized by such grunge pioneers as Mother Love Bone, Nirvana, and Pearl Jam.

"We were the 'second coming' of Seattle bands, and people don't know we're from Seattle until they ask," Martin says. "We write in basic chord structures and don't detune our guitars or anything. We're a straight-ahead, honest rock'n'roll band that happens to come from Seattle. There's a lot of different tastes and bands in the city that still haven't even been touched upon."

Monitor™

JAN. 17, 1994—JAN. 23, 1994

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 30 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS AT 1
			★★ NO. 1 ★★		
1	2	11	ALL FOR LOVE	ADAMS/STEWART/STING (A&M)	1 wk at 1
2	4	12	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	
3	1	15	HERO	MARIAH CAREY (COLUMBIA)	
4	9	5	THE SIGN	ACE OF BASE (ARISTA)	
5	3	15	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	
6	15	6	THE POWER OF LOVE	CELINE DION (550 MUSIC)	
7	8	12	LINGER	THE CRANBERRIES (ISLAND/PLG)	
8	7	12	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	
9	10	7	CHOOSE	COLOR ME BADD (GIANT)	
10	5	19	AGAIN	JANET JACKSON (VIRGIN)	
11	6	19	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	
12	14	10	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	
13	11	13	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	
14	16	8	AMAZING	AEROSMITH (Geffen)	
15	25	2	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	
16	12	13	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	
17	17	22	WHAT IS LOVE	HADDAWAY (ARISTA)	
18	13	13	MR. VAIN	CULTURE BEAT (550 MUSIC)	
19	19	9	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	
20	18	8	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)	
21	20	6	LIFE	HADDAWAY (ARISTA)	
22	24	6	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)	
23	21	11	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	
24	26	9	JESSIE	JOSHUA KADISON (SBK/ERG)	
25	27	6	WILL YOU BE THERE	HEART (CAPITOL)	
26	23	14	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
27	22	19	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	
28	36	2	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)	
29	30	3	NOW AND FOREVER	RICHARD MARX (CAPITOL)	
30	35	2	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	
31	34	2	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)	
32	32	3	HAVING A PARTY	ROD STEWART (WARNER BROS.)	
33	29	10	DAUGHTER	PEARL JAM (EPIC)	
34	NEW		STAY	ETERNAL (EMI/ERG)	
35	28	21	NO RAIN	BLIND MELON (CAPITOL)	
36	38	2	EVERYDAY	PHIL COLLINS (ATLANTIC)	
37	37	2	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	
38	33	26	DREAMLOVER	MARIAH CAREY (COLUMBIA)	
39	RE-ENTRY		HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	
40	31	10	HIGHER GROUND	UB40 (VIRGIN)	
			★★ NO. 1 ★★		
1	1	16	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	10 wks at 1
2	2	14	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	
3	3	17	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
4	5	10	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	
5	6	7	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	
6	4	15	HERO	MARIAH CAREY (COLUMBIA)	
7	8	16	NEVER KEEPING SECRETS	BABYFACE (EPIC)	
8	12	8	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONY! TONY! (WING/MERCURY)	
9	15	4	STAY	ETERNAL (EMI/ERG)	
10	16	3	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	
11	14	10	CRY FOR YOU	JODECI (UPTOWN/MCA)	
12	7	5	GROOVE THANG	ZHANE (MOTOWN)	
13	13	10	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	
14	20	12	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	
15	9	15	KEEP YA HEAD UP	ZPAC (INTERSCOPE)	
16	10	21	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	
17	22	6	BUMP N' GRIND	R. KELLY (JIVE)	
18	19	21	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	
19	21	7	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
20	11	16	GANGSTA LEAN	DRS (CAPITOL)	
21	18	20	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	
22	17	14	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	
23	23	14	SLOW & EASY	ZAPP & ROGER (REPRISE)	
24	29	6	CHOOSE	COLOR ME BADD (GIANT)	
25	24	8	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)	
26	28	5	I'M IN THE MOOD	CE CE PENITON (A&M)	
27	30	13	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	
28	32	6	ALWAYS ON MY MIND	SWY (RCA)	
29	31	8	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	
30	NEW		GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	
31	25	18	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	
32	39	2	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)	
33	27	17	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)	
34	34	6	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)	
35	33	7	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)	
36	35	2	THE SIGN	ACE OF BASE (ARISTA)	
37	36	26	DREAMLOVER	MARIAH CAREY (COLUMBIA)	
38	38	18	COME BABY COME	K7 (TOMMY BOY)	
39	40	2	LODI DODI	SNOOP DOGGY DOGG (DEATH ROW)	
40	NEW		WITHOUT YOU	MARIAH CAREY (COLUMBIA)	

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

ARISTA REPORTS RECORD REVENUES

(Continued from page 6)

breaking year for us, and what's gratifying is that it was as diversified as it was. 1994 will be even more diversified."

Arista's R&B joint venture, La Face Records, scored with Toni Braxton, whose debut album sold more than 2 million copies and wound up as the No. 60 album of the year, and TLC, whose "Oooooohhh... On the TLC Tip" ranked No. 54 for the year. Another La Face hit was the soundtrack from "Boomerang," which was the No. 66 album of 1993.

In country music, Arista enjoyed success with Alan Jackson, whose "A Lot About Livin' (And A Little 'Bout Love)" sold more than 3 million units and ranked No. 25 for the year, and Brooks & Dunn, who placed two albums on the year-end chart: "Brand New Man" at No. 34 and "Hard Workin' Man" at No. 51.

PROFILE PARTNERS COMPLETE DEAL

(Continued from page 6)

will start setting that up for release," Plotnicki says. "The label also will release something from Baby D & Acen, a techno artist from London, and there will be more to follow." In total, the label intends to release 8-10 full-length releases in the first half of 1994, which Plotnicki predicts will be Profile's most prolific year.

After that, "we will expand our A&R base," he says. Plotnicki declined to specify, but in the last weeks of 1992 he had been talking about starting two new labels. It's unclear how his Profile acquisition affects those plans.

Plotnicki says the acquisition gives him a "good opportunity to [enlarge] the company and create more value."

Robbins, meanwhile, says he will act as a consultant to Profile for a period of time, and then he says he will take time off to relax and travel. After that, Robbins will probably start up a new label.

For the next month, however, Robbins will be in the Profile office. "I want to make the transition as smooth as possible for the artists, managers, the people who work here, and Steve," he says. Of the sale of his share of the label, he adds, "It's a nice ending after a tough year. I wish the company continued success." The two principals had been search-

ing for a way to end their partnership in the label since March 1993; each combed the industry, looking for a partner to help buy out the other.

After talks with numerous parties, Tommy Boy emerged as the most viable suitor. The label put an offer on the table to buy all of Profile. Under the proposal, Profile would have been left intact, with Robbins at the helm.

After Tommy Boy made its offer, Plotnicki and Robbins could not agree on how to split up the proceeds from Profile's sales. That dispute prompted Plotnicki to revive an earlier option, that of buying his partner out for \$4 million.

ACQUIRED BY BMG, PRIVATE MUSIC BEGINS NEW AGE

(Continued from page 6)

private Music has taken. We were new age in the beginning, and now we're more roots-driven. We've created a niche in the marketplace. There's a credibility about Private Music, a style, a cachet. And we showed them we knew how to run a record company."

He says that BMG ownership "sets up a situation where we have financial resources we didn't have before." He explains, "Making this transition from a new age to an eclectic roster, you could fall on your face. It took some financing."

Goldstein says he does not foresee

ings on the singles charts were Ace Of Base, with the No. 2 hit "All That She Wants," and Haddaway, who peaked at No. 11 with "What Is Love."

This year Arista has a full plate of releases due from its artists. In the first quarter, these include "Aretha Franklin: Greatest Hits 1980-1994," Feb. 1; BlackHawk, "BlackHawk," Feb. 1; Sarah McLachlan, "Fumbling Towards Ecstasy," Feb. 15; Stanley Jordan, "Bolero," Feb. 15; Outkast, untitled, March 15; the Church, "Sometime Anywhere," March 29; and Atlantic Starr, untitled, March 29.

Arista was founded by Davis 18 years ago. He says his role as chief executive is "to have the people here at Arista living and breathing music, so we can do it in a way that creates a haven for artists." DON JEFFREY

While they were trying to resolve that issue, sources say that on Jan. 7 Tommy Boy put a deadline on its offer, giving the partners until Jan. 14 to accept or else the offer would drop by \$1 million. Further, if a deal hadn't been struck by Jan. 21, the offer would be removed from the table.

As for the deal they ultimately struck, both partners deny that \$4 million was the amount paid by Robbins.

a change in the label's direction, but rather an "expansion" of its current efforts. Citing the signing of A.J. Croce, he asserts, "We're looking to get younger artists."

BMG has joint equity ventures with a number of small labels, including Imago Recording Co., Windham Hill Records, Reunion Records, Discovery Music, Zoom Express, and Jive. Its wholly owned label groups include Ariola, Arista Records, RCA Records, Zoo Entertainment, and BMG Classics. BMG is a subsidiary of the German media conglomerate Bertelsmann.

CROWS OFF TO FLYING START

(Continued from page 8)

Jan. 12, 1993, members of the band performed at the Rock And Roll Hall Of Fame ceremony in L.A. in place of no-show inductee Van Morrison. The bill included the reunited Cream and the surviving members of the Doors, with Pearl Jam's Eddie Vedder on vocals.

