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Deep Forest, James Make An Impact

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 19, 1994

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Trios *Rob Wasserman*

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THE NEW FACE OF YOUNG COUNTRY

Montgomery 'Kickin' It Up' In No. 1 Slot

BY PETER CRONIN and CRAIG ROSEN

NASHVILLE—For the second time in as many weeks, there's a surprise at the top of The Billboard 200, as John Michael Montgomery's Atlantic album "Kickin' It Up" knocks Alice In Chains' "Jar Of Flies" from the No. 1 position. Montgomery is only the third country performer to top The Billboard 200.

Garth Brooks reached No. 1 with three albums:



MONTGOMERY

Warner's Little Texas On The Country/Pop Border. See page 8.

"Ropin' The Wind" (Sept. 28, 1991), "The Chase" (Oct. 10, 1992), and "In Pieces" (Nov. 18, 1993). Billy Ray Cyrus hit the summit with "Some Gave All" on June 13, 1992.



HILL

Released Jan. 25, "Kickin' It Up" sold more than 108,000 units during the week of Jan. 31-Feb. 6, according to

(Continued on page 103)

Gambling On Woodruff

BY PETER CRONIN

NASHVILLE—With country music booming as never before, Nashville's star-making machinery is cranking at warp speed, and freshly creased, off-the-rack Wranglers are becoming the uniform of choice for up-and-coming country singers.



WOODRUFF

But Bob Woodruff, with his scruffy, dirty-jeans-and-a-T-shirt look and his bare bones, singer/songwriter-based

country songs, is a gamble for Asylum, which is betting heavily that country audiences are ready to go for the appeal of something more real.

"There are a lot of record companies doing a real good job at a certain kind of thing," says Asylum president Kyle Lehning. "We want to focus on a different kind

(Continued on page 28)

House Panel To Examine Rap

BY BILL HOLLAND

WASHINGTON, D.C.—Gangsta rap lyrics and their effect on



COLLINS

American youth are the subjects of a recently announced series of hearings on Capitol Hill. The hearings, which were called by Rep. Cardiss Collins, D-Ill., who chairs a house

(Continued on page 103)

Retail Weighs Health-Care Costs New Expenses Seen In Clinton Plan

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—As the national debate over health care percolates, music and video chains and independent merchants alike are watching closely; the outcome could cost merchants millions of dollars.

While at least seven health plans are floating around Congress, the plan proposed by President Clinton is considered most onerous to retail, a sector heavily reliant on part-time and seasonal employees. Consequently, the National Retail Federation, a trade group, has been among the most vocal critics of the Clinton plan,

as has been the National Federation of Independent Business, a Washington-based lobbying group that represents

(Continued on page 108)

Sony Discos Mines For Gold With La Mafia's 'Vida' Set

BY JOHN LANNERT

When La Mafia signed with Sony Discos three years ago, the Houston sextet was a respected Tejano act selling about 60,000 to 70,000 units per record—respectable numbers for its genre.

Three albums later, La Mafia has transformed itself into a pop band whose upcoming re-

cord, "Vida," should surpass 500,000 units in the U.S., a stateside sales tally seldom reached by Latino acts, claims Sony Discos VP/GM George Zamora.

According to Zamora, La Mafia's 1991 album, "Estás Tocando Fuego" (You're Playing With Fire), hit 370,000 units, and its 1992 follow-up, "Ahora Y

(Continued on page 101)



LA MAFIA

Classical Budget Lines Gain Stature

BY NICOLAS SOAMES

CANNES—Budget classical catalogs were among the top titles traded at this year's MIDEM exhibition Jan. 30-Feb. 3, as major labels and independent operators home in on what has proved to be an enduring and exceptionally lucrative market.

Newly formed label Discover, (Continued on page 109)

Reggae Biz Responds To Chart's Debut

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Billboard's new reggae chart ruled in Jamaican music circles last week as debate about its implications for the music eclipsed other industry topics.

The introduction of a formal (Continued on page 101)



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Disney's 2nd 'Aladdin' Goes Direct To Video

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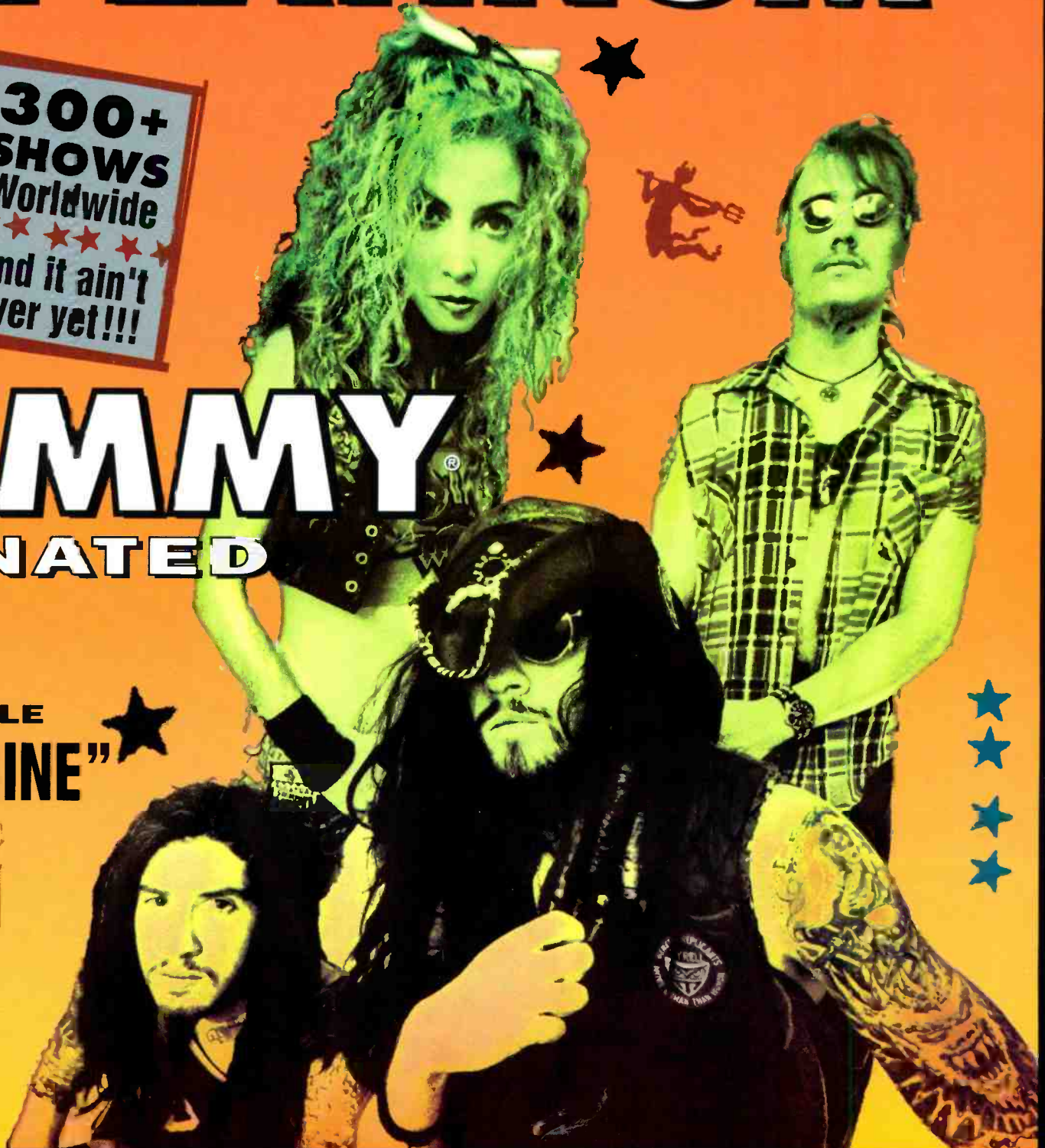


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Latin Playboys Rock The Gone Age

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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Ancient to the ears, yet too new for comfort, "The Latin Playboys" (Slash/Warner, due March 8) is music a pop archaeologist might discover after kicking over the console of a Mayan wireless. Random melody amidst the wreckage of a lost society, a relic recovered in a future we may never reach, it is a telepathic overture of Latin America's chronicles as filtered through the static of an extinct transmitter.

Like the fevered historical narratives of Eduardo Galeano's "Memory Of Fire" trilogy (Pantheon Books, 1987), in which the march of Latino civilization is recreated in sequenced anthologies (entitled "Genesis," "Century Of The Wind," and "Faces & Masks") of brief ancestral vignettes, so "The Latin Playboys" album is an intuitive exposition of a sacred heritage. Raw and otherworldly in its strangled horns, fuzzbox *canciones*, and storm-cellar percussion, Los Lobos has created a masterpiece of found composition and experimental roll, jamming in short bursts with the ghosts of Montezuma, Jose Marti, Perez Prado, and the *norteño* and *conjunto* traditions that throw mad shadows on the walls of Latin rock.

The fact that most of the album was recorded on a Tascam four-track tape deck during late nights in the Whittier, Calif., living room of Los Lobos singer/guitarist David Hidalgo is central to the pathos and mystery of its overpowering spell.

"Coming out of [1992's] 'Kiko,'" says Hidalgo, "we were all really exhilarated by that creative process, and I hadn't dried up ideas-wise, so I kept putting my thoughts down as home demos, just following the feel. I was going for the innocence of early primitive folk recording, that humble setting where there's no pride involved and it's music for the sake of simple human celebration.

"For maybe six months," he adds, "I'd sit up a couple of evenings a week, after my kids went to sleep, and let my impulses take me on a ride. I'd have the mic of the tape deck up so loud that on a track like 'Lagoon' you can hear the TV audio from a Thailand beauty contest I was half-watching. I'd go through the kitchen drawers, pulling out a plastic bag of barbecue skewers that I shook in my lap for a certain noise, while I used butter knives and spoons as slides for my guitar. Then I'd grab for something else and go on without stopping. I felt free of any expectations, and when I gave the tapes to [Los Lobos drummer] Louie Perez I left space for lyrics."

"What I heard," Perez recounts, "was all this 'chance music,' a lot of the stuff almost Zen-like in its use of available materials." At the time, Perez was listening to a lot of the post-hard-bop experimentalism of Rahsaan Roland Kirk, whose free playing incorporates woodwinds and quirky instruments, many of Kirk's own invention. Perez also was reading the poets of the Tang Dynasty, whose work he perceived as "snapshots of something that's right in front of them, leaving no sense of an individual view."

And after 20 years of exploring Latin American music, Perez shared Hidalgo's quest for improvisations that would "tread on the turf of poets" without leaving footprints.

"The music David had done for what became 'Same Brown Earth' really grabbed me—it sounded like the story of Creation. Many people might wonder if this is the kind of music Chicano or Latin people should make—but we didn't want to fight the naturalness of it. I called [producer/keyboardist] Mitchell Froom, and he loved what he heard, but we knew it would be difficult for Dave to ever go back into a real studio to rerecord it. So I put myself on a

schedule each day at my place in Laguna Beach, writing lyrics to whatever the sounds suggested. Then I spent one evening transferring the four-track to multitrack tape. I showed up for final studio work with Mitchell carrying two cassettes of the demos and a stack of papers full of lyrics. Mitchell said he thought this could turn into a producer's nightmare, but we plunged in, with help from [engineer/bassist] Tchad Blake, and David and I did vocals.

"I'd attach words where they seemed to fit, and we'd run the tapes through outdoor bullhorn PAs or some junk amplifier. We used a Chamberlain [tape-loop device, akin to a mellotron], adding and subtracting whatever seemed right, during May and June of '93. But still, we didn't formulate anything, saying 'this is where the "head" goes, this is where the "feet" belong.'"

Yet it was plain that the endeavor had become a project beyond even the artistically flexible frontiers of Los Lobos. "Other band members would say, 'What are you guys doing?' My honest answer always was, 'I'm not sure,'" Perez recalls with a laugh. "David and I never approached this project trying to stretch the limits of songwriting, but I think we did somehow."

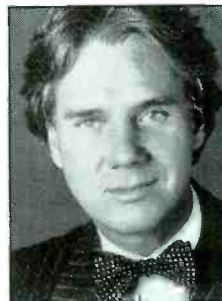
Which is a modest way of announcing that "The Latin Playboys" is an enormously profound benchmark in modern rock for the Gone Age, helping define our equilibrium-starved decade with a heat matching Liz Phair's "Exile In Guyville," Me'Shell NdegéOcello's "Plantation Lullabies," and "Rage Against The Machine."

Especially impressive is the range and tonal ring of the timpani-like effects Perez and Hidalgo brought to the tunes, the pongs and poundings upon bottles, tom-toms, and assorted surfaces lending a tinge of the familiar to a dark pageant only the imagination could attend. Received incantations from the East L.A. ether on "Ten Believers" and the ill-boding "If" are mestizo premonitions wherein Sgt. Pepper wears a Trout Mask Replica to a Cinco de Mayo festival. "New Zandu" and "Crayon Sun" are weirdly handsome rockers that crackle with the inky electricity of the Dia de Los Muertos holiday. And like the *canción ranchera* (peasant song) style that flourished in the luridly viril Mexican adventure films of the 1930s and '40s, "Pink Steps" and "Manifold De Amour" are soundtracks to an ideal self-indulgence no modern urban *caballero* could ever find.

The Incas believed that history is a cycle of epochs divided by times of cataclysm called *pachakuti* or "overturning of the world." The sum impact of "The Latin Playboys" is disturbingly correspondent. We behold hymns to an equinox of bedlam, during which the lower world and the upper world reverse themselves. And while "The Latin Playboys" closes with the childlike charm of "Forever Night Shade Mary," a cradle serenade that speaks of "a moonbeam to light the way when the evening comes," even this piece seems to have lost its place in the order of things, offering a beginning where the end belongs. For it is the dread cacophony of opening song "Viva La Roza" that seems the fated destination.

"As we were making this record, we couldn't define or explain it," says Perez. "And at the end of each day, when Mitchell Froom would leave the studio, he'd say the world seemed upside down. The music has a definite groove, an Afro-Cuban/Latin American meter, but most of all it reminds me of the rhythm of breathing, and the beat of hearts. It's a response to the way we now live, tempered by what has come to surround us."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

GIANT HAS HIGH HOPES FOR HAMMER

With a new label, a new attitude, and a much harder sound, rap star Hammer returns March 1 with "The Funky Headhunter," his first album on Giant Records. Following the perceived disappointment of 1991's "Too Legit To Quit," Hammer has adopted a more aggressive sound and has enlisted the help of such ringers as Teddy Riley and members of Snoop Doggy Dogg's Dogg Pound. Craig Rosen reports. **Page 20**

MODERN ROCK RADIO WARS

Only two of the 100 largest U.S. radio markets support more than one modern rock station. But in those two cities, Honolulu and San Diego, intense battles are shaping up as the stations fight for larger shares of the alternative audience. While some believe the competitors can co-exist, others aren't so sure. Carrie Borzillo referees the struggle. **Page 96**

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Commentary

New Rules Needed On 'Tape Shopping'

BY PAUL W. INSINNA

Music business attorneys, producers, managers, and others in New York have been operating in violation of the law, or at least in a gray area of legality, when assisting recording artists in obtaining record deals.

In New York, one who procures or attempts to procure employment for a musical artist, including the procurement of a recording contract, is considered to be a "theatrical employment agency" and must be licensed by the commissioner of Consumer Affairs in New York City or the commissioner of Labor for the rest of the state.

Hence, the artist representative's common practice of "shopping tapes" violates the law unless the representative is a licensed employment agent. There is, however, one exception. The New York legislature has exempted persons in the business of managing the artist, so long as the managers' procurement of employment is "incidental" to the business of management. This is known as the "Incidental Booking Exception."

This exception is only available to persons who are managing artists or performances. A surprisingly large number of music attorneys and other artist representatives are unaware of this licensing requirement, or are under the misguided impression that, so long as "tape shopping" is incidental to the legal or other non-managerial services rendered, it is permissible by law. Some mistakenly believe that since record companies have a policy requiring attorneys and managers to shop tapes for artists, it must be legal.

The "Incidental Booking Exception" may also apply to producers, since the statute makes this exception available to those in the business of managing the "performances" as well as the "artists." Thus, one can argue that a producer is in the business of managing the artist's "performance" on the recording and can procure employment (i.e., shop tapes) incidental to that business.

Other states, including Massachusetts, Florida, and New Jersey, have similar laws.

Although attorneys in New York are frequently engaged to shop tapes, I am unaware of any court case in which an attorney was accused of acting as an unlicensed employment agent. In fact, this law has only occasionally been enforced against non-lawyers.

Nonetheless, attorneys and others engaged in shopping tapes in New York should be aware of the severe consequences of violating this law, which is classified as a misdemeanor crime in New York, with punishment including the possibility of one year imprisonment. In addition, one found to be acting as an unlicensed employment agent is not entitled to any fee for his/her services and may be required to return all fees previously received for these services. The tape-shopping agreement would be rendered unenforceable as well.

The most recent case enforcing this law was the 1991 "Davis v. PPX," involving the group A Tribe Called Quest. In this case (Billboard, May 4 and June 1, 1991) PPX was retained by Tribe and the band's manager, Red Alert, to obtain and negotiate a record contract for Tribe. After obtaining a record deal with Zomba/Jive, PPX sought

to enforce its agreement for a 15% commission. However, the court held that PPX's agreement was void, since PPX was not a licensed theatrical employment agency. Although an appeal was settled out of court, the case served as a reminder that those who shop tapes in New York may be doing so at their own risk.

Most agreements to shop tapes, including manager, producer and even some at-



The artist rep's practice of shopping tapes violates the law

Paul W. Insinna is a New York-based entertainment attorney.

torney retainer agreements, contain a disclaimer stating that the tape shopper will only incidentally seek or procure employment. But the presence of such a disclaimer does not effectively circumvent the licensing statute. The court will look past the disclaimer to determine the true intent and purpose of the agreement.

Recognizing that for many years recording contracts have been procured by attorneys, managers, and producers—and that licensed theatrical employment agents, also known as talent agents, rarely get involved in shopping for record deals—a bill was introduced in 1989 to amend the employment agency laws of New York to permit persons without employment agency licenses to shop for record deals. In essence, this bill created a recording contract exception to the employment agency licensing requirement, much the same way California did in 1982.

Although the bill was supported by attorneys through the New York State Bar

Assn. Entertainment Law Section, it died in committee. The fact that there were a number of other, more compelling bills to deal with in the state legislature often is given as the reason this bill did not become law. Curiously, managers in New York did not appear to support the bill, as had been the case in California. One can only speculate as to why this was. Perhaps it was because in New York, the incidental booking exception provides some protection to managers, whereas in California no such exception exists. Perhaps it was fear that the number of attorneys who shop tapes would greatly increase, a practice that some managers seem to resent.

I support neither the reintroduction of the bill nor the existing law. Rather, I believe a new regulatory scheme should be adopted for those artists' representatives who engage in shopping tapes—one that reflects the realities of the business. The purpose of such a regulatory scheme hopefully would be twofold. It should seek to prevent abuses by unscrupulous attorneys and others who take advantage of artists by fostering the belief that the only way to obtain access to the record companies is to pay high fees to "tape shoppers," or enter into percentage-fee arrangements containing inherent conflicts of interest. And it should provide some assurance that reputable professionals who use their best efforts to obtain record deals for their artists are fairly compensated.

Major record companies should begin to actively support a legislative change in New York, to ensure that their policies can be legally accomplished. Or, as an alternative, they should change their policies concerning artist tape submissions.

A forum in which managers, attorneys, producers, and artists can discuss this issue would be a good place to start.

LETTERS

A NEGATIV RESPONSE

The solution proposed in Negativland's commentary on the problem faced by recording artists who sample the works of others (Billboard, Dec. 25, 1993) not only shows a total disregard for the efforts of creators and owners of copyrighted material, but a general lack of knowledge of how musical works are utilized outside the confines of audio-only product such as CDs and audiocassettes.

The group suggests that only the entire use of a copyright requires permission and payment, with any "fragmentary appropriation" to be free from all restrictions and, therefore, payment.

As one who has dealt with the licensing of music on a daily basis for the last 13 years, it is my experience that it is highly unusual for a song to be played in its entirety within the context of a motion picture or television program. If Negativland's suggestion was put into effect, someone using 2:58 minutes of a song that lasts 3:00 minutes would not have to pay the music publisher, record company, composer, and recording artist anything for its use.

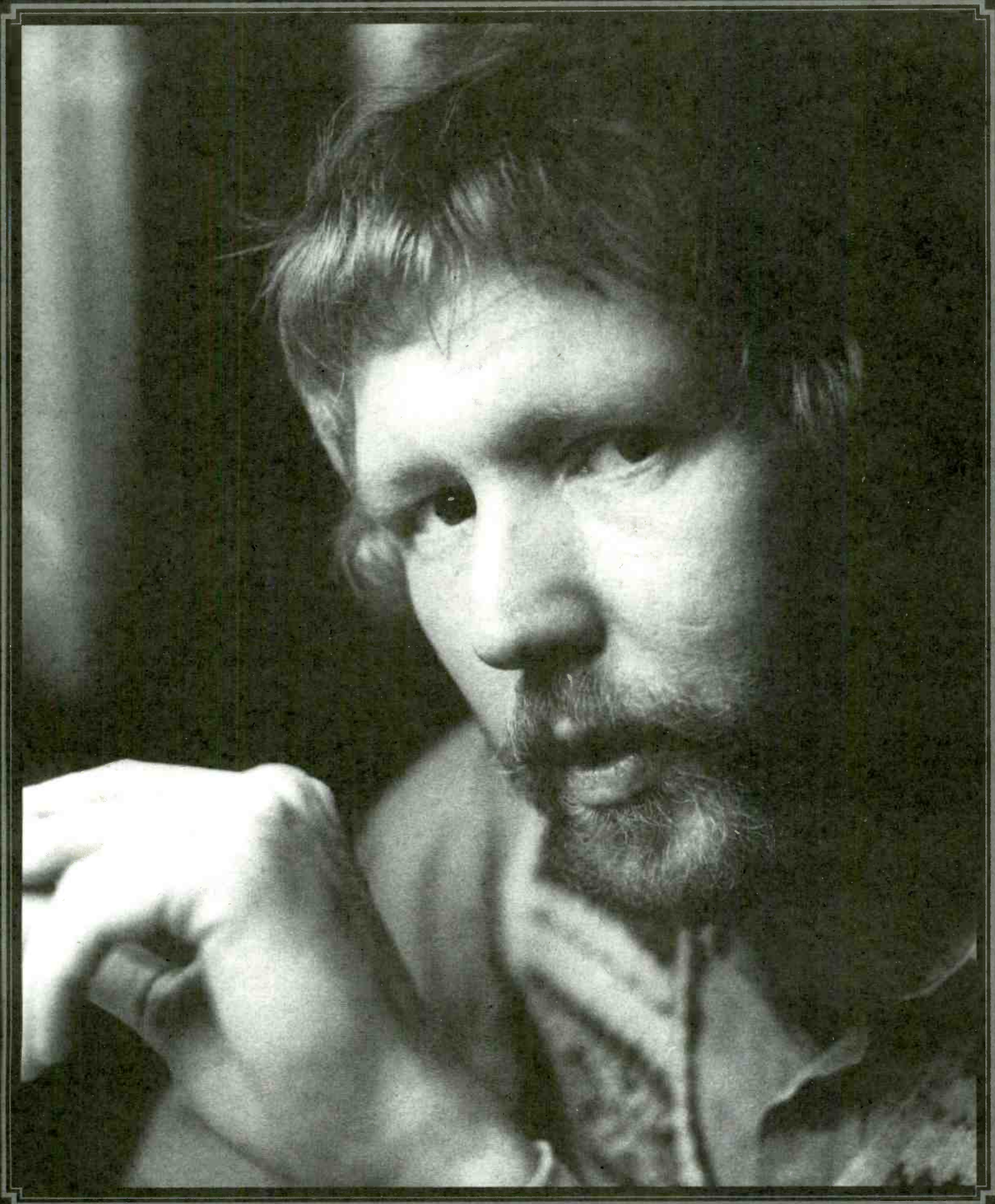
Yet producers of this type of media (and others) have for many years recognized the rights of the copyright owners to li-

cence their property for reproduction in these types of works. If Negativland is so concerned about the rights of creators, how does it justify this type of behavior?

The drafters of the Copyright Act determined that certain types of uses are worthy of special treatment under the law, labeling them "Fair Use." Utilizing portions of copyrighted work as a substitute for creative talent is not one of them. Many of the artists who sample material, as well as copyright owners of the material sampled, have realized that, rather than being involved in expensive litigation, they should negotiate within the guidelines of existing rules.

The fact that the members of Negativland have been sued twice indicates that they have chosen not to work within the framework of the Copyright Act. One can only question whether they choose not to do so purely on artistic ground, or because any payment to the creators of the work they sample would cut into, and in some cases eliminate, their own royalties.

Steven Winogradsky
 President
 Assn. of Independent Music Publishers
 Burbank, Calif.



HARRY NILSSON

1941-1994

"But somehow it isn't only not just the words isn't it"?

—PROF. SCHMILSSON M.E. (me)



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Oscars May Spur Vid Release Shuffle Warner Rethinks 'Fugitive' Street Date

BY EILEEN FITZPATRICK

LOS ANGELES—The surprise best picture nomination for "The Fugitive" in this year's Academy Awards competition has prompted Warner Home Video to consider upping its planned March 22 sell-through release.

Observers say it is likely the release will be moved up at least two weeks earlier in March, but Warner Home Video executives decline to reveal a new release date.

Although action/adventure films rarely receive Oscar nominations in any but the technical categories, "The Fugitive" received seven nods.

Tommy Lee Jones, who played the FBI agent tracking Dr. Richard Kimble (Harrison Ford), was nominated for best supporting actor. Other nominations for the film include cinematography, original score, sound, sound effects, and film editing.

Other best picture nominees (and their video labels) are "In The Name Of The Father" (MCA/Universal); "The Piano" (Live Home Video); "The Remains Of The Day" (Columbia/TriStar); and "Schindler's List" (MCA/Universal). All the titles are still enjoying healthy box-office business and have not been scheduled for home video release.

Although "The Fugitive" will be the only best picture nominee in stores at the time of the March 21 Oscar telecast, retailers should be able to capitalize on other contenders.

Nominated films already on shelves include Paramount Home Video's "The Firm"; Columbia TriStar's "Sleepless In Seattle," "In The

Line Of Fire," "Poetic Justice," and

"Cliffhanger"; and Warner's "Dave." "What's Love Got To Do With It," the Tina Turner film bio, which received two nominations, arrives in stores March 23 from Buena Vista. Columbia TriStar's "The Age Of Innocence," nominated for five awards, will be in stores April 6. Warner's "Fearless," featuring best supporting actress nominee Rosie Perez, will

be released April 6.

Prior to the Feb. 9 announcement of the nominations, Buena Vista Home Video switched the street date for "Farewell My Concubine," a nominee in the best foreign film and cinematography categories. Originally scheduled for an April 13 release, the video will be released this summer.

Turner And PBS Negotiating Videotape Distribution Deal

NEW YORK—Turner Home Entertainment and Public Broadcasting Service are negotiating a deal that would give Turner rights to distribute prerecorded videocassettes bearing the PBS logo.

Although none of the principals could be reached for comment, trade sources say a final agreement is near. "All I know is that they are talking," says Jon Olken, director of marketing and business affairs for PBS affiliate WNET in New York.

The move appears to deal a major blow to Pacific Arts, which had been renegotiating its 3-year-old agreement with PBS. Pacific Arts denies industry speculation that it is in rocky shape financially, but acknowledges it is ending its ties with PBS because the PBS license fee and other demands are "not in the best interests" of the company. Los Angeles-based Pacific Arts laid off some of its 30-person work force in December

and is considering a shift from video to multimedia, such as CD-ROM.

Turner, meanwhile, is adding to its video repertoire, which will include output from New Line Cinema and Castle Rock, two independent producers recently acquired by parent Turner Broadcasting.

If it takes on PBS as anticipated, Turner will face the same challenges that hindered Pacific Arts. The consensus is that Pacific Arts paid too much for product it was able to acquire from PBS member stations and spent still more creating an image for nontheatrical releases in a hit-movie-driven market. Uni Distributing handles the wholesale chores.

"Pacific Arts has done an admirable job," says another nontheatrical executive. "Going anywhere else for PBS would be a mistake. Turner all of a sudden is a movie studio, and you can make a lot more money with less" (Continued on page 18)

Pfeifer Takes Reins At Hollywood Records A&R Chief's Promotion Seen As 'Artist-Friendly' Move

BY CRAIG ROSEN

LOS ANGELES—Possibly taking a cue from Capitol-EMI's appointment of A&R whiz Gary Gersh as president/CEO of Capitol Records, the Walt Disney Co. has named its former VP of A&R, Bob Pfeifer, to head Hollywood Records.

Although Pfeifer's A&R track record isn't quite as impressive as Gersh's, the move signifies an attempt by Disney to create a more artist-friendly environment at Hollywood Records. Pfeifer, like Gersh, is 38, which is relatively young for a label head.

Hollywood's former president was Peter Paterno, a music industry attorney whose clients included Guns N' Roses. Paterno left the label in November, after his contract expired (Billboard, Sept. 11, 1993).

Pfeifer, by contrast, was a member of critically acclaimed Kent, Ohio, recording act Human Switchboard, which released a solo album.

As a VP of A&R at Epic Records, Pfeifer was responsible for reviving Alice Cooper's career, as well as signing a diverse list of artists including Screaming Trees, Sepultura, Ornette Coleman, Eve's Plum, and Joe Satriani (whose long-planned band pro-

ject for Epic is still unreleased).

Although Pfeifer will head the company, his title is executive VP, not president, which has led to speculation that someone eventually will be put in place over Pfeifer.

But Pfeifer disputes this theory. "I'm running the place," he says. "And a presidency is something that has to be earned." A Disney press release states that Pfeifer succeeds former executive VP Wesley Hein, who will leave the label, rather than Paterno.

As for the future of Hollywood, Pfeifer says his "dream is to create a music company that is for and about artists. A place where the word 'music' is used instead of 'product.'"

Pfeifer says he is in the process of evaluating the label's roster and staff, but adds he is "very happy with a number of people that work here."

Concerning future releases, Pfeifer says the label will continue to mine its past successes with the catalogs of Queen and the Dave Clark Five, as well as soundtracks.

Hollywood titles on The Billboard 200 this week are Queen's "Greatest Hits," at No. 125 in its 73rd week on the chart; the soundtrack to "Sister Act 2: Back In The Habit," at No. 137; and the soundtrack to "The Three Musketeers," at No. 174. The latter spawned the No. 1 single "All For Love" by Bryan Adams, Rod Stewart, and Sting. But A&M, the label that Adams and Sting record for, re-

leased the single.

Hollywood released "Alternative NRG," featuring live performances by acclaimed acts including R.E.M. and U2, Feb. 1. The album debuts on The Billboard 200 this week at 167. Coming on March 22 is the Hollywood debut of the Brian Setzer Orchestra, a big-band project fronted by the former Stray Cats member.

As for other future releases, (Continued on page 108)

Piracy Fight Sees Tape Seizures Down

BY BILL HOLLAND

WASHINGTON, D.C.—For the first time, the Recording Industry Assn. of America's year-end anti-piracy statistics, released Feb. 11, show a decline in counterfeit cassette seizures.

The drop in the number of bogus cassettes seized, to 2 million last year from 2.5 million in 1992, is linked to the RIAA's successful efforts with federal and local law enforcement in raiding and prosecuting manufacturers and distributors, says Steve D'Onofrio, RIAA executive VP and director of anti-piracy.

Piracy criminal convictions jumped to an all-time high of 144 from 128 in 1992. Over the past five years, those convictions have increased 140%, according to the RIAA.

"There's no doubt the drop in sei-

Study: Public Not Yet Excited By Multimedia

BY SETH GOLDSTEIN

NEW YORK—Suppliers and retailers beware: Consumers are not nearly as interested in multimedia as industry pundits have speculated, which could give VHS and laser-disc a renewed lease on life. And while there's plenty of interest in CD-ROM software, consumers want to be able to play those discs on personal computers rather than suffer the expense of a stand-alone unit.

That's the essence of market research conducted by the Verity Group, based in Fullerton, Calif. Verity surveyed some 750 "product-literate" buyers of TVs, VCRs, video games, and the like to get their opinions on possible new-tech purchases, and compared those answers with retail expectations.

The result? "If I was in the business of making hardware, I'd slow down a little bit in the rush to get product to the market," says Verity

president Bill Matthies. Interactive cable, conversely, gets a better reception from Verity's sample. Consumers appear willing to pay an extra \$11 a month for over-the-air multimedia services.

"If I was in the cable business, I'd say, 'let me at 'em,'" adds Matthies, who thinks the data is good news for that sector. He will have a chance to double-check the trend when Verity fields its second poll in June to a different sample.

Matthies considers video CD particularly vulnerable to retail disappointment. Forty-nine percent of his respondents said they were flat-out "not very interested"; 6% were "very interested." Retailers, in contrast, greatly underestimated the former and overestimated the latter. The big sticking point is the price of the hardware: Dealers are much more confident they'll find buyers for video CD players pegged at \$300-\$400 than potential (Continued on page 109)



50 Years With Verve. Announcing "Carnegie Hall Salutes The Jazz Masters: Verve Records At 50," an April 6 event at Carnegie Hall, are, in back row, PolyGram Classics & Jazz president Christopher Roberts, left, and Thirteen/WNET chief operating office George Miles. In front row, from left, are Festival Productions Inc. president/CEO George Wein; BET executive VP of corporate affairs Sheila M. Johnson; and Carnegie Hall executive and artistic director Judith Arron. The event will benefit Carnegie Hall's Jazz Education Program and will air May 18 on PBS' "Great Performances."

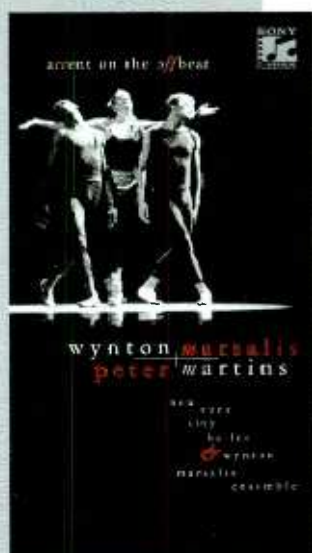


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A moving portrait of the master pianist. This film includes never-before-seen "home movie" and performance footage, creating the quintessential profile of one of the century's greatest artists.

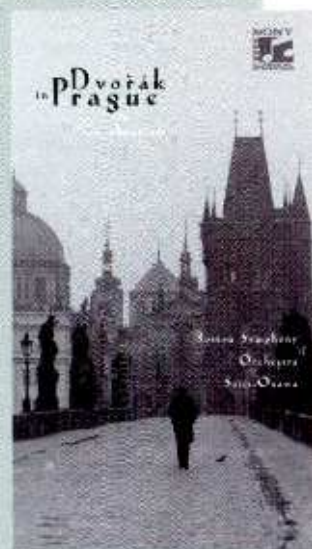


Wynton Marsalis/Peter Martins "Accent On The Offbeat"

A fascinating cinema verité film about the making of JAZZ – a collaboration between trumpeter Wynton Marsalis and New York City Ballet Master in Chief Peter Martins. Highlights include a sensational original Wynton Marsalis score plus a dazzling full performance of the critically-acclaimed ballet.

Dvořák In Prague: A Celebration

A gala international concert event from one of Europe's most breathtaking cities, including performances by superstars Yo-Yo Ma, Itzhak Perlman, Frederica von Stade, Czech pianist Rudolf Firkusny, and the Boston Symphony Orchestra led by Seiji Ozawa. (Also available on CD and Cassette.)



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Deep Forest Growing In Popularity

550's World Music-Dance Hybrid Climbs Charts

BY CARRIE BORZILLO

LOS ANGELES—The unusual pairing of contemporary dance rhythms with indigenous vocal music of South America, the South Pacific, and Central Africa has made Deep Forest an unlikely mainstream favorite.

The 550 Music/Epic self-titled release moves 89-87 on The Billboard 200 this week, as the first single, "Sweet Lullaby," is bubbling under the Hot 100.

During the week of Feb. 12, "Deep Forest" became a Heatseekers Impact Artist as the title moved 82 positions to No. 89 on The Billboard 200. According to SoundScan data, 185,000 units have been sold.



In addition, "Deep Forest" has received a Grammy nomination for best world music album.

Since the album's release May 4, "Sweet Lullaby" has spent time on various charts. It peaked at No. 6 on Billboard's Club Play chart May 22, No. 4 on the Maxi-Singles Sales chart June 26, and No. 14 on Modern Rock Tracks Aug. 14. "Sweet Lullaby" also

Heatseekers Impact designates an album that advances from the Heatseekers chart of developing artists into the top half of The Billboard 200, the top 25 on Top R&B Albums or Top Country Albums, or the top five on one of Billboard's other popular format charts.

debuted on Hits of The U.K. Feb. 12 at No. 12. It's now No. 10.

Deep Forest is the work of two European composers, Michel Sanchez and Eric Mouquet, who combined a Central African pygmy lullaby with a dance beat to create "Sweet Lullaby." Deep Forest also weaves music from the Solomon Islands, Burundi, Tibesti, and Sahel into a bed of house grooves and ambient rhythms.

Mouquet has composed and arranged music for a number of French artists, including Herbert Leonard, Patsy, and Jacky Quartz. Sanchez is a classically trained pianist and organist who has worked as a session musician. Currently, he is working on a jazz instrumental solo album.

The project came about when Sanchez, an avid student of ethnic music, decided to try to combine African voices in a modern pop context. Mouquet, in turn, gave the music its ambient dance sound.

The indigenous recordings used on the album were taken from a variety of archival sources.

A percentage of the proceeds from Deep Forest is being donated to the Santa Monica, Calif.-based Pygmy Fund, which aims to help the pygmies of Central Africa cope with their changing environment.

Mouquet says he's a bit surprised at the project's success. "When we began this project, it was not for commercial [success]," he says. "The idea was just to play the music we want and to preserve the emotion of the music. It was important for us to preserve the tribal voices and not let the music overpower it."

Initially, "Deep Forest" was released internationally by Columbia June 3, 1992. Epic picked it up and released it in May 1993 in the U.S. before handing the project over to its new imprint, 550 Music, in August.

The success of "Deep Forest" is (Continued on page 99)



Girl's Night Out. RCA Records executives honor Kaper Records/RCA group Blackgirl at a party in the band's honor in New York. The band's debut album, "Blackgirl (Treat U Right)," is due out March 29 and features the single "Krazy." Shown, from left, are Kaper president Don Perry; band member Pam Copeland; RCA senior VP of marketing Randy Goodman; band member Nycolia "Tye-V" Turman; RCA president Joe Galante; RCA VP of field marketing David Fitch; band member Rochelle Stuart; and RCA senior VP Butch Waugh.

James Reaps Rewards Of Foundation Laid By Mercury

LOS ANGELES—After 10 years and five domestically released albums, U.K. act James has found success in the U.S. with "Laid," on Fontana/Mercury.

Although the group has had hits in the U.K., "Laid" marks its biggest breakthrough in the U.S. The album's impetus is due largely to a television campaign and a variety of retail programs, in addition to touring and heavy radio airplay.

James became a Heatseekers Impact Artist as "Laid" cracked the top half of The Billboard 200 for the week of Feb. 5, moving 15 spots to No. 97. Last week the album reached No. 79 (Billboard, Feb. 12); this week it falls to No. 95.

The album's title track and first

single logs in at No. 8 on the Modern Rock Tracks this week.

"Laid" is James' third album for the label. The band's self-titled set came out in 1990, followed by "Seven" in 1992. Prior releases in the U.S. include "Stutter" and "Strip Mine" on Sire in 1986 and 1988, respectively.

The group hails from Manchester, the same city that spawned the Smiths, the Buzzcocks, and Joy Division and its later incarnation, New Order.

James bass player Jim Glennie at (Continued on page 18)



Warner's Little Texas Takes Country To Pop Border

BY ERIC BOEHLERT

NEW YORK—While the flow of high-profile country acts trying their luck at pop radio has thinned lately, Warner Bros. newcomer Little Texas is quietly building the first major crossover success story of the young year.

Thanks to the band's eye-catching videos, it's also securing an image with women as Nashville's dreamiest export.

The six-man band released its second album, "Big Time," last fall. The first single, the plaintive ballad "What Might Have Been," peaked at No. 2 on the Billboard Hot Country Singles & Tracks chart. That was followed with the rowdy "God Blessed Texas," which hit No. 4 and packed country club dance floors nationwide.

Thanks to big singles sales (168,000 units to date, according to Sound-

Scan), "God Blessed Texas" hit No. 32 on the Billboard Hot 100 Singles Sales chart. The song eventually made it to No. 1 on the Billboard Hot Country Recurrents chart in January. "My Love," the band's current country single, is No. 25 on the country chart this week.

Last November, a radio promotion staffer brought "What Might Have Been" to the attention of Dino Barbis, VP of promotion for Warner Bros. in Los Angeles, who had been itching to try a country crossover. He decided the song, which boasts no steel guitar, was a straight pop record.

Since then, the song has climbed to No. 26 on the Top 40/Adult Airplay chart in Billboard sister publication Top 40 Airplay Monitor and 24 on Billboard's Hot Adult Contemporary chart. Warner Bros. is targeting mainstream top 40 stations for air-



LITTLE TEXAS

play and has submitted a black-and-white version of the "What Might Have Been" video to VH-1.

"The record surprised me a bit. I thought it would be a nice little crossover record," says Greg Hewitt, MD at AC KYKY St. Louis. "But it's per-

forming very well."

At top 40 WKRQ Cincinnati, "What Might Have Been" has hit the top five and is being played more than 40 times a week.

Adult-leaning top 40 KISN-FM Salt Lake City has had "notable flops with country crossovers in the past [Mary-Chapin Carpenter, Wynonna]," says MD Jim Morales. But "What Might Have Been" is top five among certain female demos. "Woman have fallen in love with it," he says.

The song is also a hit with women on AC WALK Long Island, N.Y.'s "WALK Pillow Talk," the nighttime request show, says MD/host Charlie Lombardo. Like KISN and others pushing the Little Texas tale of lost love, WALK rarely goes out on a limb for unproven records. (The station adds just two or three songs a week.) "I listened to it for a while and even-

(Continued on page 99)

Virgin Bears Enigma's 'Cross' To Global Acclaim

BY PAUL SEXTON

LONDON—Virgin's sophomore release by Enigma, the pop/dance studio creation of producer and writer Michael Cretu, is rapidly writing its own international sales rule book.

Early reports indicate that the album, "The Cross Of Changes," and its first single, "Return To Innocence," may be international phenomena (Billboard, Jan. 8).

The album was released in the U.S. Feb. 8 with unit shipments of 500,000, and in the U.K. a day earlier, where 75,000 units were shipped, according to Virgin. These are the latest achievements in a series of sales feats across the globe.

"The Cross Of Changes" was released Dec. 6 across Europe, with the exception of the U.K., with releases that month also in Latin America and Southeast Asia. The street date in Canada was Jan. 25, and Australia

and New Zealand follow in March and April, respectively. The international marketing of the album is being co-ordinated by Virgin Schallplatten in Munich.

"Enigma is a German signing and since the U.K. released later than we did, we set up the marketing plan," says product manager Anja Venghaus. "Everybody put up exciting marketing campaigns, and some territories expect to ship platinum." Virgin reports the album has already achieved gold status in half a dozen territories: Germany, with shipments of more than 250,000 units, Spain (50,000), Norway and Switzerland (25,000 each), Malaysia (15,000), and Taiwan (10,000), and moves to No. 1 in Denmark this week. "It really is everywhere," says Venghaus. "All kinds of people buy Enigma, basically."

That sentiment is echoed by Margie Cheske, director of artist development at Virgin in Los Angeles. "We're just thrilled, all of us. It's amazing the momentum this project has. Enigma is liked by everyone from kids buying Smashing Pumpkins to 70-year-old fathers buying 'The Three Tenors.'"

Virgin will go for top 40 adds for the "Return To Innocence" single on Feb. 21, but international activity on the track has caused some radio frontrunners to add it as an import, notably KROQ Los Angeles, KDGE Dallas, and KRBE Houston, according to the record company.

Airplay throughout Europe is strong on the single, which is No. 3 in Britain and vaults 13-3 on this week's Music & Media Eurochart Hot 100. In addition, "Innocence" has European chart positions in Austria, Belgium, Finland, Ireland, and the Netherlands, and has reached No. 1 on the airplay charts of leading Tokyo station J-Wave.

The single will be in stores in the U.S. March 8, says Cheske. Cassette and CD-5 formats will be available, (Continued on page 18)

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Duet with David Lee Roth "Cheatin' Heart Cafe"

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to be continued...



WILLIAM MORRIS AGENCY, INC.



Zomba Acquires Brentwood Group Secular Distribution Awaits Christian Indie

BY BOB DARDEN

The Zomba Group of Companies, the London-based parent of Jive Records and other holdings, has purchased the Christian music-oriented Brentwood Music Group Inc. No sale price was announced.

With reported revenues of more than \$19 million in 1993, Brentwood was one of the last remaining contemporary Christian labels without a secular distribution agreement.

Under the leadership of founder Jim Van Hook, the 14-year-old, concept-oriented religious label—based in the Nashville suburb of Brentwood—has built an independent dis-

tribution network of more than 5,000 Christian bookstores and 3,000 general accounts in more than 40 countries. Van Hook has entered a long-term agreement with Zomba to continue running the operation.

By specializing and narrowcasting its product, Brentwood has been able to establish successful outlets in hospital gift shops, corner drug stores, and even some department stores and large retail outlets.

The company, which Van Hook says he began in 1980 with a \$500 investment, now has more than 120 employees in Nashville.

Brentwood has seven "in-house" labels as well as a music publishing

division said to be the second largest in the print and choral music fields in the U.S.

Zomba chairman/CEO Clive Calder says Brentwood is Zomba's first entry into the Christian music market, the culmination of a decision-making process that began more than a year and a half ago. (Last year, Zomba made its initial move into black gospel with the signings to its New York-based Jive Records label of John P. Kee and Vanessa Bell Armstrong.) Calder says Zomba "rejected the idea of a 'start-up'—which is how we usually go into new areas—because we recognized quickly the necessity of having strong, experienced management in a specialized area that was new to us," he says.