The band landed the gig through Hall Of Fame musical director Robbie Robertson, who was introduced to the Berkeley, Calif., group by Gary Gersh, then a Geffen A&R executive. Although Gersh left the label to become president/CEO of Capitol prior to the release of "August And Everything After," he remains so close to the band that singer Adam Duritz stays at Gersh's home when visiting Los Angeles.

Although the Crows were still working on "August And Everything After" at the time, the Hall Of Fame gig put the group on the map.

Still, the performance was a mixed

blessing. Says Direct Management Group's Martin Kirkup, who manages the band with Steven Jensen, "They were very happy to do it, but now they have to live down the comparisons to Van Morrison, endlessly."

That, however, doesn't seem to be a problem, as "Mr. Jones," the most Morrison-like track on the album, is winging its way to top 40 radio.

MINIMAL HYPE

Although the label won't officially go for adds until Feb. 15, the track is garnering airplay on a few top 40 outlets, including the influential WHTZ (Z100) New York.

Yet top 40 remains a touchy area, both for DGC and Direct Management, which have strived to spread the word on Counting Crows with minimal hype. As Kirkup says, "If you put your foot to the floor right away, you start off fast, but some-

times the car stalls."

In September, the label serviced the entire album to college radio, adult alternative, and modern rock radio, rather than servicing radio with an emphasis track. Says Kirkup, "The initial plan was so old-fashioned, some people told me it was revolutionary. We did it like that 10 years ago, when I worked at A&M. We would give the whole album to radio and let them select a track themselves."

Traditional album rock WKLS (96 Rock) Atlanta started to play "Mr. Jones" back in November. "That was the one that struck us over the head," says PD Michael Hughes. "It fits in perfectly and texturally with what we want." The station also mixes in album tracks "A Murder Of One," "Rain King," and "Perfect Blue Buildings" on its "Twofer Tuesdays."

Across town at modern rock WNNX (99X), PD Brian Phillips says "Mr. Jones" is No. 2 at the station, behind "Loser" by Beck. Georgia State University's WRAS also has been playing the track.

"When all of those stations in Atlanta began playing it, that was the first indication that it was a multiple-format record," says Kirkup. Following radio's lead, DGC released "Mr. Jones" as a promotional single to album and modern rock radio in December.

Kirkup says that top 40 radio is "the very last piece of the jigsaw puzzle. We don't want to go to top 40 too quickly. [The band is] still in clubs in places like Memphis and Tallahassee."

Geffen director of CHR promotion Steve Leavitt says the label will take a low-key approach to working the track at top 40. "We're letting it de-

velop on word-of-mouth. That's why we have a later add date for it. We know it's finding its way on the air."

Geffen's Smith is quick to point out that Counting Crows is not a singles band. It also is uncertain if "Mr. Jones" will be released commercially as a single. Says Smith, "This is not a band that happened overnight by luck, or broke because of some unusual visual. This is a band that is really solid."

Smith credits the band's stage performances with much of its success, including a "Saturday Night Live" booking in November, months before the album cracked The Billboard 200.

Says Smith, "You can't fake it. You can't just be an average live band to get the people at 'Saturday Night Live' excited enough [to] book you."

KEY STAFF CHANGES

(Continued from page 6)

country music editor Peter Cronin will join Verna as co-editors of the Album Reviews page, effective with the Feb. 12 issue. Cronin will focus on country reviews from his base in Nashville. Gillen and Cronin replace senior writer Chris Morris and country music editor Edward Morris, both of whom will have expanded news and feature writing duties.

Brett Atwood and Silvio Pietrolungo of Billboard's chart department will continue to assist on the Popular Uprisings column. Associate director of charts/retail Geoff Mayfield, who inaugurated the column in the Oct. 26, 1991, issue, will continue to author the weekly Between The Bullets column.

Borzillo, who is based in Los Angeles, will maintain her radio section duties, including the biweekly Promotions & Marketing and Networks & Syndication columns. She joined Billboard in Los Angeles in May 1992 as an editorial assistant and recently was named staff reporter.

Verna joined Billboard as a copy editor in July 1989 and became a reporter in September 1990. He was promoted to associate marketing editor in December 1991 and was named senior writer last November. Verna is no stranger to the Pro Audio field. A working musician, he has logged many hours on guitar in professional recording studios.

HILLEY PROMOTED

(Continued from page 9)

MIDEM at press time, could not be reached for comment.

Long a major figure at Tree, Hilley helped build it into the largest independent country music publisher in the world. She joined the company in 1973 as an executive assistant and steadily moved up the executive ranks.

When Tree owner Buddy Killen sold the company to Sony in 1989, Hilley stayed on as a senior executive.

In its various corporate incarnations, Sony Tree has been named Billboard's No. 1 country music publisher for 21 consecutive years. Last year, the company also was cited as BMI and ASCAP's top country music publisher. **EDWARD MORRIS**

FEBRUARY RELEASES

(Continued from page 9)

will be released soon.

Elsewhere in the pop field, Zhane follows its gold single "Hey Mr. DJ" with "Pronounced Jah-Nay" Feb. 8 on Motown, while Sarah McLachlan's "Fumbling Towards Ecstasy," already a Canadian chart-topper, will be released here Feb. 15 by Arista.

A slew of alternative newcomers step forward, while Th' Faith Healers deliver their sophomore set, "Imaginary Friend," Feb. 22 on Elektra. Among the rookie releases on tap are "Afrodisiac" by the Veldt (Mercury, Feb. 8), and "Jaundice" by Lucy's Fur Coat (Relativity, Feb. 8).

Hard-rockers get a moment to shine this month as Dio's "Strange Highways" hits the street Tuesday (1) on Reprise/Warner Bros., and W.A.S.P. buzzes in Feb. 22 with "First Blood Last Cuts" on Capitol.

Assistance in preparing this story was provided by Trudi Miller Rosenblum and Terri Horak in New York; Carrie Borzillo in Los Angeles; and Peter Cronin in Nashville.

Reggae Artist Tiger Hurt In Cycle Crash

KINGSTON, Jamaica—Chaos/Columbia dancehall reggae star Tiger was critically injured Jan. 18 when his high-powered Honda motorcycle collided with a car driven by a U.S. Embassy official's wife.

Tiger, who was not wearing a helmet, sustained serious head and lower body injuries necessitating immediate surgery. Additional brain surgery was performed the following day.

The comedic DJ, known for hits like "No Wanga Gut" and "When," remains in intensive care at the University Hospital of the West Indies in Kingston. His condition was described at press time as "better, but still critical."

Since Tiger's accident, a Jamaican radio station has twice erroneously reported his death and twice corrected those reports in the midst of "Tiger Memorials."

MAUREEN SHERIDAN

TESTIMONY CONCLUDES IN MICHAEL TRIAL

(Continued from page 8)

Losses sustained by Sony in some of its U.K. operations, including the Hit Factory recording studios and its theatrical division, were highlighted by Michael's counsel, Mark Cran, during his cross-examination of Tweedale. Cran described the Hit Factory as being "a consistent loss-making enterprise in the period under discussion," and said that such loss-making activities "dragged down the [company's] profits... these losses have to be covered by profits from other parts of the business."

Cran clashed with Justice Jonathan Parker on several occasions, with Parker ruling that several of Cran's questions to Garth Tweedale were "inadmissible." Sony counsel Gordon Pollock appeared to wallow in Cran's obvious discomfort. Indeed, frayed tempers abounded in the final days of testimony, a sign of the longevity of the case and resultant strain among

the principal players.

An attempt by Cran to recall former Chrysalis director Terry Connelly for re-examination was dropped. However, Sony Music Europe president Paul Russell was recalled to the stand to be questioned by Cran about an interview that Michael had given to Q, a British music magazine, in which the rock star talked of withdrawing from public life.

Cran said that in his earlier evidence, Russell had claimed that the first Sony knew of Michael's intentions was in October 1990, but the magazine article appeared in an issue preceding this date by several weeks. Questioned by Cran about the article, Russell said that at any time there were usually around 30 magazines in his office, and it was difficult to find time to read them all. He added that he had no recollection of seeing this particular article.

STANLEY ADAMS, LONGTIME ASCAP HEAD, DIES AT 86

(Continued from page 7)

dition, Adams led the society in establishing a division in Nashville, where it has developed a strong country music catalog.

Adams, an ASCAP board member at his death, in recent years had been associated with the retrieval of older copyrights for the extension period granted by the new copyright law. He maintained a somewhat formal posture in discharging his public duties for ASCAP, but friends and associates knew him as a warm and witty companion.

Morton Gould, current ASCAP president, says Adams was a "pillar of our organization—a voice of great experience and reason. On a personal note, early in his presidency, he convinced me to become an ASCAP board member."

To Ed Cramer, who served as president of rival BMI from 1968-86, Adams "always, whether I agreed or disagreed with him, had the interests of writers and publishers in mind. We became quite friendly. Knowing of my fondness for a song, 'The World Is Mine,' that he wrote with Victor

Young, he recently told me it had changed publishers and asked if I could help promote it."

"My two greatest friends were my mother and Stanley," says Gerald Marks, the songwriter and former ASCAP board member. "He convinced me, a high-school dropout, to tour universities and talk about the Tin Pan Alley days."

INDUSTRY SHOWS SUPPORT FOR JACKSON

(Continued from page 8)

the long term.

"My program is in 32 cities nationwide and I take in a lot of calls. Judging by this morning's show, 90% of the people I talked to support him. [Most callers] were all of the same opinion—that his career is fine."

Joyner says he specifically asked his listeners if they would buy Jackson's next record or go to his next concert, and most said they would.