Calder also was attracted by Brentwood's "well-established" product lines and catalog and the fact that the company "controls its own destiny in every respect other than manufacturing."

Brentwood will continue to handle its own warehousing and distribution
(Continued on page 18)

Uni Shuffles Staff In Overhaul Of Audio Distribution Arm

BY J.R. REYNOLDS

LOS ANGELES—In a move that adds 20 new field personnel and refocuses the mission of others, Uni Distribution has restructured its audio distribution arm. The change goes into effect immediately.

John Burns, president of Uni Distribution, says the move is designed to "respond to the changing landscape of retail and communication technologies, and strengthen the sales and marketing position of Uni."

Uni manufactures and distributes recorded music in the U.S. and Canada for MCA, Geffen, DGC, GRP, and MCA-associated labels Uptown, Gasoline Alley, Silas, Radioactive, Impact, Decca, Varese Sarabande, MCA/GRP, BBB, Margaritaville, and Savvy.

Formerly composed of five regional branches, Uni has been restructured into three regional sales and marketing divisions: Western, Central, and Eastern. Each division has a sales manager

and a marketing manager who report to Burns.

Bob Schnieders, senior VP of branch distribution for Uni, will oversee the three sales divisions, while Eddie Gilreath, senior VP of marketing for Uni, will oversee the three marketing divisions.

Burns cites the continuing consolidation of retail distribution and the growing importance of the independent retailer as the motivation for the restructuring.

"Today, national and even international headquarters of [retail and rack] corporations are located in small market areas, as opposed to big cities, and purchasing is done out of these markets," says Burns. "So we restructured our organization to accommodate these accounts."

The three sales managers of the new divisions are Denise Fanelli, Western division; Jim Weatherston, Central division; and Rich Grobecker, Eastern division. Their marketing counterparts are Roger
(Continued on page 94)

Imago Signs On Spoken-Word Label P&D Deal For New NuYo Imprint

NEW YORK—Imago Records has finalized a production and distribution deal with NuYo Records, a new label specializing in spoken-word recordings.

The New York-based label's principle owners are poets Bob Holman, director of the NuYorican Poets Cafe, and Sekou Sundiata, both of whom will handle A&R and production duties; Bill Adler, the veteran rap publicist and Jim Coffman, who has previously held marketing positions at Island and EastWest will oversee artist development and marketing, respectively.

"The energy, talent, and intelligence coming out of today's spoken-word scene is as vital and obvious as anything I've ever seen in rock'n'roll," says Terry Ellis, founder and president of Imago.

Holman says the opportunity to start the label "comes at a wonderful moment, with Ameri-

ca thirsting for words with meaning."

NuYo's first release will be "No More Mr. Nice Girl," by Maggie Estep, who is appearing on MTV's 20-date spoken word college tour, the network's first such undertaking. The album will go to retail April 26. Also in the planning stages are a documentary recording of San Francisco's National Poetry Slam, a rap-meets-poetry compilation, and a soundtrack of Sundiata's talking book concert, "Mystery Of Love," which will be produced at the American Music Theatre Festival in Philadelphia in May.

Staffing will be limited to the label's four principles, with Imago providing support for each project. BMG will handle distribution. A portion of the profits from NuYo's releases will be go to the NuYorican Poets Cafe.

LARRY FLICK



Lea-ding Lady. Broadway and West End star Lea Salonga is presented with a gold plaque commemorating Philippine sales of her self-titled international debut album on Atlantic Records. Salonga was honored in a testimonial dinner at the Champagne Room of the Manila Hotel in the Philippines. Shown, from left, are Ed Sazon, sales and marketing manager, Warner Music Philippines; Elizabeth Racelis, international A&R manager, Warner Music Philippines; Ramon Jacinto, chairman, Quantum Music Corp.; Ma-an Hontiveros, managing director, Warner Music Philippines; Salonga; Orly Hacad, president, Octo Arts International; and Violy Velasco, sales supervisor, Ivory Records.

Warner, Capricorn Declare An End To Joint Venture

BY CHRIS MORRIS

LOS ANGELES—Warner Bros. and Capricorn Records are ending the joint venture they began when the latter was revived by president Phil Walden in 1991, according to sources at both labels.

The Warner-Capricorn split—effective March 31—marks the second conclusion of a Warner joint venture in recent weeks: On Feb. 1, the company announced it was severing its ties with Prince's Paisley Park Records (Billboard, Feb. 12).

Sources indicate that Nashville—
(Continued on page 108)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jean Riggins is named senior VP of black music for Arista in New York. She was VP/GM of black music for Capitol.

Greg Thompson is appointed senior VP of promotion for EastWest Records America in New York. He was VP of national promotion of the EMI Records Group.

Jill Glass is promoted to VP of marketing at A&M Records in Los Angeles. She was executive director of marketing.

David Gales is named VP of label operations at RCA Records Nashville. He was VP of strategic development at RCA in New York.

Jozua Knol is appointed European director of sales and marketing for BMG Classics in Munich. He was managing director of Deutsche Schallplatten Berlin.

Dr. Theodoor Lap is named director of international marketing for Teldec Classic International in Hamburg.



RIGGINS



THOMPSON



GLASS



GALES



EASON



PICCOLO



HAWN



MACPHERSON

He was product and promotion manager of Warner Classics Netherlands.

Perspective Records names Don Eason senior VP of urban promotion and marketing in Los Angeles, Sheila Coates VP of artist and product development in Los Angeles, and Juanita Stephens VP of publicity in New York. They were, respectively, VP of urban promotion and marketing at A&M, senior national director of marketing for MCA, and VP of artist development for Mercury.

The EMI Records Group promotes Jayne Grodd to senior director of

A&R administration and Sheira Rosenberg to director of advertising and merchandising. They were, respectively, director of A&R administration, EMI Records, and manager of advertising/merchandising, ERG.

Priority Records in Los Angeles appoints Scott Baird national director of R&B promotion, Kelly Woo director of mix-show promotion, Rod Edwards director of college promotion, Anne Marie Reggie director of pop promotion, and Shellie Fontana director of video promotion. They were, respectively, mid-Atlantic re-

gional promotion manager for Priority, rap music editor at the Gavin Report, associate editor of rap music charts at the Gavin Report, founder of her own independent marketing/promotion company, and executive assistant to Priority's marketing VP.

Mike Bernardo is promoted to senior director of R&B promotion for Mercury in New York. She was national director of R&B singles sales.

Michael Wijnen is named GM of Carrere Music in Paris, an affiliate of Warner Music International. He was director of international at WEA Mu-

sic France.

DISTRIBUTION. Sony Music Distribution promotes Ron Piccolo to VP of field sales in Rego Park, N.Y., and Jim Hawn to VP of national accounts in Cleveland. They were, respectively, New York branch manager and mid-Central branch manager.

PUBLISHING. Kenny MacPherson is promoted to senior VP of creative services for Warner/Chappell Music in New York. He was VP of creative services.

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Prosecutors Appeal Federal Ruling In Revived Isgro Case

BY CHRIS MORRIS

LOS ANGELES—U.S. prosecutors are appealing a federal judge's ruling regarding a key witness in their resuscitated case against former independent promotion power Joe Isgro, delaying a new court date until at least this fall.

In an unrelated action, a Justice Department prosecutor says that senior counsel William Lynch, whose conduct at Isgro's first trial in 1990 was excoriated by the trial judge, has removed himself from the case.

Last December, U.S. District Court Judge James M. Ideman ruled that Dennis Di Ricco—a crucial witness against Isgro and his codefendants, former Columbia promotion VP Ray Anderson and Isgro associate Jeffrey Monka—would not be allowed to testify at a new trial (Billboard, Jan. 8). Ideman also ruled that the government could call no new witnesses to plug holes left by Di Ricco's absence.

Isgro and his codefendants are collectively charged with paying radio stations with cash and cocaine, filing false tax returns, obstructing justice, money laundering, and racketeering activities, among other offenses.

Evidence of wildly contradictory, and possibly perjured testimony by Di Ricco at his own money-laundering trial and before the Isgro grand jury led Ideman to dismiss the first trial (Billboard, Sept. 15, 1990).

Assistant U.S. Attorney Drew Pitt says the government will appeal Ideman's ruling in the 9th (Continued on page 108)

Collision Course: New Label Promises Diversity

BY CRAIG ROSEN

LOS ANGELES—Derek Shulman's Collision Arts imprint will bow April 15 with "For Madmen Only," the debut album from Houston-based hard rock act Atomic Opera. That release will kick open Collision Arts' release schedule, which promises to be diverse, says label president Shulman.

The New York-based imprint, a partnership between Giant Records and Warner Bros., was announced last year (Billboard, March 6, 1993).

Also set to bow on Collision Arts is RPLA, a British act that Shulman describes as a cross between T. Rex and the New York Dolls, with "glamour, sleaze, and lots of fun."

The young company's most ambitious project is its chronicling of the recent 20th anniversary of CBGB's, the famed New York nightclub that

served as a launching pad for such influential acts as the Ramones, Television, Blondie, and Talking Heads.

According to Shulman, Collision Arts has taped and filmed all of the recent anniversary showcases at the club, including sets by Helmet, Anthrax, the Lemonheads, Jesus Lizard, the Damned, X, the Cramps, David Byrne, and others.

Shulman is co-producing a film documentary on the club with Mark Ross, the son of the late Time Warner chairman Steve Ross. Collision Arts also is planning multiple releases of material culled from the anniversary concerts.

The documentary and the first album from the CBGB's shows should be released by summer. "There should be a boxed set, a video, and another CD in the next year," Shulman says. "We may have two or

three CDs from CBGB's, but we don't want it to come out all at once."

Collision Arts will continue to operate with minimal staffing, with most of its personnel handling A&R duties, as Giant and Warner Bros. will shoulder the marketing and promotion duties.

"We've got a good situation with Giant, Warner Bros., and Time Warner," Shulman says. "They're good people, that's why we're back doing this with Time Warner."

Shulman was chairman of Atco Records, but he stepped down from the position in June 1992. "It grew quicker than I imagined it would," he says. "I started to feel myself getting away from what I loved, the music. A couple of times I heard something I liked on the radio, and someone would tell me, 'That's our record.' I either didn't know or I forgot."

Shulman says that with Collision Arts, he once again has "hands-on" involvement.

Composer, Musical Innovator Raymond Scott Dies At Age 85

BY PAUL VERNA

NEW YORK—Composer, inventor, performer, and musical trailblazer Raymond Scott died Feb. 8 at age 85, leaving behind an estimable legacy of recordings and rare instruments.

Scott is best known for his eccentric late-'30s jazz vignettes, which received massive exposure when Warner Bros. music director Carl Stalling used them throughout his scores for the studio's pioneering Bugs Bunny, Daffy Duck, Roadrunner, and Porky Pig cartoons.

Ironically, these quirky sextet pieces—with such appropriately zany titles as "Dinner Music For A Pack Of Hungry Cannibals" and "Reckless Night On Board An Ocean Liner"—were never intended for use in the cartoons. However, they have become so closely linked with Warner Bros. animation that they are often classified as "cartoon jazz."

Scott was no less a pioneer in instrument design than he was in the creation of music. He anticipated such technological advances as the synthesizer, sequencer, multitrack recorder, sampler, drum machine, and radio-station scanner with inventions that performed many of the same functions as those machines, only years earlier.

Scott also was a prolific composer of music for films, commercials, and TV shows, and served as pianist for the CBS Radio Orchestra and for his own Quintette (actually a six-member ensemble). He later led the house band on the popular "Your Hit Parade" radio show of the late '40s and '50s.

Scott recently came to public attention when a team of fans and archivists, led by Raymond Scott Archives director Irwin Chusid, launched a project to restore his voluminous recorded works, which have been stored under adverse conditions at the late artist's Van Nuys, Calif., estate (Billboard, Dec. 18, 1993).

Because Scott suffered a series of crippling strokes in his waning years, he was unable to care for these recordings, which consisted chiefly of fragile and irreplaceable acetate discs. Furthermore, Scott's aversion

to writing his music on paper heightened the archival significance of these "recorded manuscripts."

Under Chusid's supervision, the Scott collection will be transferred this spring to the Marr Archives at the University of Missouri, Kansas City, where it will be cleaned, sleeved, catalogued, and made available to scholars and fans. Scott's widow, Mitzi Scott, is cooperating closely with the project.

The scope and diversity of this restoration committee reflects Scott's far-reaching influence on the intelligentsia of the music and film worlds. Among the names on the board are Devo co-founder Mark Mothersbaugh, veteran journalist Mr. Bonzai, noted producer Hal Willner, author/jazz historian Will Friedwald, Mix magazine editor David M. Schwartz, Warner Bros. veteran Lee Herschberg, synth pioneer Robert Moog, David Harrington of the Kronos Quartet, Andy Partridge of XTC, avant-garde clarinetist Don Byron, film critic Leonard Maltin, WNYC personality David Garland, musician/entrepreneur Henry Rollins, and "Ren & Stimpy Show" creative director Bob Camp, who uses Scott music frequently on the Nickelodeon cartoon series.

Scott was born Harry Warnow in Brooklyn Sept. 10, 1908, according to Chusid's liner notes for "The Music Of Raymond Scott: Reckless Nights And Turkish Twilights," a 1992 Columbia compilation of Scott music.

Harry's musical gifts were sufficiently apparent at a young age to convince his older brother, Mark Warnow, then conductor of the CBS Radio Orchestra, to pay Harry's tuition to the Institute Of Musical Art—now Juilliard—and buy him a Steinway. Upon graduation in 1931, Harry joined the CBS orchestra and changed his name to Raymond Scott to avert accusations of favoritism.

Scott's oddball compositions received a lukewarm reception at CBS, prompting him to start his own performing unit, the misleadingly named "Raymond Scott Quintette." From 1937-1939, the short-lived outfit recorded the music that, in 1943, would make its way onto the Warner Bros. cartoons.

In the early '40s Scott moved on to a big-band format, and he later wrote prolifically for commercials, films, TV, and the stage, often using Doro (Continued on page 103)



Arista Gains Fire And Fury. Arista Records executives announce a new agreement with producer Bobby Robinson, president of Bobby Robinson Productions, which includes rights to the entire Fire and Fury Records catalogs. The catalogs contain early '60s gospel, doo-wop, and R&B masters produced by Robinson, with artists including Elmore James, Lee Dorsey, Buster Brown, King Curtis, Lightnin' Hopkins, and Gladys Knight. Shown, from left, are Arista coordinator of special projects Suzanne Steers, Arista VP of business and legal affairs Phil Wild, Robinson, Arista VP of special projects Steve Bartels, and Arista attorney Page Kelley.



SCOTT

Whitney Houston Basks In AMA Spotlight

BY DEBORAH RUSSELL

LOS ANGELES—Whitney Houston basked in the spotlight Feb. 7 at the 21st annual American Music Awards, as she collected eight trophies and bowed before multiple standing ovations at the Shrine Auditorium here.

Houston won seven of the eight awards for which she was nominated, and took home the annual award of merit. Buoyed by the success of the multi-platinum soundtrack "The Bodyguard," Houston was named the favorite female artist in the soul/R&B and pop/rock categories. She also was honored in the soul/R&B and pop/rock categories for favorite single, the soundtrack's No. 1 hit, "I Will Always Love You." In addition, the soundtrack picked up the favorite album award in three categories: soul/R&B, adult contemporary, and pop/rock. Houston's only loss was to a surprised Kenny G, who took the favorite artist award in the adult contemporary category. "Are you sure this is right?" asked Houston's Aris-

ta label mate.

In fact, Arista artists dominated the winners' circle, netting 12 of the 25 regular awards. Toni Braxton won the favorite new artist award in the soul/R&B and adult contemporary categories, while Alan Jackson picked up the favorite album award in the country category for his "A Lot About Livin' (And A Little 'Bout Love)" and favorite single for "Chattahoochee."

Other multiple winners included rockers Aerosmith, newcomers Stone Temple Pilots, and rapper Dr. Dre. Each walked away with two awards.

Aerosmith was named favorite artist in the heavy metal/hard rock category and favorite band, duo, or group in the pop/rock category. Stone Temple Pilots received the awards for favorite new artist in the heavy metal/hard rock and pop/rock categories. Dr. Dre walked away with favorite new artist and favorite artist in the rap/hip-hop category.

Eric Clapton, Luther Vandross, and Garth Brooks were named favorite

male artist in the pop/rock, soul/R&B, and country categories, respectively. Reba McEntire was named favorite female artist in the country category.

En Vogue won favorite band, duo, or group in the soul/R&B category, while Alabama won the same award in the country field. John Michael Montgomery picked up the trophy for favorite new country artist.

Rod Stewart received the honorary international artist award. The honor, initiated last year, had been known as the Michael Jackson International Artist Award. The name of the award was changed this year.

McEntire, Meat Loaf, and Will Smith hosted the awards ceremony, which clocked in at a little over three hours. The show was telecast on ABC-TV.

Houston's Feb. 7 triumphs put her in a tie with Kenny Rogers for the most AMA trophies; each has 19. Michael Jackson, who was nominated for two awards this year, has 18 AMA victories to his credit.

No More Longing For New Raitt Set Capitol Builds On Star's Recent Success

BY MELINDA NEWMAN

NEW YORK—With the 1989 release of "Nick Of Time," Bonnie Raitt fired an audio shot heard around the baby-boomer world, and wound up not only netting a passel of Grammy Awards, but also selling 4 million units. Her 1991 set "Luck Of The Draw" followed the same path, garnering three Grammys and, just last month, reaching the 5 million sales mark.

Now, with her new album, "Longing In Their Hearts," coming March 22, Capitol Records is doing everything it can to turn a triple play.

Or, as Capitol VP of A&R Tim Devine says, "In the last several years, Bonnie has clearly become a household name. Now our goal is to get that name into even more households."

Like the majority of albums Raitt has recorded in her 20-plus-year career, "Longing In Their Hearts" mines territory rife with love and life's myriad pratfalls and joys, all filtered through a knowing eye. Raitt's trenchant vocals are accompanied by her sly guitar work.

Since the beginning of her career,

Raitt has sought out or written songs that resonated with truth and spoke for where she was in her life. "I believe every lyric I sing, because I have to go out there and sing it every night. I



RAITT

think that's what makes people be able to respond to you over this year's model," she says. "You're singing about real stuff, so they'll follow you through until you're 85 as long as you're singing

about what it's like to be 85."

Despite the fact that she had her pick of material for "Longing In Their Hearts," Raitt says finding quality songs was not an easy task. "There's a lot of stuff that gets sent that's people imitating other stuff I've done—as if I'm too stupid to figure out there's supposed to be a slide guitar here, they put the slide guitar on the demo. And a lot of the words are just parodies and caricatures of things that I've [already] said, so it's disappointing in how much substandard material is out there with

a publishing name on it. That was a surprise to me."

In the final mix, Raitt ended up with five self-penned originals, as well as covers of tunes by Richard Thompson, Paul Brady, and other writers. Among the most affecting of Raitt's tunes is "Circle Dance," which details the pain she felt as a child when her actor father, whom she recently inducted into the Theater Hall Of Fame, was gone for long periods of time. The song also details the patterns we take with us from our relationships with our parents to our partners.

"To play that for my father was very meaningful for both of us," Raitt says. "In fact, he wrote me a beautiful note about how proud he was that I could put such painful feelings into words

(Continued on page 17)



They've Got The Blues. House Of Blues partners Isaac Tigrett, left, and Dan Aykroyd (in his Elwood Blues character) join Dr. John, right, after his performance Jan. 29 at the opening night of the new House Of Blues club and eatery in New Orleans. The evening also featured a performance by New Orleans blues figure John Mooney & His Bluesiana Band—with a guest appearance by local legend Marva Wright. Capping the event was a late-night jam led by Paul Shaffer and featuring Delbert McClinton and Mavis and Pop Staples. (Photo: Melody Mineo)

Warner Leads Morrissey Toward The Pop Spotlight

BY DAVID SPRAGUE

NEW YORK—He's never had a hit single in America, and his best-selling album to date—1992's "Your Arsenal"—peaked at No. 21 on The Billboard 200. Still, with more than a dozen fanzines devoted exclusively to the minutiae of his career, and sold-out theaters greeting him in every major market, it's clear that few



MORRISSEY

artists engender the sort of adulation afforded Morrissey.

The former Smiths leader, whose fifth solo album, "Vauxhall And I," will be released March 22 on Sire/Reprise, recognizes the dichotomy between his career in Europe (where he regularly tops the pop charts) and the States, where his following is fervent but of a moderate size. Still, the Mancunian bristles at being referred to as a "cult artist."

"The term is not necessarily demeaning, but at least dismissive," he says. "I'm not certain why I've never had a hit single in America, but I don't think about it all that much. I would rather be cut off at the knees than be perceived as selling myself."

"I am not even vaguely interested in the idea of being a pop star or a rock star or wearing leather trousers and telling everyone that I am the most wonderful person on earth. I'd like to think that in some way, I'm helping move pop music away from these notions."

(Continued on page 16)

30 Years Of Magical Mystery Looking Back On Beatlemania's Origins

YOU SAY HELLO: It was 30 years ago this month that the Beatles arrived on U.S. shores, and perhaps no other landing, other than Apollo's sojourn to the moon, has been as heralded in modern history.

As a fairly recent addition to the States myself—to the entire planet, actually—in 1964, my firsthand memory of this historic event is non-existent. In fact, you have to zoom ahead to 1966 for my first cognitive Beatle memory, which is that of my older sister screaming at me because, as a toddling nascent artist, I felt sure that the black and white Beatles sketches on the cover of 1966's "Revolver" would look much better once I took my crayons to them.

All it took was Paul McCartney innocently placing his hand on my knee to make a point during an interview more than 25 years after the band's initial domestic assault, and my resulting quiver, to understand everything I ever needed to know about Beatlemania.

When the Beatles pulled up to the Plaza Hotel Feb. 7, 1964, their first charting single, "I Want To Hold Your Hand," had just debuted on the pop charts two weeks earlier, and the LP "Meet The Beatles" had bowed on the album chart Feb. 1.

Once the industry realized just how great the Beatles fervor was and how much money was to be made, the amount of material flooding the pipeline became voluminous. In 1964 alone, the Beatles had 11 albums debut on Billboard's charts. Some of them were makeshift projects, such as "The Beatles Vs. The Four Seasons," which was actually a repackaging of the "Introducing The Beatles" and "Golden Hits Of The Four Seasons" LPs together. (Can you imagine if a label tried that today: "Pearl Jam Vs. Nirvana's Spaghetti Incident?"). Others were narratives or interview discs. Regardless, the rate at which they were gobbled up is astounding. The same year, the band registered 19 charting singles. Combined, the songs spent 22 weeks at No. 1.

I question whether such an event as the Beatles walking onto the tarmac from their Pan Am flight from London could captivate our senses so completely today. My sad conclusion is, surely not.

Given the global village that we now inhabit, we would have seen so much of the Beatles via CNN and MTV that by the time they pulled up to the Plaza Hotel, we probably would have just shrugged our shoulders and said, "Get out of the way—you're blocking traffic."

Additionally, instead of treating the band's U.S. arrival as the news event, "Hard Copy," "Inside Edi-

tion," and probably even "20/20" would be doing exposés on "forgotten Beatles" Stu Sutcliffe and Pete Best or asking the Beatles if they inhaled. Made-for-television movies would be planned on all four networks within a month of their departure. ("See George Maharis and Peter Graves as you've never seen them before in 'Lennon And McCartney: The Miniseries.'")

Astonishingly, according to RIAA certifications, none of the Beatles' albums has reached that rarefied 10 million-unit sales pinnacle already surpassed by such artists as Def Leppard, Garth Brooks, Bruce Springsteen, and Fleetwood Mac. No offense to Whitney Houston, but I simply can't come to grips with the fact that more homes in America have copies of "The Bodyguard" soundtrack than "Sgt. Pepper's Lonely Hearts Club Band." There oughtta be a law...



by Melinda Newman

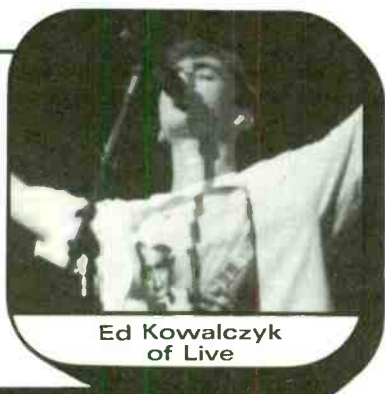
THIS AND THAT: R.E.M. will be the first recipient of the "Patrick Lippert Award" at the Feb. 28 Rock The Vote benefit in New York. The award, named after the organization's president, who died last year, honors the band for its work with Rock The Vote and for encouraging political activity among its fans. MTV will host the reception... The Genesis Awards, which recognize members of the artistic community for spotlighting animal issues, will present Paul McCartney with the "Doris Day Music Award" at a March 12 awards ceremony. McCartney earns the honor for his song "Looking For Changes," featured on "Off The Ground," which decries animal testing... Yes, in its current incarnation featuring Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, and Alan White, will release a new album on Victory/PLG March 22... Channel Thirteen/WNET has named Jac Venza to the new position of director of cultural and arts programs. He will continue to preside over the PBS series "Great Performances," as well as spearhead new shows on popular culture.

ON THE ROAD: Blind Melon goes back to school for a college tour starting Feb. 12 at Fordham University in New York... US3 is cantalooping its way onto the road; it joins UB40 on a tour starting Feb. 14 in New York. Isn't there room for U2 somewhere on the bill?... Tool started its own headlining tour Feb. 2 in Fort Lauderdale, Fla.

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Ed Kowalczyk
of Live

Alison Moyet Getting Career Back In Gear With Columbia Set

■ BY PAUL SEXTON

LONDON—When Alison Moyet plays at an industry convention in San Francisco in mid-February, it will be only her second live performance in recent years. As the young veteran of several '80s hits—both with Yaz and as a soloist—prepares to launch her fourth solo album, "Essex," due March 22 on Columbia Records, Moyet admits that her career has been in low gear for a while.

"I've always been a bit of a lazy cow," she says with typical frankness in her first interview in two years. "I won't go on tour for longer than two weeks. It doesn't bother me if I sell

500,000 records or 5 million."

The lead track from "Essex" is "Whispering Your Name," a Jules Shear song. A radio remix of the tune goes to alternative radio March 8 and to top 40 in April.

A melodramatic Europop version of the track, remixed by former Yaz colleague Vince Clarke (now with Erasure)—which, as Moyet says, should sit well with her traditionally strong gay audience—will be serviced soon to U.K. clubs, with an eventual eye toward U.S. release.

"That remix might do really well," says Ryan Reynolds, rock buyer at Tower Records in Chicago. "Yaz still sell well here. She's always done pretty

consistently, but never had any crossover singles." Reynolds expects interest from the store's high gay clientele, which he puts at 20%-30% of business.

Moyet, 32, has been recording for 12 years. Now, however, with children ages 9 and 5, she blends her musical aspirations with her home life. Nevertheless, hopes are high at Columbia that "Essex," named after her home country northeast of London, will help her regain the high ground she held in pop and modern rock circles in the '80s.

Columbia East Coast VP of marketing Jay Krugman feels that the album will reach out to Moyet's longtime fans "through the college and alternative marketplace. We've been setting the

album up for some time, using the strong base that Alison has. She's a real artist with an immensely strong core audience."

The U.S. trip, for a performance at the Gavin Seminar, also will include press and promo stops in New York and Los Angeles.

Columbia will look to previous radio supporters such as modern rock WBRU, Providence, R.I., to get behind "Essex." "We played a couple of songs from 'Hoodoo,'" recalls MD Frank Huang, "and she did a Christmas concert for us in 1991. She's one of the people that's been in the format for a long time, and I'm definitely looking forward to hearing the new stuff."

Moyet rose to prominence as the voice to Clarke's synths in Yaz (known

in Britain as Yazoo). The pair had 18 dizzying months of success in 1982-83, including the U.K. No. 2 album "Upstairs At Eric's" and the chart-topping "You And Me Both." The duo also became U.S. dance doyennes via such club-friendly workouts as "Situation" and "Don't Go."

She made her solo debut for CBS in 1984 with the top 10 U.K. hit "Love Resurrection" and a No. 1 British album, "Alf," which sold 3 million copies worldwide. Five further U.K. top 10 singles and the No. 2 album "Raindancing" followed in 1987, but Moyet found the going much tougher when she returned to recording in 1991. "Hoodoo" was in and out of the British chart within six weeks. That album "didn't happen, but that gave me more strength, and a great couple of years," says Moyet. "You don't have a hit, and your life's your own."

SoundScan reports U.S. sales of (Continued on page 16)



MOYET

At Long Last, Sinatra Is Multiplatinum Success Of 'Duets' Highlights January RIAA Certs

LOS ANGELES—For the first time in his 55-year career, Frank Sinatra has collected a multiplatinum album, highlighting the January certifications from the Recording Industry Assn. of America.

Sinatra's Capitol album of all-star "Duets" was certified for sales of 2 million. The album simultaneously became Sinatra's third platinum album (succeeding "Strangers In The Night" in 1966 and "Greatest Hits!" in 1968) and his 21st gold album.

Sinatra's gold-album tally ties him for fourth place with Bob Dylan and Kenny Rogers among male vocalists; leaders in the category are Elvis Presley (44 albums), Elton John (29), and Neil Diamond (28).

John's MCA album "Duets" became the singer's 15th platinum album; that total stands in third place among million-selling male artists, behind Presley (with 19) and Diamond (18).

John overtook Diamond last month as a gold performer, as "Duets" and "Decade: Greatest Hits 1976-1986" became his 28th and 29th discs certified for selling 500,000 units.

Pearl Jam's sophomore Epic album, "Vs.," certified for sales of 5 million, became the first album by a group to attain that level within three months of release.

Like "Vs.," Rapper Snoop Doggy Dogg's Interscope debut "DoggyStyle" was simultaneously certified multiplatinum (for sales of three million), platinum, and gold.

With its certification for 11 million sales, the RCA soundtrack album for "Dirty Dancing" moved into a tie with the "Saturday Night Fever" soundtrack as the biggest-selling movie set. Its sequel, "More Dirty Dancing," moved to the quadruple-platinum level.

Whitney Houston, whose soundtrack to "The Bodyguard" recently hit the 10 million mark, saw her self-titled 1985 Arista debut attain the same certification peak in January.

The triple-platinum success of Meat Loaf's "Bat Out Of Hell II" continued to fire up sales for its 1977 Epic predecessor, which topped sales of 9 million last month.

First-time platinum album artists in January included Snoop Doggy Dogg, Arizona modern rockers the

Gin Blossoms, New Orleans crooner Aaron Neville, Swedish popsters Ace Of Base, rock comic "Weird Al" Yankovic, and animated miscreants Beavis And Butt-head.

Attaining gold album certifications for the first time were dunkerturned-rapper Shaquille O'Neal, L.A. alternative rock unit Rage Against The Machine, whoomping rappers Tag Team, R&B group Duice, modern rockers the Breeders, and fast-moving album rock and modern rock faves Counting Crows.

Among multiplatinum singles, Tag Team's "Whoomp (There It Is)" and Duice's "Dazzey Duks" were certified for sales of 3 million and 2 million, respectively.

Rapper Domino, dance act Culture Beat, Seattle rock act Alice In Chains, and U.K. modern rock group the Cranberries all reaped their first gold singles.

A complete list of January RIAA certifications follows:

MULTIPLATINUM ALBUMS

- Soundtrack, "Dirty Dancing," RCA, 11 million.
- Whitney Houston, "Whitney Houston," Arista, 10 million.
- Meat Loaf, "Bat Out Of Hell," Epic, 9 million.
- Kenny G, "Breathless," Arista, 6 million.
- Bonnie Raitt, "Luck Of The Draw," Capitol, 5 million.
- Mariah Carey, "Music Box," Columbia, 5 million.
- Michael Bolton, "Soul Provider," Columbia, 5 million.
- Anita Baker, "Rapture," Elektra, 5 million.
- Pearl Jam, "Vs.," Epic, 5 million.
- Garth Brooks, "In Pieces," Liberty, 4 million.
- Soundtrack, "More Dirty Dancing," RCA, 4 million.
- George Strait, "Pure Country," MCA, 3 million.
- Snoop Doggy Dogg, "DoggyStyle," Death Row/Interscope, 3 million.
- Sade, "Love Deluxe," Epic, 3 million.
- Aerosmith, "Get A Grip," Geffen, 3 million.
- Soundtrack, "Phantom Of The Opera," Polydor, 3 million.
- Frank Sinatra, "Duets," Capitol, 2 million.
- Shai, "If I Ever Fall In Love," Gasoline Alley, 2 million.
- Michael Bolton, "The One Thing," Columbia, 4 million.
- Bryan Adams, "So Far So Good," A&M, 2 million.

PLATINUM ALBUMS

- Frank Sinatra, "Duets," Capitol, his third.
- Pearl Jam, "Vs.," Epic, its second.
- Babyface, "For The Cool In You," Epic, his second.
- Harry Connick Jr., "When My Heart Finds Christmas," Columbia, his fourth.
- 10,000 Maniacs, "MTV Unplugged," Elektra, their third.
- Snoop Doggy Dogg, "DoggyStyle," Death Row/Interscope, his first.
- Gin Blossoms, "New Miserable Experience," A&M, their first.
- Clint Black, "No Time To Kill," RCA Nashville, his fourth.
- Michael Bolton, "The One Thing," Columbia, his fifth.
- Bryan Adams, "So Far So Good," A&M, his fifth.
- Tom Petty & the Heartbreakers, "Greatest Hits," MCA, their sixth.
- Salt-N-Pepa, "Very Necessary," Next Plateau, their third.
- Elton John, "Duets," MCA, his 15th.
- Beavis And Butt-head, "The Beavis And Butt-head Experience," Geffen, their first.
- Guns N' Roses, "The Spaghetti Incident?," Geffen, its third.
- Ace Of Base, "The Sign," Arista, its first.
- "Weird Al" Yankovic, "Even Worse," Scotti Bros., his first.
- R. Kelly, "12 Play," Jive, his second.

Clint Black, "No Time To Kill," RCA Nashville, his fourth.

Michael Bolton, "The One Thing," Columbia, his fifth.

Bryan Adams, "So Far So Good," A&M, his fifth.

Aaron Neville, "The Grand Tour," A&M, his first.

Tom Petty & the Heartbreakers, "Greatest Hits," MCA, their sixth.

Salt-N-Pepa, "Very Necessary," Next Plateau, their third.

Elton John, "Duets," MCA, his 15th.

Beavis And Butt-head, "The Beavis And Butt-head Experience," Geffen, their first.

Guns N' Roses, "The Spaghetti Incident?," Geffen, its third.

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

"Weird Al" Yankovic, "Even Worse," Scotti Bros., his first.

R. Kelly, "12 Play," Jive, his second.

GOLD ALBUMS

- Jimi Hendrix, "The Ultimate Experience," MCA, his 10th.
- Frank Sinatra, "Duets," Capitol, his 21st.
- Dolly Parton, Tammy Wynette & Loretta Lynn, "Honky Tonk Angels," Columbia.
- Harry Connick Jr., "When My Heart Finds Christmas," Columbia, his seventh.
- Taylor Dayne, "Soul Dancing," Arista, her third.
- Pearl Jam, "Vs.," Epic, its second.
- Gloria Estefan, "Christmas Through Your Eyes," Epic, her eighth.
- Celine Dion, "The Colour Of My Love," Epic, her second.
- Too Short, "Get In Where You Fit In," Jive, his fifth.
- Shaquille O'Neal, "Shaq Diesel," Jive, his first.
- Snoop Doggy Dogg, "DoggyStyle," Death Row/Interscope, his first.
- Rage Against The Machine, "Rage Against The Machine," Epic Associated, its first.
- Various artists, "Stone Free: A Tribute To Jimi Hendrix," Reprise.
- Tevin Campbell, "I'm Ready," Qwest, his second.
- Clint Black, "No Time To Kill," RCA Nashville, his fourth.
- Elton John, "Decade: Greatest Hits 1976-1986," MCA, his 28th.
- Shenandoah, "The Extra Mile," Columbia Nashville, its second.
- Michael Bolton, "The One Thing," Columbia, his sixth.
- Various artists, "Bob Dylan: 30th Anniversary Concert Celebration" (boxed set), Columbia.
- A Tribe Called Quest, "Midnight Marauders," Jive, its second.
- R. Kelly, "12 Play," Jive, his second.
- Jazzy Jeff & Fresh Prince, "Code Red," Jive, their fifth.
- Alan Jackson, "Honky Tonk Christmas," Arista, his fourth.
- Various artists, "Christmas Album," Columbia.
- The Police, "Message In A Box" (boxed set), A&M, their seventh.
- Bryan Adams, "So Far So Good," A&M, his fifth.
- Tom Petty & the Heartbreakers, "Greatest Hits," MCA, their 10th.
- Ace Of Base, "The Sign," Arista, its first.
- Diamond Rio, "Close To The Edge," Arista, its second.
- Elton John, "Duets," MCA, his 29th.
- Beavis And Butt-head, "The Beavis And Butt-head Experience," Geffen, their first.

(Continued on page 17)

ABI		AMUSEMENT BUSINESS®			
		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 14-15	\$1,282,273 \$28.50	42,185 two sellouts	Cellar Door
LUCIANO PAVAROTTI	Cincinnati Riverfront Coliseum Cincinnati	Jan. 29	\$853,925 \$175/ \$75/ \$25/ \$15	11,901 sellout	Tibor Rudas Presents
GARTH BROOKS MARTINA MCBRIDE	Roberts Municipal Stadium-Arena Evansville, Ind.	Feb. 3-5	\$619,310 \$17.25	36,356 three sellouts	Varnell Enterprises
BILLY JOEL	The Pyramid Memphis	Feb. 4	\$552,929 \$28.50	19,461 sellout	Mid-South Concerts
BILLY JOEL	Arena, The Omni Atlanta	Jan. 28	\$476,292 \$28.50	16,712 sellout	Cellar Door Bob Williams
JANET JACKSON BILL BELLAMY	Spectrum Philadelphia	Jan. 31	\$467,284 \$29.75	15,513 sellout	Haymon Entertainment
BILLY JOEL	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 6	\$407,123 \$28.50	14,285 17,483	New Era Promotions
AEROSMITH BROTHER CANE	The Sun Dome, University of South Florida Tampa, Fla.	Feb. 4-5	\$401,398 \$35.75/ \$22.75	15,821 two sellouts	Cellar Door Concerts
AEROSMITH BROTHER CANE	Miami Arena Miami	Feb. 2	\$347,939 \$35.75/ \$22.75	14,262 sellout	Cellar Door Concerts
RUSH CANDLEBOX	Arrowhead Pond Anaheim, Calif.	Feb. 5	\$333,647 \$37.50/ \$23.50	13,460 sellout	Avalon Attractions

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Atlantic Brings The Charlatans Up To Date Manchester Scene Vets Return With Third Album

BY JON CUMMINGS

NEW YORK—Remember the Manchester scene?

It's been four years since the music press boiled over with tales of mop-topped British teen-agers dancing their cares away at all-night raves, fueled by strobe lights, ecstasy, and the techno-pop of bands such as the Stone Roses, the Happy Mondays, Inspiral Carpets, and the Charlatans U.K.

Some of the Manchester acts have made quick trips to the where-are-they-now files, but the Charlatans return this spring with their third album, "Up To Our Hips," due March 22 from Beggars Banquet/Atlantic. And Atlantic executive VP/GM Val Azzoli says the label is ready to bring the group into a new era.

"We've got to establish this band all over again," Azzoli says. "Everybody knows they came out of Manchester, but they've survived that, and now they're making music that's even better than what they were doing then."

The Charlatans—who have dropped the "U.K." appendage that had been used to set them apart from Dan Hicks' '60s outfit of the same name—were one of the most popular groups to emerge from the scene, scoring a No. 1 album in the U.K. with their 1990 debut, "Some Friendly," and registering one of the era's more hook-

happy U.S. modern rock hits with "The Only One I Know."

But Atlantic faces the challenge of reversing the sophomore slump suffered by the band's 1992 album "Between 10th And 11th," which spent only two weeks on The Billboard 200 and has sold only 92,000 copies, according to SoundScan.

To begin that process, Atlantic will service a CD single of lead track "Can't Get Out Of Bed" to modern rock and college programmers Monday (14), and will take the song to al-



THE CHARLATANS: Mark Collins and Tim Burgess.

bum rock March 4. "We want to get it out there while [college] kids are still in school, and build it from there," Azzoli says.

Charlatans vocalist Tim Burgess says that the classic pop urgency of "Can't Get Out Of Bed" is the result of a concerted effort to write "really strong songs." "The last album had more long, techno-y jams on it, but this one is a lot different," he adds. "We were trying to get the piano and organ to really work together. We got finished with 'Can't Get Out Of Bed' and 'Easy Life,' and we thought, we haven't heard anything like this since [Bob Dylan's] 'Highway 61 Revisited.'"

Azzoli says Atlantic's plan to push "Can't Get Out Of Bed" at album rock reflects the differences between the band's new music and the house/techno direction of its previous recordings. "They're much more mature now," he adds, "and this new music reminds me of classic '60s stuff in a lot of ways—the Rolling Stones, the Faces."

Whether or not album rock bites, modern rock programmers say they expect to welcome the Charlatans back with open arms. However, Richard Sands, PD at KITS (Live 105) San Francisco, tempers his enthusiasm with a skeptical note about the band's
(Continued on next page)

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

The chart-busting success of her debut single, "Wild One," made Faith Hill one of the top country music success stories of 1993. For her sophomore single, the effervescent vocalist takes on Janis Joplin's 1967 classic, "Piece Of My Heart," written by Bert Berns and Jerry Ragavoy. If Hill's relaxed, upbeat version sounds a world away from Joplin's throat-searing original, it may be because the up-and-coming country star had never heard the original.

Edited By Peter Cronin

PIECE OF MY HEART
Published by Unichappell Music, Inc./Web IV Music, Inc. (BMI)

"When that song was brought to me, it was a country version," Hill says. "When I was recording it, everybody was like, 'Oh God, that's Janis Joplin,' and I was thinking, 'What's the big deal?' I knew who Janis Joplin was, but I didn't really know any of her stuff. When [Hill's label] Warner Bros. found out that I had not heard the original, they said, 'Whatever you do, do not listen to her version until you have finished your record.' When we finished, and they played it for me, I listened to it twice through and thought, 'Dadgum, how in the world did I ever cover that song?' It's a little scary for me, because there are some avid Janis Joplin fans out there, a lot of them in radio, and I'm curious as to how they're going to take to it. But they've already been pulling it off the CD and playing it. I'm not crazy about doing covers unless I can really make it my own or hear it in my own way, and I think this one works."



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ATLANTIC BRINGS CHARLATANS UP TO DATE

(Continued from preceding page)

roots. "We play 'The Only One I Know' every two or three days, even now," he notes. "But modern rock has moved on since the days of the Manchester scene. Everybody's sound has to change and evolve, and it will be interesting to see how our listeners react to the Charlatans' new stuff."

"Up To Our Hips" is the first release under Atlantic's new distribution pact with Beggars Banquet, and that fact has only added to the major's excitement about the project, Azzoli says. "One of the major reasons we did this deal in the first place was because of the Charlatans," he adds. "We watched them go to the altar a couple

of times, and we feel that, with the right approach, we can have a very successful band on our hands."

The Beggars Banquet/Atlantic deal was fine with Burgess, who says he's a big fan of Atlantic's '60s soul singers. "It feels really good so far," he adds. "We had the option of signing with another label for America, but we trusted that Beggars Banquet would do what was best for them and what was best for us."

"We're happy with the way things turned out. I mean, Atlantic's got this amazing history, you know? Plus, I love their logo."

ALISON MOYET GETS CAREER BACK IN GEAR

(Continued from page 14)

85,000 for "Hoodoo," which garnered Moyet a best female rock vocal Grammy nomination for the track "It Won't Be Long." "The American company is far more prepared to take me at face value," she says. "They don't come to it with loads of luggage."

Her bittersweet relationship with Sony in England now stretches back almost 11 years, and the delayed release of "Essex" comes after some re-recording and after longtime writing partner Pete Glenister was replaced as producer by Ian Broudie of the Lightning Seeds. Progress was impeded, says Moyet, by management changes

at Columbia. "You're a week away from delivering it, and the MD suddenly wants you to do a jazz cover. It was a bit of a dogfight," she says. She expresses greater optimism now that Kip Kronos is installed as the label's U.K. MD.

Describing her current sound as "more guitar-based," Moyet says, "I can't do that 'can't live without you' stuff anymore... probably as a result of having a sex life. Some of the early songs I wrote, I hadn't even been out with boys. Fuck me, at 22, what do you know about anything?"

WARNER LEADS MORRISSEY TOWARD SPOTLIGHT

(Continued from page 13)

The low-key manner in which Morrissey has been promoted over the course of his six-year solo career is changing slightly in hopes that more people may be exposed to his music, according to Steven Baker, Warner Bros. VP of product development.

"He has a very clear idea of how he wants to be shown to the world, so there are very clear parameters in how we 'market' him," says Baker. "But the main difference with this record lies in the fact that where Morrissey was once allowed to languish in the alternative niche, this record is being worked to CHR right off the bat."

Baker, who credits Morrissey's new managers, Arnold Stiefel and Randy Phillips, with helping shift the focus to breaking him as a pop artist, says that reaching MTV (which has been cool to the photogenic artist's previous videos) with the clips from "Vauxhall And I" will be a priority.

Stiefel says all-new visuals will accompany the artist. "He hasn't been packaged like this before, in terms of the cover art and the caliber of the photography," says Stiefel. "His past videos have looked like travelogs—they've been boring—but the songs are great. We're pulling out all the stops" (Billboard, Oct. 30, 1993).

Stiefel says he'd like to see this

record top U.S. sales of 2 million, with the aid of video and radio. Although some of the Smiths' U.S. efforts were certified gold, none of Morrissey's solo efforts has reached the 500,000 mark stateside.

Baker adds that the label's regional marketing managers will be setting up retail planners with such major accounts as Blockbuster and Warehouse. "We're looking for increased visibility upon release, and in the months after," says Baker.

As demonstrated by the single, "The More You Ignore Me, The Closer I Get," which ships this week, "Vauxhall And I" strips away much of the guitar-rock raunch of the Mick Ronson-produced "Your Arsenal" in favor of a lush pop sound that might surprise longtime devotees.

"It's a function of time, more than anything," Morrissey says of the more mature feel of the Steve Lillywhite-produced set. "While I don't really like to use the words, I've mellowed and matured. I'm fast approaching my 35th year, and there was a time when I thought that once I reached 30, I'd go off to an island somewhere and live out the rest of my years."

More than a decade after the formation of the Smiths—a band that, despite its brief lifespan, ranks with the most influential of the post-punk era—Morrissey retains much of the overt confessionality that launched

a generation of mope-rockers. On "Vauxhall And I," songs such as "I Am Hated For Loving" and the deceptively jaunty "Why Don't You Find Out For Yourself" showcase that stance, along with a healthy dose of ironic wit.

"I'd like to dispel the notion that I'm this foppish folksinger who is constantly miserable and would like nothing more than the end of the planet. It's ridiculous, really," he says laughing. "People are still surprised by the fact that a pop artist can be influenced by both 'Jane Eyre' and the New York Dolls."

"Honestly, I'm not motivated by anything other than a great love of pop music, of songs that one can hum, which I'm afraid are sorely lacking in pop and rock music today."

Aficionados can test the hummability of Morrissey's latest offering on an American tour—with attendant in-store appearances, which Baker notes are a priority for the singer himself—that's tentatively set for this summer.

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A&R Execs' Realization Leads To New Indie Firm

REALIZATION OF Realization: Music publishing is a long way from the era when it basically contacted A&R people at labels in hopes of obtaining a recording of a song. Seeking artists who both write and perform their own material is an A&R function that music publishers have integrated into their own setups.

It's no surprise, then, that two veteran A&R label staffers have entered the music publishing fray with a new independent company, Realization Music Publishing.

Because the company's co-founder and chief executive is **Denny Cordell**, Realization is calling Dublin its home—from 1981-91, his "track record," if you will, was breeding and training thoroughbred race horses in Ireland. Co-founder **Kate Hyman** will operate the company's offices in New York when operations kick off March 1. A London office will open May 1.

"The reality is that publishing and A&R now go hand in glove," says Cordell. "I suppose that the vast majority of major publishing houses are sort of money brokers. Once a writer is involved [in that situation], nothing much happens. We hope to change that." Cordell adds that the company's writing staff is likely to engage in good old collaborations with each other. "All writers go through barren patches or writer's block. Our writers will retain their independence, but [hopefully] have a common mental outlook on working with each other."

Cordell has had a 30-year career in A&R, having been associated with debut albums by such legendary acts as the **Moody Blues**, **Procol Harum**, **the Move**, and the first four albums by **Joe Cocker**. He also owned and operated Shelter Records and Skyhill Music Publishing from 1969-79, where his A&R activities brought into the label's fold **Marianne Faithfull**, **T. Rex**, **Johnny Nash**, **Leon Russell**, **J.J. Cale**, **Phoebe Snow**, and **Tom Petty**. Some of Shelter's publishing interests will be integrated into Realization. As for the Shelter masters, many are now owned by Dunhill Records, while **Tom Petty** owns his and PolyGram owns **J.J. Cale's**. Cordell was A&R chief at Island Records before leaving on Jan. 31.

Hyman started her career as a Shelter A&R staffer in the mid-'70s, moving to A&R slots at MCA, Chrysalis, and, most recently, Imago Records as A&R chief. She has been associated with such acts as **Suicide**, **Kid Creole & the Coconuts**, **Brenda K. Starr**, **Was Not Was**, **Aimee Mann**, and **Basehead**, among others.

The announcement of Realization's initial roster of talent is due shortly. It is expected that Cordell and Hy-

man's past roles in artist development will bring them into the studio for acts they are associated with.

TWO FOR THE MONEY: BMG Music has signed two major acts: **Ace Of Base** (Arista), which currently has two top 20 singles off a major album seller, "The Sign," and **Wu-Tang Clan** (Loud/RCA), the R&B/rap act hitting The Billboard 200 with its disc, "Enter The Wu-Tang (36 Chambers)." The rights to Scandinavia's **Ace Of Base** cover North and

South America and Japan, reports **Danny Strick**, senior VP.

THOUGH HE IS one of three producer/creators of the upcoming "Songmasters—Inside-Out" series at New York's Oak Room of the Algonquin hotel, **Mark Fried**, BMI senior director of writer/publisher relations, is slated at the scope of the presentations, which begin Feb. 14 and run Mondays until May 16. (Billboard, Dec. 26, 1993). "The talent lineup," he tells Words & Music, "is a virtual who's who of the top writers of the pop era, from **Brian Wilson** to **Fred Ebb** and **Leslie Bricusse**—many of whom have never before stepped in front of a live audience to offer intimate insight into secrets of their songcraft." Fried notes, too, that the vocalists cover a wide swath, ranging from **Petula Clark** to **Karen Akers** to **Felix Cavaliere**. With the help of American Express Platinum Card, CD 101.9 in New York, American Airlines, and the Rhiga Royal Hotel, Fried expects several hundred thousand dollars will be generated for three charities: LifeBeat, Nordoff-Robbins, and Share Our Strength. The series' other producer/creators are **Jennifer Cohen**, VP at Warner Music International, and **Camille Barbone** of B-3 Management.

TWO FOR THE MONEY: They are twins, they are close to the songwriting community, they are lawyers—they are **Jeffrey Brabec**, VP of business affairs at the Chrysalis Music Group, and **Todd Brabec**, ASCAP's director of membership. They have written "Music, Money, And Success: The Insider's Guide To The Music Industry" (Schirmer, New York, \$30), which is due in March. It uncomplicates complicated matters so well that even professionals will benefit from its appearance!

PRINT ON PRINT: The following are the best-selling folios from CPP-Belwin:

1. **Melissa Etheridge**, Yes I Am
2. **Garth Brooks**, In Pieces
3. **Sleepless In Seattle**, soundtrack
4. **Garth Brooks**, Best Of
5. **The Doors**, Guitar Anthology.

NO MORE LONGING FOR NEW BONNIE RAITT SET

(Continued from page 13)

and turn it into a beautiful song."

Like her two previous efforts, she produced the album with Don Was and engineer Ed Cherney. Special guests include Brady, Thompson, Levon Helm, David Crosby, and Charlie Musselwhite.

As Raitt was finishing the album, Capitol began devising a multiphase marketing plan that carries the record well past its first year of release, says Tom Corson, Capitol's VP of marketing.

The first segment kicked off in late January, when Capitol hosted a listening party in New York for press, retail, and radio.

"We wanted to cover a long lead time with the press and begin to spread the music long before the sales solicitation period, as we're expecting retail to order a lot of this record," says Devine.

Sources say Capitol plans an initial shipment of close to 1 million units.

To further build excitement within the industry, Capitol has prepared an interactive presentation detailing the role of each label department in pushing the record; the presentation will circulate among the Cema branch offices this week. A quiz will be given following the presentations, with local radio and retailers in each area vying to win a guitar autographed by Raitt.

The plan kicks into high gear with the release of the first single, the feisty, uptempo "Love Sneakin' Up On You," which goes to adult contemporary, top 40, album rock, and album alternative Feb. 28. An accompanying video is being directed by Meiert Avis.

Although album alternative radio has come into its own only since the release of "Luck Of The Draw," Raitt already is considered a core artist at the format, which features many of her songs in heavy recurrent rotation.

"It's conceivable that some stations would play five or six cuts from the new album," says David Rahn, a principal with SBR Radio, a Colorado-based consulting company that works with 15 album alternative stations. "The new album gives us a chance to hold her up as a hallmark triple-A artist."

Capitol also hopes to make a big impact at album rock radio. "Female representation on AOR radio is sorely lacking," says Devine. "I think it creates a demand for music of Bonnie's

caliber."

Also included in the first phase is a television teaser advertising campaign. There will also be an initial flurry of appearances on "Good Morning America," "Entertainment Tonight," "The Late Show With David Letterman," CNN, and other outlets.

"Bonnie is an artist who's only had one or two [pop] hit singles," says Corson. "She's had enormous AC play, some decent AOR play, and a lot of it just comes down to word-of-mouth. That's why I think this initial shot of TV is so important."

Although Raitt doesn't start touring in North America until July—she'll spend the spring playing in Europe—Capitol will begin promoting the tour much earlier via a contest in which the winner will attend a private dress rehearsal prior to the kickoff of the domestic jaunt. Although details are still being fleshed out, Capitol hopes to coordinate the contest with radio, retail, and video.

Corson says Capitol also is developing a campaign via TicketMaster that may include a direct mailing to fans who have purchased tickets to Raitt's past shows via the ticketing agency.

Following the 50-city tour, phase three of the marketing plan will kick in and carry through Christmas. According to Corson, it will include more TV appearances, possibly Raitt's own television special, or a high-profile role on someone else's.

The fourth phase starts in early 1995, and should Raitt once again be

nominated for Grammy Awards, it would be focused on that event.

Commenting on Raitt's ability to continue to sell records and concert tickets long after the initial glow of an album's release has faded, Corson says, "You have an artist who's like an annuity. Her ability to deliver great music on album and on tour just continues on and on."

Throughout her career, and especially since the success of "Nick Of Time," the politically active Raitt has been held up by the press as not only a standard bearer for the fortysomething crowd, but as an inspiration for any femme guitar slinger.

While Raitt doesn't claim to be the voice of a generation, she does hope she has made a small difference. "I don't look at myself as an object or a role model, but if more women become politically active or feistier about their relationships and not taking stuff they shouldn't take—or if they're learning how to play lead instruments more, and taking chances—if I had any affect on that, I'd be really proud."



by Irv Lichtman

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RIAA CERTIFICATIONS

(Continued from page 14)

Guns N' Roses, "The Spaghetti Incident?" Geffen, its fifth.

Alabama, "Cheap Seats," RCA Nashville, its 16th.

Tag Team, "Whoomp (There It Is)," Life, its first.

Duice, "Duice," TMR Records, its first.

The Breeders, "Last Splash," Elektra, Elektra, their first.

Michael Crawford, "A Touch Of Music In The Night," Atlantic, his second.

Soundtrack, "Ms. Saigon," Geffen.

Counting Crows, "August & Everything After," Geffen, their first.

MULTIPLATINUM SINGLES

Duice, "Duzzey Duks," TMR Records, 2 million.

Tag Team, "Whoomp (There It Is)," Life, 3 million.

GOLD SINGLES

Domino, "Ghetto Jam," Outburst/Chaos/Columbia, his first.

Culture Beat, "Mr. Vain," 550 Music/Epic, its first.

Alice In Chains, "Sap," Columbia, its first.

The Cranberries, "Linger," Island, their first.

Jodeci, "Cry For You," Uptown/MCA, its third.

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Artists & Music

JAMES REAPS REWARDS OF MERCURY MARKETING PLAN

(Continued from page 8)

tributes the band's success partly to Mercury's support. "We didn't have the opportunity to come over and play live so much with our last label," says Glennie. "And that's what we're about. We learned that patience is the main thing... musically, things just seem to have clicked on this one."

Mercury Records senior director of marketing Josh Ziemann says the initial plan was to focus its marketing efforts at mom-and-pop retail outlets in airplay markets (Billboard, Oct. 30, 1993).

"As the album began to develop and we began to see commercial alternative monitored BDS play really develop in November and December, we put together a plan to focus on markets with play and created tools to impact SoundScan," says Ziemann.

Since MTV initially did not run the "Laid" clip, Mercury used it in a TV spot complete with an MTV-like chyron in the corner. The spot aired in November and December. At the same time, Mercury did a snipe poster campaign in retail stores and on the streets with the image of the band and call letters of stations playing "Laid."

In addition, Ziemann says a video compilation featuring six clips culled from "Laid," "Seven," and "James," along with a profile of the band, was given away with the purchase of the "Laid" CD at mom-and-pop stores and accounts with developing-artist programs. Approximately 500 videos were disseminated in 10 markets, including Washington, D.C., Seattle, Baltimore, Los Angeles, and New York, according to Ziemann.

Ziemann says MTV added the clip for "Laid" in December. It's now in active rotation, and James taped a special edition of "120 Minutes" Jan. 16.

Also in December, Tower Records stores featured "Laid" in their listening booths and racked the videos in the stores. Sound Warehouse featured the album in its listening booths in January.

In November and December, the label saw sales increase by about 40,000 units, according to Ziemann, who bases the information on SoundScan data. "The combination of radio and TV advertising and the posters and video giveaways really did begin to spark awareness at stores," he says.

According to SoundScan data, sales increased steadily in late 1993. In the week ending Nov. 14, 2,500

units were sold. For the week ending Dec. 26, weekly sales were up to 8,000 units; sales to date total 86,000 units.

"DEVELOPING NICELY"

Mercury will continue to work James into developing-artist programs with Musicland and Camelot in February and March.

North Canton, Ohio-based Camelot VP/purchasing Lew Garrett says "Laid" is "developing nicely."

The title also is doing well at Wherehouse Entertainment, based in Torrance, Calif. New release buyer Bob Bell says, "It's almost a cliché about taking the artist to that next level, but they actually seem to have done it this time."

KROQ Los Angeles APD Gene Sandbloom says "Laid" is one of the slowest-building records of the year. "But it developed into a big hit for us. We're real happy with it. We've been playing James for four or five years,

and they've had pretty good luck with a few singles. We knew this song was very cool and they were a highlight on the WOMAD tour, so we stuck with it."

In addition to playing last summer's WOMAD tour, James did a theater tour with Duran Duran in January and began a headlining tour of large clubs and small theaters Feb. 4. That trek will include a March 19 stop at the National Assn. of Recording Merchandisers convention in San Francisco.

Ziemann also credits touring and a Jan. 13 stop at "Late Night With Conan O'Brien" for contributing to the success of "Laid."

With MTV play and continuing support from modern rock radio, Ziemann says the label is in the midst of launching "Laid" on top 40. Meanwhile, Mercury is working to keep its base at modern rock radio; the label issued the follow-up track "Some-times" Feb. 7. **CARRIE BORZILLO**

ZOMBA ACQUIRES BRENTWOOD LABELS

(Continued from page 10)

for the U.S. religious market. Distribution for the secular market will be handled by BMG, which manufactures and distributes product for Jive.

"Another attractive facet of the deal," says Calder, "is that Brentwood's music publishing division has some pretty terrific copyrights. I've got people in our Los Angeles office who spend all day working in the film, television, and cable areas try-

ing to get our copyrights used. I can't see any reason why those same people can't carry Brentwood's material in the same area."

NO COMPROMISE

Van Hook says the acquisition will likely mean additional positions opening at Brentwood in the days ahead. He also says that the partnership with a mainstream company will not compromise Brentwood's basic reli-

gious orientation.

"We'd entertained several earlier offers, but I liked the fact [that] Zomba is privately owned. That enables Clive Calder to look and think long-term, rather than get caught up in what sometimes happens at publicly owned corporations where they get caught up in a quarterly outlook."

Brentwood is known for its concept albums, including the platinum "Smokey Mountain Hymns" and the "Kids Sing Praise" collection, which the label claims has sold 500,000

units. Its only artist-oriented label is the Essential Record Group, established in August 1992. Essential's roster includes Bill Medley (formerly of the Righteous Brothers), Lanny Cordola, Magdalen, Chuckie Perez, Imagine This, Uthanda, Syco, Brian Goodell, and Dream Of Eden.

Brentwood is the fourth large Christian label to be purchased in the past year. The Sparrow Corp., Word Inc., and the Benson Music Group were sold to EMI, Thomas Nelson Publishers, and M.E.G., respectively.

TURNER, PBS NEGOTIATING DISTRIBUTION DEAL

(Continued from page 6)

effort on those releases."

The public broadcasters, at the very least, would get essentially the same terms from Turner as they received before, sources report. Turner reportedly will pay a 6.5% fee to PBS for the logo and 15%-25% to stations supplying the programs. The level depends on the size and clout of the PBS outlets, which will be asking for advances against royalties.

Outlays can be stiff, as measured against sales volume that is closer to 10,000 units per title than 100,000. Producer Ken Burns, whose "Civil War" series has been PBS's only six-figure release, is said to be seeking a \$5 million advance for his multipart epic, "Baseball," which airs on PBS in September 1994. Last year, Burns told home video suppliers responding to a solicitation letter that he wanted \$8 million, one company tells Billboard. "We didn't take it any further than that," says an executive. "Someone's going to go broke on this."

Burns' search is indicative of one of the problems facing Turner.

Unless the contract differs from the one with Pacific Arts, there is no guarantee Turner will get every title it wants. "We are free to choose any deal we can get," says WNET's Olken. Pacific Arts "has an opportunity to talk to us, and we would do what we could for them."

But WNET has employed "any number of video distributors," he notes, including Time-Life Video and Shanachie Entertainment, which released its "The Nature Of Sex" series. Pacific Arts has one WNET show, "Nature." The station got an advance but has not seen further revenues from that release, Olken notes. "It's niche business. Video returns a small part of our investment."

Olken doubts an output deal like the one being negotiated with Turner "is the way to go. We try to find a distributor who understands the product." Turner may be seeking what Olken calls "contractual mandating," but he doesn't think the concept would survive station scrutiny. **SETH GOLDSTEIN**

GLOBAL ACCLAIM FOR ENIGMA'S 'CROSS'

(Continued from page 8)

with the latter featuring the first album's smash hit "Sadness" as a bonus track. Anticipation for the new album also has boosted sales of the band's 1992 album, "MCMXC A.D.," which has returned to the top half of The Billboard 200 and this week logs its 156th week on the survey. That album has sold 2 million units in the U.S., according to SoundScan data; the record company says it has sold 7 million units worldwide. "We could theoretically have two albums in the top 100 soon," says Cheske.

The striking video for "Return To Innocence," directed by Julien Temple, is in heavy rotation at MTV Europe, although the station's American counterparts have yet to add it. The clip recently was added at the Box. Venghaus reports that the promo is receiving "great support" from the new German music TV station VIVA, with a place on the A rotation list, guaranteeing at least 30 plays a week.


Virgin U.K. head of press Jeremy Silver says British press coverage

thus far has been limited to a handful of phone interviews with Cretu. However, the artist has had a higher interview profile in other territories, according to Venghaus. "We did an [electronic press kit] with Michael which was featured on MTV... Before the album came out, he played host to some journalists in Ibiza in November, then he went to Australia on holiday and stopped off to do a press conference in Singapore, and he did a series of phoners last week."

Other Enigma marketing activity has included a poster campaign in Germany in late December and early January and, in New Zealand, a promotion in which winners could win lingerie sets.

In the U.S., Virgin took full-page advertisements in major Sunday newspapers Feb. 6, and will follow with TV advertising, posters, and counter stands.

"A lot of people say they like this record more than the last one," says Cheske. "The reaction is just amazing."




VARGA
PROTOTYPE

featuring
"Greed"

MAJOR U.S. TOUR STARTS APRIL '94
LOOK FOR DATES!

VOTED IN THE TOP 10
Canada's video channel
Much Music Yearly Poll for
Best Rock Group



Management: Dennis Rider for Rider Management

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	—	1	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE
2	1	11	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
3	3	50	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	4	19	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
5	6	16	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
6	7	13	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
7	8	13	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
8	10	6	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
9	2	2	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
10	—	1	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
11	17	4	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)	EAR TO THE STREET
12	9	37	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	—	1	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
14	12	9	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
15	15	21	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
16	13	25	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
17	25	3	SHERYL CROW A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
18	14	12	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
19	20	17	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
20	19	21	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM

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

21	24	9	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98)	TOTAL DEVASTATION
22	18	17	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
23	35	3	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
24	21	2	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
25	16	29	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
26	11	2	ENTOMBED EARACHE 57593/COLUMBIA (9.98 EQ/15.98)	WOLVERINE BLUES
27	23	10	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
28	31	3	LISETTE MELENDEZ RAL/CHAOS 53453*/COLUMBIA (9.98 EQ/15.98)	TRUE TO LIFE
29	27	11	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
30	32	27	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
31	—	1	RAAB RIP-IT 1002 (9.98/15.98)	YOU'RE THE ONE
32	—	1	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
33	34	16	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
34	26	12	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
35	—	4	BASS BOY NEWTOWN 2212 (9.98/14.98)	KING OF QUAD
36	30	27	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
37	22	2	UMC'S WILD PITCH 27340*/ERG (9.98/15.98)	UNLEASHED
38	37	9	MAZZY STAR CAPITOL 98253 (5.98/10.98)	SO TONIGHT THAT I MIGHT SEE
39	29	31	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
40	—	1	THE OTHER TWO QWEST 45140/WARNER BROS. (9.98/15.98)	THE OTHER TWO & YOU

POPULAR UPRIISINGS

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

TOP DOGS: Seems as though Flint, Mich., is selling as much rap as cars these days, as **Top Authority's** "Somethin' To Blaze To," on Trak Records, moves 61-57 on Top R&B Albums this week and is the fourth-best-selling Heatseekers album in the East North Central region. Assault Records will release "Things In Tha Hood," from fellow Flint rappers DFC, March 22 (Billboard, Feb. 5).

boxes of giveaway items to get people aware of the Top Authority name," says Trak president **Brian Brooks**.

The label followed up with an October mailing of promotional items to key independent retailers.

Atlanta-based Bernard's Records & Video, a seven-store chain, reports impressive sales. Manager **Leonette Hall** says, "We can't keep it in stock. We go through 500 units a week. It's a seller."

ART OF Booming: Here's a strange situation. Without having an album out in the U.S., the Boomers are getting airplay on several alternative stations nationwide. In fact, the act is garnering No. 1 phones at at least five stations, including KQPT Sacramento, Calif.

In June, WEA Canada released the band's sophomore effort, "Art Of Living," in Canada and Germany. However, U.S. labels, including the WEA labels, have passed on signing the group to a U.S. deal, according to group manager **Charly Prevost**.

KQPT MD David Anderson is even pitching the album to labels. "I've never seen this happen. People are calling up, asking where to get it."

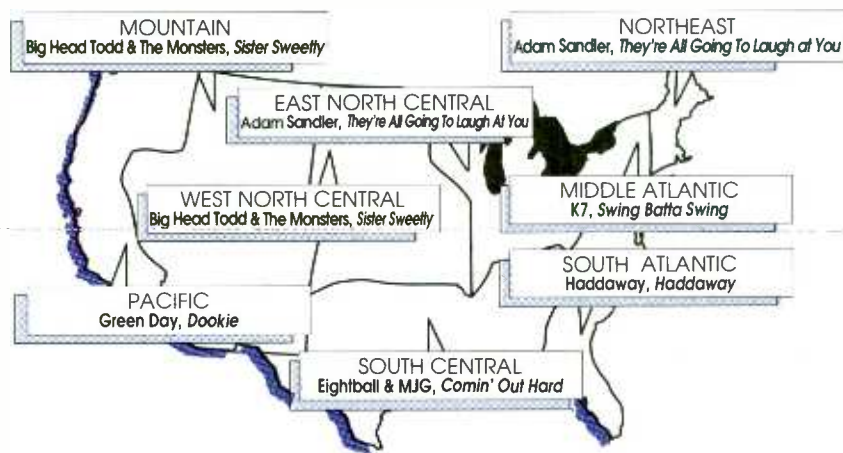
The buzz began last August at an adult album alternative convention, where cuts from the album were played to a panel of programmers.

Prevost cut a deal with Cargo



Agonizing Story. Roadrunner is asking fans of Life Of Agony to send in their most agonizing story to win items of the hard rock band's merchandise. The contest is being advertised in various trade publications. "River Runs Red" is heating up in the Middle Atlantic region, where it is No. 17.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

- MOUNTAIN**
- Big Head Todd/Monsters, Sister Sweetly
 - Green Day, Dookie
 - Faith Hill, Take Me As I Am
 - Joshua Kadison, Painted Desert Serenade
 - Doug Supernaw, Red And Rio Grande
 - Haddaway, Haddaway
 - Meat Puppets, Too High To Die
 - Prong, Cleansing
 - Total Devastation, Total Devastation
 - Culture Beat, Serenity

- NORTHEAST**
- Adam Sandler, They're All Gonna Laugh...
 - Kristin Hersh, Hips & Makers
 - Big Head Todd/Monsters, Sister Sweetly
 - Dig, Dig
 - K7, Swing Batta Swing
 - Joshua Kadison, Painted Desert Serenade
 - Haddaway, Haddaway
 - Prong, Cleansing
 - Juliana Hatfield Three, Become What...
 - Dead Can Dance, Into The Labyrinth

Distributors in Chicago to distribute 600 copies of the album nationwide. Some of the radio stations airing the Boomers are giving listeners the phone num-

ber of Prevost or Cargo so they can buy the album.

KZON Phoenix PD **Jim Trapp** says the Boomers are the biggest adult alternative suc-

cess story of 1994 so far.

NAKED EXPOSURE: Clever product placement and hi-tech tinkering are two key elements in A&M's campaign for the new **Therapy?** release, "Troublemaker," which bowed Feb. 8.

Posters for the alternative/hard rock act feature prominently in key mood-setting scenes of the Fine Line Features art-house film "Naked." "The band has a certain identity—a striking aesthetic—that

translates well to film," says A&M director of product development **Brad Pollak**. "Our strategy is to develop Therapy? beyond radio, using film and new media."

One new route for exposure is the emerging world of interactive games. The act has two songs in the Electronic Arts race game "Road Rash," due on the 3DO format in April (Billboard, Jan. 22).

"Kalifornia" and "Judgment Night" also feature songs by Therapy?, while MTV aired the "Nowhere" clip on "120 Minutes" Feb. 6.

OBSESSION: Fans of underground metal mavens the **Obsessed** no longer will have to painstakingly search mom-and-pop stores for import EPs or trade bootlegged tapes to get their dose of the band. On March 1, Columbia will release "The Church Within," the

band's major-label debut and first full-length album. (The Obsessed had two imports on German indie Hellhound in 1990 and 1992, respectively.)

To spread the word, Columbia plans to mail a promotional video documentary directly to fans. The video chronicles the band's 11-year history and features testimonials from fans **White Zombie**, **Fugazi**, **Pantera**, **Henry Rollins**, and **L7**.



Possum Watching. Interscope act Possum Dixon has been climbing Modern Rock Tracks steadily. "Watch The Girl Destroy Me," from its self-titled debut, moves to No. 13 with a bullet. The band, named after an "America's Most Wanted" fugitive, appears Friday (18) on "Late Night With Conan O'Brien."

The Obsessed also landed the opening slot on the **White Zombie** tour, which kicked off Jan. 23 and wraps up March 9. The single "Streetside" and album track "Blind Lightening" go to metal and college radio Feb. 15.

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

Hammer Pursues Street Credibility On Giant Set

BY CRAIG ROSEN

LOS ANGELES—When Hammer's "Too Legit To Quit" stalled at No. 2 in November 1991, with the biggest marketing plan in Capitol Records history behind it, many perceived it as a flop and said the rapper was yesterday's news—even though the album went on to sell more than 3.4 million copies, according to SoundScan data.

With "The Funky Headhunter," which drops March 1, Giant Records and Hammer will attempt to prove that the artist is still a force to be reckoned with. The album marks the rapper's debut for the label and his first release in more than two years.

Hammer's label affiliation isn't the only thing that has changed; the rapper also has altered his sound. The album includes tracks co-produced by several notables, including Teddy Riley, G

Bomb of Grand Jury Records, Daz and Kurupt from Snoop Doggy Dogg's Dogg Pound, and the Whole 9, which produced D.R.S.' "Gangsta Lean."

Says Hammer, "It's a more aggressive Hammer. The music is much funkier, and that was the intent."

"The Funky Headhunter" was recorded between March and November 1993, during Capitol's executive changes, including the departure of president/CEO Hale Milgrim and VP/GM of black music Jean Riggins.

Although Hammer technically was still signed to the label during much of the recording process, he says no one at Capitol heard any of the tracks.

Says Hammer, "We kind of outgrew each other. We agreed it was time to disagree, and we both felt it was time to go our separate ways."

After parting ways with Capitol, Hammer hooked up with Giant (Bill-



HAMMER

board, Oct. 30, 1993). Giant's president of black music, Cassandra Mills, says the label was interested in Hammer for several reasons. "We did our homework," she says. "First of all, he is an incredible entertainer... Secondly, af-

ter some investigation, we found out that Hammer's last album sold [multi-platinum], although the industry perception was that it was a flop. You don't have to be a rocket scientist to know if you sell [multiplatinum], it's not over."

Hammer was equally impressed with Giant. "[Giant chairman] Irving [Azoff] and Cassandra had a game plan," he says. "They were happy with the material, and they had ideas and concepts to bring it home."

Says Mills, "Our first goal was to take away that layer of hit-you-over-the-head hype and let the music speak for itself." Another part of that plan, according to Mills, is to solidify Hammer at urban and street levels. "Hammer never really had a strong urban base built for him," says Mills. "He's always been a pop artist, and that was one of the things we wanted to change. We are taking it to urban first."

The double-A-sided single "It's All Good"/"Pumps & A Bump" went to ur-

ban radio and clubs in mid-January. That strategy seems to be paying off, as "It's All Good" is climbing into the upper regions of the Hot R&B Singles chart, while the "Pumps & A Bump" video clip—which features Hammer bumping and grinding poolside with a backyard full of bikini-clad women—is garnering airplay on the Box.

Another element of Giant's strategy is to take Hammer to the people. He embarked in January on a three-week promotional tour of branches, radio stations, and key retail accounts. "A lot of what you read about him is not true," says Mills. "We knew it was important to take him around and let the people get to know the guy."

Giant is hopeful that a Feb. 2 appearance on Tom Joyner's nationally syndicated radio show, and a special Hammer edition of "Arsenio," set for Feb. 17, will help spread the word.

A concert trek dubbed the "Pay Back Tour," is set to kick off in May.

EastWest Looks For FMob's Blend Of Hip-Hop/Jazz To Produce Success

BY DJ MARIUS

OAKLAND—Denzil Foster and Thomas McElroy, under the new moniker FMob, have created "Once In A Blue Moon," a new album on EastWest that could signal a more prominent role for producers in the swelling hip-hop/jazz genre.

As the creative nucleus behind 2-Tuff-E-Nuff Productions, Foster and McElroy have produced such successful acts as Club Nouveau and Tony Toni Toné, and are perhaps best known for their work with En Vogue.

Merlin Bobb, EastWest's senior VP of A&R, notes that the label's strong support of producer-driven projects like "Once In A Blue Moon" furthers the creative direction of the label.

"It has always been a part of the EastWest vibe to nurture creative talent," he says, noting the label's support of artist/producer Gerald Levert and



McELROY



FOSTER

his Trelvel Productions team. Bobb adds that EastWest trusts Foster and McElroy to continually come up with unique, hip musical styles.

When discussing the timing of the project, McElroy is adamant that FMob is not jumping on the hip-hop/jazz bandwagon. "To me, [our music] sounds different than a lot of the other jazz/hip-hop that's out there," he says. "When I listen to Guru, or Digable [Planets], or Tribe [Called Quest], it doesn't sound like our stuff."

(Continued on page 24)

Janet, Toni Lead Soul Train Nominees

LOS ANGELES—Arista vocalist Toni Braxton and Virgin artist Janet Jackson are the leading contenders for the 1994 Soul Train Awards, with four nominations each. The two-hour awards show will air live March 15. Following is a complete list of nominees:

Best R&B Single, Female: "I Just Had To Hear Your Voice," Oleta Adams; "Breathe Again," Toni Braxton; "I Have Nothing," Whitney Houston; "That's The Way Love Goes," Janet Jackson.

Best R&B Single, Male: "Never Keeping Secrets," Babyface; "Can We Talk," Tevin Campbell; "Nuthin' But A 'G' Thang," Dr. Dre; "Heaven Knows," Luther Vandross.

Best R&B Single, Group, Band, or Duo: "Knockin' Da Boots," H-Town; "Lately," Jodeci; "Anniversary," Tony Toni Toné; "Love Is," Vanessa Williams/Brian McKnight.

R&B Album of the Year, Female: "Toni Braxton," Toni Braxton; "Music Box," Mariah Carey; "janet," Janet Jackson; "What's Love Got To Do With It," Tina Turner.

R&B Album of the Year, Male: "For The Cool In You," Babyface; "I'm Ready," Tevin Campbell; "The Hits/The

B-Sides," Prince; "Never Let Me Go," Luther Vandross.

R&B Album of the Year, Group, Band, or Duo: "Millennium," Earth, Wind & Fire; "Intro," Intro; "Lose Control," Silk; "Sons Of Soul," Tony Toni Toné.

Best Rap Album: "Unplugged," Arrested Development; "Rechin' (A New Refutation Of Time And Space)," Digable Planets; "19Naughtyllll," Naughty By Nature; "Bacdafucup," Onyx.

Best Jazz Album: "Love Remembers," George Benson; "Malcolm X: The Original Score," Terence Blanchard; "Between The Sheets," Fourplay; "Breathless," Kenny G.

Best Gospel Album: "Stand Still," Shirley Caesar; "Kirk Franklin And The Family," Kirk Franklin and the Family; "It Remains To Be Seen," Mississippi Mass Choir; "All Out," The Winans.

R&B Song of the Year: "Breathe Again," Toni Braxton; "I Will Always Love You," Whitney Houston; "That's The Way Love Goes," Janet Jackson; "Anniversary," Tony Toni Toné.

Best R&B New Artist: "Light Of Love," Angie & Debbie; "Knockin' Da Boots," H-Town; "Whoop! (There It Is)," Tag Team; "Just Kickin' It," Xscape.

Best R&B Music Video: "Mr. Wendal," Arrested Development; "Breathe Again," Toni Braxton; "Nuthin' But A 'G' Thang," Dr. Dre; "If," Janet Jackson.

Heyward Broadens Perspective Staff; Tonys Become Headliners; Purple Prose

WHOLE NEW PERSPECTIVE: Sharon Heyward, president of Perspective Records, has begun the process of turning the company into a "full-service label" with the announcement of her core executive staff. Key players are Don Eason, senior VP of urban promotion and marketing; Iris Perkins, national director of promotion; Sheila Coates, VP of product and artist development; Juanita Stephens, VP of publicity; Janine McAdams, national publicity manager; and Dee Thierry, director of operations. A&R reps are yet to be named.

The changes follow the announcement last October that Perspective founders Jimmy Jam and Terry Lewis had arranged for their label to handle promotion and marketing for R&B acts for its equity partner, A&M (Billboard, Oct. 23, 1993). Says Heyward about the label's personnel expansion, "Our motto at Perspective is, 'From a whisper to a roar in '94,' and I feel that with the caliber of people we've added... as well as strong releases from the A&M and Perspective rosters, the industry is really going to feel the presence of Perspective." In addition to its own roster, which includes Sounds Of Blackness, Mint Condition, and Lo-Key?, Perspective is handling A&M's Barry White, CeCe Peniston, Vertical Hold, For Real, and B.B.O.T.I.

TT TOUR: Mercury act Tony Toni Toné has departed Janet Jackson's tour in preparation for its own worldwide concert dates to support its platinum album "Sons Of Soul." Mint Condition has filled the vacated Jackson tour slot.

MAKING ITS MARK: Now that Paisley Park Records is no longer distributed through Warner Bros. (Billboard, Feb. 12), the new single from the purple one we once knew as Prince is being distributed independently by Bellmark Records. "The Most Beautiful Girl In The World" drops on Valentine's Day, and is being followed by the royal one's new publication, "10,000." According to

reports, the publication's first issue chronicles "The Beautiful Experience," a media campaign scheduled to last well into 1995, and will include the introduction of a new five-piece band and video "inspired by responses from fans to his recent advertising campaign searching for the most beautiful girl in the world."

NOSTALGIA SELLS: Independently distributed Thump Records has a winner in its old school compilation titled... well, "Old School." The set features 14 tracks that will send oldsters down a funky memory lane and youngsters into a groove frenzy. With past hit tracks that continue to be played on radio today, like "Atomic Dog," "All Night Long," and "You Dropped A Bomb On Me," the album is lodged in the top half of the Top R&B Albums chart.

NBPC CHAPTER ELECTS OFFICERS: The new Southern California chapter of the recently renamed National Black Programmers Coalition (formerly YBPC) held elections for its initial slate of officers. Here's the result: president, Kevin Fleming; VP, Don Tracey; 2nd VP, Kevin Ross; executive secretary, Yvette Johnson; assistant secretary, Delores Thompson; treasurer, Lortita Shelby; assistant treasurer, Geoff Gill; sergeant-at-arms, Chris Lewis; historian, Louise Foster.

CURBING THE RUMOR MILL: Contrary to the East Coast rumor that Jodeci has left the Uptown label, the group remains firmly uptown. However, the group did change management, and is now represented by Death Row's Shuge Knight.

SINGULAR DECISIONS: Indie Colewill Records is working the single "Moments Of Life" from act Deuce Mob's "You Will Fear Me" set. It's cool, but take a listen to "Comin' Up," a rockin' groove that features savage samples from the Ohio Players' "Funky Worm."



by J. R. Reynolds

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'SEVEN WHOLE DAYS', 'CRY FOR YOU', 'LAY YOUR HEAD ON MY PILLOW', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'DREAMLOVER', 'IF', 'I'M IN LUV', etc.

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

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

- 67 AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
62 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
11 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
76 AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)
66 ANGEL (Hip City, BMI/Songs By D, ASCAP/Crystal Aire, ASCAP)
39 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
53 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
74 BABY BE STILL (EMI April, ASCAP/Bug Pie, ASCAP/Writz Rights, ASCAP/EMI Blackwood, BMI/Jordan Lane, BMI) WBM
86 BABY IT'S YOURS (Dowhatgotta, ASCAP/WB, ASCAP/EMI April, ASCAP/Riff, ASCAP)
17 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
37 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
32 BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
18 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
69 BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, BMI)
19 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
2 BUMP N' GRIND (Zomba, BMI/R.Kelly, BMI) CPP
40 CANTALOOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
8 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
80 COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI/Zomba, BMI) CPP
61 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)
33 COME INSIDE (Velle Int'l, ASCAP/Frabenasha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
91 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI) C.R.E.A.M. (BMG, BMI/Wu-Tang, BMI)
84 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
50 A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP/Clivilles, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
73 DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM
65 DREAM ON DREAMER (Mudslide, BMI/Basehead, BMI/PolyGram International Tunes, SESAC/D.A.R.P., ASCAP)
28 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
85 EGO TRIPPIN' (PART TWO) (Tee Girl, BMI/Oaisy Age, BMI/Prince Paul, BMI/MCA, BMI)
58 FAITHFUL (Beane Tribe, ASCAP/Arn, ASCAP)
16 FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI) WBM
55 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
35 GANGSTA LEAN (Rap & More, BMI)
10 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) CPP
22 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP) WBM
83 GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Keiande, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP)
3 GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
26 HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM
48 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)
47 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
72 I GO ON (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI)
63 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
13 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
60 I'M OUTSTANDING (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI)
94 IT ALL COMES DOWN TO THE MONEY (Shocklee, BMI/Extra Slammin', BMI/Funk Groove, ASCAP/Lucy Three, BMI)
15 IT'S ALL GOOD (Rap & More, BMI)
36 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
46 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Trountman, BMI/EMI Unart, BMI/Sleeping Sun, BMI) WBM
42 KRAZY (ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI) HL
7 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
LET ME LOVE YOU (Ma'Phii, ASCAP/MCA, ASCAP/Flava Me D'Extra, ASCAP/Ethyl, ASCAP)
41 LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI) CPP
51 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
82 LOVE TONIGHT (CCW, ASCAP/Rogii, ASCAP/EMI Blackwood, BMI)
54 MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)
81 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP)
70 MONEY IN THE GHETTO (Zomba, BMI) CPP
34 THE MORNING AFTER (Amazement, BMI)
31 NEVER FORGET YOU (Sony, BMI/Rye, BMI/Ecaf, BMI)
9 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL
90 NEVER LET ME GO (Duchess, BMI)
24 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP
59 THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerral, ASCAP) CPP
52 PLAYER'S BALL (Organized Noise, BMI)

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'MONEY IN THE GHETTO', 'LOOKING FOR MR. DO RIGHT', 'REAL MUTHAFUCKIN' G'S', etc.

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

- 23 PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM
25 QUIET TIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP)
38 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete, ASCAP)
44 RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playfull, BMI/GG Loves Music, BMI) WBM
43 SEX ME (Zomba, BMI/R.Kelly, BMI) HL/PPP
29 SHOOO (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM
49 SKIP TO MY LU (Amplified Isvanni, BMI/Warner-Tamerlane, BMI/Taking Care Of Business, BMI/Taking Care Of Business, BMI) WBM
64 SLOW AND EASY (Trountman, BMI/Saja, BMI)
30 SO MUCH IN LOVE (Albico, BMI)
88 SOUND OF DA POLICE (Zomba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP) CPP
71 SPEND THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI)
20 STAY (Kaptain K, ASCAP/TuTu, ASCAP/MCA, ASCAP) HL
75 TELL ME WHERE IT HURTS (Mastone, BMI/Crystal Aire, BMI/Crystal Rose, BMI/Virgin, BMI)
27 TIME AND CHANCE (Brittisse, ASCAP/Me Good, ASCAP)
1 UNDERSTANDING (Full Keel, ASCAP/Air Control, ASCAP) WBM
21 U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL
79 UP ON THE ROOF (Screen Gems-EMI, BMI) WBM
5 U SEND ME SWINGIN' (New Perspective, ASCAP)
100 WE CAME TO MOVE YA (Two Tuff-Enuff, BMI)
96 WHAT CHA MISSIN' (Push Play, BMI)
87 WHAT I DO BEST (Bronx Flash, ASCAP/Sbocaj, ASCAP/Scaramanga, ASCAP/Cherry River, BMI) WBM/CLM
57 WHAT'S MY NAME? (WB, ASCAP/Mari-Knight, ASCAP)
6 WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
14 WHEN A MAN LOVES A WOMAN (A Diva, ASCAP/Rightsong, ASCAP/Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
68 WHO'S THE MACK (Flyte Tyme, ASCAP) WBM
12 YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabenasha, ASCAP/Darin Whittington, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
77 YOU DON'T LOVE ME (NO, NO, NO) (Jamrec, BMI)
45 YOU KNOW HOW WE DO IT (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
56 YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP/Yppach, ASCAP) HL
89 ZUNGA ZENG (Third & Lex, BMI/Blue Ink, BMI/Cutlass, BMI/Tee Girl, BMI/Embassy, ASCAP) CPP

Kay Gee Helps Make A Name For Zhane; Luke Talks Label Biz & The New Crew

WHAT'S MY NAME? Zhane isn't a rap group. It's a pair of singers named Jean Norris and Renee Neufville. Still, the duo fits this space because the producer of its debut album, "Pronounced Jah-Nay," is Kay Gee, from platinum rap act **Naughty By Nature**. His skilled sonic surgery wasn't exactly ignored by critics and pop rockers. It just got dwarfed in a jungle of phrases giving praises to Naughty's rapper, **Treach**.

On "Pronounced," the gals sing sweet everythings, including polite commands to "listen to the vibe" and instructions in the lost art of true love.

Meanwhile, Kay supervises songs that are, by turns and/or at once, exquisitely bumpin', melodically rich, and bluesy and jazzy enough to satiate fans of **Anita Baker**. With his scalpel, the producer/surgeon creates unique beats.

The rhythmic tracks, as well as the softer ones, have strong hooks that torment the hell out of my mind. (Would somebody please tell this record to leave me alone? Maybe not.)

Unlike many hip-hop-inspired R&B producers, Kay Gee went the extra step and made a record that can last close to forever. He's walking toward that lofty spot inhabited by deities of the mixing board.

ON & ON: Last weekend, Luke Records hosted a release party in Miami for "Back At Your Ass For The Nine-4," an album by the **New 2 Live Crew**. Two members of the old crew have split, and **Verb** joins **Luther "Luke" Campbell** and **Fresh Kid Ice** in the

new act.

Besides the trio, **H-Town** and **Poison Clan** were at the bash. And, unlike previous 2 Live functions, no hired hizzos were in da hizzouse, a place named Miami Nights.

In a back room at the club, Luke spoke about the album, the group, his label, and more. He described the album as "colorful, a variety." And after dismissing queries about the whereabouts of the ones who walked, he said **Verb** (a former associate of **Disco Rick**



by Havelock Nelson

& the Twins) brings "more of a hip-hop flavor."

He and **Kid Ice** contribute variations on the Miami bass style. The album also contains languid ragga elements and R&B. He said, "The key to keeping this group together is balance."

Then he moved on to the subject of mating habits. He remarked that two women, **Toni Braxton** and **Pepa**, from **Salt-N-Pepa**, would be dream dates.

Getting back to business, he said that thanks to **H-Town** and others, 1993 was Luke Records' "best year ever." As for '94, besides a new **H-Town** album, which is due in April, sets are expected from male vocal group **U-Myne**, **Poison Clan**, and new jill swinger **Trellini**.

The current **New 2 Live** single is "Yeah Yeah." Its follow-up—my favorite cut—will be "You Go Girl," a song inspired by the brisk theme music from Fox-TV's "Martin."

SHORT SHORTS: If you liked **MC Eiht**'s "Straight Up Menace," from the "Menace II Society" motion picture soundtrack, you'll dig "Caps Get Peeled," the debut single by **DFC** (the letters stand for **Da Funk Clan**). The **Assault/Big Beat/Atlantic** single displays the same fresh-dipped and intricately woven style as that cut. **Eiht**, who produced with **DJ Slip**, duets on the track alongside group members **Al Breed** and **T Double E**. A **DFC** album, featuring contributions from **D.O.C.** and **Warren G.**, is due March 22... **Mercury Records** has signed **New York poet Reg E. Gaines**. His album, "Please Don't Take My Air Jordans," bears artistic similarities to **Gil-Scott Heron's** '70s recordings and is due out in April... Two of my favorite hardcore rap acts, **Black Moon** and **Wu-Tang Clan**, have signed with **Harvey-Gallagher Communications**, the **New York** publicity firm helmed by **Terrie Williams Agency** graduates **Serena Gallagher** and **Janice Harvey**. The next single from **Wu-Tang's** album is "Creem." The current **Black Moon** single is "How Many MCs." Currently, the group is performing opening dates with **Das-EFX**... If ya missed the made-over **Hammer** on "The Arsenio Hall Show" last month, don't fret. He'll be back on the program Feb. 17. He'll perform four songs from "The Funky Headhunter," due March 1 from **Giant**.