Listeners from other stations might disagree. Tony Novia, OM at top 40 WSTR Atlanta, says his station recently completed an auditorium music test and says, "We found overall that there was not a good response to Michael Jackson music in general. People didn't treat his songs

Adams' other hits included "Little Old Lady," "My Shawl," and "There Are Such Things." His collaborators included composers Hoagy Carmichael, Ray Henderson, Oscar Levant, Sigmund Romberg, and Max Steiner.

He is survived by his wife, Bernice, two stepsons, and a grandson. Funeral services will be private. ASCAP plans a public memorial program.

very well, and, therefore, there will be very few Michael Jackson songs on the radio at our station."

Despite the station's research, Novia says that in the long term, Jackson's musical talents weigh heavily in his favor.

A senior publicity executive of a major record label says he believes that unless it is proved in court that Jackson committed a crime, his career will remain intact. "His once polished public image has been tarnished, and the press is jaded by the whole affair, but people will continue to buy his records, especially if they contain quality music."

The executive continued, "If I were his publicist, I would conduct a p.r. campaign that focuses on his music."



ADAMS



HILLEY

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 196 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

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	39	6	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONI! (WING/MERCURY)
1	1	16	HERO	MARIAH CAREY (COLUMBIA) 9 wks at No. 1	39	46	6	HAVING A PARTY	ROD STEWART (WARNER BROS.)
2	2	22	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	40	34	12	DAUGHTER	PEARL JAM (EPIC)
3	3	16	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	41	35	20	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
4	5	11	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	42	42	7	LIFE	HADDAWAY (ARISTA)
5	4	16	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	43	44	14	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
6	8	9	THE POWER OF LOVE	CELINE DION (550 MUSIC)	44	49	11	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
7	12	7	THE SIGN	ACE OF BASE (ARISTA)	45	52	3	WILL YOU BE THERE	HEART (CAPITOL)
8	7	14	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	46	53	6	I'M IN THE MOOD	CE CE PENITON (A&M)
9	6	31	AGAIN	JANET JACKSON (VIRGIN)	47	54	3	BUMP N' GRIND	R. KELLY (JIVE)
10	13	6	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	48	36	14	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
11	11	14	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	49	41	15	KEEP YA HEAD UP	ZPAC (INTERSCOPE)
12	9	21	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	50	47	10	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
13	10	17	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	51	59	2	ROCK AND ROLL DREAMS...	MEAT LOAF (MCA)
14	16	15	LINGER	THE CRANBERRIES (ISLAND/PLG)	52	48	8	SHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
15	14	13	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	53	50	15	SLOW & EASY	ZAPP & ROGER (REPRISE)
16	27	4	STAY	ETERNAL (EMI/ERG)	54	56	9	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
17	15	16	NEVER KEEPING SECRETS	BABYFACE (EPIC)	55	55	7	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
18	17	14	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	56	69	2	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
19	33	10	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	57	58	8	CANNONBALL	THE BREEDERS (4AD/ELEKTRA)
20	23	12	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	58	60	5	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
21	32	6	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	59	67	3	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
22	21	13	JESSIE	JOSHUA KADISON (SBK/ERG)	60	66	4	LOSER	BECK (DGC/GEFFEN)
23	18	27	DREAMLOVER	MARIAH CAREY (COLUMBIA)	61	63	4	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
24	20	9	CHOOSE	COLOR ME BADD (GIANT)	62	64	11	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
25	45	11	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	63	65	35	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
26	26	11	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	64	68	18	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
27	22	24	WHAT IS LOVE	HADDAWAY (ARISTA)	65	51	17	GANGSTA LEAN	DRS (CAPITOL)
28	19	14	MR. VAIN	CULTURE BEAT (550 MUSIC)	66	61	2	CREEP	STONE TEMPLE PILOTS (ATLANTIC)
29	29	17	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	67	—	1	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
30	28	5	GROOVE THANG	ZHANE (MOTOWN)	68	70	3	LAI	JAMES (FONTANA/MERCURY)
31	30	12	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	69	—	17	WILD WORLD	MR. BIG (ATLANTIC)
32	24	23	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	70	62	10	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
33	38	8	AMAZING	AEROSMITH (GEFFEN)	71	74	3	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
34	43	11	CRY FOR YOU	JODECI (UPTOWN/MCA)	72	—	1	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
35	25	20	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	73	71	6	ALWAYS ON MY MIND	SWV (RCA)
36	40	6	EVERYDAY	PHIL COLLINS (ATLANTIC)	74	—	1	HEY D.J.	A LIGHTER SHADE OF BROWN (MERCURY)
37	37	4	NOW AND FOREVER	RICHARD MARX (CAPITOL)	75	72	2	STAY (FARAWAY, SO CLOSE!)	U2 (ISLAND/PLG)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	14	7	18	COME UNDONE	DURAN DURAN (CAPITOL)
2	1	25	TWO PRINCES	SPIN DOCTORS (EPIC)	15	13	17	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
3	3	7	HEY JEALOUSY	GIN BLOSSOMS (A&M)	16	15	25	DON'T WALK AWAY	JADE (GIANT)
4	2	2	NO RAIN	BLIND MELON (CAPITOL)	17	19	13	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
5	6	6	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	18	18	8	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
6	4	9	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	19	20	13	I'M FREE	JON SECADA (SBK/ERG)
7	5	2	IF	JANET JACKSON (VIRGIN)	20	21	57	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
8	9	2	CRYIN'	AEROSMITH (GEFFEN)	21	22	27	I'M SO INTO YOU	SWV (RCA)
9	8	6	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	22	16	2	SWEAT (A LA LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
10	11	18	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	23	24	41	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
11	10	16	FIELDS OF GOLD	STING (A&M)	24	17	42	RHYTHM IS A DANCER	SNAPP (ARISTA)
12	14	10	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	25	—	27	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
13	12	2	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 8 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
 - 52 ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
 - 1 ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP
 - 6 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
 - 56 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope, ASCAP/Barn Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
 - 24 AMAZING (Swag Song, ASCAP/Colgems-EMI, ASCAP/Super Supa, ASCAP) HL/WBM
 - 79 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
 - 64 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
 - 22 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
 - 14 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
 - 73 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
 - 92 BOOM SHAK A-TACK (Chized Out, BMI/Mudslide, BMI)
 - 86 BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM
 - 4 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
 - 59 BUMP N' GRIND (Zomba, BMI/R.Kelly, BMI)
 - 55 CANNONBALL (Period/Zomba, BMI)
 - 30 CANTALOO (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
 - 15 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 28 CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM
 - 88 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)
 - 18 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
 - 70 DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM
 - 46 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
 - 29 DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
 - 68 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
 - 47 EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
 - 97 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
 - 25 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
 - 66 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
 - 32 GANGSTA LEAN (Rap & More, BMI)
 - 11 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)
 - 72 GIN AND JUICE (Suge, ASCAP/Ain't Nothin' Goin' On But, ASCAP)
 - 83 GIVE IT UP (Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI)
 - 53 GOODY GOODY (Kendu, BMI/EMI Virgin, ASCAP/Durman, ASCAP) HL
 - 36 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
 - 43 HAVING A PARTY (Abcco, BMI) WBM
 - 2 HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - 50 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
 - 71 HIGHER GROUND (Fernsac, BMI/New Claims, BMI)
 - 19 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Dovan, ASCAP)
 - 45 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL
 - 85 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI)
 - 67 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
 - 65 I'LL BE LOVING YOU (Play The Music, ASCAP/Viper 7, ASCAP)
 - 87 I LOVE MUSIC (FROM CARLITO'S WAY) (Warner-Tamerlane, BMI) WBM
 - 95 I'M IN LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
 - 48 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
 - 96 INDO SMOKE (FROM POETIC JUSTICE) (Mista Grimm, BMI/Warren G, BMI/New Justice, BMI/New Columbia, ASCAP) CPP
 - 89 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
 - 99 INTO YOUR ARMS (Polygram, BMI/Moo, BMI) HL
 - 76 JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
 - 78 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
 - 49 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
 - 37 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM
 - 76 LAID (Polygram Int'l, BMI)
 - 40 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
 - 42 LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A La Carte, BMI/EMI Blackwood, BMI) WBM
 - 12 LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
 - 100 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
 - 58 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
 - 51 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) CPP
 - 44 MISS YOU IN A HEARTBEAT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) CPP
 - 80 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
 - 21 MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
 - 17 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/EPic, BMI/Solar, BMI) HL
 - 60 NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/AMW, ASCAP) CPP
 - 34 NOW AND FOREVER (Chi-Boy, ASCAP)
 - 81 ONE ON ONE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI/Irving, ASCAP)
 - 9 PLEASE FORGIVE ME (Worksongs Limited,

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.