EASTWEST'S FMOB

(Continued from page 20)

McElroy says the **FMob** sound has more of a "1990s **Blackbyrds**" flavor, adding that, as producers, he and **Foster** concentrate on creating a groove and then add other session players to sit in with the band. All of the musicians are from the **San Francisco** area, and most of them will be able to tour.

An appearance in the video for the

En Vogue single "Runaway Love" was a debut of sorts for **FMob**, starting a buzz on the group. The song has a smooth, jazzy feeling unlike previous **En Vogue** studio cuts.

"We did the track at the same time we were doing the **FMob** [album] tracks, and we really didn't want to shift gears," **McElroy** explains. "It was

almost like an **FMob** track with **En Vogue** singing on top of it."

EastWest has serviced the Feb. 22 project to different radio formats, including college and jazz stations, which received advance copies of "Once In A Blue Moon" in late November. The first single, "We Came To Move Ya," went to urban radio Jan. 24, and adult alternative stations also will be targeted during the first quarter.

Karen Mason, director of urban marketing at **EastWest**, says the early emphasis on radio exposure "allows for strong radio development and testing in the marketplace."

She says heavy emphasis will be placed on obtaining high levels of in-store play to develop consumer awareness, particularly at the independent retail level, including hip-hop clothing stores.

Foster and **McElroy** have a busy year ahead. Soon they will begin working on the debut project of **Something For The People**, a male trio of artist/producers who are shopping for a major-label deal.

The duo also will begin work with a Florida group called the **Backstreet Boys**, whom **McElroy** describes as "a mix between **Boyz II Men** and **New Edition**." The pair also is negotiating future film soundtrack projects.

The producers also will record **En Vogue's** next album.

BLACK MOON

I GOT CHA OPIN
(wr 20083)

The new single from the album "Enta Da Stage"

Wreck Records 1501 Broadway Suite 2900 New York, NY 10036 212-730-7160

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO 6 weeks at No. 1
2	2	2	5	WHATTA MAN ● (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
3	5	—	2	IT'S ALL GOOD (C) (D) (T) GIANT 22606/REPRISE	◆ HAMMER
4	3	3	12	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	12	—	2	GIN & JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
6	10	31	4	PLAYER'S BALL (C) (M) (T) LAFACE 2-4060/ARISTA	◆ OUTKAST
7	4	4	12	U.N.I.T.Y. (C) (T) MOTOWN 2225	◆ QUEEN LATIFAH
8	6	13	8	FAMILY AFFAIR (C) ATLAS 855 232/PLG	◆ SHABBA RANKS
9	8	7	11	CANTALOOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
10	9	6	24	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
11	7	5	14	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
12	11	8	16	(I KNOW I GOT) SKILLZ ● (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
13	13	10	12	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
14	14	12	15	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
15	NEW ▶	1	1	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
16	18	20	3	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
17	15	9	14	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
18	NEW ▶	1	1	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
19	NEW ▶	1	1	MASS APPEAL (C) (T) CHRYSALIS 5811/ERG	◆ GANG STARR
20	20	16	12	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL/EASTWEST 10139*/AG	◆ BORN JAMERICANS
21	16	14	11	REALLY DOE (C) (T) PRIORITY 53843	◆ ICE CUBE
22	17	11	10	WHAT'S MY NAME? ● (C) DEATH ROW/INTERSCOPE 98340/AG	◆ SNOOP DOGGY DOGG
23	19	15	12	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
24	21	18	14	69 (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
25	22	17	9	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
26	23	22	8	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
27	NEW ▶	1	1	C.R.E.A.M. (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
28	29	23	3	ZUNGA ZENG (C) (T) (X) TOMMY BOY 7599	◆ K7
29	NEW ▶	1	1	CAPS GET PEELED (C) (M) (T) ASSAULT/BIG BEAT 98331/AG	◆ DFC
30	24	25	12	HERE COME THE LORDS ● (C) (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
31	30	33	10	I-IIGHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
32	27	28	5	I GO ON (C) (M) (T) FIRST PRIORITY/ATLANTIC 95995/AG	◆ MC LYTE
33	25	21	12	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
34	31	—	2	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAU/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
35	33	36	23	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
36	28	19	14	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	◆ DAS EFX
37	42	30	12	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
38	NEW ▶	1	1	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
39	38	41	3	BORN TO ROLL (M) (T) DELICIOUS VINYL/EASTWEST 10140*/AG	◆ MASTA ACE INCORPORATED
40	40	42	4	I BEEPED YOU (C) (M) (T) UPTOWN 54790/MCA	FATHER
41	43	26	26	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
42	37	27	9	WE AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	◆ CYPRESS HILL
43	41	32	12	HUMP WIT' IT (C) (T) WRAP 1871/CHIBAN	◆ 95 SOUTH
44	34	35	3	I DIDN'T MEAN TO (C) (T) JIVE 42190	◆ CASUAL
45	36	—	2	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
46	45	—	2	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGECELLO
47	35	29	16	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
48	39	34	15	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
49	NEW ▶	1	1	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
50	32	24	18	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	◆ SALT-N-PEPA

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.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 19, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1/GREATEST GAINER ***						
1	1	1	13	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
2	2	2	7	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
3	3	3	11	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
4	4	4	30	TONI BRAXTON ▲ ² LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	5	6	15	TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
6	6	5	10	ICE CUBE ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1
7	7	7	17	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	7
8	8	9	17	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
9	9	8	23	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
10	10	12	25	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
11	12	10	9	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
12	14	14	15	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
13	13	13	38	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1
14	15	18	13	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
15	11	11	3	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	11
16	18	19	33	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
17	16	17	12	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	16
18	19	26	18	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
19	17	15	13	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
20	21	—	2	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
21	20	16	17	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
HOT SHOT DEBUT						
22	NEW ▶	1	1	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
23	23	22	24	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
24	29	27	19	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
25	22	21	64	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
26	30	28	15	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
27	25	96	3	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	25
28	27	23	9	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
29	28	24	10	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	24
30	26	20	15	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
31	37	42	5	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	31
32	31	29	20	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
33	38	32	60	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
34	33	30	66	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
35	32	25	13	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
36	34	31	64	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
37	41	46	67	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
38	43	45	7	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	38
39	40	40	26	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
40	48	48	35	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
41	39	39	44	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
42	35	34	12	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
43	44	43	20	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
44	49	33	19	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
45	36	35	12	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	20
46	51	60	20	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
47	45	—	2	FREDDIE JACKSON CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
48	47	47	83	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17

49	53	51	25	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	41
50	42	37	7	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
51	55	58	25	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
52	57	41	51	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
53	60	53	19	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
54	50	49	13	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
55	46	38	29	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLLMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
56	24	—	2	NKOTB COLUMBIA 52969 (10.98 EQ/16.98)	FACE THE MUSIC	24
57	61	—	2	TOP AUTHORITY TRAK 72576 (10.98/15.98)	SOMETHIN' TO BLAZE TO	57
58	NEW ▶	1	1	VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)	STRAIGHT FROM DA STREETS	58
59	58	52	16	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
60	56	50	17	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
61	64	44	14	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
62	66	56	33	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
63	54	59	13	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTI SWING	54
64	72	81	18	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
65	71	76	8	PATRA EPIC 53763* (9.98 EQ/15.98)	QUEEN OF THE PACK	65
66	65	57	25	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
PACESETTER						
67	95	83	7	RAAB RIP-IT 1002/ILC (9.98/15.98)	YOU'RE THE ONE	67
68	67	85	3	SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	67
69	70	64	36	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
70	52	36	3	ED O.G. & DA BULLDOGS CHEMISTRY 518 :61/MERCURY (9.98 EQ/15.98) HS	ROXBURY 02119	36
71	62	55	4	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
72	79	90	5	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	72
73	69	62	7	FATHER UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW	55
74	59	54	9	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
75	83	63	47	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
76	78	69	15	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
77	63	—	2	UMC'S WILD PITCH 27340*/ERG (9.98/15.98)	UNLEASHED	63
78	76	77	10	CHRIS WALKER PENDULUM 27720*/ERG (10.98/15.98)	SINCERELY YOURS	69
79	86	72	20	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
80	74	70	21	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
81	75	67	27	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
82	92	88	64	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
83	82	74	13	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
84	68	61	9	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	42
85	87	86	21	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8
86	RE-ENTRY	8	8	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98)	QUIET REVOLUTION	70
87	77	65	27	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
88	RE-ENTRY	34	34	MC BREED WRAP 8120/CHIBAN (9.98/15.98)	THE NEW BREED	16
89	NEW ▶	1	1	VARIOUS ARTISTS TOMMY BOY 1077	BIG BLUNTS	89
90	90	94	24	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
91	85	—	20	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
92	96	89	27	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
93	100	—	40	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
94	73	73	19	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
95	81	75	44	LORDS OF THE UNDERGROUND PENDULUM 27757*/ERG (10.98/15.98)	HERE COME THE LORDS	13
96	RE-ENTRY	63	63	JADE ● GIANT 24466/REPRISE (9.98/15.98) HS	JADE TO THE MAX	19
97	99	87	45	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDUFUCUP	8
98	93	91	20	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
99	94	92	21	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
100	98	—	11	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	82

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.



The new single:

Where's Ya Little Sista?

Single add date: February 14 & 15

From the explosive second album, It's Not What U Wear, It's How U Play It.

Executive Producers: Michael Bivins and Kevin Wales, Producers: Kenny "Rah-Rah" Smoove for Untouchables Entertainment, Co-Producer: Darin "Piano-Man" Whittington

ATTRACTIVE FEMALES

Platinum album sellers seek attractive female with style, a good sense of humor and...a younger sister.



Former Twins Bailey & Currie Erect Tower Of Babble

BABBLE ON: After years of treading the pop star mill as the **Thompson Twins**, **Tom Bailey** and **Alannah Currie** found themselves in need of renewed musical motivation. The confines of the entity that spawned worldwide hits like "Hold Me Now" and "In The Name Of Love" apparently had become too restrictive.

"We had all of these ideas that did not fit into the parameters of the Thompson Twins," Bailey says.



BABBLE

"Even though later Thompson Twins records pushed the envelope a little, it was all still straight pop music. So we decided to chuck it all and begin again. It was like opening the floodgates."

Thus, the birth of Babble and its bold and experimental Reprise debut, "The Stone."

The project's roots date to the spring of 1992, when Bailey and Currie enlisted **Keith Fernley**, their longtime engineer, as a full-time band member and went to India to collect sounds and samples for future recording. They intended



by Larry Flick

to stay a week, and wound up staying for five.

"It was so inspirational," Bailey says. "In the past, we were using culture as a spice rack for our music. Now it's the main ingredient."

Factor in the chill-out/ambient dance grooves that a growing number of trendy DJs throughout Europe are now programming, and you have an album with the potential to educate the brain as well as move the body. Further augmented by vocalists and musicians **Q. Tee**; **Amy St. Cyr**, **Ira Cohen**, and **Charlie Whisker**, songs like "Tribe" and "Spirit" do not merely sample bits of Indian noise and chatter; they actually mirror the complexities of the country's traditional compositions. The employment of subtle dance/pop melodies and Bailey's warmly familiar voice is the album's source of mainstream accessibility.

Music this smart and sophisticated usually requires a moment to find its audience. To that end, the kinetic first single, "Take Me Away," has been remixed considerably to lure punters to the table—an idea that triggers mixed emotions from Bailey.

"As a marketing tool, I don't mind remixes of our songs," he

says. "But it's really important that we get to do one, too. Otherwise, the single becomes a complete reflection of everyone but the band."

Besides Babble, **Tony Garcia** and **Peter Daou** both nicely re-touch "Take Me Away" with cool trance sensibilities.

As the label swings into promotion of "The Stone," Babble already is plotting the course of its second album. That set likely will be a reflection of New Zealand's music and culture, which is where the band is currently building a recording studio.

"I don't think you'll see us touring anytime soon," Bailey says. "We'd rather wait until we have more Babble material. Besides, I prefer being in the studio—it's where I feel most inspired."

As for the future of the somewhat defunct Thompson Twins, Bailey's rule of thumb is never say never.

"It's hard to say when or if we'll ever go back to that period of our lives again," says. "It would mean going back to more than a type of music; it means trying to live the life of a pop star, which is not the most attractive thing to any of us right now."

CLARK IN MOTION: Keeping up with **Loni Clark** on the eve of a major international club trek supporting "U," her second 12-inch single on New York's Nervous Records, requires a bottomless well of energy. Besides the usual packing and itinerary confirmations, the New Yorker must tend to the needs of her daughter and tie up the various loose ends of her second musical career, as one of the ever-touring **Marvelettes**.

"Whoever said the life of a diva is an easy one, I'm here to tell you that I'm tired," jokes the charming and charismatic artist. "Actually, I feel so fortunate that people are interested in what I'm doing. But I can't tell a lie; I've been waiting for this moment for a long time."

Long before Clark packed dancefloors last year with the worldwide smash "Rushin'," she toiled away in assorted groups, including West End recording act **Sparque**. Listen carefully, and you will hear her wailing away on the disco-era evergreen "Let's Go Dancin'." Clark's longest-running gig prior to launching her solo stint was as the leader of the **Marvelettes**, a role she only recently admitted playing.

"It's a completely different life," she says. "Y'know, the big wigs, sequined gowns, the whole works! We get up there and sing those great old songs, and it's a blast. But it's not totally how I see myself as a performer."

The **Mood II** Swing-produced "U" is actually closer to Clark. The track comes in two different but complementary versions. There is a disco/house incarnation that is quickly being embraced by club DJs as a peak-hour anthem, and a pop/R&B version that chugs with a



Two Divas Dishin'. Perspective/A&M belter CeCe Peniston popped by the studio to hang with pal Sybil, who is currently cutting tracks for a forthcoming Next Plateau/London album. Peniston is trekking across the States in support of her recently released second set, "Thought 'Ya Knew." Look for the Sybil project to be completed by early summer.

radio-savvy funk flavor.

As a full package, the single is working quite well. It is sprinting up the pop charts overseas, where it has been issued on A&M Records. The Nervous pressing in the States is making inroads at mix-show and crossover radio levels. This success is easily paving the way for a full-length album that is expected to be completed later this year. According to both Clark and her mentor, Nervous president **Michael Weiss**, the set will temper club-intensive tunes with softer soul compositions.

THE SINGLE LIFE: **Michelle Weeks** sure does get around. In addition to belting admirably on current records by **Diva Convention** and **Skee W.**, she is the vocal centerpiece on "Show 'Em How We Do It" by **Interaction** (Class-X, New York). She shines with considerable

star power (when is a major label finally going to give her an album deal?), while producer/songwriters **"Bonzai Jim" Caruso** and **Eric Beall** surround her with festive keyboard sounds, fluttering house beats, and a hook-lined tune. Relative newcomers Caruso and Beall are developing extremely well, and should become a formidable club force before ya know it. Rounding out the strength of this slammer is the presence of the ever-fab **Tommy Musto**, who drops a couple of lip-smackin' remixes. Essential.

Tara Kemp, who clicked at radio and club levels a while back with "Hold You Tight," is out to prove that pop/dance chippies *do* have more than one musical life to live with the rock-solid "Come Correct" (Nerve, San Francisco). Produced by **Jake Smith** and **Tuhin Roy**, the track is a downtempo, funk-spiced pop/hip-hop ditty that works on the strength of a kickin' chorus and Kemp's matured vocal. She takes on the role of hardened, no-nonsense siren to fine effect. Of equal interest to club and crossover radio programmers.

Chanita Renee's earnest and soulful vocal quality fuels a house-injected cover of **Luther Vandross' "Never Too Much"** (Mystique, Bronx, N.Y.). Though she is not as polished as much of her competition, Renee's endearing vibe (and a contagious giggle) are hard to resist. She is bolstered by a spare deep-house groove that should please underground tastes. A fleshier mix could spark mainstream club and crossover approval.

TID-BEATS: Trance/ambient masters the **Future Sounds Of London** return to U.S. dancefloors in May with the album "Lifeforms" on New York's Astralwerks/Caroline Records. The set will be preceded by the title track, featuring guest appearances by **Robert Fripp** and **Liz Frazier**, on 12-inch
(Continued on next page)

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1994 NEWS, SIB CONCERT WORLD TAKES OFF!

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Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING FEB. 19, 1994

CLUB PLAY


1. BEAUTIFUL PEOPLE BARBARA TUCKER STRICTLY RHYTHM
2. TAKE ME AWAY BABBLE REPRISE
3. BURNING LIKE THE SUN RED RED GROOVY CONTINUUM
4. I'LL WAIT TAYLOR DAYNE ARISTA
5. NOTHING BETTER COLOURBLIND ORE IMPORT

MAXI-SINGLES SALES

1. WORK THAT BODY CHANELLE GREAT JONES
2. DREAM ON DREAMER BRAND NEW HEAVIES DELICIOUS VINYL
3. STREET LIFE INTELLIGENT HOODLUM A&M
4. DA BOMB KRIS KROSS RUFFHOUSE
5. TAKE ME AWAY BABBLE REPRISE

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	1	2	7	BIG TIME SENSUALITY ELEKTRA 66244 <small>2 weeks at No. 1</small>	◆ BJORK
2	3	4	6	A DEEPER LOVE ARISTA 1-2651	◆ ARETHA FRANKLIN
3	4	5	7	BEEN A LONG TIME COLUMBIA 77303	THE FOG
4	11	17	6	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
5	8	13	10	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-264B	◆ HADDAWAY
6	12	16	9	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
7	2	1	10	JOY CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
8	17	23	4	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
9	6	10	9	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
10	7	7	11	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
11	21	27	5	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
12	24	34	4	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
13	15	21	7	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
14	20	25	5	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/A.R.S.	THE DAOU
15	32	42	3	I WANT YOU REPRISE PROMO/WARNER BROS.	JULIET ROBERTS
16	13	8	12	QUEEN OF THE NIGHT ARISTA PROMO	◆ WHITNEY HOUSTON
17	9	9	11	WHITE LOVE FFRR 120 003	◆ ONE DOVE
18	28	35	4	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
19	23	24	6	I WANT TO THANK YOU AREA 10 004	LATRECE
20	5	3	11	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
21	19	20	7	SHINE ON ZYX 7056	HUGH K.
22	14	19	9	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
23	16	6	13	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
★ ★ ★ Power Pick ★ ★ ★					
24	35	46	3	SO INTO YOU EASTWEST 95950	MICHAEL WATFORD
25	33	40	3	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
26	27	29	5	POWER POLYDOR 859 981/PLG	◆ NU COLOURS
27	34	39	4	GOING NOWHERE GO!DISCS IMPORT	GABRIELLE
28	26	28	6	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
29	18	12	14	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D-REAM
30	25	26	6	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
31	29	31	5	AS I AM ONE 12012	SOUND OF ONE
32	42	—	2	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
33	38	45	3	GROOVE THANG MOTOWN 4848	◆ ZHANE
34	10	11	13	I LOVE MUSIC (FROM "CARLITO'S WAY") EPIC 77285	◆ ROZALLA
35	22	15	13	I'M BEAUTIFUL DAMMIT! A&M 0411	◆ UNCANNY ALLIANCE
36	47	—	2	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN/RUPAUL
37	39	47	3	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
38	49	—	2	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
39	45	—	2	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
40	41	44	4	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
41	48	—	2	STAY EMI 58113/ERG	◆ ETERNAL
★ ★ ★ Hot Shot Debut ★ ★ ★					
42	NEW ▶	1	1	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
43	36	33	10	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
44	37	32	10	BOOM ZYX 7117	SATIN & SCARLETT
45	NEW ▶	1	1	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
46	NEW ▶	1	1	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
47	44	37	9	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
48	40	30	7	AWARD TOUR JIVE 42186	◆ A TRIBE CALLED QUEST
49	30	22	13	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
50	31	14	14	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA

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/Hot Shot Debut ★ ★ ★					
1	NEW ▶	1	1	GROOVE THANG (M) (T) MOTOWN 4848 <small>1 week at No. 1</small>	◆ ZHANE
2	1	1	4	A DEEPER LOVE (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
3	NEW ▶	1	1	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62756/RCA	◆ WU-TANG CLAN
4	NEW ▶	1	1	BECAUSE OF LOVE (T) VIRGIN 38422	◆ JANET JACKSON
5	NEW ▶	1	1	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
6	2	2	13	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
★ ★ ★ GREATEST GAINER ★ ★ ★					
7	29	—	2	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
8	5	11	6	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
9	18	—	2	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
10	13	5	13	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
11	16	8	16	SHOOT TO KILL (M) (T) WEEDEE 20072/NER/JOUS	◆ MAD LION
12	3	—	2	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	NAS
13	9	9	12	I-IIGHT (ALRIGHT) (M) (T) GEE STREET 440 593/ISLAND	◆ DOUG E. FRESH
14	8	7	24	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
15	NEW ▶	1	1	NEVER NO MORE (T) JIVE 42204	◆ SOULS OF MISCHIEF
16	15	4	9	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
17	4	3	8	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
18	NEW ▶	1	1	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	DAWN PENN
19	12	—	2	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") (T) ATLAS 855 233/PLG	◆ SHABBA RANKS
20	19	36	3	LOSER (X) DGC 21930/GEFFEN	◆ BECK
21	28	18	16	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
22	7	14	9	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
23	23	—	2	IT ALL COMES DOWN TO MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
24	6	6	7	U.N.I.T.Y. (T) MOTOWN 4847	◆ QUEEN LATIFAH
25	20	17	9	SOUND OF DA POLICE (T) JIVE 42191	◆ KRS-ONE
26	30	15	16	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
27	21	12	20	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
28	10	10	18	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
29	33	34	3	I DIDN'T MEAN TO (T) JIVE 42189	◆ CASUAL
30	NEW ▶	1	1	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGEOCELLO
31	22	32	12	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
32	45	31	10	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	◆ MARY J. BLIGE
33	24	49	8	BIG TIME SENSUALITY (T) (X) ELEKTRA 66244	◆ BJORK
34	17	30	4	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
35	44	—	10	BETCHA'LL NEVER FIND (T) I.D. 62651/RCA	◆ CHANTAY SAVAGE
36	49	—	2	SPOOKY (T) (X) QWEST 41313/WARNER BROS.	◆ NEW ORDER
37	14	13	4	JOY (T) CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
38	27	28	8	SLAUGHTER HOUSE/BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
39	43	35	11	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
40	34	22	24	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
41	37	46	7	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON
42	40	21	11	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	◆ TONI BRAXTON
43	26	25	21	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
44	11	16	8	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
45	NEW ▶	1	1	I'M OUTSTANDING (T) (X) JIVE 42200	◆ SHAQUILLE O'NEAL
46	NEW ▶	1	1	YOU USED TO HOLD ME '94 (T) STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
47	25	19	13	HERE COME THE LORDS (M) (T) PENDULL M 58065/ERG	◆ LORDS OF THE UNDERGROUND
48	31	23	12	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
49	RE-ENTRY	2	2	MONEY IN THE GHETTO (T) JIVE 42194	◆ TOO SHORT
50	47	26	13	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO

○ 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.

DANCE TRAX

(Continued from preceding page)

single. Kudos to the A&R staff as Astralwerks for its continued creative vision. Among its other recent signings is "Quique" by Seefeel, which is getting justifiable props in the U.K. for its blend of agile guitar noodling over trance/house grooves. That set is planned for April release... In an effort to expand the audience for the perky and NRGetic Elton John/RuPaul duet "Don't Go Breaking My Heart," MCA Records is offering a second 12-inch of remixes. Roger S., Marc "MK" Kinchen, and England's Serious

Rope step up to the plate with interpretations that range from deep-house to gospel-spiced revelry. Wicked... Speaking of Kinchen, his indie label, Area 10, is about to reissue the juicy classics "4 You" and "Just A Dream" by 4th Measure Men. Out of print for nearly two years, the tracks will now be available on limited-edition blue vinyl, and will be complemented by the inclusion of a fresh remix of "4 You," as well as a jam, "Given"... What a difference several weeks make. When Georgie Porgie's cur-

rent single, "All Because Of Me," was issued on Chicago's Vibe Records eight weeks ago, it seemed destined to hang solely at club level. We're pleased to report that the pop-soaked ditty is now briskly racking up top 40 and crossover adds. Can the Hot 100 be far behind?... Inexhaustible Pendulum A&R rep Charles Dixon has taken a step back to his DJ roots and is currently hosting radio shows on WBLS in New York and Choice 96-FM in London. When does he sleep?... The club scene continues

to inspire a variety of cool and quirky fanzines. One of the better new publications to bow in recent days is "The Underground Mag," a digest-sized look into rave and ambient subculture. Based in Livermore, Calif., the 'zine dares to go where its larger counterparts may not. We cannot get enough of it... Finally, one of the more interesting unsigned demos to come across our desk in recent weeks is by Prodigal Son, a New York-based trio comprised of singers Andrew Renshaw, Matt Levin, and Chris O'Connor.

Masterminded by producer/songwriter De Harris, the act effectively works a club-savvy hybrid of pop/funk à la Color Me Badd and George Michael. Several smart major-label reps are already sniffing around 'em, plugging into the tasty hook and phat dance groove of "Keep On Loving You" as well as the slick retro-soul quality of "Don't Stop." With their smooth voices and a camera-ready look, we fearlessly predict that the public at large will be jammin' before the year is over.

Bluegrass Society Awards Given Lewis, Appalachian Trail Lead Winners

BY EDWARD MORRIS

NASHVILLE—Little Roy Lewis was voted entertainer of the year, and Appalachian Trail was judged top winner in the band contest at the Society For The Preservation of Bluegrass Music of America national convention here Feb. 3-6.

The convention, which is organized and directed by SPBGMA president Chuck Stearman, combines an awards show, showcases, band contests, and impromptu picking sessions for several hundred registrants. The registration total has not yet been released for this year's gathering.

Most of the convention activities took place at the Sheraton Music City Hotel, but this year the awards show was moved to the Roy Acuff Theater at Opryland USA.

Lewis also was one of three bluegrass musicians voted into the SPBGMA's Preservation Hall. Curley Ray Cline and Curley Seckler also were inducted.

The other awards categories and winners were:

Bluegrass promoter of the year: Norman Adams; radio station: WPAQ Mt. Airy, N.C.; DJ: Joe Mullins, WCNW Fairfield, Ohio; regional newsletter: "Kentucky Friends Of Bluegrass"; songwriter: Sidney Cox; song: "Waltz Of The Angels," performed by Charlie Waller & the Country Gentlemen and written by

Dick Reynolds and Jackie Rhoades; album: "Everybody's Reaching Out For Someone," the Cox Family, Rounder Records.

Also, bass fiddler: Roy Huskey Jr.; dobroist: Gene Wooten; guitarist: Tony Rice; mandolinist: Ronnie McCoury; banjoist: J.D. Crowe; fiddler: Kenny Baker; old-time banjoist: Gary Waldren; old-time fiddler: Chubby Wise.

Also, female vocalist (contemporary): Suzanne Cox; female vocalist (traditional): Lynn Morris; female vocalist (overall): Alison Krauss; male vocalist (contemporary): Russell Moore; male vocalist (traditional): Del McCoury; male vocalist (overall): Charlie Waller.

Also, gospel group (contemporary): the Cox Family; gospel group (traditional): the Lewis Family; gospel group (overall): the Marksmen Quartet; entertaining bluegrass band: Rarely Herd; vocal group: the Cox Family; instrumental group: the Nashville Bluegrass Band; and best band (overall): the Del McCoury Band.

In the judged band competition, Appalachian Trail of Bristol, Tenn., won the top prize of \$4,000. The other winners were First Impression of Bartlesville, Okla., \$2,000; Union Springs of Cincinnati, \$1,000; Ages Past of Marion, N.C., \$800; Ten Degrees of Nashville, \$600; Beaver Creek of Beaver, Pa., \$500.

Also, Acoustic Endeavors of Jones-

borough, Tenn., \$400; Crossroads of Coolville, Ohio, \$300; the Blinky Moon Band of Milledgeville, Ga., the Bluegrass Kinsmen of Whitewood, Va., True Blue of Murfreesboro, Tenn., and Blue Night of Carthage, Ind., \$200 each.

In the Fan's Choice division, the winners and their cash prizes were: Drive Tyme of Richmond, Ind., \$1,000; Sam Wilson & the Bluegrass Colonels of Hazel Green, Ky., \$500; the Liberty Bluegrass Boys of Liberty, Texas, \$300; Tommy Brown & County Line Grass of Louisville, Ky., \$200; and Texas Winds of Conroe, Texas, \$100.



Satin Sheet. Songwriters Will Robinson, middle, and Larry Boone, right, present Epic Records' Doug Stone with the sheet music for the singer's recent hit, "I Never Knew Love." The song was the first country hit for Walt Disney's Wonderland Music, to which Robinson is signed via a co-publishing agreement.

The Latest Of Country's Guilty Pleasures On 'Piece Of My Heart,' Hill Plays The Blame Game

GLORIOUSLY GUILTY-EDGED: It had to happen. Whether it was by way of John Hartford's 1984 version or through Faith Hill's current (and unaccountably perkier) interpretation of the rock classic, "Piece Of My Heart" was destined from its conception to become a country song. You know why? It is such an untrammelled inducer of guilt. Jewish and Catholic comedians are quick to maintain that their cultures are the wellsprings of all guilt. But when it comes to the art of causing others to wail and gnash their teeth in self-loathing, country music looks inward for its inspiration.

We may theorize that country's fascination with guilt has something to do with the low social status of those who once created and listened to this music. Those who consistently lack control routinely learn to blame—both themselves and others. And from this incessant blame grows incessant guilt. We may be helpless in bettering our own lives, country singers often imply, but at least we can take or accept full credit for creating our own misery—for not loving enough, listening enough, abstaining enough, foreseeing enough, praying enough.

Out of such a mindset have come some truly wonderful songs that tear at our own hearts or at the hearts of those we think have done us wrong. Jamie O'Hara's ineffably mournful and relentlessly self-accusatory "The Cold Hard Truth" is guilt-gardening at its best. But we are also reminded of such other high-water marks of the genre as Vern Gosdin's "Do You Believe Me Now," Travis Tritt's "Nothing Short Of Dying," Rosanne Cash's "I Don't Know Why You Don't Want Me," The Judds' "Why Not Me," Randy Travis' "I Told You So," and Keith Whitley's "Don't Close Your Eyes."

However, for the most heart-wrenching example of country-colored guilt, we have to imagine that we're back in the war-ravaged year of 1944 listening to Ernest Tubb perform "Soldier's Last Letter." Sung as if it were an actual letter a soldier had sent to his mother before dying in battle, the song goes, "I'm writing this down in a trench, Mom/Don't scold me if it's not too neat/The way that you did when I was a kid/And I'd come home with mud on my feet."

Take another little piece of my heart, indeed. If there's any of it left.

MAKING THE ROUNDS: The Country Music Hall

Of Fame will move from its Music Row location of the past 25 years to a site in downtown Nashville near the still-to-be-built civic arena. There are no details yet on what it will cost to build and equip a new Hall Of Fame, nor when the project will be completed. However, the new facility will be about twice as large as the current one . . . George Mallard has been named VP of Entertainment Artists and Bobby Bessone has been promoted to agent at the booking company. Headed by Dan Wojcik, Entertainment Artists books Chris LeDoux, Pirates Of The Mississippi, Evangeline, the Hill-billy Romeos, Jeff Chance, and Nicolette Larson, among others. Before moving to his new spot, Mallard worked for Keith Fowler Attractions . . . Jo Pincek and Rick Kelly have been added to High Five Productions' Nashville staff. Pincek was with the trade magazine Radio & Records; Kelly was with RCA Records . . . In the How-Far-We've-Come Department, we note that it will take eight trucks to carry the staging and lighting equipment for Reba McEntire's 1994 tour . . . Arista Records' Pam Tillet has won an Ampex Golden Reel Award for the sales and artistic achievement of her album, "Put Yourself In My Place."

Bluegrass and folk music greats Ralph Stanley and Doc Watson will appear at each other's festivals this spring: Stanley at the Merle Watson Memorial Festival in Wilkesboro, N.C., April 28-May 1, and Watson at Stanley's 24th Memorial Festival near Coeburn, Va., May 26-28 . . . The Ladies Auxiliary of the Veterans Of Foreign Wars will confer its Better World Award on comedian Jerry Clower March 25 during its national convention in San Diego . . . Clint Black and Wynonna will perform "A Bad Goodbye," which earned them a Grammy nomination for best country vocal collaboration, during the Grammy telecast March 1 on CBS.

Prominent Nashville entertainment attorney Malcolm Mimms has been signed to establish and head the Nashville office of Loeb & Loeb. Headquartered in Los Angeles, the law firm also has offices in New York and Europe . . . The musical comedy team of Williams & Ree has taken its booking to its in-house agency in Nashville, Paul Cowan Management.

SIGNINGS: Buddy Knox to DD&M Records & Productions, Beaverton, Ore. . . Charlie Black to Hot House Music Group, Nashville, for publishing.

IS NASHVILLE READY FOR BOB WOODRUFF?

(Continued from page 1)

of thing, and I believe the country music world is big enough for us."

With a roster that caters to critically acclaimed, left-of-the-mainstream acts like Guy Clark and Emmylou Harris, Asylum has indeed taken a very un-Nashville-like, music-before-marketing approach since its resurrection here last year. And with Woodruff's debut, "Dreams And Saturday Nights," slated for release March 25, Lehning and company are taking that philosophy one step further by introducing a new artist who flies in the face of current Music City imaging.

"There's an awful lot of fantasy going on, and that's OK, but country music was never about that," Lehning says. "Country music was always about what was really happening, and Bob can put a little balance on things."

Woodruff came to Music City by way of New York, where, in the late '80s, his band, Bob Woodruff & the Fields, perfected a rough-and-tumble honky-tonk sound in the dingy bars of Manhattan's Lower East Side.

The band signed with Restless Records in 1989, but the album it made for the label fell through the record company cracks when Enigma, Restless' parent, went bankrupt. Woodruff spent the next two years in contractual limbo,

hanging out in New York and fine-tuning his songs. When a cassette copy of the unreleased Restless set landed on the desk of Elektra Records senior VP of A&R Steve Ralbovsky, he passed it along to Lehning, who heard in Woodruff the missing link he had been looking for. From the outset, the label head considered his new find a mainstream country artist.

"A lot of country music is packaged so tight that it all begins to sound the same," Woodruff says. "I guess my music is going to sound different because nobody has fucked with it. Asylum has let me be myself, because that's what they wanted when they signed me."

CUT FROM COARSE CLOTH

Lyricaly, Woodruff's first single, "Hard Liquor, Cold Women, Warm Beer," released Jan. 31, deals with hard-core matters of the saloon in a way that might make a few of today's country radio programmers a little skittish.

In fact, all the songs on "Dreams And Saturday Nights" are cut from a coarser cloth than much of what squeezes through the country radio bottleneck. But Lehning is more adept than most at overcoming adversity at country radio. As producer of Randy Travis' watershed records, Lehning was instrumental

(Continued on next page)



by Edward Morris

COUNTRY CORNER



by Lynn Shults

SCORING A RARE CHART trifecta this week is **John Michael Montgomery**. "I Swear" sits atop Billboard's Hot Country Singles & Tracks for the third consecutive week, and his album, "Kickin' It Up," tops both the Top Country Albums chart and The Billboard 200. The success of Montgomery's single and album is the result of many elements coming together at the right time (see story, page 1). But for Montgomery, it is seeing his dream come true.

ARTISTS ARE PLACED in vulnerable situations when it comes to who to trust, what to do, and how to go about getting opportunities to live their dreams. In Montgomery's case, it came about in a most unlikely way. He is co-managed by **John Dorris** and **Estill Sowards**. It was Sowards who crossed Montgomery's path in October 1990 while looking for songs for another artist. Sowards says, "John Michael was playing a little club in Lexington, Ky. The artist that I was managing at the time called me and said, 'There's a guy here in Lexington that's written a hit song, but he won't let me have it. Will you come down here and see if you can persuade him to give me that song?' So a couple of weekends later, I drove to Lexington and went out to this little club called the Congress Inn, where John Michael was playing with his band. I watched him for about 30 minutes, and I saw the greatest raw talent that I had ever seen in a young man. I just saw this star standing up there. He just intrigued the hell out of me. When he came off stage, I asked him if he had a manager. He said he did, but he hadn't seen him in two years. That night I asked him if he would sign with me. He did, and I later brought people from Atlantic Records in to see him. And, as they say, the rest is history."

THE HOTTEST TRACK on the singles chart is "If The Good Die Young" (50-37) by **Tracy Lawrence**, followed by "Piece Of My Heart" (50-37) by **Faith Hill**; "Words By Heart" (43-36) by **Billy Ray Cyrus**; "Better Your Heart Than Mine" (54-45) by **Trisha Yearwood**; "Indian Outlaw" (47-38) by **Tim McGraw**; "I Just Wanted You To Know" (8-3) by **Mark Chesnutt**; "(Who Says) You Can't Have It All" (27-22) by **Alan Jackson**; "My Love" (31-25) by **Little Texas**; "Rock My World (Little Country Girl)" (11-8) by **Brooks & Dunn**; and "Hey Cinderella" (10-7) by **Suzu Bogguss**.

ALBUM SALES ARE UP for the first time in '94. And leading the way is "Kickin' It Up" by **John Michael Montgomery**. "Kickin'" is also the week's Greatest Gainer for the largest increase in unit sales. The Pacesetter award for the largest percentage increase goes to "Wynonna" (48-33) by **Wynonna**. Albums also making strong gains are "T-R-O-U-B-L-E" (54-42) by **Travis Tritt**, followed by "Extremes" (17-13) by **Collin Raye**; "Tell Me Why" (21-15) by **Wynonna**; "She'd Give Anything" (26-19) by **Boy Howdy**; and "Greatest Hits 1990-1992" (59-58) by **Tanya Tucker**. It is interesting to note that Tritt, Tucker, and Wynonna all performed during the Super Bowl's halftime show.

SHOWCASES, SHOWCASES, and more showcases is the cry of Music Row wailers as Country Radio Seminar '94 approaches. Counting the seminar's New Faces and Super Faces shows, the Thursday night showcase extravaganza, and unofficial showcase events, more than 25 artists will have an opportunity to make an impression on the industry's decision makers.

IS NASHVILLE READY FOR BOB WOODRUFF?

(Continued from preceding page)

in turning country music on its ear in the late '80s by helping to usher in a neo-traditionalist movement that still resonates loudly today.

Although Lehnung shuns any comparison of the two artists, his experience at breaking down programming walls already is coming into play. Woodruff is being handled by the Bobby Roberts Co., managers of country star John Anderson. And the company has primed the country radio pump by sending Woodruff out in early January on a monthlong nationwide radio promotional tour, where the one-two punch of the singer's music and personality had a positive effect.

"He strikes me as different than a lot of the new stuff coming out of Nashville, but not difficult to the

point where it will be hard to work him into what we're doing right now," says Brad Chambers, PD at KPLX Dallas. "He's different, but not in an alarming way."

On that same promo tour, Woodruff performed acoustic showcases for WEA distributors and local retailers at WEA branches in Los Angeles, Dallas, Atlanta, and Chicago. Many of those retailers were already familiar with Woodruff's music through a five-song CD sampler and promotional buttons that Asylum had sent to retail. While these moves are not extraordinary, Asylum senior VP/GM Kenny Hamlin, who accompanied Woodruff on the tour, believes they don't have to be, and also believes retail will embrace Woodruff just the way he is.

"The reaction we got was that it's a wonderful record," says Hamlin. "And if you've listened to the whole album, it's definitely a country record."

With the annual Country Radio Seminar convening March 3-5 in Nashville, a month after Woodruff's return, Asylum's timing on the promotional tour couldn't have been better. Woodruff will be meeting-and-greeting already-familiar faces at the seminar, and the singer is surprised by how much he's enjoying his new role as a country music diplomat.

"I've never been a salesman, but I certainly don't mind promoting this," Woodruff says. "I want these songs to have a life."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
45 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI)	Sony Cross Keys, ASCAP/Polygram, ASCAP/St. Julien ASCAP
39 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	28 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)
62 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	38 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
55 CONFESSION MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	32 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsongs, BMI) HL
66 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	64 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) CPP
68 THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI) WBM	42 IS IT OVER YET (Nocturnal Eclipse, BMI) HL
56 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI) CPP	1 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM
50 FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL	1 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP
20 GOODYBY SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	31 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL
15 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL	9 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
7 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Mana Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP	43 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL
54 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL	23 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
69 HILLBILLY JITTERS (Colgems-EMI, ASCAP/Mike Henderson, ASCAP/Sony Tree, BMI)	2 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Milhouse, BMI/Songs Of PolyGram, BMI) HL
59 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI)	21 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lon Jayne, BMI)
57 HONKY TONK SUPERMAN (Acuff-Rose, BMI)	25 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
35 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)	19 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL
65 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	26 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Helmymen, BMI) WBM/HL
4 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Kate Walker, BMI/O-TeX, BMI) HL	70 OUTSKIRTS OF TOWN (Myrt & Chuck's Boy, ASCAP/Flying Fingers, ASCAP)
60 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP)	47 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI)
33 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL	48 RED AND RIO GRANDE (I-Keys, ASCAP/Supernaw, ASCAP)
37 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, ASCAP)	61 ROCK BOTTOM (BCL, BMI)
3 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM	8 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
51 I LOVE YOU 'CAUSE I WANT TO (Tortured Artist, ASCAP)	24 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL
	5 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM
	71 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
	27 SHE NEVER CRIED (Tom Collins, BMI/Young World,

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 19, 1994

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS ON CHART	THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS ON CHART
1	1	PATSY CLINE	GREATEST HITS	144	14	13	MARY-CHAPIN CARPENTER	STATE OF THE HEART	21
2	3	GEORGE JONES	SUPER HITS	129	15	12	VINCE GILL	BEST OF VINCE GILL	142
3	2	THE CHARLIE DANIELS BAND	A DECADE OF HITS	144	16	15	ALABAMA	ALABAMA LIVE	20
4	7	THE JUDDS	GREATEST HITS	27	17	14	VINCE GILL	WHEN I CALL YOUR NAME	18
5	24	THE JUDDS	GREATEST HITS VOL. II	6	18	16	DWIGHT YOAKAM	JUST LOOKIN' FOR A HIT	96
6	—	THE JUDDS	LOVE CAN BUILD A BRIDGE	4	19	20	RAY STEVENS	HIS ALL-TIME GREATEST COMIC HITS	77
7	4	GEORGE STRAIT	GREATEST HITS, VOL. 2	144	20	19	RAY STEVENS	GREATEST HITS	83
8	5	CONWAY TWITTY	THE VERY BEST OF CONWAY TWITTY	33	21	17	ALABAMA	GREATEST HITS VOL. 2	7
9	6	REBA MCENTIRE	GREATEST HITS	142	22	—	ANNE MURRAY	GREATEST HITS	119
10	8	DOUG STONE	I THOUGHT IT WAS YOU	21	23	22	K.D. LANG	SHADOWLAND	7
11	10	GEORGE STRAIT	GEORGE STRAIT'S GREATEST HITS	142	24	23	KEITH WHITLEY	GREATEST HITS	6
12	9	DAVID ALLAN COE	GREATEST HITS	50	25	21	DOLLY PARTON	GREATEST HITS	116
13	11	ALABAMA	GREATEST HITS	143					

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

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 19, 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
1	1	—	2	*** NO. 1/GREATEST GAINER *** JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (9.98/15.98) 2 weeks at No. 1	KICKIN' IT UP	1
2	2	1	17	VARIOUS ARTISTS ▲ ² GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
3	3	2	19	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
4	4	3	23	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
5	5	4	70	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
6	7	7	75	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
7	6	5	19	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
8	11	11	84	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/13.98)	COME ON COME ON	6
9	12	9	50	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	8	8	27	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
11	13	13	39	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	11
12	9	6	46	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
13	17	—	2	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	13
14	10	10	42	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
15	21	16	39	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
16	15	19	93	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
17	14	12	30	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
18	16	15	73	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
19	26	28	4	*** HEATSEEKER IMPACT *** BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	19
20	20	36	3	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	20
21	18	18	65	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
22	19	17	33	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
23	NEW	1	1	*** HOT SHOT DEBUT *** BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	23
24	24	23	178	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
25	29	26	42	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
26	22	14	15	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
27	28	25	130	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
28	27	22	48	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
29	23	20	12	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
30	32	29	20	SUZY BOGDUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
31	25	21	14	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
32	30	24	33	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
33	48	43	97	*** PACESETTER *** WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
34	34	31	13	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	31
35	33	27	17	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
36	31	30	10	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	34	249	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
38	35	32	90	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
39	37	33	16	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
40	38	37	26	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
41	40	40	126	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
42	54	51	77	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
43	39	35	36	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27
44	43	41	70	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
45	NEW	1	1	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	45
46	44	44	48	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
47	41	38	26	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
48	45	46	33	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
49	42	39	76	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
50	47	45	15	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	43
51	46	42	14	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
52	52	48	60	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
53	49	47	143	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
54	50	49	72	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
55	55	52	104	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
56	53	53	21	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50
57	51	50	24	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
58	59	56	42	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
59	57	58	152	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
60	56	59	42	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
61	58	54	113	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
62	65	65	45	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
63	60	55	19	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
64	RE-ENTRY	141	141	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
65	64	62	26	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
66	RE-ENTRY	131	131	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
67	63	67	195	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
68	70	66	63	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
69	68	71	67	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
70	67	60	189	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
71	66	64	135	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
72	73	75	5	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	70
73	61	68	6	SHAWN CAMP REPRIS 45450/WARNER BROS. (9.98/15.98) HS	SHAWN CAMP	61
74	RE-ENTRY	149	149	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
75	RE-ENTRY	26	26	BILLY DEAN ● SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14

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

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**Just back from a
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**"The Song Remembers
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**"Wild Heart," Trisha's
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spokesperson for
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**Duet with Aaron Neville
on "Rhythm, Country &
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kicks off February 19th**

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WILLIAM MORRIS AGENCY, INC.