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	44	3	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
1	1	10	ALL FOR LOVE	ADAMS/STEWART/STING (A&M) 5 wks at 1	39	45	4	ALWAYS ON MY MIND	SWV (RCA)
2	2	9	THE POWER OF LOVE	CELINE DION (550 MUSIC)	40	46	2	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONI! (WING/MERCURY)
3	3	10	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	41	72	2	NOW AND FOREVER	RICHARD MARX (CAPITOL)
4	4	38	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	42	32	15	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
5	10	2	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	43	—	1	CHOOSE	COLOR ME BADD (GIANT)
6	8	15	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	44	38	21	WHAT IS LOVE	HADDAWAY (ARISTA)
7	5	19	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	45	54	57	DAZZLE DUKS	DUICE (TMR/BELLMARK)
8	6	14	HERO	MARIAH CAREY (COLUMBIA)	46	50	2	I'M IN THE MOOD	CE CE PENITON (A&M)
9	11	5	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	47	48	7	I NEVER KNEW LOVE	DOUG STONE (EPIC)
10	9	9	CRY FOR YOU	JODECI (UPTOWN/MCA)	48	59	2	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
11	7	16	GANGSTA LEAN	DRS (CAPITOL)	49	42	14	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
12	14	14	AGAIN	JANET JACKSON (VIRGIN)	50	—	1	LOSER	BECK (DGC/GEFFEN)
13	13	16	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	51	39	21	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
14	23	3	THE SIGN	ACE OF BASE (ARISTA)	52	41	18	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
15	12	13	KEEP YA HEAD UP	ZPAC (INTERSCOPE)	53	53	4	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
16	16	8	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	54	66	4	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
17	22	7	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	55	47	20	COME INSIDE	INTRO (ATLANTIC)
18	18	13	LINGER	THE CRANBERRIES (ISLAND/PLG)	56	69	13	FOREPLAY	RAAB (RIP-IT/ILC)
19	15	13	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	57	56	2	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
20	17	11	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	58	63	15	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
21	36	2	ROCK AND ROLL DREAMS...	MEAT LOAF (MCA)	59	60	6	WE AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
22	20	12	MR. VAIN	CULTURE BEAT (550 MUSIC)	60	62	3	DIRTY DAWG	NKOTB (COLUMBIA)
23	19	14	NEVER KEEPING SECRETS	BABYFACE (EPIC)	61	55	10	FAST AS YOU	DWIGHT YOAKAM (WARNER BROS.)
24	28	4	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	62	68	2	LIFE	HADDAWAY (ARISTA)
25	21	15	SEX ME (PARTS I & II)	R. KELLY (JIVE)	63	43	20	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
26	27	11	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	64	58	9	REALLY DOE	ICE CUBE (PRIORITY)
27	26	16	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	65	52	13	SLOW & EASY	ZAPP & ROGER (REPRISE)
28	30	6	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)	66	61	7	STAY (FARAWAY, SO CLOSE!)	U2 (ISLAND/PLG)
29	24	21	COME BABY COME	K7 (TOMMY BOY)	67	57	25	SWEAT (A LA LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
30	29	8	AMAZING	AEROSMITH (GEFFEN)	68	49	26	CRYIN'	AEROSMITH (GEFFEN)
31	25	13	TIME AND CHANCE	COLOR ME BADD (GIANT)	69	—	1	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
32	34	8	JESSIE	JOSHUA KADISON (SBK/ERG)	70	—	1	WILL YOU BE THERE	HEART (CAPITOL)
33	35	8	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	71	51	19	ANNIVERSARY	TONY! TONI! TONI! (WING/MERCURY)
34	31	11	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	72	—	1	ZUNGA ZENG	K7 (TOMMY BOY)
35	40	2	GROOVE THANG	ZHANE (MOTOWN)	73	65	2	BOOM SHAK A-TACK	

EXECS CONSIDER COSTS OF BUSINESS IN LOS ANGELES

(Continued from page 6)

sal City offices were widely disrupted the week of the quake, leading some to believe that the impact there had been severe. But MCA Records senior VP of public relations Paula Batson reports, "The office has been inspected and checked out and declared safe for us to work in."

Some witnesses reported what appeared to be structural damage at MCA, but a company memo to employees says gaps in walls and cracked columns and wall coverings were the result of built-in design features that allow building joints to expand in the event of a powerful quake.

In areas removed from the epicenter, labels were whacked hard but weathered the shock. In the BMG building on Sunset Boulevard in Hollywood, a ceiling caved in at Zoo Entertainment's offices; however, na-

tional publicity director Hanna Bolte says engineers conducted two inspections and declared the building safe.

Label employees in other areas of the city encountered little indication of the quake's force.

Publicity director Maria Kleinman of the EMI Records Group, whose West Coast offices are based in West Hollywood, says, "I doubt anyone in our neck of the woods—Atlantic, Geffen, Island, and us—suffered any major damage, aside from the standard—bookcases and CDs flying."

Elektra and Virgin, located in Beverly Hills, and Rhino, in West L.A., also indicated no structural problems, although Rhino's phone system was down until Jan. 20.

With the exception of Sony, where employees finally were allowed to enter their offices Jan. 23, most compa-

nies found the majority of their employees returning by Jan. 19 or 20. However, work was disrupted as waves of aftershocks followed the main 6.6 earthquake.

Several companies have offered support to employees affected by the quake, ranging from counseling to loans. MCA set up a shuttle to move workers from Universal City to the Metrolink rail line, an important alternative to crumpled local freeways.

Most home video companies were operational within days after the quake. In most cases, employees were able to leave early, and many did when aftershocks erupted. New Line Home Video remained closed until Jan. 25.

Laserdisc supplier Image Entertainment, which has been forced to find new office space, has been operating on a limited basis.

While local trade coverage immediately following the quake suggested that some film studios might be mulling relocation to Florida to avoid future quake-related losses, no rush to relocate is apparent on the record or home-video fronts.

Echoing the opinion of many, Geffen Records publicity director Bryn Bridenthal says that locating a label far from the L.A. music hub may be unfeasible.

She notes, "We've been trying to move operations to Santa Barbara [north of L.A.] for several years, but David [Geffen] thinks it would be difficult to be in the record business based in Santa Barbara."

The age of some label facilities isn't

a safety issue, according to A&M publicity VP Diana Baron: "Some of these buildings [on the A&M lot, originally Charlie Chaplin's film studio] were built in 1924, and all I had was a few papers falling on the floor... We're on a historical site, and there's no reason for anyone to move."

Even at the Walt Disney Studios complex, which sustained visible damage from the latest quake and operates large interests in Orlando, Fla., there has been no talk of transplanting its record label, Hollywood Records. "I haven't heard one word," publicity VP Kathy Aquaviva says.

WEATHER, QUAKE SLOW MUSIC VIDEO SALES

(Continued from page 6)

other areas have been hurt by an earthquake or a hurricane, music sales have increased significantly after the insurance companies began writing checks.

In the Midwest and East, merchants had their own problems to overcome—snowstorms, icestorms, and freezing temperatures.

Terry Woodward, president of 143-unit, Owensboro, Ky.-based Wax-Works, says, "Last week [ended Jan. 22] was a disaster for us. It looks like we had about 24 stores affected. Most of them were closed for two days and even when they opened there was very limited traffic."

In St. Louis, Streetside suffered about a 25% decline in business from Jan. 15-19. And in North Canton, Ohio, Joe Bressi, senior VP at 393-

"If anything, it's been the opposite."

Home video suppliers also are not looking to move out of the L.A. area.

"Some people have lost their homes and that's a personal decision whether or not to relocate," says Fritz Friedman, senior VP of worldwide publicity at Columbia TriStar Home Video. "Our offices didn't sustain much damage, but it's more emotional and psychological damage that has to be overcome."

Assistance in preparing this story was provided by Eileen Fitzpatrick.

unit Camelot Music, says the bad weather and earthquake probably have pushed the company's January sales into negative numbers on a comparable store basis.

Albany, N.Y.-based Trans World Music Corp., Beltsville, Md.-based Kemp Mill Music, and Milford, Mass.-based Strawberries also report that weather impacted sales.

On the other hand, Wally Knief of Blockbuster Entertainment reports that business was up in both Southern California and in the East. After the earthquake, "there was an increase in business," he says. People didn't have anyplace to go... I wouldn't call it dramatic."

In the East, "Business is up, because people stocked up. They knew they were going to be staying home."

ed positively to a Saigon date when considering an Asian tour late last year.

For those who do make the effort, industry wisdom suggests that their best bet may be to play in an outdoor sports stadium (capacity around 20,000) in Ho Chi Minh City, selling tickets through a government body at \$2-\$3 each and letting the state keep the revenue. Sponsors are likely to jump at the chance to get involved in the entertainment-starved market and the local media will guarantee blanket coverage.

Assistance in preparing this story was provided by Mike Levin in Hong Kong.

the Culture Ministry. Its director, Thuong Thuan, says his office is negotiating to set up an IFPI presence in the country as soon as the American ban is lifted.

If more Western stars do come, Brian Marcar's Tero Entertainment is expected to play a role. In Thailand, PepsiCo backs many of Tero's dates, and the beverage firm is keen on high-profile promotion in the region. Midas Productions also is a contender, although the company is quite new to the Asian concert business.

Most artists should expect to forego their fee (sources say Adams has done so), but this may not be such a hurdle. Michael Hosking of Midas Productions says Pearl Jam respond-

WESTERN ROCK RETURNS TO VIETNAM

(Continued from page 9)

tourism authority.

The Vietnamese decision-makers also thought that Adams, while not American, was close enough in nationality to their former foe. As such, the mass-media attention could only help in pressuring the U.S. to free up bilateral trade (an end to the embargo is expected soon). Americans are not allowed to perform here—even for free—without Treasury Department approval.

Given the size of their venue, the promoters were sure of a full house. Many concert-goers could be pulled from the rapidly rising ranks of Saigon's approximately 1,500-person expatriate community—and, indeed, foreigners made up about 30% of the show's total audience.

Marketing was an effort, as it will be for any future shows. There are three state-owned TV stations. One is an insignificant and backward propaganda channel run by the central communist party. The others, in Hanoi and Ho Chi Minh City, are on the way to becoming commercial; a 30-second advertising spot on either station can be bought for \$600. Alternatives include one southern radio station and a plethora of newspapers.

There is no organized music industry in Vietnam or authorized distribution of cassettes; sales are restricted to streetside stalls and markets. Piracy runs at approximately 80%-90% of the market, and whatever legitimate product is available is imported directly from Hong Kong or Singapore.