KRAGEN
AND COMPANY

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING FEB. 19, 1994

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	1	1	10	★★★ No. 1 ★★★ I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
2	3	6	15	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
3	8	9	11	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 54768
4	6	8	12	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767
5	4	4	16	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
6	7	7	14	YOU WILL E.GORDY JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
7	10	12	12	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
8	11	11	11	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
9	5	5	15	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235
10	9	10	15	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
11	13	14	11	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
12	2	2	14	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
13	16	20	7	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
14	14	16	10	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712
15	15	18	10	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
16	17	17	11	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
17	18	26	10	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17802
18	20	19	10	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
19	19	23	10	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
20	22	25	14	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
21	12	3	17	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
22	27	33	4	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
23	26	32	7	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
24	21	24	13	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
25	31	38	6	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
26	29	29	13	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
27	28	30	11	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
28	30	36	7	I'M HOLDING MY OWN S.HENDRICKS (T.AARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
29	33	40	17	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18240
30	24	15	19	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
31	23	13	20	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (C) (V) RCA 62636
32	25	21	18	I NEVER KNEW LOVE J.STROUD (L.Boone,W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
33	34	39	13	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
34	36	42	6	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAW)	TANYA TUCKER (V) LIBERTY 17803
35	37	44	6	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
36	43	54	4	WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
37	50	64	3	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
38	47	51	5	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW CURB PROMO SINGLE
39	35	34	19	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	42	45	6	WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
41	38	35	19	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
42	32	22	17	IS IT OVER YET T.BROWN (B.KIRSCH)	WYNNONA (V) CURB 54754/MCA
43	45	48	5	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUART,B.DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
44	48	47	5	STONE COLD COUNTRY D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
45	54	65	3	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
46	44	43	20	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
47	58	—	2	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
48	55	61	3	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)	DOUG SUPERNOW (V) BNA 62757
49	53	53	8	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
50	52	50	9	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	◆ CHRIS LEDOUX (V) LIBERTY 17714
51	56	60	3	I LOVE YOU 'CAUSE I WANT TO H.EPSTEIN (C.CARTER,R.FOSTER)	◆ CARLENE CARTER (V) GIANT 18265
52	51	46	18	SOMEBODY NEW J.SCAIFE,J.COTTON (A.HARVEY,M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
53	40	28	15	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
54	46	31	15	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
55	49	41	14	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
56	41	27	15	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
57	63	—	2	HONKY TONK SUPERMAN S.HENDRICKS (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 62755
58	67	—	2	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
59	68	—	2	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
60	74	—	2	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
61	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ ROCK BOTTOM T.BROWN (J.R.COBB,B.BUIE)	WYNNONA (C) CURB 54809/MCA
62	57	49	18	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
63	65	—	2	SOMEWHERE IN BETWEEN M.CLUTE,T.DUBOIS (A.SHAMBLIN,J.VEZNER)	◆ DUDE MOWREY (C) (V) ARISTA 1-2643
64	64	62	4	IN MY NEXT LIFE J.STROUD (M.BARNES)	MERLE HAGGARD CURB PROMO SINGLE
65	62	57	17	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	VINCE GILL GIANT ALBUM CUT
66	66	63	17	DESPERADO J.STROUD (D.HENLEY,G.FREY)	CLINT BLACK GIANT ALBUM CUT
67	61	58	20	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
68	59	55	9	THE DEVIL COMES BACK TO GEORGIA M.O'CONNOR,G.BROWN,J.E.NORMAN (C.DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
69	71	73	3	HILLBILLY JITTERS M.HENDERSON,B.CHANCEY (M.HENDERSON,W.WILSON)	◆ MIKE HENDERSON (C) (V) RCA 62730
70	NEW	1	1	OUTSKIRTS OF TOWN M.MILLER,M.MCANALLY (G.HUBBARD,D.CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
71	60	52	11	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
72	69	66	4	THANKS TO YOU A.REYNOLDS,R.BENNETT (J.WINCHESTER)	◆ EMMYLOU HARRIS (V) ASYLUM 64570
73	72	69	17	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
74	NEW	1	1	TRY NOT TO LOOK SO PRETTY P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
75	75	75	17	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.

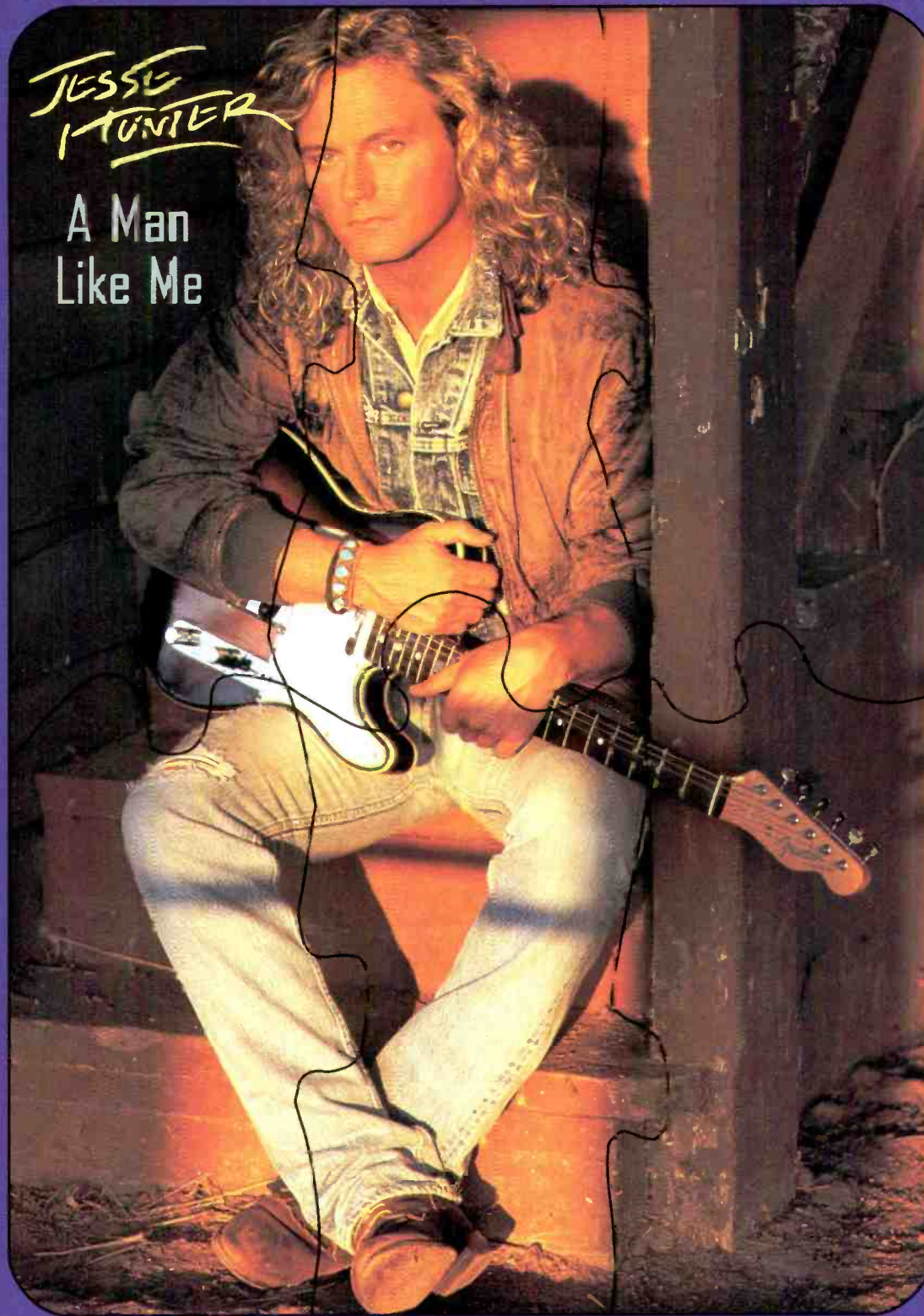
HOT COUNTRY RECURRENTS

1	1	1	3	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
2	—	—	1	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNOW BNA
3	2	2	7	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
4	3	3	9	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
5	7	9	10	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
6	4	8	13	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
7	5	5	21	CHATTASCOOCHIEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
8	6	4	4	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA RCA
9	9	10	5	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA
10	10	11	7	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT MCA
11	8	7	5	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT MCA
12	12	12	16	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
13	11	6	4	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS LIBERTY

14	13	13	3	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON ARISTA
15	14	16	8	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
16	18	20	10	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN BNA
17	19	—	29	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
18	15	14	6	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS MCA
19	17	19	14	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
20	24	21	14	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
21	—	—	11	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
22	21	22	11	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE EPIC
23	—	25	17	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC
24	—	—	13	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE EPIC
25	23	—	7	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS LIBERTY

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

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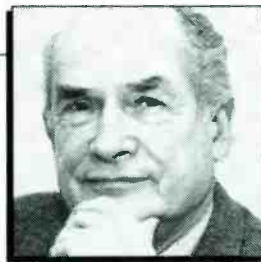
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Billboard

Artists & Music

Classical KEEPING SCORE



by Is Horowitz

DIVA DANDER: There are few record producers, A&R people, or label promotion execs whose professional contacts with **Kathleen Battle** haven't left them with scarred egos. But for most, her bouts of temperament were explained away. Her enormous talent and commercial appeal thickened the corporate skin.

The soprano's latest tangle with the musical establishment hit page one of the *New York Times* Feb. 8, when the Metropolitan Opera summarily dismissed her from a scheduled performance of **Donizetti's** "Daughter Of The Regiment" for unprofessionalism. Misbehavior at rehearsals was charged.

It's not likely that this newest example of temperamental excess on Battle's part will loosen her hold on a devoted public. After all, such behavior is expected from super divas. Or is it? More cordial relationships with colleagues may be an asset of sorts, but not a necessary ingredient of success.

SHARE THE WEALTH: Support for contemporary American music continues to come in generous measure from the **Aaron Copland** Fund for Music. Sixty-nine organizations share \$298,000 in the fund's latest distribution. All are said to demonstrate a "substantial commitment" to the performance of works by American composers.

Top grants of \$15,000 each went to the **Cleveland Chamber Symphony** and the San Francisco-based **Women's Philharmonic**. The **Pittsburgh New Music Ensemble**, the **San Francisco Contemporary Music Players**, and the **Gregg Smith Singers** each received \$12,000.

Among the six groups that received the smallest individual grants—\$1,000—is **Friends And Enemies Of New Music**, located in New York.

The average grant was about \$4,000. In all, 135 applications asking more than \$1,497,000 were received, says **Ellis Freedman**, a director and officer of the fund.

Last fall, the Copland Fund distributed \$560,000 in support of recording projects devoted to new and recent American music (*Billboard*, Oct. 9, 1993).

The late composer provided for the establishment of the fund and willed it the bulk of his estate. Royalties and other revenues from his works continue to support it.

ALBANY MUSIC has targeted the religious market to seek broader marketing opportunities for liturgical music produced by many of the labels it distributes.

In its initial drive, Albany is highlighting six CDs produced by **Studio SM**, a French label whose product generally has not been available in this country before. Included is a set of two Gregorian chant discs performed by monks and nuns in various European locations. The label has a catalog of more than 200 titles.

Albany president **Susan Bush** says that of the 85 labels her firm currently handles, some two dozen are active in music of liturgical interest, spanning the Gregorian era to the present.

Marketing support for the campaign will encompass in-store, radio, and print promotion, she says.

KUDOS: The BBC International Classical awards, telecast Jan. 21 in London, named the **New York Philharmonic** orchestra of the year. Honored as conductor of the year was **Valery Gergiev**.

Best opera recording honors went to **Stravinsky's** "Oedipus Rex" on Philips, conducted by **Seiji Ozawa** and starring **Peter Schreier** and **Jessye Norman**. **Thomas Hampson** and London's **Cecilia Bartoli** captured best singer awards, and early music honors went to **Frans Bruggen** and the **Orchestra of the 18th Century**, on Philips.

Jazz BLUE NOTES



by Jeff Levenson

IT'S A GOOD THING **Xavier Roy** apologized. Roy, chief executive of **MIDEM** and the man who presided over this year's awards presentation in Cannes for music-related films, tapes, and videos, offered a public mea culpa for organizing a show that was so bad it actually crossed into parody—missed cues, botched clips, toothy bimbettes, smoke, Spandex, and lame (or is it lamé?) production values that could make the likes of "Wayne's World" look like "Citizen Kane." **Bill Murray** would have done well here ("That's the way, uh-huh, uh-huh, I like it . . .").

Too bad. The jury members (present company included)—who spent four days sequestered in a dark room screening programs, then debated, bickered, and ultimately chose winners among the less-than-stellar entries—deserved a better cap-off to their efforts. Thank goodness the selection process was its own reward—a rich one, at that. And thank goodness, too, that distinguished jury head **Ryuichi Sakamoto** never buckled under the strain of shepherding us disparate nationals through a maelstrom of flying opinions (expressed, I should add, through the help of an interpreter, in three different languages).

Among the 62 programs, in which many musics were represented, a few stay with me: "Thirty-Two Short Films About Glenn Gould," from Canada; England's "The Music Of Terezin," documenting the triumph of the spirit, but not much else, in this Nazi death camp; and "Don't Fool Around, America," a vi-

deoclip from the Russian group **Lube** that had jurors rankled and arguing endlessly: Was its comic militarism veiled propaganda or artful sendup?

Jazz never got a fair shake among the entries. There were only two bona fide jazz works, both documentaries—one on Cuban bassist **Cachao**, the other on Czechoslovakian reedman **Jiri Stivin**—and they came up short against a French biopic on the singer **Khaled**. (Can't tell you what those three were doing competing against each other. And where *were* the jazz submissions, anyway?)

No matter. The hands-down winner among all visuals was a 20-minute performance piece from New Zealand titled "Pacific 3, 2, 1, Zero." It featured a trio of musicians who call themselves **From Scratch**, presumably because the instruments they play are made from just that: lengths of pitched tubing, primitive mallet vibes, assorted percussion devices. The director's unrushed treatment of the trio's music, in which serial motifs slowly variegated into swells of hypnotic sound (thank you, **Steve Reich**), stirred the jury to its one unanimous decision: the grand prize.

What a pleasure to have our collective faith restored: an exciting art entry worthy of the jury's energies, deserving of **MIDEM's** putative prestige. The fact that only *it* moved us, out of the entire schedule of programs, tells us something about something, though I'm not sure what; future screeners take note.

For the moment, however, **Roy** and company should realize that their awards show has the potential to rank up there among the industry's significant ceremonies. Get cracking now, and improve that thing. Next year's jurors, film makers, subjects, and attendees deserve at least that.

THE Billboard Latin 50™

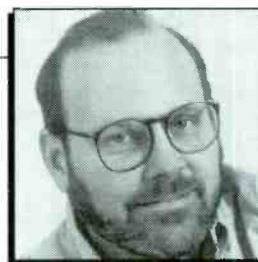
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ NO. 1 ★★★					
1	1	33	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	2	13	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
3	3	10	BRONCO	FONOVISA 6015	PURA SANGRE
4	4	24	LOS BUKIS	FONOVISA 6002	INALCANZABLE
5	11	12	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
6	9	33	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
7	8	33	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
8	12	24	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
9	5	3	RICARDO MONTANER	RODVEN 3063	EXITOS Y ALGO MAS
10	7	33	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
11	13	18	FAMA	SONY DISCOS 81134/SONY	EN GRANDE
★★★ GREATEST GAINER ★★★					
12	16	2	REY RUIZ	SONY TROPICAL 81185/SONY	MI MEDIA MITAD
13	6	33	LUIS MIGUEL	WEA LATINA 92993	ARIES
14	14	33	SELENA	EMI LATIN 42770	LIVE!
15	10	15	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NINO
16	15	33	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
17	17	33	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
18	18	33	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
19	20	33	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
20	31	9	RICK TREVINO	SONY DISCOS 81105/SONY	DOS MUNDOS
21	23	33	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
22	21	33	GIPSY KINGS	ELEKTRA 61390	LIVE!
23	25	33	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
24	19	18	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA
25	26	5	LOS PALOMINOS	SONY DISCOS 81174/SONY	CORAZON DE CRISTAL
★★★ PACESETTER ★★★					
26	42	2	VICENTE FERNANDEZ	SONY DISCOS 81190/SONY	20 DE COLECCION
27	29	14	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
28	22	12	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
29	30	33	BANDA MACHOS	FONOVISA 9069	CON SANGRE DE INDI
30	35	33	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
31	32	33	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
32	24	2	LIBERACION	FONOVISA 6014	LIBERACION
33	28	3	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
34	33	33	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
35	39	32	BRONCO	FONOVISA 3032	POR EL MUNDO
36	40	33	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
37	37	13	BRONCO	FONOVISA 6007	EN LA PLAZA MEXICO VOL.1
★★★ HOT SHOT DEBUT ★★★					
38	NEW		CALI CARRANZA	JOEY 6119	PIDEME LA LUNA
39	47	3	JAIME Y LOS CHAMACOS	FREDDIE 1652	SE CANSARON?... OTRA!
40	34	33	BANDA MACHOS	FONOVISA 6161	CASIMIRA
41	36	33	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
42	27	8	VARIOUS ARTISTS	GLOBO 81158/SONY	SALSA EN GRANDE VOL.3
43	38	6	VARIOUS ARTISTS	GLOBO 81157/SONY	MERENGUISIMO
44	RE-ENTRY		JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
45	43	33	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
46	44	33	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
47	RE-ENTRY		FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
48	RE-ENTRY		JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI
49	50	33	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
50	RE-ENTRY		V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...

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.

Artists & Music

Latin Notas



by John Lannert

OH OH TRIUMPH: "Oh Oh Merengue," a multi-artist, merengue concert that took place Feb. 5-6 at Radio City Music Hall in New York, was a long overdue happening, and its commercial success should ensure that similar events will take place in the future.

The two days of concerts drew about 11,000 fans, split more or less evenly between Puerto Rican and Dominican merengue lovers—an interesting stat that confirms the increasing Puerto Rican presence in a market once dominated by Dominicans.

Indeed, three of the seven acts at the Feb. 6 show—Caña Brava, Los Sabrosos Del Merengue, and Jossie Esteban Y La Patrulla 15—were either Puerto Rican or based in Puerto Rico. The rest of the lineup featured headliner Johnny Ventura, plus Los Hermanos Rosario, Los Toros Band, and Banda Loca. All performed fine, well-received mini-sets that made for a brisk three-hour show that seldom lost momentum, save for *my* tired inquiries about whether a spectator was Puerto Rican or Dominican.

Perhaps most impressive about "Oh Oh Merengue" was the flawless, if spartan, production, anchored by a revolving stage that confined between-set breaks to less than five minutes. The smoke-laced stage, which contained only an overhead bank of multi-hued lights, could have used some visual trappings. But a crisp concert, named after "oh-oh" clicks employed by

many Dominicans in conversation, was a more than acceptable tradeoff for stage-side aesthetics. Promoters Ralph Mercado and Henry Cárdenas expect to promote more acts at Radio City.

The concert's most bizarre, shocking sequence occurred during Los Hermanos Rosarios' searing take of their recent hit "Morena Ven," when a kindergarten-age girl bounded on stage and broke into a series of suggestive pelvic thrusts, capped off by a jaw-dropping interpretation of a popular 1993 song, "El Baile Del Perrito" (The Dance Of The Little Dog).

FANIA ALL-STARS RE-UNITE: The Fania All-Stars are commemorating their 30th anniversary with three shows, sponsored by Miller Genuine Draft and produced by Fania Records owner Jerry Masucci and Mercado. The concerts are slated for June 11 at the Hiram Bithorn Stadium in San Juan, Puerto Rico; June 13 at Madison Square Garden in New York; and June 25 at the Miami Arena. Booked to appear, so far, are Celia Cruz, Johnny Pacheco, Cheo Feliciano, Ray Barretto, Pete "El Conde" Rodriguez, Papo Lucca, Larry Harlow, Ismael Miranda, Bobby Valentin, and Roberto Roena.

TRADE OF THE MONTH: In an unusual swap, La Mafia front man Oscar González traded his trademark black leather bolero hat to famed Mexican boxer Julio César Chávez in exchange for the boxing trunks Chávez wore during his controversial Jan. 29 bout against Frankie Randall. Chávez probably was glad to rid himself of the shorts that witnessed the first defeat of his professional career.

JAMMIN' WITH JAMELAO: It is exceedingly rare to catch a Brazilian samba leader in action in the U.S., (Continued on next page)

GLORIA TREVI "MAS TURBADA QUE NUNCA" 74321-18876-2/4

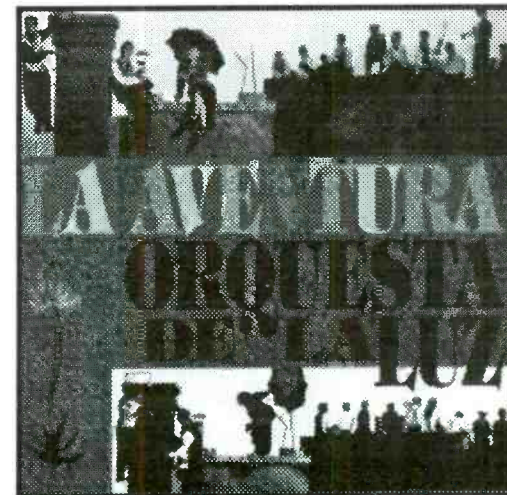


1. A Gatas / 2. La Papa Sin Catsup / 3. Chica Embarazada
4. Que Bueno Que No Fui Lady Di! / 5. A La Madre
6. El Juicio / 7. La Renta / 8. Un Dia Ma De Vida
9. El Recuento De Los Daños / 10. La Boca Con Jabon
11. Por Ti / 12. Siempre A Mi

With only three albums, GLORIA TREVI, has obtained great international fame, one that only comes to those whose destiny has been marked with SUCCESS. She is a mixture of the surprising and shocking and has been applauded by her most fervent critics, who recognize her audacity and talent.



ORQUESTA LA LUZ "LA AVENTURA" 74321-17399-2/4



1. Move It! / 2. Arroz Con Salsa / 3. Despues De Ti
4. Time After Time / 5. Soy Sincera / 6. Pier 72
7. Mucho Trabajo, Poco Dinero!! / 8. I Can Only Be Me
9. Acercate Mas / 10. La Aventura De Vivir

They are Japanese, they sing tropical music, they won the United Nations Peace Medal, received a congratulatory letter from President Bill Clinton and have sold over a half a million albums in the United States. It has been a great adventure for ORQUESTA LA LUZ but it's only the beginning. "LA AVENTURA" is their new production and their first release with BMG International.



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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
★ ★ ★ NO. 1 ★ ★ ★					
1	2	2	12	ANA GABRIEL SONY LATIN/SONY	◆ LUNA 1 week at No. 1
2	1	1	12	YURI SONY LATIN/SONY	◆ DETRAS DE MI VENTANA
3	3	3	6	LOS FUGITIVOS RODVEN	◆ LA LOCA
4	6	20	3	THE BARRIO BOYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES
5	8	8	5	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
6	14	9	4	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
7	11	19	3	ALVARO TORRES EMI LATIN	ANGEL CAIDO
8	12	16	5	ROBERTO CARLOS SONY LATIN/SONY	◆ MUJER PEQUENA
9	9	11	10	LOS BUKIS FONOVISIA	TU INGRATITUD
10	10	18	3	LUIS MIGUEL WEA LATINA	HASTA EL FIN
11	5	6	10	FRANCO DE VITA SONY LATIN/SONY	◆ CALIDO Y FRIO
12	7	4	13	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
13	4	5	10	ROCIO DURCAL ARIOLA/BMG	◆ DESAIRES
14	17	—	2	PANDORA EMI LATIN	MI FRACASO
15	21	—	2	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ BOCA, DULCE BOCA
★ ★ ★ POWER TRACK ★ ★ ★					
16	34	—	2	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
17	28	32	3	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
18	19	25	7	LIBERACION FONOVISIA	ESE LOCO SOY YO
19	35	—	2	REY RUIZ SONY TROPICAL/SONY	MI MEDIA MITAD
20	16	14	9	EROS RAMAZZOTTI ARISTA/BMG	◆ OTRA COMO TU
21	22	24	4	RAMON ORLANDO KAREN/BMG	TE COMPRO TU NOVIA
22	13	12	5	RICKY MARTIN SONY LATIN/SONY	◆ ENTRE EL AMOR Y EL HALAGO
23	36	—	2	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
24	NEW ▶	1	1	MAZZ EMI LATIN	EL JUEGO ES TUYO
25	26	26	5	BRONCO FONOVISIA	AUNQUE NO ME QUIERAS
26	23	23	7	LOS DINNOS SONY DISCOS/SONY	SI TE VAS
27	20	13	12	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO
28	NEW ▶	1	1	GRUPO NICHE SDI/SONY	◆ DUELE MAS
29	18	15	16	BRONCO FONOVISIA	DOS MUJERES UN CAMINO
30	NEW ▶	1	1	POCHI Y SU COCOBAND KUBANEY	LA SEXY
31	15	7	15	JERRY RIVERA SONY TROPICAL/SONY	◆ QUE HAY DE MALO
32	NEW ▶	1	1	JERRY RIVERA SONY TROPICAL/SONY	CARA DE NINO
33	33	—	2	LINDA RONSTADT ELEKTRA	ADONDE VOY
34	25	21	3	TITO ROJAS M.P.	ENAMORAME
35	NEW ▶	1	1	FRANKIE RUIZ RODVEN	HABLAME
36	31	31	6	KARINA RODVEN	NUNCA TE OLVIDARE
37	NEW ▶	1	1	LOS TITANES FUENTES/VEDISCO	BASTO UNA MIRADA
38	32	27	10	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ACABE POR LLORAR
39	29	28	5	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	CUANDO TE BESO
40	27	29	19	LA MAFIA SONY DISCOS/SONY	GRACIAS

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

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

but at the "Verde E Rosa" Carnival Ball held Feb. 5 at the Grand Hyatt Hotel New York, **Jamelão**—the 80-ish patriarch of famed samba school Mangueira—applied his muscle-bound baritone to a cornucopia of Carnival standards. Among the 1,500 in attendance at the all-night soiree, produced by Brazilian Events Group, was producer **Eumir Deodato**.

RELEASE UPDATE: Just shipped on Messidor is "944 Columbus" by **Mario Bauzá & the Afro-Cuban Jazz Orchestra**. "994" was the last album Bauzá recorded before he died of cancer last year. Named after his address on New York's West Side, the sizzling 10-song set is Bauzá's most commercial effort ever and should garner him a Grammy next year. Urgent bolero "Congratulations To Someone," an old **Tony Bennett** hit sung in Spanish by Bauzá's sister-in-law and longtime vocal collaborator **Graciela Pérez**, could score at Latino radio... Out on Rounder is a fascinating, perhaps definitive, chronicle of African music in Cuba entitled "Afro-Cuba: A Musical Anthology." Besides helming the 28-song compendium, producer **Morton Marks** also provides excellent liner info and photos that detail the musical history of Cuba's four principal African musical blocs (Lucumi, Arará, Abakuá, and Kongo) and discuss Haitian-Cuban, rumba, and Carnival sounds... Warner Brasil has released "Ao Vivo," a solid live album from ebullient funk'n'soul patriot **Ed Motta**. Other label releases are a four-CD set called "Super Hits (Oldies)," featuring international, mostly English-language classics from the '50s through the '70s, plus a three-CD set of '60s, '70s, and '80s hits entitled "Best Of The Past." Also just shipped by Warner is a compilation of hard-rock Anglo love ditties called "Rock'N'Romance." Both "Best Of The Past" and "Rock'N'Romance" are aimed at Latino markets... Recently released on Xenophile/Green Linnet is "Andadas," another sterling exploration of Andean folk sounds from Chilean septet **Inti-Illimani**. It should garner airplay on world music stations, with Latino regional Mexican outlets taking a shine to the band's evocative version of **José Alfredo Jiménez's** "Ella."

DISC SPINNING: Musart/Balboa has come out with a fine batch of albums, led by banda-oriented product from **Joan Sebastian** ("El Peor De Tus Antojos") and **Pepe Aguilar** ("Chiquilla Bonita"), who is accompanied by the too-authentic **Banda La Costeña De Ramón López Alvarado**. Also most worthy of mention is "Renacer" by **Manoella Torres**, whose lovely mezzo floats deliciously over a stylish **Armando Manzanero**-produced record containing ever-tasteful compositions from Manzanero himself. Other ear-perking albums from Musart are **Paquita's** "La Del Barrio," which contains another crop of dramatic, romantic encounters from Mexico City's peerless diva of love, and **Fabby Y**

Su Silueta's "La Dama De La Salsa," a promising salsa cover set whose proud title rings a tad premature for 20-year-old **Fabiola Méndez**. But maturity, original material, and Méndez's rugged vocals will carry this Mexican chanteuse quite far... Mexican singer/songwriter **Laureano Brizuela** has garnered little attention for his latest effort, "Vivir Una Vez" (WEA Latina), but this smart, straight-up pop/rock set abounds with hit prospects such as "Hoy Después De Ti," "Quién Soy Yo," "Adios Amigo," and "No Llores Más," whose English-language equivalent "Too Many Tears" is a bona-fide top 40 hit... While **Galy Galiano's** piquant BMG debut, "Sin Fronteras," boasts several solid salsa/bachata singles ("Como Olvidarlas," "Nadie Es Com Tú," "Mi Despedida"), the home run track is the emotive bachata/bolero "Ella Fué

Mi Mujer."

CHART NOTES: **Ana Gabriel** snags her seventh chart-topping single on the Hot Latin Tracks chart as her ballad "Luna" (Sony Latin) eases to No. 1 despite losing airplay points. Look for either **Los Fugitivos' "La Loca"** (Rodven) or fast-climbing "Dondequiera Que Estés" by EMI Latin's **Barrio Boyzz Y Selena** to replace Gabriel next week.

New on the chart this week is Colombian salsa crew **Los Titanes**, whose club hit "Basta Una Mirada" debuts at No. 37, becoming the first Hot Latin Tracks entry for **Discos Fuentes' U.S. imprint, Vedisco**.

A new artist entering the Billboard Latin 50 at No. 38 is Tejano singer **Cali Carranza**, whose album "Pideme La Luna" is **Discos Joey's** first record on the retail chart.

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	31	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	11 weeks at No. 1 KIRK FRANKLIN & FAMILY
2	2	35	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	3	15	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	13	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	5	15	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
6	6	9	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
7	8	33	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
8	11	33	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
9	9	13	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
10	10	11	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
11	13	39	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
12	7	21	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
13	14	13	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
14	12	37	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
15	15	21	JOHN P. KEE/VIP MASS CHOIR TYSCOT 8800/JIVE	LILLY IN THE VALLEY
16	16	23	RICHARD SMALLWOOD SPARROW 1352	LIVE
17	21	11	BISHOP P. S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
18	25	13	DOTTIE JONES BELLMARK 77005	ON MY OWN
19	18	27	WITNESS CGI 0102	STANDARD
20	20	17	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
21	17	27	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
22	33	3	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
23	19	43	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
24	26	11	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
25	24	7	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
26	22	15	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
27	23	13	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
28	27	23	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
29	35	29	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
30	28	59	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
31	32	21	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
32	29	67	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
33	39	37	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
34	37	33	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
35	RE-ENTRY		PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
36	30	17	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
37	40	49	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
38	NEW		REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1993	I SHALL NOT BE MOVED
39	31	31	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
40	34	33	DOUGLAS MILLER CGI 0091	VICTORY

● 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

TO BE NO. 1: Just last week, Platinum Entertainment, which owns CGI and Light Records, announced that it has signed a letter of intent to acquire Diadem Inc. (which serves as the parent company of both Diadem and Tribute Records). The acquisition will be viewed as a great foray for Platinum Entertainment into the Christian distribution arena. Prior to the move, Platinum (which is distributed to the secular market through PolyGram Group Distribution) had contracted Diadem for distribution in the Christian marketplace. In a written statement, president/CEO George King noted that "the PolyGram connection, new capital, and a parent company with an aggressive posture all make this a wonderful fit for Diadem." Platinum president Joe Thomas stated, "The acquisition of Diadem will round out our family of labels giving us a broader base of operation for growth and market penetration."

Continues Thomas, "Light [Records] brought us history and catalog, and the meteoric growth of CGI Records has made us a household name in gospel. The combination of PolyGram Group Distribution's effective national distribution, coupled with Diadem's access to the Christian bookstore marketplace, is another step toward our goal to become Christian recorded music's world market leader. We also acquire the contracts of some of contemporary Christian music and gospel's biggest stars, such as Yolanda Adams and Ray Boltz." Other artists' contracts acquired in the deal included Ben Tankard, the Alabama State

Mass Choir, and Derrick Brinkley. With the deal, Platinum Entertainment also was given an option to purchase the Lexicon print publishing division.

DATELINE—LOS ANGELES: Bellmark Records hosted its second "Gospel & Inspirational Music Celebration" at the Airport Marriott Hotel Feb. 9. Entertainment for the kickoff at the Urban Network Power Jam V was provided by Candi Staton, Willie Neal Johnson & the Keynotes, the Rance Allen Group, Beau Williams, Idol King, and Nicolas. Bellmark president Al Bell hopes to spin off this celebration into an annual "Gospel & Inspirational Music Convention" set for launch later this year.

GOLDEN OLDIES: GMWA executive director Ed Smith, in conjunction with leading Christian composer Bill Gaither, invited more than 200 gospel pioneers and luminaries to a three-day video taping session Jan. 25-27. The session, held in Gaither's Alexandria, Ind.-based Pinebrook Studios, attracted some of gospel's biggest legends, including Albertina Walker & the Caravans (Dorothy Norwood, Inez Andrews, and Casseta George), the James Cleveland Singers, the Gospel Harmonettes, Richard "Mr. Clean" White, Jessy Dixon, the Barrett Sisters, Esther Smith, Jennifer Holliday, and Walter Hawkins. Proceeds from the as-yet-untitled video will benefit a fund for African-American gospel pioneers. No release date has been set.

IN THE MEANTIME: Score magazine publisher Teresa Hairston is spearheading a "Salute To Gospel Music" that will culminate in a special edition of Score (May/June) to coincide with Black Music Month. A major component of the salute, which is designed to broaden gospel's appeal, targets urban radio in an effort to promote "Inspirational Moments." The latter will showcase the commercial appeal of more urban-oriented gospel to younger demographics.

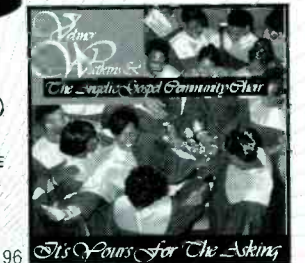
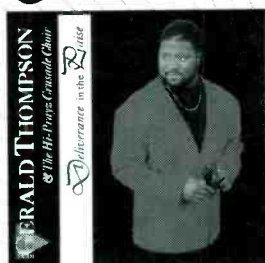
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			★ ★ NO. 1 ★ ★			
1	2	5	★ ★ NO. 1 ★ ★	1 week at No. 1	TWILA PARIS STARSONG 8805	BEYOND A DREAM
2	1	17			MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
3	4	19			VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
4	7	63			D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
5	3	13			SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
6	6	17			CARMAN SPARROW 1387	THE STANDARD
7	5	13			PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
8	8	17			RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
9	15	5			PRAY FOR RAIN SPARROW 1403	GOLDIE'S LAST DAY
10	11	41			MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
11	12	15			WAYNE WATSON DAYSPRING 4239/WORD	A BEAUTIFUL PLACE
12	13	13			GLAD BENSON 2227	ACAPELLA HYMNS
13	9	17			WHITE HEART STARSONG 8277	HIGHLANDS
14	10	19			STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
15	23	67			4 HIM BENSON 2960	THE BASICS OF LIFE
16	14	5			VARIOUS ARTISTS SPARROW 1345	CORAM DEO II
17	32	81			RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
18	NEW ▶				KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
19	33	111			MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
20	21	67			NEWSBOYS STARSONG 8251	NOT ASHAMED
21	RE-ENTRY				RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
22	36	3			CRYSTAL LEWIS METRO ONE 1244/DIAMANTE	THE BRIDE
23	16	17			GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
24	40	75			MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
25	29	83			STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
26	17	5			STEVE TAYLOR WARNER ALLIANCE 4158/SPARROW	SQUINT
27	34	23			MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
28	NEW ▶				VARIOUS ARTISTS BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
29	24	47			CARMAN SPARROW 1339	ABSOLUTE BEST
30	RE-ENTRY				CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP
31	25	21			CINDY MORGAN WORD 9386	A REASON TO LIVE
32	31	37			MARGARET BECKER SPARROW 1343	SOUL
33	NEW ▶				GAITHER VOCAL BAND BENSON 2265	SOUTHERN CLASSICS
34	NEW ▶				AL DENSON BENSON 2903	REASONS
35	37	9			MICHAEL W. SMITH REUNION 0085/WORD	WONDER YEARS
36	26	37			SANDI PATTI WORD 9361	LEVOYAGE
37	20	37			VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
38	RE-ENTRY				ACAPPELLA WORD 9393	SET ME FREE
39	19	15			BRUCE CARROLL WORD 9381	WALK ON
40	NEW ▶				POINT OF GRACE WORD 26014	POINT OF GRACE

● 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.



by Bob Darden

HAS IT REALLY BEEN 10 YEARS? The first weekly "Gospel Lectern" appeared Feb. 18, 1984. The column was switched to bi-weekly a couple of years or so ago, but ever since that first installment, there has been a Gospel Lectern in each issue in which it was to run (save for the one column that got lost somewhere over the Atlantic Ocean).

That week in 1984 actually was a pretty momentous week in religious music. Petra's "Not Of This World" finally bumped Amy Grant's "Age To Age" out of the No. 1 spot on the charts after her run of more than a year. But Petra's reign wasn't to last long: Amy's "Straight Ahead" debuted that same week!

Ten years later, whoever is No. 1 in April will have to face yet another Grant album. You heard it here first: I predict that it, too, will be No. 1 shortly after its debut and will enjoy a long, healthy run atop the contemporary Christian charts.

It was a kinder, gentler world in 1984, pre-Tonya Harding, pre-Lorena Bobbitt, pre-David Koresh (who once, in his musician wannabe days, sent Gospel Lectern a cassette of a song titled, appropriately enough, "Mad Man In Waco"). For instance, the lead article in Billboard that first week read "U.S.-Made CDs Within 'Weeks.'" Gee—I wonder how *that* turned out?!

Although I had written for Billboard for several years, the column meant that I joined a staff that included Irv Lichtman as deputy editor and Is Horowitz and Bill Holland on the editorial side. Most of the rest of the editorial staff (save for Adam White, who went from being editor to his present position as international editor in chief) signed on after Feb. 18, 1984. Lots of pretty special people have come and gone. Lots of pretty special people are here now.

AND LOTS OF EQUALLY SPECIAL people have been featured in this column during that time, too—way too many to mention, much less list all of them.

That first column, by the way, contained my bold predictions on the upcoming religious-oriented Grammy Awards. The brash young columnist fearlessly picked several upset

winners and scolded the Academy for leaving off a host of more worthy, more contemporary entries. Hmmm... not *that* much has changed.

But in truth, the 1984 debut of Gospel Lectern didn't mark any particular earth-shattering epoch in contemporary Christian music—though Billboard's recognition of the genre did turn a few heads in the mainstream media.

No, if you want to pinpoint a moment when what was then called "inspirational music" turned the corner, you have to go to a time 86 weeks earlier than Feb. 18, 1984—the week "Age To Age" was released. Nothing has been the same since. Credit for forcibly dragging gospel music into a brave new world has to lie with Amy Grant, Brown Bannister, Gary Chapman, the studio musicians, and the marketing and sales folks at Word Inc. And don't forget then-Word president Jarrell McCracken. He's the guy who first authorized, then *paid* the darn bill!

Things haven't been on a steady upward curve since then; there was a serious slump in the late '80s. However, I don't think any of us predicted that contemporary Christian music would be as big as it is now.

JUST HOW BIG IS IT? It's hard to say, really, since many of the companies have been privately held until recently and weren't required to release their year-end numbers. But the best figures I've seen have gospel music comprising somewhere between 4.5% and 6.5% of the total market and doing about \$480 million in business during the last year or so. If those figures are correct, that would put religious music slightly ahead of jazz and classical music in the U.S.

Those numbers are due to a number of factors: the first-rate distribution systems the labels have established in Christian bookstores, and the agreements with various mainstream labels that have placed religious product in secular outlets: increased coverage in the mainstream media; better production values in the product itself; and, of course, Amy Grant.

Would there have been a contemporary Christian music industry without Grant? Yep—but I don't think anyone believes it would be *this* big. It wasn't some kind of cosmic accident that put the right person, with the right talent, with the right record company at the right time. The amazing thing is, Grant still has her head screwed on straight. She still handles the pressures of her position with style and grace and elan. Not many of us would have fared as well.

So I guess it is only fair that we dedicate the first decade of Gospel Lecterns to Amy Grant. May she—and we—have many, many more!

RED Takes REX Acts Into Mainstream

■ BY BOB DARDEN

Relativity Entertainment Distribution and Christian-oriented REX Music have signed a distribution agreement that will take select REX metal and hard rock acts as well as some REX pop-u-li acoustic rock artists to the mainstream marketplace.

RED is one of the largest national independent distribution systems in the U.S., best known for its success with such rock acts as Joe Satriani, Steve Vai, and Ugly Kid Joe on the Relativity label. Other labels distributed by RED include Metal Blade, Roadrunner, and Mammoth.

Alan Becker, VP of product development for RED, says the company has "closely watched" REX's success in the contemporary Christian market and is "excited about taking that success into the general market."

"The heart and soul of it is we were really turned on to them through their music," Becker says. "We really weren't looking for another label. But once we heard what they had, met some of their people, we found people who were really committed to their music. We wanted to be able to turn

their artistic successes into commercial successes. We just thought if we could help them get that music into the right hands, the right stores, the music would speak for itself."

Since early 1993, Nashville-based REX has released a number of critically acclaimed contemporary Christian music projects, including work by Jan Krist, Circle Of Dust, and Sixpence None The Richer. Although declining to reveal unit sales figures, REX reports 1993 sales of \$1 million in the Christian bookstore market.

REX's first release through RED is Circle Of Dust's "Brainchild," which came out Feb. 8. Other releases include PASSAFIST, due March 22, Living Sacrifice's "Inhabit," with an April 26 release date, and Sixpence None The Richer's "The Fatherless And The Widow" due May 10.

Becker says RED is formulating "extensive" marketing plans, with heavy emphasis on the college, alternative, and metal markets for each release. PASSAFIST includes former Chagall Guevara members Dave Perkins and Lynn Nichols.

Diamante Music Group will remain REX's sole distributor in the Chris-

tian bookstore market. Diamante also distributes REX's Storyville folk-oriented label, which is not part of the RED distribution agreement.

Under president Sal Licata, who was appointed last year, RED downsized its label base and beefed up its sales and marketing divisions. REX is one of a few labels added during the company's restructuring.

In markets outside the mainstream, "everybody wants to be quick about judging new music," Becker says. "You have to have a certain amount of history and integrity to go into that market. We thought we could help REX get over that hurdle quickly with our expertise there."

REX executive director Gavin Morkel says that the company's original goal was to "take the art of Christians into the world at large."

"The RED distribution agreement helps fulfill a significant portion of our mission statement," Morkel says. The RED deal encompasses mainstream markets in the U.S. and Canada; in Europe, the company is distributed through German-based Kough International.

Dorothy Norwood
Better Days Ahead



M.L.G. RECORDS 4457

Congratulations
to Dorothy
Norwood on
Her Grammy
Nomination....

M.L.G. RECORDS

Music Video

ARTISTS & MUSIC

Country Series Hits 'The Road' Shows To Feature Stars, Developing Artists

BY DEBORAH RUSSELL

LOS ANGELES—Country music on television goes mobile this fall, as High Five Productions and Tribune Entertainment roll into production with the new performance/documentary series "The Road."

The aptly named project literally will roam the globe, as its crew stages live concerts and documentary shoots to chronicle the talents of some 66 country artists in the course of more than 20 hourlong programs. Tribune will syndicate the show to about 90 million homes in September.

"It's a mammoth undertaking," says Bud Schaeztle, president/CEO at High Five. He also is executive producer/director/writer for "The Road" series. "We wanted to create a state-of-the-art, well thought-out, multimedia platform for country music on TV."

To that end, Schaeztle and his crew have assigned a writer, director, and producer to each artist featured on "The Road." (The company isn't naming any names, but "commitments" are in place from at least 75 performers, says Danny Petratis, High Five's director of artist and media relations.)

"In each one-hour show, we'll pick three acts—a superstar, a mid-range act, and a new face—and we'll produce 15-minute films about these people, about the country lifestyle," says Schaeztle. "We're trying to produce the kind of country programming we'd want to see ourselves."

The elaborate, non-linear production schedule is precisely structured, scripted, and planned, says Schaeztle, noting that "this is like shooting one long 26-hour movie."

The directing team includes Schaeztle, Michael Salomon, Michael McNamara, and Linda Mendoza, while the writing staff comprises Schaeztle, Rebecca Crawford and Randolph Moomaw. Directors of photography are Toby Phillips and Larry Boothby. Martin Fischer is producer; Bret Wolcott is associate producer.

A team of documentary crews already is lensing 16mm footage to complement each artist's filmed performance, while the first of several "super-

concerts" is set to roll in April. About eight arena shows are planned, with slates of five acts set to perform in front of live audiences in each major venue. Rob Cowlyn, a veteran rock'n'roll tour producer who has worked with David Bowie and Diana Ross, is director of production.

"We'll have one master look for each concert, but our challenge is to make each performance look significantly different from the others," Cowlyn says. "Most of these acts will have better staging and lighting than they've ever had. Our trick is to change everything around quickly enough so we don't lose the energy of the audience."

The self-contained traveling crew, including about 182 staff members and 10 semi-trucks, will construct sets—complete with scenery and 40 different sizes of rolling risers—in each major venue. The visual team includes designers Dean Tschetter and Jeremy Railton, lighting designer Allen Branton, and scenic coordinator Michael Tait.

The live shows will run between three and four hours, says Cowlyn. Each bill will mix superstars with rising stars.

Fans will be able to purchase tickets for the concerts at a price of about \$17, says Cowlyn. Gigs will be scheduled

for the weekend, and tickets will clearly indicate that each performance is being filmed for TV. The crews will shoot most of the closeups in dress rehearsal to avoid blocking the audience's view of the stage during the actual production, Cowlyn notes, but 12-15 cameras will still be "flying around" to capture the action on stage.

A number of smaller shows staged in theater and nightclub settings also are planned, and Cowlyn anticipates that the concert crews will be shooting through October, with postproduction completed by January.

The name "The Road" actually is an umbrella term for a number of country and acoustic-based activities currently in development at High Five, says Schaeztle.

Tribune will syndicate a radio version of "The Road" beginning in August, he says. In addition, High Five is producing a 10-hour historical series about country music, in the vein of High Five's "Women Of Country" TV program that aired last year.

Also, the production company hopes to produce a live, touring version of "Women Of Country" in theaters nationwide. The multimedia presentation would blend film, literary material, and live music into one artistic overview.

PRODUCTION NOTES

LOS ANGELES

• **Freddie Foxxx's** new video "So Tough" is a Motus Mfg. production directed by **Mark Gerard** and produced by **Ulla Hoeller**. The clip is the first single from the rapper's new Flavor Unit release.

• Kolbeco Productions director **Nina Whittington** shot Motown's **Identity Crisis** in the **Sly & the Family Stone** video cover "Sing A Simple Song." **Troy Smith** directed photography on the clip; **Steve Willis** produced.

In addition, **Marc Kolbe** and **Robert Johnson** produced **Ice Cube's** video "Really Doe," directed by **F. Gary Gray**. **Aaron Schneider** directed pho-

tography. Also, Kolbeco's **Sean "Puffy" Combs** reeled **Jodeci's** **Uptown** video "Cry For You." **Daniel Pearl** directed photography, and **Phillip Atwell** produced.

NEW YORK

• Original Films director **Millicent Shelton** reeled the **Hi-Five** video "Faithful" for **Jive Records**. **Joe Osborne** produced.

• Director **Brett Ratner** is the eye behind the latest **Das EFX** video, "Baknaffek." **Adam Kimmel** directed photography on the **EastWest** shoot; **Jason Taragon** produced.

• **F.M. Rocks' Jeffrey W. Byrd** directed **Ed O.G. & Da Bulldogs** in "Love Comes And Goes" for **Chemistry/Mercury**. **David Waterston** directed photography; **Craig Fanning** executive produced.

OTHER CITIES

• **Scene Three Inc.** director **Marc Ball** lensed **Tracy Lawrence's** latest Atlantic video, "If The Good Die Young." **Anghel Decca** directed photography on the **Concord, N.C.-based** shoot. **Anne Grace** produced.

• **John Warden** and **Pete Konczal** co-directed **Sweaty Nipples'** debut video "Demon Juice" for **Megaforce Entertainment**. They shot the clip in the band's hometown of **Portland, Ore.**

• An **Ionia, Mich.-based** prison is the site of **D.C. Talk's** new **ForeFront** video "The Hardway." **Ken Carpenter** directed the shoot. He also co-produced with **Peter Larson**.

Box's 'Playola' Revisited; Tritt's At Home On VH-1

PUTTING THE CARDS ON THE Table: The Eye recently received a video/print presentation regarding The Box's "Great Playola Scheme Of '94."

It seems this "music television you can buy" costs \$27,300, a price that nets 42 prime plays on one clip during a two-week period of time. The Box will program a buyer's video at the top of the hour, three times between noon and midnight, every day during the 14-day period. Each time the clip plays, it will be tagged as a "paid" presentation on behalf of the label financing the airplay.

In addition, the network is creating a promotion titled "Xposure" to identify the various "playola" videos and detail the specific times each clip will air. Throughout the day, six 30-minute spots will promote the Xposure features of the week, touting those clips as videos the network is presenting, free of charge, as a value-added bonus to the viewer.

Some labels describe the plan as a "brilliant scheme to generate revenue," while others see it as a step backward in this age of "intertransactional TV," in which cable operators, phone companies, networks, and labels join forces to generate and share income. All the cash in this venture goes to the Box, and the Box alone.

The Box claims it's just responding to a need the labels have expressed regarding exposure. "Some acts need a little push at the beginning, and this is a small investment for developing artists that may not get guaranteed airplay otherwise," says **Tamara Walters**, director of advertising sales at the network.

A few label representatives tell us they're having trouble justifying the price. "I might as well go out and buy \$27,000 worth of albums," says one major label promoter, while another says, "I could make the phone calls myself, and it would be cheaper."

In fact, it's not uncommon for labels to hire outside firms to log video requests at the Box, and this campaign just allows the labels and the Box to put all of their cards on the table, says Walters.

"The labels wouldn't be making the phone calls they're making if this exposure wasn't important to them," she says. "This just brings it up front, puts everything on the table, and allows the labels to guarantee airplay in a legal way."

But one independent promoter is asking how the Box will be able to prove such pricey (albeit guaranteed) airplay has an impact on record sales. And yet another label executive wonders how the paid play

will play with the Box's audience: "I wouldn't want my video to say I paid to get it played; kids aren't going to think that's cool."

Walters notes the Box provides tracking to labels on a regional basis, and the "playola" campaign will give promoters a chance to examine what kind of requests each paid spin really generates during the time in which the clip appears in "heavy rotation."

"This campaign actually will give a very true picture of what the video is doing," says Walters.

She says the Box has "playola" commitments in place from several labels, although she wouldn't name names. She says the first Xposure videos should hit the airwaves around midmonth.

THE EYE



by Deborah Russell

COUNTRY TIME:

Singer/songwriter **Travis Tritt** adds emcee to his credits as he debuts Saturday (12) in the role of permanent host at VH-1's "Country Countdown." The show's producers had been using a slate of revolving talent since the countdown's debut last year, but they decided to anchor the program with one of its most popular hosts.

"Travis is a real pro. He straddles that country/rock fence and will bring something really new and exciting to the program," says **Stephanie Walter**, producer/writer of the show.

Since Tritt's touring schedule is so tight, the VH-1 crew often will take the production to him, shooting his segments back stage at his own concerts, in clubs around the country, at his home, and elsewhere.

Tritt hosted the show last season and says he jumped at the chance to sign on permanently. He hopes to follow in the footsteps of other stars who've become a household name with the VH-1 generation.

"Look at **Rosie O'Donnell**," he says. "She was a struggling comedian who had her own show on VH-1, and now she's everywhere."

Plus, Tritt is convinced he can bring a hip sensibility to country and break down any bias the VH-1 viewer may have against the genre. "A lot of people watching the show may not be familiar with country music," he says. "I can bring them an understanding from a guy who also knows the **Black Crowes** and **ZZ Top**."

Lois Ruben, director of music programming, says country has become so popular with VH-1 viewers that **Garth Brooks** has been named artist of the month for March.

REEL NEWS: L.A.'s **Propaganda Films** has signed video directors **Tom Merilion** and **Pascal D'Hoeraene** to its video/commercial roster.



Blood Sucker. One Heart Productions director **Jeff Richter** lensed the **Scorpions'** new Mercury video, "Woman," which stars actress **Karina Lombard** as a vampire and **John Corbett** from "Northern Exposure" as her beleaguered victim. Pictured standing on the set, from left, are the **Scorpions'** **Herman Rarebell**, **Rudolf Schenker**, **Ralph Rieckermann**, and **Matthias Jabs**; director **Richter**; producer **Tammara Wells**; and the **Scorpions'** **Klaus Meine**. Seated in front are **Corbett** and **Lombard**. (Photo: Steve Granitz)

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

- 1 Toni Braxton, Seven Whole Days
- 2 Chantay Savage, Betcha'll Never...
- 3 SWV, Always On My Mind
- 4 Salt-N-Pepa/En Vogue, Whatta Man
- 5 Mint Condition, U Send Me Swingin'
- 6 Queen Latifah, Just Another Day
- 7 US3, Cantalooop
- 8 Hammer, It's All Good
- 9 Hammer, Pumps And A Bump
- 10 Ce Ce Peniston, I'm In The Mood
- 11 Zhane, Groove Thang
- 12 Jodeci, Cry For You
- 13 Ice Cube, Really Doe
- 14 KRS-One, Sound Of Da Police
- 15 Earth, Wind & Fire, Spend The...
- 16 Shai, Yours
- 17 Xscape, Understanding
- 18 Aaron Hall, Let's Make Love
- 19 Maze/Frankie Beverly, The Morn...
- 20 Outkast, Player's Ball
- 21 Mary J. Blige, You Don't Have To...
- 22 DBG'Z, Bang Bang Boogie
- 23 A Tribe Called Quest, Award Tour
- 24 Patra, Queen Of The Pack
- 25 Ralph Tresvant, Who's The Mack
- 26 Aretha Franklin, A Deeper Love
- 27 Chris Walker, Love Tonight
- 28 R. Kelly, Bump N' Grind
- 29 Shaquille O'Neal, I'm Outstanding
- 30 Diana Ross, The Best Years Of My...

★★ NEW ADDS ★★

No New Adds This Week



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 John Michael Montgomery, I Swear
- 2 Boy Howdy, She'd Give Anything
- 3 Billy Dean, We Just Disagree
- 4 Suzy Bogguss, Hey Cinderella
- 5 Clint Black, State Of Mind
- 6 Neal McCoy, No Doubt About It
- 7 Vince Gill, Tryin' To Get Over You
- 8 Toby Keith, A Little Less Talk
- 9 Mary-Chapin Carpenter, He...
- 10 Parton, Wynette, Lynn, Silver...
- 11 Clay Walker, Live Until I Die
- 12 Tracy Lawrence, If The...t
- 13 Brooks & Dunn, Rock My World
- 14 Blackhawk, Goodbye Says It All
- 15 McBride & The Ride, No More...
- 16 Faith Hill, Piece Of My Heart
- 17 Travis Tritt, Take It Easyt

- 18 Little Texas, My Lovet
- 19 Marty Stuart, Kiss Me, I'm Gone
- 20 Rick Trevino, Honky Tonk Crowd
- 21 Sawyer Brown, Outskirts Of Town
- 22 Shenandoah, If Bubba Can Dance
- 23 Linda Davis, Company Time
- 24 Twister Alley, Young Lovet
- 25 Rodney Foster, Closing Time
- 26 Aaron Tippin, Honky Tonk...
- 27 George Jones, High Tech Redneck
- 28 Brother Phelps, Were You Really...
- 29 Alan Jackson, (Who Says) You...
- 30 Billy Ray Cyrus, Words By Heart
- 31 Gibson/Miller Band, Stone Cold...
- 32 Mavericks, What A Crying Shame
- 33 Daron Norwood, If It Wasn't For...
- 34 Bob Woodruff, Hard Liquor, Cold...
- 35 Collin Raye, That's My Story
- 36 Chris LeDoux, For Your Love
- 37 Mark O'Connor, The Devil Comes...
- 38 Evangeline, Let's Go Spend Your...
- 39 Bellamy Brothers, Not
- 40 John Berry, Your Love Amazes Me
- 41 Lee Roy Parnell, I'm Holding My...
- 42 Dale Daniel, You Gave Her Your...
- 43 Martina McBride, Life # 9
- 44 Ricky Van Shelton, Where Was I
- 45 Emmylou Harris, Thanks To You
- 46 Carlene Carter, I Love You 'Cause...
- 47 Tim McGraw, Indian Outlaw
- 48 Mike Henderson, Hillbilly Jitters
- 49 Dede Morrey, Somewhere In...
- 50 Charley Pride/Hal Ketchum, For...

† Indicates Hot Shots

★★ NEW ADDS ★★

Kesha Hunter, Born Ready
 Kieran Kane, Find My Way Home
 Laurie Lewis, Slow Learner



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Gin And Juice
- 2 Nirvana, All Apologies
- 3 Tom Petty, Mary Jane
- 4 Salt-N-Pepa/En Vogue, Whatta Man
- 5 Stone Temple Pilots, Creep
- 6 Aerosmith, Amazing
- 7 Domino, Getto Jam
- 8 Guns N' Roses, Estranged
- 9 Gin Blossoms, Found Out About...
- 10 US3, Cantalooop
- 11 Smashing Pumpkins, Disarm**
- 12 Beck, Loser*
- 13 Queen Latifah, U.N.I.T.Y.
- 14 Danzig, Mother*
- 15 Crash Test Dummies, Mmm...*
- 16 Counting Crows, Mr. Jones*
- 17 ZZ Top, Pincushion
- 18 Ace Of Base, The Sign
- 19 Def Leppard, Miss You In A...
- 20 Dig, Believe*
- 21 Candlebox, You
- 22 Deep Forest, Sweet Lullaby*
- 23 Meat Loaf, Rock And Roll Dreams

- 24 Rage Against Machine, Freedom*
- 25 Cracker, Low
- 26 Xscape, Understanding
- 27 Breeders, Cannonball
- 28 James, Laid
- 29 Babyface, Never Keeping Secrets
- 30 Snoop Doggy Dogg, What's My...
- 31 Toni Braxton, Breathe Again
- 32 Lemonheads, The Great Big No
- 33 Janet Jackson, Again
- 34 Salt-N-Pepa, Shoop
- 35 Cry Of Love, Bad Thing
- 36 A Tribe Called Quest, Award Tour
- 37 Zhane, Groove Thang
- 38 Tori Amos, God
- 39 Paw, Couldn't Know
- 40 Jodeci, Cry For You
- 41 Ace Of Base, All That She Wants
- 42 Color Me Badd, Choose
- 43 Ce Ce Peniston, I'm In The Mood
- 44 Eternal, Stay
- 45 Bruce Springsteen, Streets Of...
- 46 Worl-A-Girl, No Gunshot
- 47 Pearl Jam, Jeremy
- 48 Pearl Jam, Animal
- 49 Sagat, Why Is It?
- 50 House Of Pain, Jump Around

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

The Afghan Whigs, Gentleman
 (Re-Add) Urge Overkill, Positive...



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

- 1 Boy Howdy, She'd Give Anything
- 2 Clint Black, State Of Mind
- 3 Parton, Wynette, Lynn, Silver...
- 4 Brooks & Dunn, Rock My World
- 5 John Michael Montgomery, I Swear
- 6 Jamie O'Hara, The Cold Hard Truth
- 7 Toby Keith, A Little Less Talk
- 8 Clay Walker, Live Until I Die
- 9 Billy Dean, We Just Disagree
- 10 Suzy Bogguss, Hey Cinderella
- 11 Collin Raye, That's My Story
- 12 Neal McCoy, No Doubt About It
- 13 Vince Gill, Tryin' To Get Over You
- 14 Martina McBride, Life # 9
- 15 Ricky Van Shelton, Where Was I
- 16 Little Texas, My Love
- 17 Alan Jackson, (Who Says) You...
- 18 Tracy Lawrence, If The Good Die...
- 19 Mary-Chapin Carpenter, He...
- 20 Aaron Tippin, Honky Tonk...
- 21 Billy Ray Cyrus, Words By Heart
- 22 Travis Tritt, Take It Easy
- 23 Marty Stuart, Kiss Me, I'm Gone
- 24 Charley Pride/Hal Ketchum, For...
- 25 Sawyer Brown, Outskirts Of Town
- 26 Linda Davis, Company Time
- 27 Shenandoah, If Bubba Can Dance

- 28 Twister Alley, Young Love
- 29 Doug Stone, I Never Knew Love
- 30 Mavericks, What A Crying Shame

★★ NEW ADDS ★★

Faith Hill, Piece Of My Heart
 David Lee Murphy, Just Once
 Rhonda Vincent, What Else Could I Do
 John Witter, Stolen Moments



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Hero
- 2 Rod Stewart, Having A Party
- 3 Adams/Stewart/Sting, All For Love
- 4 Toni Braxton, Breathe Again
- 5 Phil Collins, Everyday
- 6 Tom Petty, Mary Jane
- 7 Bruce Springsteen, Streets Of...
- 8 Travis Tritt, Take It Easy
- 9 Meat Loaf, Rock And Roll Dreams
- 10 Celine Dion, The Power Of Love
- 11 Brian Marx, Now And Forever
- 12 Bryan Adams, Please Forgive Me
- 13 10,000 Maniacs, Because The
- 14 Cranberries, Linger
- 15 Aretha Franklin, A Deeper Love
- 16 Michael Bolton, Said I Loved You
- 17 Jimmy Cliff, I Can See Clearly Now
- 18 Rupaul & Elton John, Don't Go...
- 19 Heart, Will You Be There
- 20 D. Parton/J. Ingram, The Day I...
- 21 Janet Jackson, If
- 22 Janet Jackson, Again
- 23 Billy Joel, All About Soul
- 24 Phil Collins, Both Sides Of...
- 25 George Michael, Somebody To...
- 26 Aaron Neville, I Owe You One
- 27 Paul Simon, You Can Call Me Al
- 28 Janet Jackson, That's The Way...
- 29 Mariah Carey, Dreamlover
- 30 Proclaimers, I'm Gonna Be

★★ NEW ADDS ★★

All For One, So Much In Love
 Go West, Tracks of My Tears
 k.d. lang, Hush Sweet Hush
 October Project, Burn My Lovley
 ZZ Top, Pincushion

the Medialine™

Garth Sits Out The Dance; Hot Air In The Windy City

BY ERIC BOEHLERT

MOVIE MOVES: The Feb. 25 movie release "8 Seconds," starring Luke Perry (convincingly) as real-life champion bull-rider Lane Frost, cries out for the inclusion of either Garth Brooks' "Rodeo" or "The Dance," if not on the MCA soundtrack then at least as part of the movie-going experience. After all, it was in the video for "The Dance" that Brooks paid tribute to the late Frost and cemented the cowboy's place in country history. (It's safe to say that without the popularity of "The Dance" video, the Lane Frost story never would have been told on the big screen.)

MCA executives did approach Brooks and Liberty Records about using his rodeo anthems, but were unable to forge a licensing agreement. Historically, Brooks has been reluctant to sell his songs for movie use.

TOUGH TOWN: While the mercury plummeted and stung the city by the lake last month, the pages of the Chicago music press kept warm with personal attacks and challenges.

In his year-end roundup, Chicago Reader columnist (and sometime Billboard contributor) Bill Wyman wrote a piece praising the efforts of hometown acts (Smashing Pumpkins, Urge Overkill, etc.) who hit the big time in 1993, and knocking disgruntled locals who tried to tear them down.

A few weeks later the paper

printed a blistering, 600-plus-word response from the city's best-known underground spokesman (not to mention Pixies and Nirvana producer), who ripped both the acts and the writer.

The smoking correspondence concluded: "Clip your year-end column and put it away for 10 years. See if you don't feel like an idiot when you read it." It was signed: "Fuck you, Steve Albini, Evanston."

MATTER OF PERSPECTIVE: Much of Ed Diamond's new book, "Behind The Times: Inside The New York Times," is based on the premise that in order to land new, younger readers, The Times has abandoned its rich, serious past and turned for editorial guidance to research culled from focus groups. For instance, Diamond quotes disappointed Times veterans, many of whom began at the Gray Lady in the '40s and '50s, who think that, at the expense of serious music, rock and pop has gained too much importance and play at the paper.

But Warren Hoge, who served as assistant managing editor in charge of cultural coverage during the '80s, and was a promoter of youth at The Times, "was particularly proud of the young, ambitious team of staff [pop] critics... [and] had special praise for the work of Jon Pareles, Peter Watrous, and Stephen Holden," writes Diamond. Combined, that cadre of "young" writers has been contributing to The Times for more than 30 years.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 12, 1994.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Hammer, It's All Good

BOX TOPS

- Biohazard & Onyx, Judgment Night
- Black Girl, Crazy
- Blood And Crips, Steady Dippin'
- Casual, I Didn't Mean To
- Conscious Daughters, Fonky...
- Dirty Rotten Scoundrels, Gangsta Lean
- Eazy-E, Real Compton City G's
- Haddaway, Life
- Jodeci, Cry For You
- K7, Zunga Zeng
- Masta Ace, Inc. Born To Roll
- MC Ren, Same Ol'
- MC Lyte, I Go On
- Original Flavor, Can I Get Open
- Outkast, Player's Ball
- Patra, Queen Of The Pack
- R. Kelly, Bump 'N Grind
- Rage Against The Machine, Freedom
- Salt-N-Pepa, Whatta Man
- Shaquille O'Neal, I'm Outstanding
- Snoop Doggy Dogg, What's My Name
- Snoop Doggy Dogg, Gin And Juice
- Sudden Change, Comin' On Strong
- SWV, Always On My Mind
- Tevin Campbell, Can We Talk
- Toni Braxton, Seven Whole Days
- Xscape, Understanding

ADDS

- A Tribe Called Quest, Electric...
- Bjork, Big Time Sensuality
- Crash Test Dummies, MMM
- Erick Sermon, Safe Sex
- Gang Starr, Mass Appeal
- Intro, Ribbon In The Sky
- Joi, Sunshine & The Rain
- Mega Banton, Sound Boy Killing
- Simply E, Play My Funk
- Tevin Campbell, I'm Ready



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Aerosmith, Amazing
- Adams/Stewart/Sting, All For Love
- Guns N' Roses, Estranged
- Tom Petty, Mary Jane's Last Dance
- Los Fabulosos Cadillacs, Matador
- Janet Jackson, Again
- U2, Stay
- Nirvana, All Apologies
- Franco de Vita, Calido Y Frio
- Duran Duran, Breath After Breath
- Frank Sinatra/Bono, I've Got You...
- US3, Cantalooop
- Deep Forest, Sweet Lullaby
- Kate Bush, Rubberband Girl
- Cher, I Got You Babe



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

- Il D Extreme, Let Me Love You
- NOA, I Don't Know
- Rage Against The Machine, Freedom
- Richard Marx, Now & Forever
- A.N.G., London Bridge
- Green Day, Longview
- Tori Amos, God
- Digital Orgasm, Time To Believe
- D.F.C., Caps Get Pealed
- The Story, 2 And 2 Are 5
- Terence Trent D'Arby, Let Her Down...
- Alan Jackson, You Can't Have...
- Brick's Tone, Jack In The Box



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

- Ace Of Base, All That She Wants
- Bryan Adams, Please Forgive Me
- Gipsy Kings, Escucha Me
- John M. Montgomery, I Swear
- Anne Murray, Make Love To Me
- Rod Stewart, Having A Party
- Travis Tritt, Take It Easy
- UB40, Higher Ground
- Mariah Carey, Hero
- Jimmy Cliff, I Can See Clearly Now
- Deep Forest, Sweet Lullaby
- Vince Gill, Tryin' To Get Over You
- Ottmar Liebert, Snakecharmer
- Richard Marx, Now & Forever
- Bruce Springsteen, Streets Of...
- Doug Stone, I Never Knew Love
- Bee Gees, For Whom The Bell...
- Mary-Chapin Carpenter, He Thinks...
- Candy Duffer, Pick Up The Pieces
- Heart, Will You Be There
- Faith Hill, Wild One
- Dave Koz, You Make Me Smile
- Collin Raye, That's My Story
- Linda Ronstadt, Heartbeats...
- Frank Sinatra/Bono, I've Got You...



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

- Glenn Kaiser, Most Of All
- Steven Curtis Chapman, Love You...
- Rich Mullins, Here In America
- DeGarmo & Key, I Believe
- Tom Green, 40 Brave Soldiers
- King's X, Dogman
- Straight Company, So Excited
- The Heard, We Need
- Winans, Payday
- Mike E, Housin'
- Milton Brunson, Mind Made Up
- Ray Boltz, Heaven

- Michael W. Smith, I Will Be Here
- Maia Amada, Only Love
- White Heart, Heaven Of My Heart
- Petra, Just Reach Out
- Steve Taylor, Jesus Is For...
- Angelo & Veronica, You Loved Me...



One hour weekly
 216 W Ohio, Chicago, IL 60610

- The Shamen, Coming On
- Psykosonic, Welcome To My Mind
- Revolting Cocks, Crankin' Up
- INXS, You Got That
- Dinosaur Jr., Out There
- One Dove, White Love
- Levellers, This Garden
- Blind Mr. Jones, Spooky Vibes
- Beck, Loser
- Dig, Believe
- Tumbleweed, Sundial
- Red Kross, Lady In The Front Row
- Tori Amos, God



Continuous programming
 P O BOX 398, Branson, MO 65616

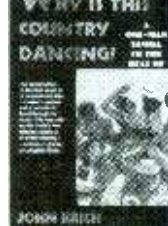
- John Berry, Your Love Amazes Me
- Karla Bonoff, Standing...
- Tony Bennett, Steppin' Out
- Carlene Carter, I Love You Cause...
- Kingdom Heirs, Brought By The King
- Little Texas, My Love
- Charley Pride, For Today
- Margaret Becker, Keep My Mind
- Cactus Brothers, Sixteen Tons
- Michael Bolton, Said I Loved You...
- The Hoppers, That's Him
- Marc Cohn, The Rainy Season
- Dion/Bryson, Beauty And The Beast
- Pam Thum, Love Sees
- John Hartford, Goin' Back To Dixie
- John Mellencamp, Paper In Fire
- Ray Boltz, Heaven Is Counting...
- Linda Ronstadt, Heartbeats...
- Marty Stuart, Kiss Me I'm Gone
- The Spencers, Let's Meet By The River



WHY IS THIS COUNTRY DANCING? A ONE-MAN SAMBA TO THE BEAT OF BRAZIL

By John Krich
 (Touchstone/Simon & Schuster, \$12)

1994 looks to be an international boom year for the Brazilian beat. Author John Updike's recent visit to Sao Paulo, Rio de Janeiro, and Brasilia has inspired his controversial 16th novel, "Brazil."



Gilberto Gil will see his "Acoustic" album, from his MTV Brazil "Unplugged" special, issued soon by Atlantic Jazz in the U.S. and by Warner Germany for Europe. Warner Bros.' debut domestic release by Milton Nascimento is imminent, as is Elektra Nonesuch's much-anticipated "Tropicalia 2" record by Gil and Caetano Veloso.

Those lusting for a cogent alloy of

the fact and fancy, music and mysticism, politics and passion of Brazil's irrepressible polyglot society will want to pick up a copy of the paperback edition of San Francisco reporter John Krich's triumphant travelog of what one bygone poet termed this "amorous flower of three sad races." The Native Americans, Portuguese colonials, and African slaves who found historic accommodation in this nation of 150 million are recalled with sagacious glee by this gifted appreciator of Brazilian cultural rhythms, who wisely appends each chapter with mini-discographies of "Music To Read By."

If the purpose of travel reporting or music journalism is to spark curiosity, engender humility, and embrace humanity when confronted by the differences that make us strong, then Krich succeeds with the alacrity of the gafiaria (dance-hall) he celebrates in the chapter called "Tonight We're All Equal." A musical journey of a thousand proud tempos begins with the turn of a page.

TIMOTHY WHITE

French Indie Dealers Band Together New Group Gives Retailers Nat'l Voice

BY EMMANUEL LEGRAND

PARIS—Independent specialized retailers, who represent some 15% of France's total record business, met Jan. 22 to create a dealers' organization to be known as Syndicat des Détaillants Spécialistes du Disque (SDSD).

The goal of SDSD is "to represent a business before it will have completely disappeared," according to its president, Max Debard, who owns the store L'Audito in the northern city of Le Havre. He says the existence of SDSD will allow retailers to "be part of the current discussion involving all the music industry and the Ministry of Culture on key issues such as the debate on the price of records or the implementation of new Value Added Tax on

records."

Debard adds, "Instead of each store going its own way, it is important to have one single voice representing retailers. We are not asking for financial help. We simply want to be able to do our business in a normal way which allows us to have decent margins and revenues, which is hardly the case at the present time."

Debard says that from a personal point of view—the question has not yet been debated within the group—he is not in favor of "minimum mandatory retail prices on records as considered by the record industry and the Minister of Culture." He explains, "I don't see how it can be seriously controlled and there is, first, a real problem of the time limit on the fixed price." Also, there is the problem of imports.

"I don't see how you can block goods such as records at the border of a country which is part of the European Union, and be prevented from selling them at a lower price."

Founding members of SDSD are L'Audito, Nugget's (a 60-plus store chain, whose president, Yves Portrat, is SDSD's VP), Madison (a chain whose president, Francis Causso, is treasurer), Virgin Retail (its managing director, Pierre Delmas, serves as secretary), and the group of indie stores Starter, represented by Joseph Gilbert from the Paris store.

According to Max Debard, SDSD is "open to all the stores for which record activity represents more than 50% of their turnover. It means that we really represent the specialized retailers, and it excludes the general stores or the hypermarkets."

This means that it will not include FNAC, which grabs 25% of France's total record business. Debard says FNAC "sometimes [has] the attitude of a specialist retailer, sometimes of a generalist, and sometimes of a hypermarket."

The presence of Debard as president of SDSD might create some irritation within the industry. Debard is often considered an outlaw by record distributors because he orders many of his records from outside distributors in Europe and the U.S. Some major companies already have stopped servicing him on the grounds that they don't want to work with a retailer who bypasses them with foreign orders.

The aims of SDSD are primarily national, but its formation is likely to add another piece to the international jigsaw.

France has not had a retailers' organization since the demise of the Syn-

(Continued on page 44)



Country On The Croisette. The CMA and CMT held a reception at MIDEM Jan. 31 as part of its 1994 international push for country music. Seen here at the party, from left, are Fritz Portner, newly appointed CMA representative for GSA territories; Juergen Kramer, A&R director for Germany's Intercord; Hal Willis, VP & general manager, CMT; Jeff Green, CMA International director; Klaus Schmalenbach, VP, strategic marketing, BMG International; and Mike Rollins, president, Music City USA, Nashville Chapter.

Dureco Head Detained On Piracy Charges

BY DOMINIC PRIDE

CANNES—French police raided the Dureco stand in the Palais des Festivals during the MIDEM conference here Jan. 31 and took company president Xavier Pelgrims de Bigard into custody, where he remained until after the show closed. Pelgrims has since been released, but is still under the French equivalent of bail. The Dureco stand remained open for the rest of the exhibition.

The action follows a complaint lodged last April in a Paris court by French collecting society SSCP, which acts as an anti-piracy organization in France, and the international divisions of BMG, Sony Music, and EMI.

Monique Laurent, managing director of SSCP, says the action is "based on nonauthorized reproduction of phonograms, of which copyrights belong to our members or to their parent companies."

Dureco is believed to have pressed items that are "back catalog records of major international superstars" in its

French CD plant located in the Vosges region, which belonged to LorDisque before it was taken over by Dureco. Sources say the material includes Beatles, Bob Dylan, Simon & Garfunkel, and Elvis Presley recordings.

Sources also say there is evidence that these CDs were channelled through a mainstream distribution system in France, including several stores in the Paris region. "It is the first time that, with an investigation and information our antipiracy unit has gathered, we have enough evidence on a complete chain of piracy that includes manufacturer, wholesaler, big retail chains, and record stores," Laurent says.

The Dureco plant had already been visited by police forces prior to MIDEM, and accountancy books were taken as evidence.

Calls to Dureco in Holland had not been returned by press time.

Commenting on the event, Laurent said it shows that "the activities of pirates during MIDEM have had their limits," and she praised the "trustworthy" cooperation between event organ-

izer Reed MIDEM and the SSCP on this case. "I think everyone is now convinced MIDEM cannot be a market for pirates," she says.

Reed MIDEM says it sent a letter to all companies attending the event Jan. 11, reminding them that piracy and counterfeiting were criminal offenses in France.

Antipiracy action at MIDEM this year was substantially lower than at the 1993 show, when three companies were expelled in a high-profile action. One of them, Tring International, was reinstated and eventually won a French legal battle over its expulsion.

It is known that IFPI officials were gathering evidence at this year's MIDEM, and action may be taken within the next week on the basis of product exhibited there. Legal experts from major record companies also were collecting evidence on piracy and on which international distributors were exporting their product.

Assistance in preparing this story by Emmanuel Legrand.

Stores Expand Thru Recession Foreign Chains Compete In Japan

BY STEVE McCLURE

TOKYO—Recession? What recession?

That seems to be the attitude of foreign retailers HMV, Tower, and Virgin toward the Japanese market as they push ahead with expansion plans despite the faltering economy.

Following Tower's Dec. 17 opening of its 16th Japanese store, in the southwestern city of Fukuoka (Billboard, Jan. 29), the U.S.-based chain is upgrading its presence in Tokyo's Ikebukuro district by moving to a new site double the size of its existing store there.

The new Ikebukuro store will have

an area of about 10,650 square feet and will stock roughly 130,000 CDs, says Tower Far East MD Keith Cahoon. Set to open March 10, the store will be in the new P-Parco shopping complex, right beside Ikebukuro Station's east exit—a much better location than Tower's existing Ikebukuro store, which is some distance from the district's main shopping area.

The new two-floor location will put Tower in head-to-head competition with HMV, whose Ikebukuro store is on the station's west side, on the Tobu department store's Metropolitan Plaza complex.

Virgin, meanwhile, plans to open

(Continued on page 48)

Dutch Vid Chief Arrested On Suspicion Of Fraud

BY WILLEM HOOS

AMSTERDAM—Ruud Wijnants, one-time managing director of Holland's CNR Records, has been arrested on suspicion of having defrauded Dutch electronics company Philips out of more than 30 million Dutch guilders (\$5.4 million).

Since leaving CNR in 1981, Wijnants has owned a number of companies, most of which have gone bankrupt. One of them, Advideo Benelux, distributed blank PDM audio and video tapes in the Benelux countries between 1982-92. Fully owned by Philips, PDM had its headquarters and plant in the southern Dutch city of Oosterhout. Since 1992, Philips has handled Benelux distribution of PDM tapes.

In the spring of 1993, Philips discovered that Advideo had failed to transfer large sums of money for PDM tapes sold in the Benelux region. According to one Dutch national daily newspaper, Advideo's debts to Philips are some 34.6 million guilders (\$17.8 million).

Philips apparently discovered Advideo's bad bookkeeping so late because Wijnants had created an intricate web linking Advideo's accounting with his other companies.

Willem Koops, the public prosecutor of the Court of Justice in the southern Dutch city of Breda, has told the media that Wijnants and his lawyer have been arrested on suspicion of fraud and forgery.

A spokesman for Philips refused to comment on the case because it is "sub judice."

Wijnants left CNR in 1981, and a year later founded Advideo Benelux. In the mid-'80s he received publicity when he initiated prestigious sponsorship deals between PDM and leading European racing cyclists.

In March of last year, Advideo Benelux went bankrupt as did a number of other companies that had been set up by Wijnants, including Adtrade, Adsales, Vid Films, and Irevo Holding.

In the spring of 1993, Philips con-

tacted justice authorities, suspecting Advideo Benelux of fraud.

According to Koops, the preliminary investigation lasted about a year. It is not yet known when Wijnants and his lawyer will appear in court.

In the first week of January 1993, CNR Records, with Kees Baas as managing director, was purchased by Dutch multinational record company Arcade shortly after CNR Records and its video division, CNR Video, had gone bankrupt. CNR merged with record company Indisc, a division of Arcade. The name of the new company was changed to CNR/Indisc, with Baas as managing director.

The name CNR/Indisc was recently altered to CNR Music. A week before the change of name, managing director Baas left for unspecified reasons, and it is not known if he plans to continue in the record business. He was succeeded by Robin Simonse, former managing director of Warner Basart, Holland's leading music publishing company.



Moore & More. Stockholm Records dance artist Stakka Bo (aka Johan Renck) and former James Bond alter ego Roger Moore toast the UNICEF project to raise funds for water aid in Nepal. Moore will host a series of programs on European pay-TV channel FilmNet, while Stakka Bo is releasing a specially written single, "Livin' It Up."

New Blood Invigorates MIDEM Confab

BY ADAM WHITE

CANNES—Even as the organizers of MIDEM 1994 declared record-setting attendance figures, it was clear that the annual event continues to benefit from the steady flow of fresh blood into the music business, drawn from new and established markets alike.



ROY

At this year's market, which ran Jan. 30-Feb. 3, 348 exhibiting companies—including 112 newcomers—crowded into the Palais des Festivals. The first-timers included participants from the U.S. (which yielded

20 debut firms), the U.K. (15 newcomers), France, Germany, and the Netherlands.

Other newcomers came from Indonesia, Hong Kong, Mexico, India, and several Eastern European countries. Of the latter, Reed MIDEM Organization chief executive Xavier Roy says, "Five years ago, we had just the official state representatives from Eastern Europe. Now you see independent producers and people from individual record companies from Russia, Poland, Hungary, and more. Next year, I'm sure we'll have still more, and I expect to see greater participation from Latin America, too."

The final tally for this MIDEM, according to Roy, was 9,477 attendees (up from 8,700 last year) from 2,581 companies (up from 2,274), representing 72 countries (up from 71). As

usual, the French contingent was the largest, with 469 firms; next were the U.S. (410) and the U.K. (403). The MIDEM chief also notes that Japanese participation was up significantly, with 83 companies at the Palais, compared to 67 last year.

"Everyone who came had a very positive attitude," says Roy, "and I believe that paid off for most participants." He says MIDEM is valuable as a forum to exchange views on key industry issues—such as digital broadcasting and new audio/video software carriers—and as a talent platform. The latter included "strong showcases" for newcomers, such as those presented in concert Feb. 1 by EMI Music Publishing, and for well-known names such as Diana Ross.

(Continued on next page)



UB Heroes! Virgin Records execs accosted UB40 after a January date at London's Wembley Arena, to present the group with gold and platinum discs from around the world. Virgin estimates that UB40's "Promises And Lies" album has racked up international sales of 5 million for the lads from Birmingham. Among the Virgin top brass present were Ken Berry, Ray Cooper, Jon Webster, and Paul Conroy.

newsline...

BRITAIN'S HOUSE OF LORDS has upheld earlier court rulings against EMI Records U.K. over the Beatles' "Red" and "Blue" albums. The ruling concludes a case begun in 1991 when the label sought to issue the albums on CD under the terms of a 1989 royalty agreement with Apple Corps. EMI settled the matter last year when the albums finally were issued on CD, although the courts continued with the legal process.

NIMBUS RECORDS and Nimbus Technology president Count Alexander Numa Labinsky died Jan. 28 at his home in Wyastone Leys, Wales, U.K. Count Labinsky pursued a career as a singer under the name Shura Gehrman before founding Nimbus Records. His interest in recording perfection also led him to explore pioneering developments in CD engineering. Labinsky was 70.

POLYGRAM FRANCE is denying reports that its joint venture Remark has struck a deal to buy FNAC Music, the label owned by the FNAC retail chain, which recently underwent ownership changes (Billboard, Nov. 20, 1993). Press reports say that Remark, run by former Polydor France MD Marc Lumbroso, is to pay owner Altus Finance 30 million francs (\$5.3 million) and take on 50 million francs (\$8.4 million) in debt. Despite denying a final deal, PolyGram confirms that talks are being conducted.

DSB MANAGING director Jozsua Knol has left the former East German record company. Its pop catalog was sold to BMG late last year. Knol will become BMG Classics sales & marketing director in Munich.

TIME WARNER Entertainment in Japan has denied press reports that the company's stockholders—trading house Itochu Corp., Toshiba, and Time Warner—are about to launch an interactive cable service. A spokesman says the idea is under study.

LONDON-BASED Turner Page Music is to restore and relaunch the former BBC TV theater in London, calling it the "Shepherds Bush Empire"—its original name. The venue, retaining much of the infrastructure of a TV studio, is slated to open March 16 with a capacity of 2,000.

ITALY'S STATE broadcaster RAI has canceled its chart compiled by AGB, the Milan researcher that has had the contract for 15 years. AGB's Raffaele Conti says RAI is ending the chart due to restructuring and cutbacks. The RAI listing was viewed as the most accurate of Italy's three charts.

SONY PRESIDENT Norio Ohga was quoted recently as saying he has no intention of resigning and also denied rumors of a top-level reshuffle at Sony in the wake of chairman Akio Morita's cerebral hemorrhage last November. Morita has recovered to the point where he can speak short sentences and write his name.

HOLLAND'S NORTH SEA Jazz Festival will be organized and promoted by Mojo Concerts' Leon Ramakers, following the death of the festival's founder Paul Acket last year.

CASTLE COMMUNICATIONS has formed a publishing joint venture with Sanctuary Group, a U.K. entertainment and management group. Both companies say they needed a "flexible commercial publishing alternative." It will be called Felix Music, after the Cannes restaurant where the deal was struck.

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International

High Court Clarifies Parallel Import Law In Singapore

■ BY PHILIP CHEAH

SINGAPORE—A recent clarification of Singapore's copyright law may reduce a parallel-import business worth about \$5 million annually or 10% of the music market here.

Parallel imports of copyright products will only be allowed into Singapore if the items are manufactured by local copyright owners or with their consent.

Chief Justice Yong Pung How's Feb. 1 decision clarifies, for the first time, the republic's 1988 Copyright Act with respect to legitimate goods manufactured and sold overseas, but imported without the consent of Singapore copyright holders.

The action has applications in other copyright industries, including book publishing and computer software. The chief justice said that if the goods are made without the local copyright owner's approval, he can block their import.

The decision followed the high court's overturning of the district court's acquittal of two co-owners of Valentine Music Centre last fall (Billboard, Sept. 25, 1993). In an action involving the IFPI, the store principals were charged with stocking copies of CDs legally manufactured overseas but imported without the consent of the Singapore copyright holder.

The 1988 Copyright Act was unclear about whether the term "infringing copy" was meant to include goods imported without the consent of the Singapore copyright holder, or without the consent of the copyright owner in the country of manufacture.

The chief justice said that if the only consent necessary was that of the foreign copyright owner, the law would be impossible to enforce. As many items

do not indicate the origins of their manufacture, the Singapore copyright owners would find it impossible to prove beyond a reasonable doubt the place and country from which the article was imported.

The local copyright owner also would have to know the copyright laws of the foreign country, and this would "pose too onerous an obligation on the party seeking to enforce his intellectual property right in Singapore."

Executives at the local affiliates of multinational labels welcomed the clarification. J.C. Giouw, the IFPI's regional director, could not be reached at press time, but the federation's regional counsel, Leong May See, was quoted locally as saying, "It is a good ruling . . . It also does not limit consumer choice, because parallel imports of authorized products are still possible."

A senior executive at one major-label affiliate told Billboard that the judgment would allow Singapore companies to repel "protection-gap" repertoire from Europe. Legitimate parallel imports of front-line releases by major artists are expected to continue.

A spokesperson for Valentine Music Centre had no comment, saying the case is still being appealed at the district court. It will be heard in March.

The chief justice's ruling may not be the last word on the matter, however; legislative action is possible. He wrote, "It is my opinion that the formulating of Singapore's policy on parallel imports should rightly be the task of the legislature, and should not be entered into by the judiciary."

Already, the Consumers Assn. of Singapore and The Straits Times, the only English-language daily newspaper. (Continued on page 48)

NEW BLOOD INVIGORATES MIDEM

(Continued from preceding 43)

Also, Roy notes that MIDEM now works "in partnership with" the IFPI to repel pirates, despite past differences with the international label group. "We will continue to say to pirates what we have said for the past three years: 'Go away.' We hope they'll get that message."

Not everything at MIDEM '94 went according to plan. Roy admits that the visual awards ceremony "was not of the quality we expect of our-

selves." Critics say it was rambling, unfocused, and excessively parochial this year. "The quality of the jury was excellent, as was that of the award winners," Roy says, "but we may have been too ambitious with the program. Next year, we'll do better. I've been encouraged by our sponsors and participants to continue."

Reed MIDEM added to its inventory of conferences this year, staging the first multimedia MILIA market in Cannes a couple of weeks before MIDEM. "It exceeded all our expectations," Roy says. "To have more than 4,000 participants from 40 countries in our first year was a huge success." He also cites the strong mix of top-level executives from different publishing fields, "traditional to electronic." He adds, "They were not used to talking to each other. We helped them do that." The next MILIA is set for Jan. 13-16, 1995.

FRENCH INDIE DEALERS

(Continued from page 42)

dicat des Disquaires in the late '80s. However, with retailers starting to communicate on an international level, the need for such an organization has become more apparent.

In the last year, U.K. dealers' federation BARD has affiliated with NARM, which in turn has assisted in establishing an Australian federation. BARD is also communicating with its German counterpart GDM, NVGD in Holland and Austrian and Swiss organizations.

Roy says that Reed MIDEM expects total 1994 revenues of 190 million francs (\$31.5 million) from six events, including the debut MIP-Asia TV market in Hong Kong in December. This compares with last year's revenues of 160 million francs (\$26.5 million).

Nordzee Wins Nat'l License

■ BY CHRIS FULLER

AMSTERDAM—Controversial Dutch radio station Radio Nordzee Nationaal has won one of the country's first nationwide commercial terrestrial radio licenses.

Owned by Dutch TV production company Strengtholt, the Dutch-language adult standards station became embroiled in controversy last summer when it was revealed that it had received a series of loans from authors' rights collection agency Buma/STEMRA, worth an estimated \$1.8 million. Music distributors' body NMUV has initiated legal action against Buma/STEMRA, claiming the loans represent wrongful use of distributors' and authors' income.

The involvement of Holland's authors' rights society in a commercial venture also raised concern among international publishers, unhappy at a collection body underwriting a radio station that will have a strong bias toward Dutch productions.

Radio Nordzee station chief Martin Banga claims the loans were for much less than has been widely reported—his estimate is \$200,000—and that "nothing improper took place." He adds, "With the FM frequency we will move into profit and speed up repayments."

The Dutch government awarded the frequency licenses Jan. 21. Of 27 applicants for two FM "bundles" of regional channels—which effectively offer national reach—the winners were Nordzee Nationaal and, surprisingly, London-based classical music station Classic FM.

An odds-on favorite to win an FM slot given its heavy promotion for national pop and adult standards, Radio Nordzee National will begin broadcasting over the new frequencies in April to a potential audience of some 13 million people. "We were quietly confident of success and intend to take full advantage of the opportunity," says Banga. The station will lower its target listenership to take in the 25-plus demographic and to freshen presentation.