None of the multinational record companies have an official presence, mostly as a result of the U.S. trade embargo. But Vietnam does have an IFPI-affiliated office of copyright protection called Vinauteur, part of

BRYAN ADAMS' GLOBAL SUCCESS

(Continued from page 9)

soundtrack album for "The Three Musketeers."

Mike Allen, director of international marketing at PolyGram International in London, credits the success of Adams' previous studio album, "Waking Up The Neighbors" (1991), which he says sold more than 3 million copies in the U.S. and 10 million worldwide, as well as the radio appeal of "Please Forgive Me" for igniting chart action and sales for "So Far So Good."

While the album has peaked at No. 7 on The Billboard 200, it has reached No. 1 in Canada, the U.K., Ireland, Belgium, Finland, the Netherlands, Sweden, Switzerland, Norway, Denmark, Portugal, Italy, Australia, and New Zealand, and went to No. 2 in Germany.

Sales of "So Far So Good" in the

U.S. have reached 1.2 million units, according to SoundScan. Highlights of the album's international action, according to PolyGram International, include sales of 900,000 in the U.K., 900,000 in Germany, 450,000 in Canada, 500,000 in Italy, 300,000 in Australia, and 250,000 in Sweden.

With Adams' current world tour reaching the Pacific Rim, sales of "So Far So Good" have reached 100,000 in Japan, 100,000 in Singapore, and 60,000 in Malaysia, according to PolyGram.

Both "Please Forgive Me" and "All For Love" are top 10 in most European markets. "All For Love" marks the second time Adams has enjoyed a major hit from a film soundtrack, following "(Everything I Do) I Do It For You" in 1991, from the soundtrack of "Robin Hood: Prince of Thieves."



by Geoff Mayfield

MOTHER NATURE'S CHART: Old Man Winter revisited the already-frozen Northeast and Midwest with a fresh blast of snowstorms and sub-freezing temperatures, and even brought a Yankee-like winter to the Southeast, crippling such cities as Nashville, Memphis, and Atlanta. Meanwhile, Los Angeles—the second largest U.S. market and the largest population center in the Pacific region—was ground to a halt by a dramatic earthquake. The busy work of weather forecasters and seismologists convinced music industry insiders they would find a dreary sales picture. Indeed, most of our point-of-sale charts reflect double-digit percentage declines. **Mariah Carey's** chart-topping total, around 108,000 units, is the lowest No. 1 tally on The Billboard 200 since last year's July 10 issue. But, overall, the impact was not as severe as might have been expected. The Top Pop Catalog Albums, Top Country Albums, and Heatseekers charts show volume declines ranging from 13%-16%, but The Billboard 200 shows just a 10.5% drop, and singles decline by a mere 2%.

FRESH: Before the onslaught of blizzards and temblors, RCA had scheduled Jan. 18 to be "Super Tuesday," the release date for free-agent signings **ZZ Top** and **Freddie Jackson**, and sales by their new titles did help mitigate The Billboard 200's sales erosion. If you take out these albums' unit counts, the chart would show a 12% decrease. ZZ Top's label bow scores the Hot Shot Debut at No. 14. Its last Warner Bros. album, 1992's "Greatest Hits," opened at No. 21 and peaked at No. 6. Jackson's new set climbs in at No. 66, 17 places higher than the debut—and peak—of "Time For Love," his '92 Capitol swan song.

WINNING ISN'T EVERYTHING: Music merchants can look forward to the lift provided by this quarter's music awards shows. **Dick Clark's** American Music Awards returns Feb. 7 to ABC, and the following month brings the welcome influence of the Grammy and Soul Train Awards telecasts. For some venues, particularly department stores and small mall record shops, the AMAs pack a greater sales wallop than the Grammys. As is true of the other awards shows, performance exposure, more than winning, sparks sales gains (for a list of this year's AMA performers, see The Beat, page 10).

ON THE R&B TIP: R&B artists account for some of this winter's hottest sellers, with a robust tug-of-war being staged by **Salt-N-Pepa** and **R. Kelly**. The former leapfrogs past the latter on The Billboard 200, marking Salt-N-Pepa's first-ever appearance in that chart's top 10. But, on Top R&B Albums, which reflects sales of key R&B stores, Kelly moves to No. 1. And keep your eye on **Jodeci**, which jumps to No. 2 on the R&B list and No. 3 on The Billboard 200.

ENERGIZERS: Following shots on "Late Show With David Letterman" and "The Today Show," **Aaron Neville** rises 83-60... As expected, "Saturday Night Live" juices **Counting Crows** (32-13 on a 69% gain), helping the band win its third straight Greatest Gainer award (see story, page 8)... "Philadelphia" continues to rule the box office chart. The all-star soundtrack wins a second consecutive Pacesetter award (34-17 on a 61% gain), and on this week's unpublished Billboard Classical 50, the movie also prompts a debut, at No. 10, for "La Divina," an EMI Classics title featuring opera legend **Maria Callas**.

SMASHING: **Smashing Pumpkins** bullet at No. 18 on The Billboard 200 in the same week that the band's "Gish" debuts on Top Pop Catalog. This title, and "Bells Of Dublin," the **Chieftains'** Christmas album, are the only past Heatseeker albums to reach the catalog list.

TORONTO'S CLUB SCENE NURTURES A NEW GENERATION OF ARTISTS

(Continued from page 1)

selves the intimacy of their club days gone by.

With few exceptions, every local band or performer that has scored internationally this decade—Cowboy Junkies, Blue Rodeo, the Tragically Hip (from Kingston), Jane Siberry, the Holly Cole Trio, Mary Margaret O'Hara, the Jeff Healey Band, Barenaked Ladies—first honed its craft on this strip.

And it is here in Toronto—Ontario's capital and the mecca of the Canadian music industry—that the next generation of talented Canadian superstars gathers momentum.

If recent years have seen places like Seattle and Manchester, England, grabbing disproportionate chunks of the spotlight while setting off trends like firecrackers on New Year's Eve, then Toronto, with its giddy reputation as the New York City of the north, is poised to become the next contemporary musical hot-spot—or, at least, to elevate its international profile.

"I don't think we're poised for international success. I think we've accomplished it already," says Derek Ross, co-owner of feisty independent fre Records and president of DMD, which oversees management for country artist Jim Witter and roots-rock band the Skydiggers.

"We've got a foot in the door already," says Ross. "There may be a long way to go still, but I also think a lot of A&R men know a lot of talent is right here in Toronto. That's why so many groups have record deals outside the country."

Indeed, the frequent-flyer points amassed by Sire Records president Seymour Stein in recent years, as he has jetted to and from Toronto recruiting the Barenaked Ladies, the Waltons, Meryn Cadell, Rheostatics, and Acid Test for his label, signal a market ripe for the picking.

"I don't zero in on a particular area," says Stein. "I believe there's good music all over the world. Although I'm certainly pro-Canada after the successes we've had with k.d. lang and Barenaked Ladies. And I think we're going to have tremendous success with the Waltons and Rheostatics."

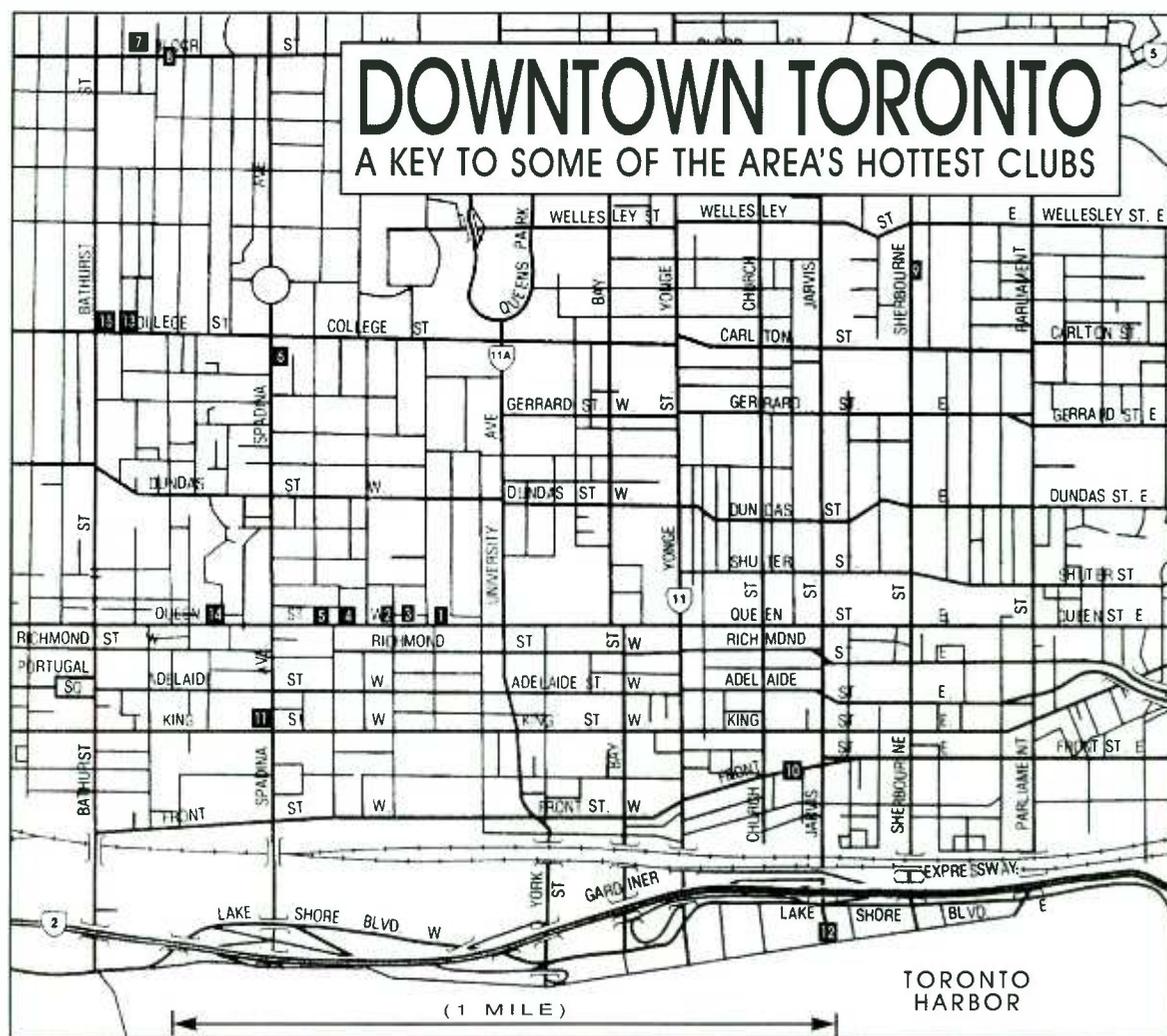
Most industry observers agree. The Barenaked Ladies' success selling their own independent cassette—and, later, racking up worldwide sales of nearly 1 million with their 1992 debut, "Gordon," according to the band's manager, Nigel Best—opened the floodgates of a Toronto scene that has been percolating for years. This town hasn't seen this much action since the heady Yorkville folk days of the '60s that spawned Neil Young, Joni Mitchell, and Gordon Lightfoot.