The allocation of the second FM frequency to the U.K.'s Classic FM, which has promised to broadcast a mix of 60% classical music and 40% jazz, angered a large section of the Dutch radio community, which felt that all potential advertising income should be kept in Holland. A notable loser in the frequency battle, the Rupert Murdoch-backed Sky Radio, charged that the criteria for awarding the frequencies were arbitrary, and that "commercial broadcasters were not taken seriously." The station is planning an appeal to the Dutch Supreme Court, and may attempt to block Classic FM from going on air.

Before December 1992, Holland's media law forbade private commercial broadcasting on Dutch soil and terrestrial frequencies were monopolized by public broadcasters.

Thrill Of Discovery Draws Biz To MIDEM Showcases

FROM THE CROWDS, lights, and buzz of the Palais des Festivals in Cannes, you could walk just a few hundred feet—and back a hundred years or so—to find the Romanesque church of Notre Dame de Bon Voyage tucked away on a side street. Inside, on the fourth evening of MIDEM showcases, the church was packed, not with badge-swinging conventioners, but with townspeople from Cannes and environs, listening to a slight woman with a heavenly voice.

Of course, you might think a local audience would be drawn by an artist here with French repertoire. But the music sung by Sr. Marie Keyroux, accompanied by the enchanting drone of five male vocalists and Middle Eastern instrumentation, were Maronite chants rooted in the Syrian Orthodox church, from the earliest centuries of Christianity. Sr. Keyroux has captured this music on albums for the Harmonia Mundi label.

The performance proved not only how delightfully serendipitous the discovery of new music during MIDEM showcases can be, but also the increasingly international scope of the showcases, coordinated by MIDEM artistic director Cathy Bitton.

Herewith, a random sampling: While Mexicans account for the largest share of the 40 million or so visitors to Spain every year, according to the Spanish national copyright society SGAE, the nation's music has not always translated to the Spanish market. Two likely exceptions will be the Mexican rock band **Mana** and the Mexican-Indian quartet **Cafe Tacuba**. En route to support releases in Spain, the two acts signed to Warner Music Mexico staged an exuberant opening-night showcase at MIDEM, the first time artists from a Latin American market received such high-profile exposure at the conference. . . . No longer content to be importers of Western pop, the major-label affiliates in Japan hope to produce home-grown talent acceptable to European and U.S. audiences. Witness the separate and sprightly sets by Sony artist **Nokko** and MCA's **Mari Hamada**. Both offered dance-pop that has sold significantly in their native market, albeit without a particularly distinctive cultural flair. . . . Hamada was part of the most stylistically and geographically unusual bill at MIDEM, courtesy of MCA. The Japanese star opened A Concert Trilogy, which also boasted Nashville's **Trisha Yearwood** (part of a major U.S. country music presence this year) and **Kim Wilde**, who kicked off a "greatest hits" tour in Cannes and aptly closed her set with a cover of "Real Wild Child" . . . Coming off a

year when the platinum-plus U.S. sales of Dublin's **Cranberries** put many new British acts to shame, the Irish music business was riding high in Cannes. With powerhouse sets by veterans **Stiff Little Fingers** and **Energy Orchard**, an Irish music showcase was highlighted by the sharp, muscular rock of **the Stunners**, with a new disc on Solo Records, and the lyrical trad-rock of **the Afternoons**, teaming sax, fiddle, and acoustic guitar on their CBM Records debut. . . . South African jazz pianist **Bheki Mseleku** played the intimate venue of MIDEM's Jazz Club as part of a European theater tour to promote his new Verve Records album, "Timelessness." A moody,

marvelous performance with his trio at the Palm Beach Casino was marred only by the unfortunate juxtaposition of dance showcases booming through from an adjacent hall. . . . Befitting its impact on the international pop scene lately, dance music enjoyed considerable focus in this year's showcase lineup. Germany's **Culture Beat** proved to have the live personality to back up the hits "Mr. Vain" and "Anything," while Italy's lovely

Spagna showed off her vocals on a ballad that suggested potential beyond her uptempo style. Both **Culture Beat** and **Spagna** are Sony acts, incidentally. . . . On a bill with **Duran Duran** and **Eternal** from the U.K. and **US3** from the U.S., **Liane Foly** is the first French artist to appear at the annual MIDEM concert staged by EMI Music Publishing. Along with a range that stretched from a husky alto to an operatic soprano (well-showcased on her albums for Virgin Records in France), Foly also showed promising panache for singing in English. But her move to do so raises again the nagging question of how long the Anglo-American markets will require English-language repertoire to admit talented artists from the European continent and beyond. . . . Detroit's compelling funk'n'roll band **Majesty Crush** didn't have the opportunity to play MIDEM; its U.S. record label, Chameleon Records, folded just as the band's debut disc, "Love 15," was garnering critical raves and alternative airplay. But the band gets the D.I.Y. award of this year's convention, with lead singer **Dave Stroughter** working the Palais himself while on a European trip to get "Love 15" licensed abroad.

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, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

Germany's Alabama Marks 10th Year

BY ELLIE WEINERT

MUNICH—In a country where music shows on TV have become few and far between, it is an achievement for one particular German program to be celebrating its 10th year on the air.

In 1984, "Live Aus Dem Alabama" (Live From The Alabama) started out as a regional broadcast from Munich-based Bayerischer Rundfunk and was soon picked up for nationwide broadcast via various regional channels.

The past decade has seen many successful youth-oriented music shows, such as video clip show "Formula 1" (BR) or "P.O.P." (BR), come and go. Meanwhile, "Live . . ." has managed to withstand three location changes due to venues being torn down or renovated. The Monday night show pres-

ents 50 minutes of music and features on current and sometimes controversial topics directed at adolescents. "Live . . ." has gained approximately 400,000 viewers nationwide and can be viewed across Europe via 3-SAT.

"Live . . ." has upheld a balance of presenting established acts while debuting upcoming talent. TV editor Juergen Barto boasts, "We are proud to say that it has always been our ambition to present budding talent and keep ahead of trends. Many international sets such as the Cure, R.E.M., Lenny Kravitz, Les Negresses Vertes, Mano Negra, UB40, the Nits, Candy Dulfer, Vaya Con Dios, Eros Ramazotti, Gianna Nannini, Los Lobos, and Roxette achieved their breakthrough in Germany by performing on our show. Upcoming local acts who have mean-

while become successful include Bap, Trio, Die Aertze, Camouflage, the Jeremy Days, Element Of Crime, Plan B, comedy group Erste Allgemeine Verunsicherung, and *volks-rock* musicians Haindling and Hubert von Goisern, just to name a few."

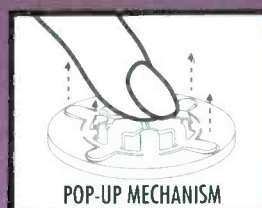
Artists from all over the world have performed on "Live . . ." and the show itself has written a piece of music history. Veteran performers include Joe Cocker, King Crimson, Roger Chapman, Stevie Ray Vaughan, as well as bands such as Wet Wet Wet, Working Week, Style Council, and Herbie Hancock.

This year "Live . . ." will present acts such as Smashing Pumpkins, Swiss singer Stephan Eicher, Spain's Segurita Social, and Berlin-based Luna Luna.

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HITS OF THE WORLD

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THIS WEEK		LAST WEEK		SINGLES	
1	NEW	1	NEW	KONO AINI OYOGI TSUKARETEMO ZARD B-GRAM/POLYDOR	
2	NEW	2	NEW	MY SWEET HOME KYOKO KOIZUMI VICTOR	
3	1	3	1	OH MY LITTLE GIRL YUTAKA OZAKI SONY	
4	NEW	4	NEW	KIBUNSOKEI CHISATO MORITAKA ONE UP MUSIC	
5	2	5	2	ROMANCENO KAMISAMA KOUMI HIROSE VICTOR	
6	5	6	5	SHIROI GRADATION MAKI OGURO B-GRAM/POLYDOR	
7	3	7	3	WINTER SONG DREAMS COME TRUE EPIC/SONY	
8	6	8	6	ANATAKAE MITSUMATERU MAKI OGURO B-GRAM/POLYDOR	
9	7	9	7	ROAD DAI NISHOU THE TORABRYU MELDAC	
10	9	10	9	CROSS ROAD MR.CHILDREN TOY'S FACTORY	
ALBUMS					
1	NEW	1	NEW	KOJI KIKKAWA CLOUDY HEART EAST WORLD/TOSHIBA EMI	
2	NEW	2	NEW	SMAP SMAP 001 VICTOR	
3	5	3	5	YUTAKA OZAKI JYUNANASAINO CHIZU SONY	
4	2	4	2	VARIOUS NOW 1 VIRGIN/TOSHIBA EMI	
5	3	5	3	KOUMI HIROSE SUCCESS STORY VICTOR	
6	1	6	1	KATSUMI SUPER BALANCE PIONEER LDC	
7	4	7	4	DREAMS COME TRUE MAGIC EPIC/SONY	
8	8	8	8	MARIAH CAREY MUSIC BOX COLUMBIA	
9	7	9	7	KUMIKO YAMASHITA ULTRA POP 1 EAST WORLD/TOSHIBA EMI	
10	NEW	10	NEW	GAO GAO-SELVES VOL.1 VAP	

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	GIVE IT UP CUT 'N' MOVE EMI	
2	6	2	6	ASSHOLE DENIS LEARY POLYDOR/POLYGRAM	
3	2	3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYDOR/POLYGRAM	
4	5	4	5	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM/BMG	
5	NEW	5	NEW	STAY (FARAWAY SO CLOSE) U2 PHONOGRAM/POLYGRAM	
6	3	6	3	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM	
7	4	7	4	MOVING ON UP M-PEOPLE BMG	
8	7	8	7	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG	
9	8	9	8	HERO MARIAH CAREY COLUMBIA	
10	9	10	9	PLEASE FORGIVE ME BRYAN ADAMS POLYDOR/POLYGRAM	
11	11	11	11	HEY MR. D.J. ZHANE EPIC/SONY	
12	10	12	10	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE LIBERATION/FESTIVAL	
13	13	13	13	WHAT IS LOVE HADDAWAY BMG	
14	12	14	12	GOT TO GET IT CULTURE BEAT COLUMBIA	
15	14	15	14	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG	
16	NEW	16	NEW	FEELIN' ALRIGHT E.Y.C. GEFEN/BMG	
17	19	17	19	SAID I LOVED YOU... M. BOLTON COLUMBIA	
18	15	18	15	SOMEBODY DANCE... D.J. BOBO POSSUM/BMG	
19	NEW	19	NEW	WHAT'S MY NAME? SNOOP DOGGY DOGG WARNER	
20	18	20	18	DAUGHTER PEARL JAM EPIC	
ALBUMS					
1	1	1	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR/POLYGRAM	
2	NEW	2	NEW	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY	
3	2	3	2	MARIAH CAREY MUSIC BOX COLUMBIA	
4	3	4	3	JIMMY BARNES FLESH & WOOD MUSHROOM/FESTIVAL	
5	12	5	12	MICHAEL BOLTON THE ONE THING COLUMBIA	
6	8	6	8	FRANKIE GOES TO HOLLYWOOD BANG! WARNER	
7	10	7	10	M-PEOPLE ELEGANT SLUMMING BMG	
8	6	8	6	PEARL JAM VS. EPIC	
9	4	9	4	MICHAEL CRAWFORD A TOUCH OF MUSIC... WARNER	
10	9	10	9	BEE GEES VERY BEST OF THE BEE GEES POLYDOR/POLYGRAM	
11	5	11	5	BILLY JOEL RIVER OF DREAMS COLUMBIA	
12	13	12	13	BJORK DEBUT POLYDOR/POLYGRAM	
13	7	13	7	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA	
14	11	14	11	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/EMI	
15	NEW	15	NEW	CROWDED HOUSE TOGETHER ALONE EMI	
16	14	16	14	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM	
17	NEW	17	NEW	JANET JACKSON JANET. VIRGIN/EMI	
18	20	18	20	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL	
19	NEW	19	NEW	KATE OSBERANO KATE OSBERANO & FRIENDS MUSHROOM/FESTIVAL	
20	15	20	15	U2 ZOOROPA PHONOGRAM/POLYGRAM	

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF CHAOS/SONY	
2	2	2	2	HERO MARIAH CAREY SONY	
3	4	3	4	IT KEEPS RAININ' BITTY McLEAN FESTIVAL	
4	3	4	3	BREATHE AGAIN TONI BRAXTON POSSUM/BMG	
5	8	5	8	ALL FOR LOVE BRYAN ADAMS, ROD STEWART, STING POLYGRAM	
6	5	6	5	ALL THAT SHE WANTS ACE OF BASE BMG	
7	7	7	7	POWER OF LOVE CELINE DION SONY	
8	6	8	6	GONE TOO SOON MICHAEL JACKSON SONY	
9	10	9	10	PLEASE FORGIVE ME BRYAN ADAMS POLYDOR	
10	NEW	10	NEW	BRING ME YOUR CUP UB40 VIRGIN	
ALBUMS					
1	1	1	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR	
2	3	2	3	MARIAH CAREY MUSIC BOX SONY	
3	2	3	2	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA	
4	NEW	4	NEW	MICHAEL BOLTON THE ONE THING SONY	
5	8	5	8	PEARL JAM VS. SONY	
6	10	6	10	BILLY JOEL RIVER OF DREAMS SONY	
7	5	7	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN	
8	9	8	9	MICHAEL JACKSON DANGEROUS EMI	
9	6	9	6	TONI BRAXTON TONI BRAXTON BMG	
10	7	10	7	MEAT LOAF BAT OUT OF HELL II VIRGIN	

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF CHAOS/SONY	
2	2	2	2	HERO MARIAH CAREY SONY	
3	4	3	4	IT KEEPS RAININ' BITTY McLEAN FESTIVAL	
4	3	4	3	BREATHE AGAIN TONI BRAXTON POSSUM/BMG	
5	8	5	8	ALL FOR LOVE BRYAN ADAMS, ROD STEWART, STING POLYGRAM	
6	5	6	5	ALL THAT SHE WANTS ACE OF BASE BMG	
7	7	7	7	POWER OF LOVE CELINE DION SONY	
8	6	8	6	GONE TOO SOON MICHAEL JACKSON SONY	
9	10	9	10	PLEASE FORGIVE ME BRYAN ADAMS POLYDOR	
10	NEW	10	NEW	BRING ME YOUR CUP UB40 VIRGIN	
ALBUMS					
1	1	1	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR	
2	3	2	3	MARIAH CAREY MUSIC BOX SONY	
3	2	3	2	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA	
4	NEW	4	NEW	MICHAEL BOLTON THE ONE THING SONY	
5	8	5	8	PEARL JAM VS. SONY	
6	10	6	10	BILLY JOEL RIVER OF DREAMS SONY	
7	5	7	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN	
8	9	8	9	MICHAEL JACKSON DANGEROUS EMI	
9	6	9	6	TONI BRAXTON TONI BRAXTON BMG	
10	7	10	7	MEAT LOAF BAT OUT OF HELL II VIRGIN	

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY	
2	2	2	2	THE POWER OF LOVE CELINE DION EPIC/SONY	
3	13	3	13	DIRTY DAWG NKOTB COLUMBIA/SONY	
4	3	4	3	JUST KICKIN' IT XSCAPE EPIC/SONY	
5	9	5	9	JURASSIC PARK WEIRD AL YANKOVIC ATTIO/SCOTTI BROS.	
6	4	6	4	YOU GOT ME FLOATIN' PM DAWN ISLAND/PGD	
7	7	7	7	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD	
8	8	8	8	INSANE IN THE BRAIN CYPRESS HILL QUALITY	
9	6	9	6	STAY U2 ISLAND/PGD	
10	NEW	10	NEW	GHETTO JAM DOMINO COLUMBIA/SONY	
11	5	11	5	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD	
12	12	12	12	DREAMLOVER MARIAH CAREY COLUMBIA/SONY	
13	NEW	13	NEW	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD	
14	15	14	15	AIN'T GOING OUT LIKE THAT CYPRESS HILL COLUMBIA/SONY	
15	NEW	15	NEW	I'M IN THE MOOD CECE PENISTON A&M/PGD	
16	NEW	16	NEW	CHOOSE COLOR ME BADD GIANT/WEA	
17	NEW	17	NEW	ALRIGHT KRIS KROSS COLUMBIA/SONY	
18	NEW	18	NEW	FAMILY AFFAIR SHABBA RANKS EPIC/SONY	
19	10	19	10	HERO MARIAH CAREY COLUMBIA/SONY	
20	NEW	20	NEW	CAN WE TALK TEVIN CAMPBELL WARNER BROS./WEA	
ALBUMS					
1	2	1	2	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	
2	4	2	4	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI	
3	1	3	1	BRYAN ADAMS SO FAR SO GOOD A&M/PGD	
4	3	4	3	PEARL JAM VS. EPIC/SONY	
5	NEW	5	NEW	ENIGMA CROSS OF CHANGES VIRGIN/CEMA	
6	6	6	6	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
7	9	7	9	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA	
8	14	8	14	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY	
9	5	9	5	MEAT LOAF BAT OUT OF HELL II MCA/UNI	
10	10	10	10	ACE OF BASE THE SIGN ARISTA/BMG	
11	7	11	7	VARIOUS ARTISTS DANCE MIX '93 QUALITY	
12	NEW	12	NEW	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY	
13	8	13	8	ZZ TOP ANTENNA RCA/BMG	
14	16	14	16	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETTWERK/CEMA	
15	17	15	17	AEROSMITH GET A GRIP GEFEN/UNI	
16	18	16	18	SNOOP DOGGY DOGG DOGGYSTYLE INTERSCOPE	
17	11	17	11	BLUE RODEO 5 DAYS IN JULY WARNER BROS./WEA	
18	15	18	15	ROCH VOISINE I'LL ALWAYS BE THERE STAR	
19	12	19	12	FRANK SINATRA DUETS CAPITOL/CEMA	
20	NEW	20	NEW	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND/PGD	

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	THINGS CAN ONLY GET BETTER D:REAM FXU/MAGNET	
2	2	2	2	BREATHE AGAIN TONI BRAXTON LAFACE/ARISTA	
3	4	3	4	RETURN TO INNOCENCE ENIGMA VIRGIN	
4	7	4	7	THE POWER OF LOVE CELINE DION EPIC	
5	NEW	5	NEW	A DEEPER LOVE ARETHA FRANKLIN ARISTA	
6	3	6	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M	
7	5	7	5	COME BABY COME K7 TOMMY BOY/BIG LIFE	
8	22	8	22	COME IN OUT OF THE RAIN WENDY MOTEN EMI	
9	NEW	9	NEW	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITVA	
10	12	10	12	SWEET LULLABY DEEP FOREST COLUMBIA	
11	9	11	9	GIVE IT AWAY RED HOT CHILI PEPPERS WARNER BROS.	
12	10	12	10	I MISS YOU HADDAWAY LOGIC/ARISTA	
13	8	13	8	ANYTHING CULTURE BEAT EPIC	
14	11	14	11	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO	
15	6	15	6	CORNFLAKE GIRL TORI AMOS EAST WEST	
16	NEW	16	NEW	LINGER THE CRANBERRIES ISLAND	
17	13	17	13	NOW AND FOREVER RICHARD MARX CAPITOL	
18	19	18	19	PERPETUAL DAWN ORB BIG LIFE	
19	NEW	19	NEW	UPTIGHT SHARA NELSON COOLTEMPO	
20	NEW	20	NEW	LINE UP ELASTICA DECEPTIVE	
21	18	21	18	I LOVE MUSIC ROZALLA EPIC	
22	23	22	23	LOVER JOE ROBERTS ffr	
23	NEW	23	NEW	WHY D:MOB featuring CATHY DENNIS ffr	
24	37	24	37	HEY JEALOUSY GIN BLOSSOMS FONTANA	
25	15	25	15	IT'S ALRIGHT EAST 17 LONDON	
26	16	26	16	SAVE OUR LOVE ETERNAL EMI	
27	NEW	27	NEW	NERVOUS BREAKDOWN CARLEEN ANDERSON CIRCA	
28	NEW	28	NEW	SO IN LOVE WITH YOU TEXAS VERTIGO	
29	30	29	30	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT PULSE 8	
30	14	30	14	THE RED STROKES/AIN'T GOING DOWN GARTH BROOKS LIBERTY	
31	25	31	25	THE MUSIC'S GOT ME BASS BUMPERS VERTIGO	
32	21	32	21	NOWHERE THERAPY? A&M	
33	20	33	20	HERE I STAND BITTY McLEAN BRILLIANT RECORDINGS	
34	26	34	26	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR	
35	NEW	35	NEW	SPIRITUAL LOVE URBAN SPECIES TALKIN LOUD	
36	NEW	36	NEW	LIFE BECOMING A LANDSLIDE MANIC STREET PREACHERS COLUMBIA	
37	NEW	37	NEW	NEUROTICA CUD A&M	
38	24	38	24	CAN'T GET OUT OF BED THE CHARLATANS BEGGARS BANQUET	
39	NEW	39	NEW	GIN AND JUICE SNOOP DOGGY DOGG INTERSCOPE/EAST WEST	
40	29	40	29	BELLS OF NY SLO-MOSHUN SIX BY 6	

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32	21	32	21	NOWHERE THERAPY? A&M	
33	20	33	20	HERE I STAND BITTY McLEAN BRILLIANT RECORDINGS	
34	26	34	26	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR	
35	NEW	35	NEW	SPIRITUAL LOVE URBAN SPECIES TALKIN LOUD	
36	NEW	36	NEW	LIFE BECOMING A LANDSLIDE MANIC STREET PREACHERS COLUMBIA	
37	NEW	37	NEW	NEUROTICA CUD A&M</	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 2/12/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	2	THE SIGN ACE OF BASE MEGA
3	13	RETURN TO INNOCENCE ENIGMA VIRGIN
4	4	ANYTHING CULTURE BEAT DANCE POOL
5	6	U GOT 2 LET THE MUSIC CAPELLA INTERNAL DANCE
6	7	THINGS CAN ONLY GET BETTER D:REAM MAGNET
7	9	IT'S ALRIGHT EAST 17 LONDON
8	5	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	15	IN YOUR ROOM DEPECHE MODE MUTE
10	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
11	NEW	BREATHE AGAIN TONI BRAXTON LAFACE
12	12	I MISS YOU HADDAWAY COCONUT
13	11	BABE TAKE THAT RCA
14	8	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
15	14	COME BABY COME K7 BIG LIFE
16	10	CRYIN' AEROSMITH GEFFEN
17	NEW	GET-A-WAY MAXX BLOW UP
18	16	CORNFLAKE GIRL TORI AMOS EAST WEST
19	NEW	NOW AND FOREVER RICHARD MARX CAPITOL
20	20	IS IT LOVE TWENTY 4 SEVEN INDISC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	NEW	ZZ TOP ANTENNA RCA
3	2	PHIL COLLINS BOTH SIDES VIRGIN
4	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	8	ENIGMA THE CROSS OF CHANGES VIRGIN
6	5	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
7	6	ELTON JOHN DUETS ROCKET
8	9	MARIAH CAREY MUSIC BOX COLUMBIA
9	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
10	13	AEROSMITH GET A GRIP GEFFEN
11	NEW	ALICE IN CHAINS JAR OF FLIES/SAP COLUMBIA
12	10	CHAKA DEMUS & PLIERS TEASE ME MANGO
13	7	TAKE THAT EVERYTHING CHANGES RCA
14	11	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
15	16	ACE OF BASE HAPPY NATION MEGA
16	17	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
17	14	FRANK SINATRA DUETS CAPITOL
18	19	ROLLING STONES JUMP BACK '71-'93 VIRGIN
19	20	MEAT LOAF HITS OUT OF HELL EPIC
20	15	PET SHOP BOYS VERY PARLOPHONE

NORWAY (VERDENS GANG Norway) 1/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	3	HERO MARIAH CAREY SONY
3	2	CRYIN' AEROSMITH GEFFEN
4	4	JUST MISSED THE TRAIN TRINE REIN EMI
5	10	SIGN ACE OF BASE MEGA
6	6	U GOT 2 LET THE MUSIC CAPELLA MEGA
7	5	FRIENDS STELLA GETZ GEFFEN
8	NEW	SE ILDEN LYSE SISSEL KYRKJEBØ STAGEWAY/BMG
9	NEW	NOW AND FOREVER RICHARD MARX EMI
10	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
ALBUMS		
1	3	TRINE REIN FINDERS KEEPERS EMI
2	1	PRIMA VERA ABSOLUTE PRIMA VERA EMI/EMI
3	4	MARIAH CAREY MUSIC BOX SONY
4	2	VARIOUS DANCE COLLECTION 6 MEGA
5	5	VARIOUS MEGA DANCE MEGA
6	7	ZZ TOP ANTENNA BMG/ARIELA
7	6	VARIOUS ABSOLUTE MUSIC 9 EVA
8	10	ALICE IN CHAINS JAR OF FLIES/SAP SONY
9	9	BJORK DEBUT POLYGRAM
10	8	BRYAN ADAMS SO FAR SO GOOD A&M

BELGIUM (IFPI Belgium/SABAM) 1/28/94

THIS WEEK	LAST WEEK	SINGLES
1	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
2	6	IT'S A LOVING THING CB MILTON BYTE RECORDS
3	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	4	ANYTHING CULTURE BEAT SONY
5	10	LA SOLITUDINE LAURA PAUSINI CGD
6	9	A WHOLE NEW WORLD REGINA BELLE/PEABO BRYSON COLUMBIA
7	5	I'LL ALWAYS BE THERE ROCH VOISINE RCA
8	NEW	EEN KART ALS TEKEN VAN L LEVENSLIJN 94 POLYDOR
9	8	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
10	NEW	IN YOUR ROOM DEPECHE MODE MUTE
ALBUMS		
1	2	DANA WINNER REGENBOGEN ASSEKREM
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	4	ROCH VOISINE I'LL ALWAYS BE THERE RCA
4	3	FREDERICKS GOLDMAN JON ROUGE COLUMBIA
5	NEW	STEF BOS VUUR HKM
6	NEW	AEROSMITH GET A GRIP GEFFEN
7	5	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SONY
8	8	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
9	6	ADAMO COMME TOUJOURS EMI
10	NEW	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI

IRELAND (IFPI Ireland) 2/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	2	THINGS CAN ONLY GET BETTER D:REAM MAGNET/ EAST WEST
3	10	RETURN TO INNOCENCE ENIGMA VIRGIN
4	3	COME BABY COME K7 BIG LIFE
5	4	IT'S ALRIGHT EAST 17 LONDON
6	5	ANYTHING CULTURE BEAT EPIC
7	6	NOWHERE THERAPY? A&M
8	7	THE RED STROKES/AIN'T GOING DOWN GARTH BROOKS CAPITOL
9	NEW	CORNFLAKE GIRL TORI AMOS EAST WEST
10	NEW	BREATHE AGAIN TONI BRAXTON ARISTA/LAFACE
ALBUMS		
1	1	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
2	2	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	GARTH BROOKS NO FENCES CAPITOL
5	NEW	TORI AMOS UNDER THE PINK EAST WEST
6	5	BRYAN ADAMS SO FAR SO GOOD A&M
7	6	GARTH BROOKS IN PIECES LIBERTY
8	8	NANCI GRIFFITH BEST OF MCA
9	NEW	BJORK DEBUT MOTHER
10	NEW	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA

DENMARK (IFPI/Nielsen Marketing Research) 2/2/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
2	2	THE SIGN ACE OF BASE MEGA SCANDINAVIAN
3	8	FIVE LIVE GEORGE MICHAEL & QUEEN WITH LISA STANSFIELD EMI
4	4	THE RETURN TO INNOCENCE ENIGMA VIRGIN
5	NEW	THE STYLE AND INVENTION ALBUM BLACHMAN THOMAS MEGA SCANDINAVIAN
6	3	JUNGLEDYRET DIVERSE SONY
7	NEW	TWIST & SHOUT CHAKA DEMUS & PLIERS BMG/ ARIOLA
8	5	IN YOUR ROOM DEPECHE MODE SONET
9	6	MOVE ME BASIC ELEMENT EMI
10	NEW	WHAT'S MY NAME SNOOP DOGGY DOG WARNER
ALBUMS		
1	2	ENIGMA THE CROSS OF CHANGES VIRGIN
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	DIVERSE AH ABE! SONY
4	4	ZZ TOP ANTENNA BMG
5	6	AEROSMITH GET A GRIP BMG
6	7	ZAPP ZAPP YOU BETTER BELIEVE MEGA
7	8	SORT SOL GLAMOURPUSS SONY
8	5	ACE OF BASE HAPPY NATION U.S. VERSION MEGA
9	NEW	EARTH WIND & FIRE THE VERY BEST OF... SONY
10	10	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN

SWITZERLAND (MEDIA CONTROL Switzerland) 2/1/94

THIS WEEK	LAST WEEK	SINGLES
1	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
2	1	U GOT 2 LET THE MUSIC CAPELLA PHONOGRAM
3	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	4	THE SIGN ACE OF BASE POLYGRAM
5	5	TAKE CONTROL D.J. BOBO FRESH
6	5	CRYIN' AEROSMITH GEFFEN
7	NEW	RETURN TO INNOCENCE ENIGMA EMI
8	8	ANYTHING CULTURE BEAT SONY
9	7	PLEASE FORGIVE ME BRYAN ADAMS A&M
10	10	BABE TAKE THAT BMG
ALBUMS		
1	2	GOTTHARD DIAL HARD BMG
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	4	ZZ TOP ANTENNA BMG
4	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	5	ELTON JOHN DUETS ROCKET/PHONOGRAM
6	7	PHIL COLLINS BOTH SIDES WARNER
7	8	ENIGMA THE CROSS OF CHANGES VIRGIN
8	6	MEAT LOAF BACK FROM HELL/THE VERY BEST OF SONY
9	NEW	AEROSMITH GET A GRIP BMG
10	10	ACE OF BASE HAPPY NATION U.S. VERSION POLYGRAM

ARGENTINA (C.A.P.I.F.) 1/28/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JOSE LUIS RODRIGUEZ RAZONES PARA UNA SONRISA SONY
2	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR
3	NEW	LOS FABULOSOS CADILLACS VASOS VACIOS SONY
4	NEW	LUIS MIGUEL ARIES WARNER
5	NEW	EMANUEL ORTEGA CONOCIENDONOS SONY
6	NEW	NANCY ANKA NANCY ANKA SONY
7	NEW	RICKY MARTIN ME AMARAS SONY
8	10	LUIS MIGUEL 20 ANOS WARNER
9	NEW	PAUL McCARTNEY PAUL IS LIVE EMI
10	NEW	VARIOUS HORIZONTE II SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: Dean Hapeta is a young Maori rapper from a grim suburb north of the capital, Wellington. He put the music business on alert four years ago when he released the tough-minded rap track "E Tu" with his band, the Upper Hutt Posse. Working at the flinty interface of race relations between the indigenous Maori people and "pakeha" (European) culture, Hapeta hasn't pulled any punches, and an association with the Nation of Islam—reinforced when he visited and performed in Chicago—has made him even more controversial. But Hapeta also is an astute businessman, and after a series of successful reggae/hip-hop singles, he has formed his own production company, re-emerging under the name E Tu while still keeping the Posse going. His latest single, "Whakakotahi" (To Make One), isn't destined to win much radio play. An uncompromising attack on cultural imperialism, it incorporates verses in Maori alongside fragments of speeches by the Nation of Islam ministers Louis Farrakhan and Dr. Khalid Muhammad. Released to acknowledge the year of indigenous peoples, "Whakakotahi" is brittle, aggressive, and confirms Hapeta's function as a conduit for the radical ideas that exist in some sections of Maori society. All of which makes his proposed short film, "Wise Up"—for which he has just received financing from the New Zealand Film Commission—one of the more intriguing prospects on the cultural horizon.

GRAHAM REID

PORTUGAL: Maria Teresa De Noronha, one of the most important fado singers of the century, died last July. Born to an aristocratic family in 1918, she was the last of the great amateur fado performers. Her closest rival, Amalia Rodrigues, was a professional, and between them they were the best there was. Among many tributes paid to the much-loved, and now much-missed, Maria



Teresa was a special performance at the annual Grande Noite de Fado last June, just before she died. Now Lisbon-based record company EMI/Valentim de Carvalho has released an album dedicated to Maria Teresa, called "Tradição" (Tradition), which features some of her best songs interpreted by her nephew Vicente Da Camara and grandsons Jose Da Camara and Nuno Da Camara Pereira, all top fado singers. The album includes such classic fado songs as "Saudade Das Saudades," "Desengano," "Outono" (a fado-tango), and "Fado Cinco Estilos," the latter sung by all three together. The origins of fado—a genre that first became popular in Lisbon and is now to Portugal what flamenco is to Spain—have always been uncertain. But as Eduardo Su-

cena writes in his outstanding book "Lisboa, O Fado E Os Fadistas," it may have been inspired by the ancient French Provençal singing styles of "contenses" and "tourneymen." These were performed by the French troubadours and jesters who journeyed to Portugal in previous centuries when there were close ties between the French and Portuguese nobility.

FERNANDO TENENTE

JAPAN: One of the spiciest albums to come out of this country recently is "silence," a collection of avant-garde/ambient pieces on the Wacoal Art Center's Newsic label. Subtitled "a quiet manifestation of the future," the album features tracks by Paul Bley, Can alumnus Holger Czukay, and Simon Fisher with Derek Jarman, alongside Japanese artists such as Masumi Nagasawa, who plays a John Cage composition, and Tamami Tono. The latter performs a piece on the sho, a traditional Japanese instrument that looks like a mouth organ with 17 pipes, two of which are mute. For the most part, the music on "silence" is appropriately austere, but like the best ambient music it is more than aural wallpaper. Take Dr. John C. Lilly's "Cyclone Meditation," for example. In a narrative set to an eerie electronic hum, Lilly, who is a "dolphin expert and psychedelics researcher," describes an encounter with two beings of superior intelligence. Definitely thought-provoking. While "silence" may not be to everyone's taste, it's refreshing to find that some record companies are prepared to put out such weird and wonderful stuff even if it doesn't have a hope of achieving commercial success.

STEVE McCLURE

IRELAND: First the record, then the tour, now the book. "A Woman's Heart" (Dara), the compilation that has outsold all indigenous discs in recent years (250,000 copies), has already inspired a series of sold-out concerts. Now a book of the same name is published by the O'Brien Press. Author Eddie Rowley interviewed the album's six performers—Mary Black, Frances Black, Dolores Keane, Eleanor McEvoy, Maura O'Connell, and Sharon Shannon—as well as two other prominent singers, Clannad's Maire Brennan and Mary Coughlan. He cuts through the glamour and glitz to show the realities of life on the road and analyzes the impact of these women on Irish music. The singers recall their childhoods and musical influences, discuss their relationships, careers, and family lives, and consider how success has affected them. "A Woman's Heart" is available in the U.S. from Irish Books Media in Minneapolis, and from Dufour Editors in Chester Springs, Pa.



KEN STEWART

SPAIN: Tango is, of course, Argentinian through and through. But for 10 years a Madrid-based group called Malevaje has dedicated itself to playing a rock-tinged version of the music that originated among the low-life of Buenos Aires. Malevaje (meaning "banditry" in South American Spanish) is the brainchild of Madrid-born singer Antonio Bartrina, whose grandparents lived in Argentina and who constantly played tango to their grandson. Backed by an acoustic double bass, violoncello, piano, bandoneon (tango accordion), violin, and percussion, and accompanied by a seductive dancer, the 37-year-old Bartrina recently gave an electrifying performance at a televised concert in front of a 3,000-strong crowd in a major Madrid theater. "We've played in dives for 10 years and toured France, Italy, and Switzerland, but this is our high spot so far," Bartrina said. "Madrid is a very tango city. Here, too, there's a lot of cocky insolence. The Argentine 'malevo' [malefactor] has much in common with the Madrid 'chulapo' [spiv]." Malevaje presented its sixth album at the concert, "Va Cayendo Gente Al Baile" (People Falling To The Dance).

HOWELL LLEWELLYN

RETAILERS EXPAND DESPITE RECESSION

(Continued from page 42)

its fourth Megastore Feb. 24 in the basement of the Marui department store near Ikebukuro's west exit.

Virgin Megastores Japan GM Mike Inman says the new outlet will cover 18,000 square feet, will stock about 150,000 CDs, and will feature a bookstore, a cafe, and a DJ booth.

"It was a golden opportunity," he says. "We can use the whole basement of the Marui store. It has a similar feel to our Shinjuku store, though we're not expecting the same kind of volume."

Inman says he expects Virgin Megastores Japan, a 50-50 joint venture with Marui, to rack up the equivalent of about \$100 million in sales by the end of 1994. The other two foreign chains do not release sales data.

Competition in the Ikebukuro area for record buyers' hard-earned yen promises to be intense, as the foreign chains and major Japanese retailer Wave, which has a large store on the east side of the station, square off despite Japan's worst postwar recession.

Meanwhile, four stops down the line in Tokyo's Shinjuku, HMV will open a 8,880-square-foot store June 15 on the sixth floor of the My City shopping complex adjoining Shinjuku Station, Japan's busiest commuter terminal.

The new HMV outlet, the U.K.-based chain's eighth in Japan, will carry about 150,000 CDs and will be in direct competition with Virgin and Tower's Shinjuku stores.

HMV Japan president Chris Walker

says the company plans its first foray into western Japan in October or November, with a store of at least 10,000 square feet in Osaka's Shinsaibashi district.

Walker says HMV's plan to open four stores a year is "pretty much on track, although it was a quiet 1993, mainly because we're getting tougher on rents because of the recession."

"We're happy with all our sites," he says, discounting rumors that HMV's Japanese operation is in trouble. "Business was up strongly last year, despite the recession."

Walker says HMV plans to open a store in the central Japanese city of Nagoya later this year, and also is negotiating for two sites elsewhere.

Virgin plans to open its fifth Megastore in the western city of Hiroshima in April. The 10,000-square-foot outlet will occupy the sixth floor of a building being constructed by department store Sogo and Nippon Telegraph and Telephone.

Tower, meanwhile, plans to leave its current 5,300-square-foot location in Hiroshima for a 7,800-square-foot site in April. It also is expanding its store in Himeji, between Kobe and Hiroshima, to 6,000 square feet.

And Virgin's sixth Japanese Megastore, in Kobe, is set for a September opening. Inman says the chain also is looking to open a store in the northern city of Sapporo either by the end of this year or in early 1995.

Rankin Family Leads Juno Nominees Group, Up For 4 Trophies, To Perform At Ceremony

BY LARRY LeBLANC

TORONTO—With four Juno nominations, EMI Canada's the Rankin Family leads the pack of nominees for Canada's 23rd annual Juno awards, to be held March 20 at the O'Keefe Centre here.

The Celtic-rooted, Cape Breton-based group has been nominated for top single for "Fare Thee Well Love," as well as top group, country group/duo, and Canadian Entertainer awards.

Runners-up in 35 Juno categories with three nominations each are Rush, Snow, Roch Voisine, Celine Dion, the Tragically Hip, Jann Arden, Leonard Cohen, and classical ensemble Tafelmusik.

The two-hour program, to be televised nationally by CBC-TV, will feature performances by the Rankin Family, Voisine, Dion, Snow, and others still to be announced. In addition, there also will be a lengthy Rush tribute honoring the trio's Hall of Fame induction, and a blues, reggae, and aboriginal music segment.

"The show is going to be real solid in terms of the number of [musical] impressions, and the number of exposures for mainstream and rising Canadian stars," says Dave Charles, president of the Canadian Academy of Record Arts and Sciences, which is co-producing the event with CBC-TV. "There will be more musical moments than last year."

"The Rush tribute is going to be the centerpiece of the show," says executive producer John Brunton.

While there might be more music on this year's awards, key performance spots, as at previous Junos, are conservative choices. However, with last year's musically conservative TV program bringing in 2.2 million viewers, the highest rating in the award's history, and pulling the show out of a six-year viewer slump, organizers have understandably opted to make few changes. Returning to lead the program are last year's production team of Brunton and director Joan Tosoni.

Acknowledging the event's continued conservative stance, Charles stresses that the program also will feature ample spotlighting of fringe acts. "Into every [commercial] spot set, there's going to be a new artist feature," he says. "We're going to have [documentary-styled film] bumpers going into all the spots featuring a lot of the groups playing at the Canadian Music Week here. We also hope to have some live segments as well."

At the Feb. 8 Juno announcement of nominees here, Juno organizers weren't able to announce a host. "We're coming down to the wire," admits Charles. "We've tried three or four options but none have worked out due to movie commitments."

Whoever acts as host, a decisions which is expected to be announced shortly, his or her role will be far more limited than in previous

years. "We want to take the emphasis off the host," says Charles. "We've realized we need someone who's going to be a quarterback and make sure the show runs smoothly."

Among the expected battlegrounds this year are: the top group category in which the Rankin Family, Moxy Frúvous, Blue Rodeo, the Jeff Healey Band, and Rush will compete; top female, with Dion, Rita MacNeil, Sarah McLachlan, Anne Murray, and Alannah Myles fighting it out; and the Canadian Entertainer award with Barenaked Ladies, Dion, the Rankin Family, the Tragically Hip, and Michelle Wright going head-to-head.

One aspect of the Junos is that nominee lists are maddeningly erratic due to varied category restrictions and convoluted nominating procedures. Despite sizable streamlining of the categories and nominating procedures this year, including new categories for abo-

naked Ladies are entirely shut out of industry nominations.

Perhaps both groups can empathize with Rush which, despite its Hall of Fame honor this year, has failed to capture the top group award since 1978. Also, the 19-year-old power trio has never won a Juno for top album.

Here is a partial list of 1994 Juno nominees:

- **Canadian entertainer:** Barenaked Ladies, Celine Dion, the Rankin Family, the Tragically Hip, Michelle Wright.

- **Group:** Blue Rodeo, the Jeff Healey Band, Moxy Frúvous, the Rankin Family, Rush.

- **Female:** Celine Dion, Rita MacNeil, Sarah McLachlan, Anne Murray, Alannah Myles.

- **Male:** Stef Carse, Daniel Lanois, John McDermott, Snow, Roch Voisine.

- **Album:** "12 Inches Of Snow," Snow (EastWest); "The Future," Leonard Cohen (Columbia); "Harvest Moon," Neil Young (Reprise); "I'll Always Be There," Roch Voisine (Star); "Rocking Horse," Alannah Myles (Atlantic).

- **Single:** "Courage," the Tragically Hip (MCA); "Fare Thee Well Love," the Rankin Family (EMI); "Harvest Moon," Neil Young (Reprise/Warner); "He Would Be Sixteen," Michelle Wright (Arista); "Love Can Move Mountains," Celine Dion (Columbia).

- **Country female:** Joan Kennedy, Anne Murray, Anita Perras, Shania Twain, Cassandra Vasik.

- **Country male:** Joel Feeney, George Fox, Ron Hynes, Charlie Major, Jim Witter.

- **Country group/duo:** The Blue Shadows, Cassandra Vasik and Russell deCarle, One Horse Blue, the John Brothers, the Rankin Family.

- **Songwriter:** Jann Arden, Leonard Cohen, Jim Cuddy/Greg Keelor (Blue Rodeo), Sarah McLachlan, Jane Siberry.

- **Producer:** k.d. lang/Ben Mink; Daniel Lanois; Geddy Lee, Alex Lifeson, and Neil Peart (Rush), Jane Siberry, Steven MacKinnon & Marc Jordan.

- **Best new solo artist:** Jann Arden, Meryn Cadell, Charlie Major, Mario Pelchat, Jim Witter.

- **Best new group:** Junkhouse, the Odds, Sloan, the Tea Party, the Waltons.

- **Best-selling francophone album:** "Album du Peuple, Tome 2," François Perusse (Trafic); "Ça Va Bien," Kathleen (Columbia); "Corridors," Laurence Jalbert (Audiogram); "Europe Tour," Roch Voisine; "Pelchat," Mario Pelchat (Columbia).

- **Best-selling album (foreign/domestic):** "Bat Out of Hell II: Back Into Hell," Meat Loaf (MCA); "The Bodyguard," Whitney Houston (Arista); "Fully Completely," the Tragically Hip (MCA); "Get A Grip," Aerosmith (Geffen); "Keep The Faith," Bon Jovi (Mercury/Jambco).

- **Hall of Fame Award:** Rush

- **Walt Grealis Special achievement Award:** John Mills.

'The show is going to be solid in terms of the exposure for mainstream and rising Canadian stars'

original, reggae, blues/roots, and classical choral music, the final nominee list still has its share of what would seem to be omissions.

Among the eye-raisers this year: Bryan Adams failed to garner even one nomination for the first time in years, not even a top single nomination for his chart-topping hit, "Please Forgive Me." It failed to meet Juno nomination criteria, based on year-end chart statistics from the music trade The Record.

Despite leading the Grammy Awards with seven nominations, Victoria, British Columbia-born David Foster was shut out of Junos honors.

While Arista country singer Wright is nominated for Canadian Entertainer, and her single "He Would Be Sixteen" is nominated for top single, she was deemed ineligible for country female vocalist because the title wasn't available as a commercial single.

In addition, despite having the two top-selling domestic albums in Canada last year, according to The Record, and despite being nominated for the public-voted Canadian Entertainer award (the sole Juno voted by fans), the Tragically Hip and Barenaked Ladies are shut out of both top album and top group spots. While the Tragically Hip has a nomination for best-selling international/domestic album for "Fully Completely" and a top single nomination for "Courage," the Bare-

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PARALLEL IMPORTS

(Continued from page 44)

per, have argued that parallel imports, if carried out legally, are a check against price-fixing by industry cartels. A Straits Times editorial said, "When copyright laws were being framed [in 1988], changes were made to permit parallel imports. The probability is strong that consumer choice will take precedence, which is at it should be."

NRM Reports Jump In Net Income Comp-Store Gain Not Enough For Teitelbaum

■ BY DON JEFFREY

NEW YORK—With sales up and costs under control, National Record Mart Inc. reports that net income rose 20.5% in the third fiscal quarter, to \$2.6 million from \$2.1 million a year earlier.

For the three months that ended Dec. 25, the Carnegie, Pa.-based operator of 117 music stores says net sales increased 9.8%, to \$30.1 million from \$27.4 million in the same period the year before. Sales for stores open at least one year were up 4% in the quarter.