"A Toronto band is going to break through and blow open the doors," says Yvonne Matsell, talent buyer for Queen West clubs and Dan Aykroyd co-interests the Horseshoe and Ultrasound. "It's already starting with the Barenaked Ladies and the Waltons. We've got such a pool of talent here. And when the world opens its eyes and ears to it, they're going to be astounded."

BARENAKED CELEBRATION

The Barenaked Ladies also epitomize a musical ethic that celebrates, rather than stigmatizes, groups that feather their caps with independent successes before signing a major deal.

"There's no question that the La-



- | | | |
|----------------------------------|------------------------------------|---------------------------------------|
| 1 Ultra Sound, 269 Queen W | 6 El Mocambo, 464 Spadina | 11 Cabana Rm, 460 King W |
| 2 Bamboo, 312 Queen W | 7 Lee's Palace, 529 Bloor W | 12 RPM, 132 Queen's Quay E |
| 3 Chicago's, 335 Queen W | 8 Albert's Hall, 481 Bloor W | 13 Free Times Cafe, 320 College |
| 4 Rivoli, 334 Queen W | 9 Phoenix, 410 Sherbourne | 14 Cameron, 408 Queen W |
| 5 Horseshoe, 370 Queen W | 10 C'est What?, 67 Front E | 15 Sneaky Dee's, 431 College |

NOT SHOWN: Opera House, Clinton's, Palladium, Harbourfront Centre

Toronto is home to an eclectic stew of musicians. Above is a guide to the city's most enticing clubs, which offer formidable in-house PA systems. The variety of venues gives musicians the chance to play seven nights a week to audiences ranging in size from 10 to 1,000. The city also has a plethora of neighborhood pubs, coffee houses, and concert halls.

dies' indie success helped catch the attention of Seymour Stein," says Best, head of Nigel Best Management Inc. "It's hard to know if their success alone focused his attention on Toronto. Let's not forget Seymour had already signed [Alberta native] k.d. lang, so he was at least somewhat familiar with Canada."

Most observers would be surprised by the number of bands of all stripes playing regularly around Toronto, many actively pursuing world domination through constant gigging, solid record releases, and cultivated media profiles.

Some—13 Engines, Moxy Frivous, Tea Party, I Mother Earth, Lost & Profound, Junkhouse, Slik Toxik—have parlayed strong grass-roots popularity into major-label deals.

Others—the Skydiggers, Look People, Big Sugar, Lowest Of The Low, Wild Strawberries, NC17, Bender, hHEAD, Anhai, Corky & the Juice Pigs, Lost Dakotas, Rail TEC, Change Of Heart, King Cobb Steelie, Big Faith, Universal Honey, Gravelberrys—either have distribution deals or are on the cusp of breaking this year.

All have made significant inroads locally and across Canada. While not all are based in Toronto proper, all use the city as a step toward wider audiences. And they're as diverse in sound as in name. While the Queen West strip caters largely to rock bands, virtually every kind of music—country, rap, hip-hop, world beat, classical, tribute acts, folk, blues, R&B, and jazz—thrives here.

During peak summer months, Harbourfront Centre, a huge waterfront complex with a variety of venues on site, hosts themed concerts tipping the hat to Latin, blues, world beat, and women in music. There's the annual duMaurier Jazz Festival and numerous annual folk and blues festivals. Rap and hip-hop, on the other hand, proliferate in suburban nightclubs and dancehalls outside the city center.

Toronto is a multicultural city that embraces traditional celebrations, though they tend to operate outside the mainstream. One exception is Caribana, North America's largest annual salute to Caribbean music, which culminates in a massive parade and draws roughly 1 million Caribbean revelers.

The result of such an eclectic stew is an impressive and vast array of musicians playing to audiences with sophisticated musical tastes.

"The amount of talent here is unique, because there are a lot of great bands here," Matsell says. "The up-and-coming bands have a standard to measure up to."

But, says Jack Ross, who heads JAM Entertainment Management and oversees the careers of Moxy Frivous, hHEAD, and Ottawa's Furnaceface, "The rest of Canada hates us. It's a bitter pill."

While anti-Toronto sentiments throughout Canada are not exclusive to the music biz, there is a notion, albeit often challenged, that musicians must make it here first before graduating to international status.

"You've got to come to Toronto to make it happen in a big way," says Ross. "It's no different to Canada than New York or L.A. is to the U.S. It may not be the healthiest way, but it certainly doesn't mean you have to be a Toronto act. Look at the Rankin Family [from the east coast] or Sarah McLachlan [based in Vancouver], or just the Vancouver scene."

IN TORONTO'S FAVOR

What makes this conservative, tidy, efficient city of roughly 3 million, huddled on the shores of Lake Ontario, so uniquely capable of turning out top-drawer homegrown musicians?

Industry watchers agree that the reason is fourfold. First, because Toronto is the center of the Canadian music industry, A&R people, major record labels, large alternative and campus radio, MuchMusic (Canada's MTV), managers, merchandisers, promoters, agents, and other industry types are based here.

It's obviously easier to jump-start a career when all the necessary resources are lumped together. It's also more difficult for lackluster bands to operate under the illusion of greatness if savvy A&R people and talent buyers in the same area code don't return phone calls.

The second factor is the number, quality, and variety of venues available to performers to hone their craft. Apart from small neighborhood pubs, coffeehouses, concert halls, and community centers, nightclubs like the C'est What?, Albert's

Hall, Horseshoe, Ultrasound, Bamboo, Rivoli, Cameron, Chicago's, Cabana, Phoenix, RPM, Clinton's, the Opera House, El Mocambo, the Palladium, Lee's Palace, Sneaky Dee's and the Free Times Cafe offer bands both formidable in-house PA systems and the opportunity to play seven nights a week to audiences of 10 to 1,000.

The third aspect unique to the Toronto music scene—an offshoot of its proximity to the industry—is the level of sophistication and camaraderie among bands at all levels.

"I get calls every week from somebody looking to hire us to do independent promotion on an indie CD they're completing," says fre/DMD's Ross. "And they're willing to invest the money. And we're not talking \$150 a week, either."

"They are able to pool their money together, they understand the resources needed to do that stuff, and they already made the commitment to record and manufacture a disc. With all that in place, they understand you need to also have someone who is able to market and promote it for you."

Seldom does one band slag off another in the local media—a common ruse among British groups to eke out extra press via real or imagined feuds. Sandy Pandya of Pandyamonium Artist Management, the Waltons' co-manager, notes that networking between bands is a Toronto tradition, with successful bands extending tour invitations to budding local favorites.

STRONG LOCAL SUPPORT

Lastly, as JAM's Jack Ross points out, "One of the things that defines Toronto is the support from a strong local media and strong support from radio." In addition to three daily papers—the Toronto Star, the Globe & Mail, and the Toronto Sun—the city also has two newsweeklies, Eye Weekly (owned by Canadian megapublisher, TorStar) and NOW Magazine, plus a revolving assortment of fanzines and kitchen-table music publications.

NOW, in particular, devotes ample coverage to the music scene, and it's not uncommon for it to feature a hot local up-and-comer on the front cover. NOW also publishes an annual Live Music Directory, a phone book-style listing of local bands including musical styles, available product, and contact numbers. In ninety three, a record 1,500 groups/artists were listed in the greater Toronto region.

The dailies too, occasionally feature local artists. Other national magazines devoted to music—like Network, Impact, and National Chart—are based in Toronto.

RADIO GOES FOR RISING TALENT

While they have to adhere to Canadian content rules that require commercial stations to play 30% CanCon material, Toronto radio stations often choose to play rising local talent as opposed to more established Canadian acts. In addition to airplay, Toronto radio also supports local talent via gig promotion/presentation, artist interviews, and station-sponsored CD compilations. In addition to adding local bands to regular rotation, alternative radio station CFNY-FM grants \$100,000 a year to one promising band to record a disc.

"The fact that Toronto has a station like CFNY and three college radio stations [including CHRY] is (Continued on next page)

CANADIAN ARTISTS READY TO TAKE OFF

(Continued from page 1)

• Recognition of Adams in practically every country in the world. His compilation album "So Far So Good" has sold 475,000 copies domestically, according to Joe Summers, president A&M/Island Canada (see story, page 9).

• Many contemporary groups, including Primus, Queensryche, Dream Theater, and Fates Warning, hail Toronto-based power trio Rush as a major influence. The veteran band's 17th album is No. 102 on this week's Billboard 200. The album—on Atlantic in the states—has sold 520,000 units in the U.S., according to SoundScan; it has sold 105,000 units in Canada, according to the band's domestic label, Anthem.

• Raffi has sold more than 7 million albums in North America since his 1976 debut album, "Singable Songs For The Very Young," according to Troubadour Records.

NATIONAL RECOGNITION

A sizable number of Canadian artists also are enjoying widespread domestic success. These include Blue Rodeo, the Tragically Hip, Moxie Frivous, the Waltons, Rita MacNeil, 54:40, James, the Dough Boys, Tea Party, the Rankin Family, Jann Arden, Sven Gali, and John McDermott.

In primarily French-speaking Quebec, the market is dominated by such acts as Marie Carmen, Marie-Denise Pelletier, Julie Masse, les Colocs, les B.B., Mario Pelchat, Paul Piché, Daniel Bélanger, Kathleen, Marjo, Michel Rivard, Francis Martin, Nathalie Simard, Michel Rivard, Vilain Pingouin, and André Gagnon.

Several multinational record companies with divisions here cite Canadian titles among their top sellers of 1993.

For Warner Music Canada, the Barenaked Ladies' album "Gordon" has sold 800,000 domestically, according to the label, and 100,000 units in the U.S., according to the band's manager. Albums by Blue Rodeo and Moxie Frivous have reached platinum in Canada (100,000 units), according to Warner Music Canada president Stan Kulin.

Dion's album "The Colour Of My Love" has sold 550,000 copies domestically, surpassing her 1990 release,

"Unison," which is five times platinum, according to Sony Music Entertainment (Canada) president Rick Camilleri. Her 1992 album, "Celine Dion," has sold 600,000 units, and her French album, 1991's "Dion Chante Plamondon," has sold 200,000, says Camilleri. In the U.S., Dion has sold 450,000 units of "Colour Of My Love," according to SoundScan.

Voisine, who began his career singing in English, clearly would like to be the next French Canadian artist to break in English. Last November he released his debut English-language album, "I'll Always Be There." Propelled by the David Foster-produced title track, the Star Records album has sold 300,000 units nationally, according to the label. A CBC-TV special, aired Jan. 30, is expected to boost sales further. He is handled by BMG outside North America, but does not yet have a U.S. record deal.

The Rankin Family's album "Fare Thee Well" has sold 200,000 units in Canada, according to the band's label, EMI Canada.

The Holly Cole Trio's album, "Don't Smoke In Bed," has sold 80,000 units domestically, 70,000 units in the U.S., and 60,000 in Japan, according to Tom Berry, president of Alert Music, Cole's management company and label in Canada. In the U.S., Cole is signed to Manhattan Records.

The domestic success of James and McLachlan bodes well for the artists' upcoming U.S. releases. McLachlan's "Fumbling Towards Ecstasy" has sold 115,000 units in Canada, according to Nettwerk Records. James' "Colin James & The Little Big Band," set for Feb. 15 release in the U.S., has sold 85,000 units in Canada, according to Virgin.

Despite timid Canadian radio response to Moore's album "Bohemia," released domestically in October 1992, Sony-affiliated TriStar Music in New York has made a U.S. breakthrough with the alternative folk artist by strategically promoting her through key U.S. radio station visits, interviews on syndicated radio and TV shows, and selected gigs. Moore's single, "Bohemia," is No. 27 on this week's Modern Rock Tracks chart.

"The album is now starting to take

off in the States, and is being re-released in Australia, New Zealand, Germany, the U.K., and Asia," says Sony's Camilleri.

In the U.S., Moore's album, released there last fall, has sold approximately 8,500 units, according to SoundScan data. TriStar is planning to release a second track, "Because Of Love," to radio, which label president Bob Buziak hopes will garner attention from those stations that passed on the first track, "Bohemia," because they thought it was "too soft."

"We're really pleased with what we've done. We've really established her now, clearly."

The diversification of radio in the U.S. has offered better windows of opportunity for many Canadian acts. For example, the Crash Test Dummies found an avenue of exposure on album alternative radio that was un-

available 2½ years ago when "Superman's Song" was released from the band's debut album.

"The climate's changed and it's wonderful to see," says Tom Ennis, VP of product management with Arista Records.

Ennis notes that album alternative stations initially picked up on the Crash Test Dummies' new release, followed by more alternative-leaning stations, and the video for the first single is set to go into Buzz Bin rotation on MTV in the first week of February. "Buzz Bin!," exclaims Ennis. "On the little Crash Test Dummies!"

"God Shuffled His Feet" has sold 83,000 units in the U.S., according to SoundScan data; in Canada, the album has sold 104,000 units, according to its distributor, BMG Canada.

Another star in the Canadian firmament has been k.d. lang, whose

"Ingenué" album has sold 1.3 million units in the U.S., according to SoundScan, and 207,000 in Canada, according to her label, Sire/Warner. Her latest album, "Even Cowgirls Get The Blues," released Oct. 22, 1993, has sold 178,000 units in the U.S. thus far, according to SoundScan, and 40,000 units in Canada, according to the label. "Cowgirls," the soundtrack for the film of the same name, will likely get a further boost when the movie opens this spring.

With U.S. radio broadening and the domestic indie scene continuing to contribute new talent, most observers expect the Canadian market to remain healthy and fruitful, domestically and beyond.

Assistance in preparing this story provided by Paul Verna in New York.

RCA RE-ENTERS SOUNDTRACK FRAY

(Continued from page 8)

Surratt says it was Marty Olinick, RCA's VP of business affairs on the West Coast, who "sniffed out" "Reality Bites" in its early stages, even though the film was being made by Universal Studios, which is owned by MCA. How did RCA land the deal? "Perseverance and politics," says Ron Fair, RCA's senior VP of West Coast A&R and an executive producer of the "Reality Bites" soundtrack.

Surratt, Fair, and music supervisor Karyn Rachtman met with Ben Stiller, the movie's director and co-star, three weeks into filming last summer. They cultivated a relationship with him and discovered that Stiller had very strong ideas about the film's music. After finalizing a deal, RCA opened its roster to Stiller, who opted for just one act; Me Phi Me.

Yet, Surratt insists that the label's A&R staff has made some strong alternative signings of late, including Gigolo Ants, the Dave Matthews Band, 360's, and El Magnifico. He notes that the potential success of the "Reality Bites" soundtrack will go a long way toward giving the label alternative credibility among retailers, band managers, and other crucial in-

dustry players. Galante notes that the movie's audience is the very market the label wants to lasso with some of its alternative acts.

None of the label's new acts appear on the soundtrack, but RCA is actively pursuing singer Lisa Loeb, who does contribute to "Reality Bites."

The comprehensive marketing and promotion campaign surrounding the soundtrack is unusual in that by the time the movie opens Feb. 15, as many as five different tracks may have already found their way into radio and video outlets, with a maze of different labels handling various radio promotion duties.

Surratt notes that Crowded House's single "Locked Out," from the Capitol band's new album, "Together Alone," also is found on "Reality Bites." Surratt says Stiller was persistent about landing the band for the movie. The chyron on the band's MTV video has been updated to include mention of "Reality Bites."

Meanwhile, Virgin has begun working Lenny Kravitz's soundtrack contribution, "Spinning Around Over You," to modern and album rock radio, while Atlantic readies its pitch for the Juliana Hatfield Three's "Spin The Bottle" to modern rock and top 40. Hatfield's cut is also found on her latest album. Her pending video is directed by Stiller and features clips

from the film.

RCA has acquired singles rights to the Knack's remix of "My Sharona" for top 40 and album rock, as well as Big Mountain's cover of "Baby I Love Your Way"; both of them are being worked at radio. Squeeze's re-recording of "Tempted," also acquired by RCA, may become a single at a later date.

For a movie aimed at the music-hungry college and post-college set, doesn't "Reality Bites" contain an awful lot of oldies? Fair says each classic included represents a pop-cultural reference point for fans who came of age during the Jimmy Carter and Ronald Reagan years.

RCA has a lot on the line with "Reality Bites," yet soundtracks can be a tricky business, as the lukewarm performance of the "Wayne's World II" project illustrated. Normally, if the film falls flat at the box office, so too does the soundtrack. ("Last Action Hero" is one notable exception.)

"Yes, it's a gamble," admits Fair. But he and others are confident about the film, and believe that even if it does stumble, the soundtrack will not.

In conjunction with Universal, RCA has held more than 100 screenings around the country for music retailers, radio stations (just staffers, no listeners yet), the music press, and others in order to generate a buzz for both the film and the soundtrack.

TORONTO'S CLUB SCENE NURTURES A NEW GENERATION OF ARTISTS

(Continued from preceding page)

unique," says John Jones, music director for CFNY. "It just throws all this music out to all these people who are aspiring musicians. It gives them a semblance of a sound and an idea of what's going on musically. It fulfills and stimulates an appetite for new music."

Campus radio stations, including CKLN and CIUT, not only rely heavily on local talent to fill their airwaves, but quote from virtually every genre of music—something less likely to occur on more commercial formats.

MuchMusic also champions Canadian talent via funding and video airplay. Its music magazine show, "The New Music," regularly features local groups. Even CBC-TV, Canada's national, publically-supported network, airs "Ear To The Ground," a weekly profile of regional bands and artists.

Kudos also go to local record shops, both small and large. While it might be expected of smaller stores to carry selections of independent releases, the big ones, including HMV and Sam's on Yonge Street, also

stock and sell indie product, showcasing local bands via in-store performances and compiling and circulating indie-only sales charts.

"All the stuff we sell is on a consignment basis," says Catherine Butchart, independent buyer for the HMV Superstore on Yonge Street. "We generally start with three units, and if we sell that then we take five, and if we sell that then we take 10. Of course, there are exceptions. If a band is particularly hot—like Bender, for instance—then we'll take 100 pieces."

Butchart determines what indie product her store will sell, sets up in-store performances by indie acts, and compiles and circulates weekly indie charts based on sales. "Most of the response we get from the independent charts we circulate comes from A&R people at record companies," she says. "They want to know what's hot. They'll see something is charting, and they'll phone to get a copy of it so they can hear it. We have A&R people coming in once or twice a

month, pulling independent product. Sometimes independent product sells better than signed acts. And it's mostly kids who buy the independent products."

And local merchandiser Art Dodd, who runs the boutique Big Kids Hafta Play Too, designs and markets band-emblazoned garb—like T-shirts, and baseball caps—primarily for local bands to sell at gigs for profit and publicity.

"I was in Austin a couple of years ago for the South By Southwest conference," recalls talent buyer Mattsell. "I remember on the last day of the festival, after a number of Canadian bands had showcased successfully, reading a local paper that wrote something to the effect of 'Move over Manchester, roll over Seattle, the next place the music scene is going to happen is Toronto.' It was evident then that this was an interesting little area, just based on the couple of bands who had showcased there."

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ISSUE DATE: FEBRUARY 12
CLOSED

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
CLOSED

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

ITA/PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

INDIE LABELS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

NARM SUPERSECTION

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

THE ECHO AWARDS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 4

ROBERTSON TAYLOR 16TH ANNIVERSARY

ISSUE DATE: APRIL 9
AD CLOSE: MARCH 15

TEJANO

ISSUE DATE: APRIL 16
AD CLOSE: MARCH 22

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

GOLD & PLATINUM SHOW ON TV?

A long-discussed TV special honoring the U.S. music industry's gold and platinum award winners may air on a national network this November, sources say. **Tim Sites**, spokesman for the Recording Industry Assn. of America, which certifies record sales for the industry, says the show is "in the talking stages," adding that the hoped-for November airdate would present a "tight time frame." NBC is said to be the front-runner for the show, although Sites says "we are looking at all the networks." The RIAA would co-produce and retain all rights to the show. Under consideration as production partner are **Kevin Wall**, founder of Radio Vision International, and Grammy show producer **Ken Ehrlich**.

LANDMARK BANKRUPTCY SOUGHT

Max Entertainment, Select Records, and Tommy Boy Records, as creditors, have filed an involuntary petition in the District of New Jersey U.S. Bankruptcy court against Landmark Distributors—sister company of Profile Records—claiming they are due a total of \$411,272. Steve Plotnicki, now sole owner of Profile and a partner in Landmark, says the filing is totally "meritless and it is clearly sour grapes on the part of Tommy Boy" for losing out on buying Profile (see story, page 6).

FRANCE WELCOMES \$1 BIL MART

France's music market value was up 5% in 1993, according to preliminary

figures, with sales breaking the 6 billion franc (\$1.01 billion) barrier for the first time. Two-track CD singles again showed impressive gains, but sales of all formats in November and December were said to be disappointing.

EARLY SPRINGSTEEN SET DELAYED

U.K.-based label Dare International has delayed the release of a double album containing 23 **Bruce Springsteen** tracks recorded in 1971, prior to his signing with Columbia in the U.S., until a dispute over the rights to the material is decided in High Court (Billboard, Jan. 29). Justice Warner agreed Jan. 26 that the case would have to be adjourned for hearing sometime in February, when both sides have had time to prepare further evidence in support of their claims.

RCA'S U.K. 'CAROUSEL' CASTER

While labels bid for the upcoming U.S. production of the smash U.K. revival of **Rodgers & Hammerstein's "Carousel,"** RCA Victor will offer, via First Night Records, the London cast version; that cast's lead, **Michael Hayden**, will repeat his role in New York. The disc will reach retail bins in March, the same month the show opens in the U.S.

'CARLITO,' 'INNOCENCE' APRIL VIDS

MCA/Universal Home Video will release "Carlito's Way" April 13, a week after the April 6 arrival of Columbia TriStar's "Age Of Innocence." HBO Video reportedly has

licensed its first Savoy Pictures feature, "A Bronx Tale," to Rentrak's pay-per-transaction system.

BISHOP OUT AS LIVE CHIEF

David Bishop has been ousted as president of LIVE Home Video, part of a reorganization ordained by LIVE Entertainment's new CEO, **Roger Burlage**. A replacement should be announced soon; Burlage also is seeking an LHV sales VP. Meanwhile, **Paul Almond** joins LIVE Entertainment as production and acquisition executive VP, replacing **Ronna Wallace**, while longtime LHV promotions senior VP **Lauren Becker** temporarily takes on marketing responsibilities... **Russell Goldsmith** will depart as Republic Pictures CEO after completion of the Viacom-Blockbuster merger. Blockbuster recently purchased Republic and Aaron Spelling Productions.

JIMMY IENNER IN VIRGIN SLOT

Jimmy Ienner is joining Virgin in the New York office. His title hasn't been determined at this point, but he will be handling special projects for the label, sources say... **John Alexander** has been promoted to executive VP, North American creative, at MCA Music, moving from New York to Los Angeles later this year... **Holly Lane** has left Mechanic Records in New York, where she served as VP/GM for the past five years. She can be reached at 212-387-8188.

Adams And Ace Double Their Luck

IT'S A RARE EVENT for an artist to have two singles in the top 10 on the Hot 100, so the planets must be aligned this week as two different artists each have two titles in the top 10. Sweden's **Ace Of Base** makes a giant leap from No. 16 to No. 5 with its second single, "The Sign," while its predecessor, "All That She Wants," rebounds from No. 7 to No. 6. If the momentum of "The Sign" carries it to No. 1, Ace Of Base will be the fourth Swedish group to top the American chart, following **Blue Swede**, **Abba**, and **Roxette**.

The other artist with two top 10 titles is **Bryan Adams**, who remains at No. 1 along with his friends **Rod Stewart** and **Sting** on their "Three Musketeers" anthem, "All For Love." Adams also is ranked No. 9 with his latest solo single, "Please Forgive Me." And as **Darrell Roberts** of Raleigh, N.C., points out, "All For Love" must stand a pretty good chance of being the No. 1 single of 1994, if you consider that all three artists have had No. 1 singles of the year. Stewart's "Tonight's The Night (Gonna Be Alright)" was the top single of 1977, the **Police's** "Every Breath You Take" topped the 1983 year-end survey, and Adams' "(Everything I Do) I Do It For You" was numero uno for 1991.

To demonstrate how rare it is for two artists to have two top 10 hits in the same week, you'd have to go back to the Hot 100 of December 28, 1968, when **Diana Ross & the Supremes** and the **Temptations** were No. 3 and No. 10, respectively, with "Love Child" and "Cloud Nine," while their combined effort on "I'm Gonna Make You Love Me" was No. 7. And looking further back, to the Hot 100 for the week ending April 25, 1964, the **Dave Clark Five** was in the top 10 with "Glad All Over" (No. 6) and "Bits And Pieces" (No. 7), while the **Beatles** held

down the top three positions with "Can't Buy Me Love," "Twist And Shout," and "Do You Want To Know A Secret."

HMMM HMMM HMMM HMMM HMMM: The **Crash Test Dummies** are no fools. "Mmm Mmm Mmm Mmm," the initial single from "God Shuffled His Feet," bullets up 11 places to No. 80. That's a good sign, but here's a better one: It was exactly 30 years ago this week that **Major Lance** peaked at No. 5 with "Um, Um, Um, Um, Um, Um."

GARTH CONQUERS ALL: Despite all his success, **Garth Brooks** has yet to chart a single on the Hot 100. But in the U.K., he's going for his biggest hit to date, as the two-sided single "The Red Strokes"/"Ain't Going Down (Til The Sun Comes Up)" leaps from No. 22 to No. 13. That bests the No. 71 ranking of "Shameless" in 1992. If

Brooks makes the top 10 next week, he'll have only the second top 10 country single of the '90s in the U.K. The first was—as if you needed to ask—"Achy Breaky Heart" by **Billy Ray Cyrus**, which peaked at No. 3.

YOU'RE THE TOP: RCA has the top two debuts on The Billboard 200 with two artists who make their label debuts. **ZZ Top** wins Hot Shot Debut honors with "Antenna," new at No. 14 and the highest-debuting album of the group's career. The album will have to make the top three to become the group's most successful chart effort; "Afterburner" peaked at No. 4 in December 1985. After a long stretch with Capitol, **Freddie Jackson** moves over to RCA and enters at No. 66 with "Here It Is." It's his second-highest debut; "Don't Let Love Slip Away" entered at No. 58 in 1988.



by Fred Bronson

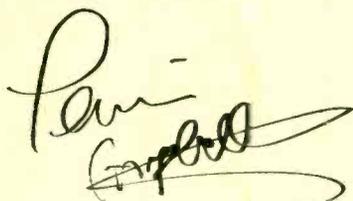
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Tevin Campbell, 1994

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