But Bill Teitelbaum, chairman of the company, says he is not pleased with the 4% increase. "I was expecting comps to be higher," he says. "My expectation was that the new-release schedule for the calendar fourth quarter would be very strong... but there were no 'Bodyguards.'" The year before, the soundtrack to "The Bodyguard" was topping the album charts and delighting retailers.

In the third quarter, operating income (before interest, taxes, depreciation, and amortization) rose 13.3%, to

\$5.1 million from \$4.5 million.

Although profits were up, the gross profit margin in the quarter fell to 39.5% of sales from 40.1% the year before. The company attributes the decline to a higher proportion of sales from CDs, which carry lower margins than cassettes. For the six-month period that ended Dec. 25, CDs accounted for 52.5% of total sales, compared with 47.7% a year earlier.

Cost controls enhanced profits. Selling, general, and administrative expenses as a percentage of sales fell to 22.3% in the quarter from 23.4% the year before. Teitelbaum says, "We're very cognizant of controlling costs, especially where gross margins are being attacked." He mentions personnel costs at headquarters and occupancy expenses as areas in which savings were made. "The lease itself is the easy part," he adds. "It's the extra charges like utilities that you have to define carefully in leases."

Another reason profits went up is that interest expenses declined to \$109,000 in the quarter from \$208,000 the year before. The company paid

down some debt, and "because we were in better financial condition," adds Teitelbaum, "we were better able to use vendor-credit programs."

The retailer reports a net gain of 16 stores in the year for a total of 117. Teitelbaum says the chain will open six more mall outlets by the end of the fiscal year in March.

"I think you'll see us look for prudent opportunities," says Teitelbaum. "We're not going to get into the rat race for very highly expensive mall space. Those particular locations are most susceptible to Best Buy competi-

(Continued on page 52)



Marshaling His Troops. Chris Roberts, the new president of PolyGram Classics & Jazz, brainstorms with regional managers in New York at the company's bi-annual sales meeting. Shown, from left, are Midwest/Southeast regional manager Stuart Pressman; Northwest regional manager Gary Drenan; mid-Atlantic/Southeast regional manager Dee Ferrick; senior VP of marketing and sales Lynne Hoffman-Engle; Roberts; New York regional manager John Newcott; Northeast/mid-Central regional manager David Belote; and Los Angeles regional director Jack Warfield.

Used CDs Still Controversial At Ariz. Chain Zia Remains Loyal To Its Initial Second-Hand Market

■ BY ED CHRISTMAN

TEMPE, Ariz.—Last year's used-CD controversy may be a dim memory for most dealers and vendors, but in the Phoenix area the battle rages on.

Brad Singer, owner of the eight-unit Zia chain and the Impact Music one-stop, says he is still in heated discussion with Cema over used CDs.

"When the manufacturers stopped their fight against used CDs, Sony and the others just dropped their policies," says Singer, who has stores here, in Phoenix, and in Tucson. "But Cema's replaced their policy with one that is still very much punitive and very dictatorial."



SINGER

Cema's policy disallows merchants from mixing used CDs with new ones. Also, any store dealing in used product cannot return defective CDs.

But, according to Singer, Cema already has built-in policies to discourage or penalize merchants abusing returns. If someone is abusing that policy, the distributor has ways to measure and deal with it.

"I disagree with all elements of



Cema's policy," Singer says. "They won't accept defects and won't give us advertising money."

"I differ with any vendor who is going to dictate how I merchandise product," Singer adds. "I have been very successful for the last 14 years, and I don't see any reason why I should bow to Cema as to how I sell product."

Singer is loyal to the used-music market because that's what got his company where it is today. In 1979, after working for years as an employee in a variety of record stores, he opened his first Zia outlet. The store dealt exclusively in used vinyl then.

From the beginning, Singer took a different tack with used products. "We tried to present it as new records," he says. "We even shrink-wrapped albums." But customers didn't perceive the product as new albums, since all the store carried was used product.

The store was a hit in Phoenix from the beginning, he says. But at the same time, Singer notes that the music industry considered his store a "pariah."

In 1981, he started adding new prod-

uct to his presentation. Zia, an ancient sun symbol meaning good luck and prosperity, began by carrying English punk music, then moved into imports in general before adding select domestic boutique labels, like Slash.

Zia moved into new hit product when a friend working at a one-stop agreed to consign the top 50 albums to the store, which eventually led to its becoming a full-line store that carries a healthy helping of used product.

"Despite the industry sentiment, we



found the mix of new and used to be extremely complementary," he says. Along the way, Singer built up a small chain specializing in alternative music. After the success of the first Zia outlet in Phoenix, he opened another store in Tempe 14 months later, and a year later he opened his third outlet. Zia stayed at that level for five years, during which the three outlets were either remodeled, enlarged, or relocated. In 1991, when Zia had four outlets, the company invaded Tucson, where it now has three stores. The chain also added another Phoenix outlet.

As the chain got bigger, it eventually

(Continued on page 52)

Restless Samplers Go To Retailers In 12 Markets

■ BY CHRIS MORRIS

LOS ANGELES—Restless Records is distributing 12,000 free samplers featuring its developing artists at cutting-edge stores in a dozen major markets, backed by advertising in each market's most prominent weekly or biweekly publication.

Says Restless marketing VP Rich Schmidt, "The idea was to creatively seed the marketplace and increase our initial shipments."

The 16-track CD compilation, "I Am Not A Test Market," is variously described on the package as the "1994 Restless Winter Sampler" and the "1994 Restless Winter Yearbook." The album artwork, featuring "found" photo of a chubby youth in a

graduation gown and mortar board, notes that the collection is "totally free."

The sampler includes two cuts apiece by acts on the L.A. label's alternative-skewed roster: aMiniature, Sister Psychic, Swains, Smut, Crain, Giant Sand, God & Texas, and the Hang Ups. Except for the latter two groups, which issued albums last year, all the acts have Restless albums due in the first quarter.

The freebie album hit stores the week of Jan. 31 in 12 major markets: Seattle/Portland; San Francisco; Los Angeles; Riverside/Costa Mesa, Calif.; Phoenix; Austin, Texas; Atlanta; Minneapolis; Chicago; New York; and Boston. Each market received

(Continued on page 54)

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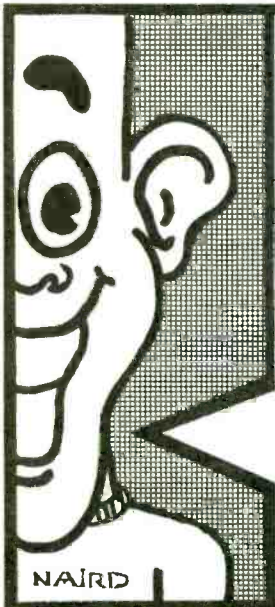
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Musicland Gets A Head Start On Media Play Lease Signings

BIG PLANS: Musicland Group announced Feb. 3 that it has signed leases for 20 of the 30 Media Play stores that it plans to open this year. Musicland, however, has a history of being conservative when it comes to stating its expansion plans. So while the company says it will open 30 Media Plays in 1994, Track wouldn't be surprised if that number climbs above the 40 mark by the end of the year. After all, the company has already signed leases for 20 Media Plays, and it isn't even May yet. (May is the month when the International Council of Shopping Centers [ICSC] holds its annual convention, which is where everybody who is anybody in retail and shopping center development gets together, hammering out leases.)

Media Play outlets, which take in 45,000-50,000 square feet, offer music, video, books, and other entertainment software at discount prices. Musicland so far has opened 14 Media Plays.

In detailing the 20 signed leases that will blossom into stores this year, Musicland says it will open four Media Play stores in Atlanta (it already has one open in the city, and word is that Musicland will open a total of seven in that market); four in Denver; four in the Buffalo/Niagara Falls, N.Y., area; three in Charlotte, N.C.; three in Salt Lake City; two in Syracuse, N.Y.; and one each in Poughkeepsie, N.Y., Fargo, N.D., and San Jose, Calif.

Musicland, of course, is aware that it is in a race to roll out superstores. Among the other chains fielding superstores are Virgin; HMV; Hastings Books, Music & Video; and Trans World Music Corp. The reigning U.S. superstore champ is Tower Records/Video, with 81 outlets.

Virgin, through its alliance with Blockbuster Entertainment, plans to open 10 superstore outlets in 1994. And Track wouldn't rule out Blockbuster itself getting into the superstore business. It has all the ingredients it needs between its Sound Warehouse chain, with stores that average about 14,000 square feet, and the Rhythm & View concept it acquired as part of the Super Club deal. Hastings has been building stores ranging from 17,000-22,000 square feet with a lot of the same product lines carried by Media Play, while Wherehouse Entertainment has been opening stores of about 15,000 square feet. Also, Trans World, under the Coconuts logo, has a handful of stores larger than 15,000 square feet. In the last quarter, it opened FYE, a 32,000-square-foot outlet at the Trumbull Shopping Center in Trumbull, Conn.

And HMV, which has opened only three superstores since it came to the U.S. back in 1990, looks like it's getting ready to rock and roll. At the Feb. 3 ICSC Northeast Deal Making conference, a regional meeting patterned after the trade association's annual convention, HMV was one of the few

retailers—and the only music merchant—with a booth. That meet was like a giant beehive, with developers and retailers mating for locations. Since HMV is basically an unknown entity outside New York and Boston, it needs to make itself known to developers so that it can access top-notch locations, which is why it made the smart move of taking a booth.

In addition to the above chains, Best Buy, Barnes & Noble, Circuit City, and Borders also have the capability to open home entertainment software superstores should they so choose.

With that many players vying for the superstore sweepstakes, don't be surprised if Musicland has 100 Media Play stores opened by December

1995—which is about how many U.S. outlets Tower Records/Video should have by then, if it keeps expanding at its current rate.

RETAIL TRACK
by Ed Christman



PROMOTIONS: Way back when returns of opened CDs was an issue, many retailers complained that one of the reasons CDs were open was because in-store play copies didn't reach stores until two or three weeks after the street date. Cema and its distributed labels have just initiated a program that should bring a smile to merchants' faces. It is now shipping in-store promotional copies of selected new releases to every direct account on, or prior to, the street date.

According to a press release, Cema delivered promotional copies with its new-release shipments beginning with its Feb. 8 releases. Joe McFadden, Cema senior VP of marketing and sales, says the move reflects the role that in-store play has in selling product.

The first releases under the program are new albums from Richard Marx, Enigma, Black Sabbath, and Marillion.

ON THE MOVE: Charles Papke has been promoted to VP of retail operations at Troy, Mich.-based Harmony House. Previously, he was a regional VP... Kevin Milligan, formerly a buyer with Wherehouse Entertainment, has joined MCA as its West Coast regional sales rep... Ed Szydlak, senior VP of merchandising at Trans World Music Corp., is leaving the chain.

DONE DEAL: Alliance Entertainment Corp., which owns Bassin Distributors, CD One Stop, and Encore Distributors, has completed its acquisition of Abbey Road, paying \$35.5 million in cash, stock, and notes. Abbey Road had sales of \$80.7 million and profits of \$4.8 million in the fiscal year that ended Aug. 31, 1993.

In another development, Alliance says it enlarged its revolving line of credit from \$70 million to \$75 million and closed a \$20 million, five-year term loan from a banking consortium led by Chase Manhattan.

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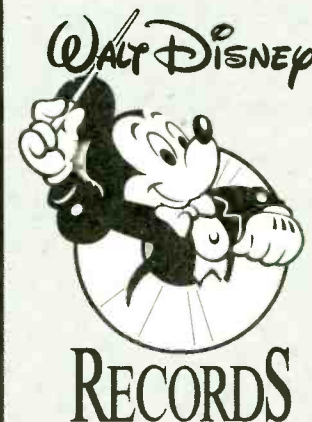
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Have some fun and create a successful retail partnership with the release of *The Fox and the Hound* Read-Along and video.



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First Kids' Indie Promotion Firm Expects Booming Business

BOOM BOOM: A firm that can safely be described as the first independent record promotion company devoted exclusively to children's music has been formed by a pair of industry veterans, **Pamela Benjamin** and **Luisa Riano**. Benjamin handles West Coast operations for Rock'n'Baby Boomers, and New York-based Riano is in charge of the East Coast.

Benjamin, who is moving her base of operations from Westlake Village, Calif., to Las Vegas, is a former publicist whose clients included Rabbit Ears Productions, Jim Henson Records, Zoom Express/BMG Kidz, and Rincon Children's Entertainment. She and Riano (who most recently was in charge of sales and marketing of closed captioning services at WGBH/The Caption Center) met years ago, when both worked in publicity and communications at Sony Video Software.

"When I was doing PR for the children's companies, I would get flooded with requests for product from radio stations who did children's programming," says Benjamin. Some, she says, were practically desperate for product. "They'd say, 'If I give you my Fed Ex number, will you send it today?'"

Radio stations that feature kids' programming are more prevalent than is generally believed, says Benjamin, who notes that some industry estimates place the nationwide figure at more than 200. They range from the 24-hour,

20-affiliate Children's Satellite Network, whose flagship station is Minneapolis-based Radio AAHS (WWTC), to stations that run syndicated programs like "Pickleberry Pie."

Benjamin says Rock'n'Baby Boomers' first promotion, scheduled for March, will involve several major and independent labels and 50 radio stations. "They stretch from New York to California and Alaska," says Benjamin, who notes that the South is the least-represented region.

Rock'n'Baby Boomers' promotional service includes the music, with three top picks highlighted on each title, along with a printed announcement containing artist information for use by air personalities (a portion of the service called Rock'n'Plays). A number of cassettes earmarked for on-air giveaways also are included; Benjamin says it's a barter arrangement, in which the product is provided in exchange for a live tag naming the manufacturer.

Rock'n'Baby Boomers also supplies "Rock'n'Kids Quizzes" for write-in and call-in contests, and makes its toll-free number available to consumers wanting to know where to purchase children's titles. "We'll fulfill orders ourselves, if necessary," says Benjamin.

Plus, every promotion will feature "Rock'n'PSAs," public service announcements provided by children's charities. "UNICEF has done our first PSA," says Benjamin, who notes that

her company has "also been talking to the Pediatric AIDS Foundation, Child-Reach, and ChildHealth." Rock'n'Baby Boomers hopes to enlist children's recording artists for future PSAs.

As part of the promotional service, Benjamin, Riano, and staff keep track of airplay for each title and report rota-



by *Moira McCormick*

tion to participating companies. Benjamin says she and Riano likely will develop their own airplay charts. "For independent artists," she says, "it's a great way to show a major what kind of impact they're having."

DINO FEVER: It was Child's Play's pleasure to revisit the scene of "The Great Dinosaur Mystery," a live touring musical written and performed by **Joe Pipik** and **Michelle Valeri**, late last month (we'd caught a slightly different version of the show last November). The clever entertainment-and paleontology-packed program features the dynamic tunes of Pipik and Valeri, who star as Detective Joe Ka-

footsie and dinosaur expert Dr. Vaner Plastercaster, respectively. Their Tracy-and-Hepburnish mutual ribbing (including a right-on reference to Hillary Clinton) keeps mom and dad amused—but kids go ape for the huge, eye-popping dino puppets, designed and operated by **Ingrid Crepeaux**. Retailers might want to keep track of when this tirelessly touring company hits town: Its first-rate companion music cassette, "The Great Dinosaur Mystery" (Dino-Rock Productions, Silver Spring, Md.), is available through Music For Little People (Redway, Calif.) and Silo Inc. (Waterbury, Vt.).

BETTER LATE THAN NEVER: Child's Play belatedly discovered one of the best kids' records of 1993. It's called "When I Was A Kid," by **Lou Del Bianco** (Storymaker Records, Port Chester, N.Y.), and it's a delightful, highly original collection of songs and stories designed to help kids think—and, of course, to amuse them. Del Bianco's wit, savvy, and marvelous sense of silliness will charm the socks off parents, too. Don't miss it.

KIDBITS: The peerless **Ella Jenkins** has released a new book/cassette, "This Is Rhythm." The book, packaged with rhythm sticks, is available from the Sing Out! Corp. (Bethlehem, Pa.); companion cassette is on Smithsonian/Folkways . . . **All God's**

Children, the multi-ethnic young people's choir that wowed 'em last June at the CHIME Festival in Buena Park, Calif., has released its self-titled debut album on **Lou Adler's Ode Records** . . . The latest from Golden Music includes the pop parody "Cheep Thrills," featuring 17 silly tunes from "Sesame Street" in the latest in its rock'n'roll series; and two new Book'n Tapes from "Sesame Street's Learn About Music" series: "Elmo's Music To Move By" and "Grover's Overtures" . . . Renowned female a cappella group **Sweet Honey In The Rock** has released its second children's album, "I Got Shoes," on Music For Little People/Warner Eros. . . **Phil Rosenthal**, whose self-run label American Melody (Guildford, Conn.) is home to a terrific line of bluegrass and folk for kids, has been appointed official Connecticut State Troubadour for 1994 . . . Zoom Express/BMG Kidz has released the second album in its "Carmen Sandiego" music series, "Carmen Sandiego: Out Of This World." In addition to typically kooky, engaging fare from stars of the hit geography-themed PBS show, the album includes a pair of tracks from eccentric rockers **XTC** and **They Might Be Giants** . . . The sixth and latest album from kids' rocker **Jonathan Sprout** is "Dr. Music" (Sprout Recordings, Morrisville, Pa.).

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USED CDs STILL CONTROVERSIAL AT ARIZ. CHAIN

(Continued from page 49)

became clear that Singer would have to buy direct from the labels.

The move to direct purchasing paved the way for the birth of Impact, the one-stop side of Singer's business. "When we first started buying direct, we didn't have a warehouse, but as we got bigger, it was clear we needed one," he says. "As long as we were going to do all the things that a warehouse does, we decided that we should try to sell to others as well. Today, we may not be the biggest one-stop, but

we do a damn good job."

Singer declines to break out revenues between operations, but says the combined one-stop and chain generated about \$15 million in sales last year.

Singer's retail outlets average about 5,000 square feet, are mainly strip-center located, and carry a wide array of new and used CDs, cassettes, and music video titles—15,000 to 20,000 in all—as well as T-shirts, rock-oriented jewelry, and other music-related accessories.

Used titles constitute about 40% of Zia's music sales. Overall, CD sales generate about 65% of the chain's music volume on a dollar basis and about 50% on a unit basis.

The price range for new product generally is \$1 off list, while the chain typically pays about \$4 or \$5 for used product, which it then sells for about \$8.

Running the used component of the business is "not as difficult as one might think," Singer says. "All of our

clerks have the capability of buying used product; they are watched and trained over a few months." The main ingredient to making that business successful, according to Singer, is the company's superlative staff, which is "all record people."

"The real key is to hire creative people, and then get off their back and let them do their job," he says. "Our people are totally committed to what we are doing." Key personnel include Kevin Beringer, the chain GM; Mike

Meyers, who serves as the new-release major-label buyer, as well as Singer's assistant; and Rory Musil, Impact GM. The entire company employs 160 people, of whom 120 work for the retail operation.

The company's roots in alternative music, and its continuing policy of hiring music people, allow the chain to stand out from the competition, Singer says. "We try to key in on alternative and college music, but that is not to say we don't carry mainstream music," he adds. "Our stores are more well-rounded than you would think."

The one-stop inventory also is well-rounded, but it is Zia's knowledge in the indie and underground areas that gives Impact "something that the other one-stops don't focus on," Singer says.

Zia itself carries "a lot of music for aesthetic reasons," he says. "A group like Fairport Convention doesn't sell that much, but we believe they are an important artist just to display."

Currently, Zia's top five sellers are Alice In Chains, the Meat Puppets, Candlebox, Rage Against The Machine, and Counting Crows.

In addition to supporting alternative music, Zia works hard to promote local bands. "We make it easy for a band to walk into a store and consign their product, and we have a history of paying for it," Singer says.

Moreover, over the last five years, Zia has put out an annual compilation of local bands, with this year's effort entitled "Adios." Singer says the compilation is not a profit center, but serves as a marketing tool in both distinguishing the chain and promoting upcoming bands. But the burden of doing it on an annual basis has taken its toll on Singer, who adds, "I'll do another if and when I feel like it."

Zia competes against Tower Records/Video, the Musicland Group, Border's, Best Buy, and Circuit City, as well as 25 to 30 independents.

(Continued on page 54)

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NAT'L RECORD MART

(Continued from page 49)

tion or Media Play competition."

For the six months that ended Dec. 25, the company booked net income of \$2.4 million on \$61.1 million net sales, compared with profit of \$1.8 million on sales of \$55.6 million the previous year.

During those six months, National Record Mart made an initial public offering of stock, selling 1.7 million shares at \$7.50 each and raising \$12.75 million. The funds raised by the IPO allowed the company to "significantly increase inventory levels," Tietelbaum says.

The retailer completed its first acquisition in November, purchasing nine stores from Leonard Smith Inc. for an undisclosed price. Acquisitions remain a viable part of the strategy, according to Tietelbaum.

As for the current fourth quarter, Tietelbaum says January "started fantastically." But, like other retailers around the country, he complains that sales slumped with the weather. "We got snowed under. It was nowhere near as great a month as it could have been."

The company's stock closed at \$5.50 a share in over-the-counter trading at press time. Its high is \$8.25.

Jimmy Scott's Way; Austin's Shoulders Hold Court In Europe

HANGIN' WITH MR. J: DI made the annual pilgrimage to Catalina's Bar & Grill in Hollywood Jan. 29 to get our annual shot of Jimmy Scott. As ever, the dapper, diminutive jazz singer amazed with a performance ranging from uptempo stompers ("I Cried For You," "Pennies From Heaven") to his trademark ballads ("When Did You Leave Heaven"). We were fortunate enough to get an audience with Scott after the show, and found him a warm, hospitable cat.

Today, of course, Scott records for Sire, for which he cut his smashing, best-selling 1992 album "All The Way." But he reminded us that in the late '80s, when he was returning to prominence after a long layoff from recording, he released an album, "Doesn't Love Mean More," on his own Newark, N.J.-based indie label, J's Way.

The latter album, which features Scott backed by his working trio of long standing, the **Jazz Expressions**, initially was released on vinyl only. But the record may now be had on CD (Scott hawks them at his shows).

Any Jimmy Scott album is precious today—"All The Way" and a compilation of his Atlantic work on Rhino are the only major-label records in print—so we highly recommend that you stock this item for the legion of new-found fans who can't get enough of the singer's emotion-wracked style.

QUICK HITS: Joe DeMeo has left his position as GM of Cranford, N.J.-based Continuum Records; he reportedly will head up a marketing subsidiary for the company. Continuum senior VP of operations Curtis Urbina is now directing the label. In other developments, the label's senior director of sales and marketing, Debra Flanagan,

has departed for Imago Records . . . Joel Turtle, a founding partner of Berserkley Records, has established a new music company, Riot, in San Francisco. Turtle is partnered in the venture with promotion man Ralph Tashjian. Riot has a joint venture deal with Quality Records, distributed by Warlock Records, for the group **Studio 69**; the company's rap-salsa artist El Salsero will be distributed by Pandisc. The company also has major-label arrangements with EMI and RCA . . . Several new staffers have signed on with Roadrunner Records in New York: **Jim Saliby** (formerly with Energy Records and Concrete Marketing) as marketing director; **Glenn Davis** (previously with the L.A. law firm of Manatt, Phelps & Phillips) as executive VP of business affairs; **Jeff Pachman** (formerly label manager at Rockville Records in New York) as an A&R staffer; and **Marni Halpern** (formerly with the promo firm AIM) as the metal radio/regional video staffer . . . Relativity Entertainment Distribution has signed an exclusive distribution deal with Nashville-based R.E.X., Music City's only alternative/metal label. The pact kicked off last week with the release of **Circle Of Dust's** album "Brainchild" . . . Caroline Records has signed guitarist **Adrian Belew**; the veteran axeman also has signed a separate licensing arrangement for a new label, Adrian Belew Presents, through Caroline . . . Distribution North America (formerly Rounder Distribution) in Cambridge, Mass., will manufacture and distribute Upstart Records product. The first release under the arrangement, "Instruments Of Terror" by **Laika & the Cosmonauts**, the Finnish surf band (is there more than one?), shipped Feb. 10 . . . Ichiban Records in Atlanta has ap-



by Chris Morris

pointed **Douglas Engel** as press and public relations director. Engel, who has served in the company's radio and retail promotion departments, replaces **Michelle Roche**, who has segued to L.A.-based Restless Records' publicity department . . . Orlando, Fla.-based CDG Inc. will now be exclusively distributed by Independent National Distributors Inc.; the label is best known for its records by bass sound maestro **D.J. Magic Mike** . . . Former Restless and Enigma A&R exec **Ron Goudie** has established a new label, Sector II Records, after relocating to Houston. The company's first signing is former Alligator act the **Paladins**; **Cesar Rosas of Los Lobos**, who also cut the debut album by the **Blazers** mentioned here last week, produced.

FLAG WAVING: Three years ago at the South By Southwest Music & Media Conference in Austin, Texas, people poured out of the meeting rooms to find out what was making such an incredible racket in the atrium of the Hyatt Regency Hotel, where the confab was then held.

The wild cacophony—produced by a mad arrangement of horns, accordions, and strings—was being made by Austin's own **Shoulders**.

"They said we made too much noise," says bandleader **Michael Slat-**

tery. "We didn't do it on purpose. We tried to tone it down a bit."

The group's free-swinging, indefinable music is heard to good effect on its debut album, "Trashman Shoes," released by Austin's Dejadisc Records.

Shoulders, an 8-year-old quartet that usually is augmented by tuba players, saxophonists, and cellists, has won best avant-garde band honors at the Austin Music Awards for the last three years. But those kudos don't exactly thrill Slattery, whose gravelly vocals are at the core of the band's sound.

"I hate that," Slattery says. "Avant-garde brings up some kind of unattainable, artsy-fartsy band. I just think we're a rock'n'roll band . . . 'Avant-garde' is a French word, and we play most of our gigs in France. Otherwise, I don't get it."

The recording of "Trashman Shoes" was, in fact, a product of Shoulders' popularity in Europe (where the band spent the month of December opening for the **Pogues**). The album was recorded for the European firm Musidisc, and Dejadisc picked it up for the U.S. Shoulders has since recorded another album, "The Fun Never Stops," with producer **Philip Tennant (the Cure, the Waterboys)**; Slattery says it is currently No. 4 in France.

Shoulders, which has only played a smattering of gigs outside of Texas, plans to finally tour the West Coast this year.

"We haven't really serviced the U.S., so to speak," Slattery says. "I hate to fly—I need morphine and every other drug to get on a plane."

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USED CDs STILL CONTROVERSIAL AT ARIZ. CHAIN

(Continued from page 52)

But Singer says, "I don't think we have a direct competitor in town. We are in a peculiar niche. We are much bigger than any of the used retailers, and we carry more new product than them. Also, we have the same market presence as Tower."

While other small regional chains have found it difficult to compete against national chains, Singer says Zia will do just fine because of its niche.

Like the national chains, Zia has a point-of-sale system, but it is strictly

POS and has no inventory-replenishment module.

Singer says the chain's specialty in alternative music, its hiring of "record people," and its overall independent-merchant outlook will prevail over the more methodical retailers. "The best record stores operate in an atmosphere of con-



SPAULDING



Zia's Record Exchange does a brisk business in used product and rock T-shirts, particularly shirts touting alternative bands. Pictured above is a T-shirt display at the chain's Indian School Road outlet in Phoenix. Zia's strategy in used product even carries over to music video, as shown below in a display in the same store. The outlet's manager, Jenny Spaulding, is pictured above, left. (Billboard Photo)



trolled chaos," he says. "I would like to maintain that element. Computers are a great tool, but I don't want them to think for us."

RESTLESS SAMPLERS

(Continued from page 49)

about 1,000 units of "Test Market."

While the Virgin Megastores in Los Angeles and Costa Mesa are participating, the promotion otherwise targets small chains and hip single-store operations in most markets. Among those involved are Aron's in Los Angeles, Austin's Waterloo Records and Sound Exchange, Atlanta's Wax 'N' Facts, and Chicago's Wax Trax.

"The retailer had to be willing to bring in three titles [by Restless bands on the sampler] and give them positioning and sale price," Schmidt says.

The album's release was trumpeted in ads purchased by Restless in such prominent local publications as the Rocket (in Seattle), L.A. Weekly, the Austin Chronicle, the Boston Phoenix, and the Village Voice (in New York). Most ads were included in issues that hit the street Feb. 2 or 3.

Of the giveaway program's appeal, Schmidt says, "Retailers are looking for a campaign that goes directly to their customer... We're trying to find a more controlled atmosphere, so we can go back and measure the impact this thing has had."

Schmidt also sees the offering as a way to draw listeners to groups that may not initially receive exposure in conventional promotional settings.

"You go to where the kids are," he says. "If you're not getting radio or MTV, where do you go? You go to the stores."

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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 17 weeks at No. 1	144
2	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	121
3	2	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	144
4	3	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	133
5	5	PINK FLOYD ▲ ¹⁷ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	144
6	6	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	144
7	9	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	5
8	10	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	144
9	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	142
10	15	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	18
11	14	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	144
12	7	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	142
13	11	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	144
14	12	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	135
15	13	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	143
16	21	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	18
17	20	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	141
18	22	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	130
19	19	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	53
20	8	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	144
21	17	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	127
22	16	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	98
23	36	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	68
24	37	ENYA ▲ ATLANTIC 81842/AG (9.98/15.98)	ENYA	92
25	25	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	126
26	23	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	76
27	24	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	21
28	28	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	134
29	27	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	108
30	26	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	23
31	29	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	117
32	30	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	140
33	42	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	45
34	32	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98) HS	GISH	3
35	—	PAUL SIMON ▲ ³ WARNER BROS. 25447* (9.98/16.98)	GRACELAND	32
36	35	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	140
37	33	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	12
38	38	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	27
39	34	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	130
40	45	MICHAEL BOLTON ▲ ⁵ COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	9
41	31	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	50
42	39	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	28
43	43	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	134
44	44	DEF LEPPARD ▲ ¹¹ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	125
45	—	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	22
46	—	THE BLACK CROWES ▲ ³ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	14
47	41	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	52
48	46	SADE ▲ ² EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	12
49	40	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	46
50	—	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	40

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. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
TOP NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	1	23	HOURS BETWEEN NIGHT + DAY EPIC 53804 17 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	2	17	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
3	7	19	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
4	4	115	SHEPHERD MOONS Δ² REPRISE 26775/WARNER BROS.	ENYA
5	6	43	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
6	5	21	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
7	3	31	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
8	10	5	THE HIGHER OCTAVE COLLECTION HIGHER OCTAVE 7052	VARIOUS ARTISTS
9	11	246	WATERMARK Δ² REPRISE 26774/WARNER BROS.	ENYA
10	RE-ENTRY		CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
11	9	17	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
12	RE-ENTRY		HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
13	12	13	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
14	13	3	SOMEWHERE IN A DREAM REAL MUSIC 7000	HISHAM
15	RE-ENTRY		EOLIAN MINSTREL SBK 27897/ERG	ANDREAS VOLLENWEIDER

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
TOP WORLD MUSIC ALBUMS™				
★★ NO. 1 ★★				
1	1	11	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA 7 weeks at No. 1	GIPSY KINGS
2	5	13	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
3	3	33	BANBA ATLANTIC 82503	CLANNAD
4	4	7	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
5	2	31	THE SOURCE HANNIBAL 1375/RYKODISC	ALI FARKA TOURE
6	8	15	ISLAND ANGEL GREEN LINNET 1137	ALTAN
7	7	27	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
8	10	13	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
9	9	45	ANAM ATLANTIC 82409/AG	CLANNAD
10	12	7	SPIRIT OF THE FOREST HANNIBAL 1377/RYKODISC	BAKA BEYOND
11	11	47	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
12	6	27	GLOBAL CELEBRATIONS ELLIPSIS ARTS 2320/ELLIPSIS	VARIOUS ARTISTS
13	14	5	BEAT THE BORDER REAL WORLD 62333/CAROLINE	GEOFFREY ORYEMA
14	13	39	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
15	15	21	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDS

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
TOP REGGAE ALBUMS™				
★★ NO. 1 ★★				
1	1	3	PROMISES & LIES VIRGIN 88229 3 weeks at No. 1	UB40
2	2	3	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
3	3	3	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
4	5	3	QUEEN OF THE PACK EPIC 53763*	PATRA
5	9	2	BIG BLUNTS TOMMY BOY 1077/	VARIOUS ARTISTS
6	4	3	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
7	6	3	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
8	8	3	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
9	7	3	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
10	11	3	ROUGH & READY VOL. II EPIC 57203	SHABBA RANKS
11	10	3	PURE PLEASURE VIRGIN 87953	SHAGGY
12	NEW ▶		DANCEHALL MASSIVE NOVEMBER 1106	VARIOUS ARTISTS
13	15	3	DON DADA COLUMBIA 52435	SUPER CAT
14	13	3	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY & THE MELODY MAKERS
15	14	3	X-TRA NAKED EPIC 52464	SHABBA RANKS

● 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. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.



Cut The Cord. Recoton Wireless Stereo Headphones allow consumers to listen to the TV, radio, or stereo without disturbing others and without being attached by a cord, allowing the listener to move freely. The headphones also are helpful for the hard-of-hearing who have difficulty hearing words and music at normal volumes. Model W500, top, is a self-contained unit with a suggested retail price of \$159.99. Model W222SX can make any headphone wireless, and has a suggested retail price of \$129.99. Contact Recoton in Long Island City, N.Y.



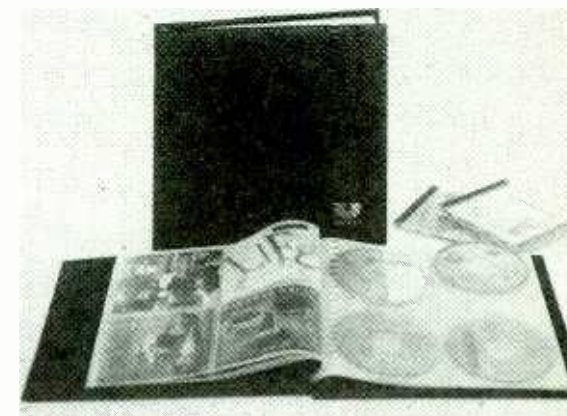
Able To Label. Consumers can create and print customized labels for their videos and audiocassettes with the Plus Tape Printer. Its built-in spool design eliminates the need for the ribbon and cassette cartridges; as a result, the Plus Tape Printer is half the size and weight of other label makers. It includes silver, gold, blue, pink, and green labels, which can be customized with upper- and lower-case letters and foreign-language accent marks. Suggested retail price: \$139.95. Contact Plus Corp. of America in Allendale, N.J.

NEW PRODUCTS

Compiled by Trudi Miller Rosenblum



Colorful Impressions. MicroComputer Accessories Inc., a division of Rubbermaid, introduces the Impressions series of audio storage cases, available in black with purple trim or teal with purple trim. Model 4325, shown, holds 14 CDs and has a sturdy carrying strap, a padded front compartment to store a CD player and headphones, and an exterior mesh pocket for sunglasses, keys, and other personal accessories. Suggested retail price: \$13.95. Model 4300 holds up to 12 audiotapes and has a mesh pocket for a cassette player and accessories. Suggested retail: \$11.95. Contact MicroComputer Accessories in Los Angeles.



Not For Photos Only. Coast Manufacturing presents the CD Album, which holds up to 48 compact discs and their booklets, and also allows unlimited storage capacity with its unique post-binding and refill system. Made of durable, water-resistant, cushioned vinyl, its individual safety sleeves protect CDs from scratches and abrasions. Suggested retail prices: \$24.95 for the album and \$9.95 for album refills. Contact Coast Manufacturing in Yonkers, N.Y.



Do The Swim. Swimmers can listen to music while they do laps with Aqua Tunes, a waterproof, molded plastic pouch (to hold a personal stereo) attached to an adjustable webbed belt of soft nylon. Aqua Tunes has a unique, patented earphone speaker system to secure the speaker in the ear and seal out water. Suggested retail price: \$44.95. Contact SportValise in Boulder, Colo.

Album Reviews

EDITED BY PAUL VERNA, MARILYN GILLEN, AND PETER CRONIN

POP

► **COLIN JAMES**
Colin James And The Little Big Band
PRODUCER: Chris Kimsey
Virgin 39190

The gifted Vancouver guitarist/singer takes a deep-rokin' sojourn into the early R&B roots of roll on this brilliant, barnstorming release, which features ferociously crisp new interpretations of Roy Brown's "Cadillac Baby," Roscoe Gordon's "Sit Right Here" and "No More Doggin'," plus a slew of other saloon-stompers. Under the guidance of Rolling Stones producer Chris Kimsey, James achieves a dramatic bandstand ambience. Supported by Roomful Of Blues and its superb horn section, as well as keyboardist Reese Wynans and Chuck Leavell, James plays like he sings: smooth and savvy, with just enough grit to make it stick—and make him a star. James has got the whole joint jumpin', so put this house party into rotation and get the hell outta the way.

► **BEASTIE BOYS**
Some Old Bullshit
PRODUCERS: Various
Grand Royal 89842

That it is, but it's a still-steaming little pile. This 28-minute EP encompasses the young boys' first two pre-major, pre-rap, technically precarious releases on Rat Cage Records: "Pollywog Stew," a scrappy eight-song punker released in 1982, and "Cooky Puss," a 12-inch that took the group for a spin in dance circles in 1983 on the heels of a crank call to an ice cream parlor (well, yeah, it is funny). With the Beasties' next major outing due in May, set shows what fertilized the group's eventual hip-hop flowering. Released through Capitol.

► **DIO**
Strange Highways
PRODUCER: Mike Fraser
Reprise 45527

Sadly, another elder statesman of metal has resorted to peddling old cliches instead of recasting his music in a contemporary frame. In the years since we last heard from the Rainbow and Black Sabbath veteran, the genre has evolved measurably and spawned an offshoot in grunge, yet there's little evidence of that in anachronistic tunes like "Jesus, Mary & The Holy Ghost," title cut, and lead single "Evolution." Nevertheless, pent-up demand for new Dio augurs well for impressive out-of-the-box numbers. Album released in Europe last fall.

★ **SHONEN KNIFE**
Rock Animals
PRODUCERS: Page Porrazzo & Shonen Knife
Virgin 39063

Only slightly less bent than last year's "Let's Knife," new outing by Japanese all-female trio will still hit modern rockers where they live. The kitsch factor in tunes like "Butterfly Boy," "Little Tree," "Tomato Head," and monster epic "Cobra Versus Mongoose" will reel in Shonen's masses, but the real story is the maturation of the band's lyrics and music, which puts it in league with such avant-absurdists as Devo and Violent Femmes.

★ **13 ENGINES**
Perpetual Motion Machine
PRODUCER: John Critchley
Atlantic 82569

Toronto quartet follows acclaimed 1991 "A Blur To Me Now" with an album that calls for another raise in the adjective ante. Standout "Smoke & Ashes" is the perfect two-minute rock song and a likely catalyst for liftoff, but really only hints at power and depth of a package in which inventive music mingles with intelligent lyrics and guitar noise holds hands with pretty melodies. Other highlights on an album that never dips below very fine are

SPOTLIGHT



RICHARD MARX
Paid Vacation
PRODUCER: Richard Marx
Capitol 81232

With lead single "Now And Forever" already bulleting up the Hot 100, pop/rock craftsman Marx looks to have all the pieces in place for another sturdy album entry. While unadorned beauty of "Now" isn't matched, strong contenders include "The Way She Loves Me" (with background vocals by Lionel Richie and Luther Vandross) and "Nothing Left Behind Us" (with an assist from Vince Gill). Marx is less successful when he strays off the romantic path to address old age ("Silent Scream") or prejudice ("One Man"), too often tripping over trite sentiments or well-worn bits of imagery. No matter, it's another solid set.

"Moment Of Clarity," "Bred In The Bone," and "What If We Don't Get What We Want."

PETER FRAMPTON
PRODUCERS: Peter Frampton & Kevin Savigar
Relativity 88561 1192

Frampton comes clean on a wholly solid album long on strong songs, potent guitar riffs, and frill-free rock production. While Frampton's voice is as distinctive as ever, here it has a new, and welcome, weight to it, anchoring the airy charm. "Day In The Sun" already is an album rock hit, and "Out Of The Blue," which boasts posthumously edited-in vocals from ex-Humble Pie mate Steve Marriott, seems a likely follow-up, among many.

MOXY FRUVOUS
Bargainville
PRODUCERS: Moxey Frúvous
Atlantic 82563

Canadian audiences brought these former street buskers in from the cold, sending this, their debut album, above the 100,000 mark there. Whether American audiences will toss coins or cookies depends entirely on the unpredictable reaction to tunes such as "King Of Spain" and "B.J. Don't Cry," which graft a goofy theatrical bent and quirky small-world view onto quartet harmonies as smooth as a barber shop shave. Standouts include the oddly ominous "Video Bargainville" and way-cool pop entry "My Baby Loves A Bunch Of Authors" (bonus points for rhyming Mario Puzo), but dicker over paying full retail for the likes of "The Lazy Boy."

LISA LISA
LL-77
PRODUCERS: Various
Pendulum/ERG 28172

Enduring dance/pop siren leaves Cult Jam cohorts and Full Force vengalis to take a solo swim in stylish hip-hop waters. Aided by street-savvy producers like Giovanni Salah and Gang Starr's Guru, Lisa purrs and vamps through reflections of romance with mature, world-wise flair. "Skip To My Lu" is a fine first single, though more aggressive "Knockin' Down The Walls" and slinky

SPOTLIGHT



MILTON NASCIMENTO
Angeles
PRODUCERS: Various
Warner Bros. 45499

Exquisite label premiere by celebrated Brazilian bard spotlights his gift for stirring the soul with airy narratives about universal love, many of which are powered by his trademark delivery, which leaps from a gruff baritone to a cherubic falsetto. Stellar supporting cast offers scintillating vocal (James Taylor, Peter Gabriel, Jon Anderson) and instrumental (Wayne Shorter, Herbie Hancock, Pat Metheny) dialog, with single prospects being Nascimento's duets with Taylor ("Only A Dream In Rio") and Gabriel ("Qualquer Coisa A Haver Com O Paraíso"), plus soaring take of Beatles' "Hello Goodbye."

"Covers" are more solid radio entries. Set's only flaw is its lack of groove variety; a break from head-bobbin' hip-hop beats would make the album work better.

SANDY STEWART & FAMILY
PRODUCERS: Sandy Stewart, Bill Charlap
Cabaret 5010

She had a big hit years ago with "My Coloring Book," and has always been a classy song's best friend. Stewart's sons Bill Charlap (piano/arranger) and Tom Charlap (bass), whose father was the late songwriter Moose Charlap, are part of the jazz combo backdrop. Among the fine songs are two by Moose. A family in perfect ballad harmony.

RAP

► **THE FUGEES**
Blunted On Reality
PRODUCER: Le Jam Productions
Ruffhouse/Columbia 57462

Over restrained, soulful tracks, group drops frenetic retro rhymes that emphasize lyrical skill. The words hit

SPOTLIGHT



ZHANE
Pronounced Jah-Nay
PRODUCER: Kay Gee
Motown 6369

Female recording duo has already scored hits with two singles, "Hey Mr. D.J." (initially released on Flavor Unit Records' "Roll Wit' Tha Flava" compilation album) and current single "Groove Thang." Silky production work provides a tailored backdrop for artists' harmonic vocals, resulting in relaxing ballads and memorable mid-tempo pleasures. Credit Naughty By Nature's Kay Gee with not overproducing project and allowing the twosome's emotions to ring true.

hard, but because of the "alternative" settings they're in, they might miss the hardcore market. The group's topics include women's strength and the Haitian roots of Wyclef and Prakazrel, the two male members of the trio. Third member Lauryn Hill is an American soul sister.

JAZZ

BILL WARFIELD BIG BAND
The City Never Sleeps
PRODUCER: Bill Warfield
Sea Breeze 2048

Trumpeter/arranger/composer Warfield weaves elaborate arrangements around a set of originals and standards in a large ensemble that features noted fellow trumpeter Lew Soloff. Highlights of a yeoman set include a slightly disjointed version of "Sunnyside Of The Street," a reverential take on Mingus' classic dirge "Goodbye Porkpie Hat," and a seamless swing at Clifford Brown's "Daahoud." Originals include the bouncy, carnival-suggestive "A Little Circus Music" and the Gil Evans-styled "City Prelude."

VITAL REISSUES™

GERRY MULLIGAN
What Is There To Say?
PRODUCER: Teo Macero
Columbia Legacy 52978

These 1958-59 sessions will help reaffirm Mulligan's place as a modern jazz innovator, featuring an atypical, pianoless quartet that includes trumpeter Art Farmer, bassist Bill Crow, and drummer Dave Bailey. Best of an intriguing, enjoyably exploratory set includes the splendid baritone-and-trumpet interplay of the title cut, the downtempo tristesse of "My Funny Valentine," the bare-bones rebirth of "Just In Time," and "Festive Minor," a Mulligan original with a follow-the-leader melody. Set is reissued along with vault treasures by Charles Mingus, Stan Getz, and Thelonious Monk with Oliver Nelson's big band.

BIG JOE TURNER
Anthology
COMPILATION PRODUCER: Ted Austin
Rhino 71550

Considering the Kansas City blues shouter's history, it's a wonder he's not a household name. After pioneering that city's jump blues style, the corpulent and stentorian Turner went on to record with such visionaries as John Hammond, Ahmet Ertegun, and Jerry Wexler, spreading his influence into blues, jazz, R&B, and rock'n'roll circles. In fact, one of the many highlights of this three-CD retrospective is Turner's randy version of "Shake, Rattle And Roll," later sanitized for Bill Haley. A boot-stompin' salute to an unsung titan.

REGGAE

★ **MUTABARUKA**
Melanin Man
PRODUCERS: Mutabaruka, Gussy Clarke, Phillip Burrell
Shanachie 45013

Every month is Black History Month for dub poet Mutabaruka, whose powerful new album takes its name from the dark pigment that characterizes the world's Africans and their legacy. As the Jamaican artist intones in the title composition, "Wen u look at me an' t'ink/Do I remind u of blood or ink/Any one you perceive me to be/I am indelible an' it's de melanin in me." There's bold truth-telling on every track, from "Bone Lie" to "Lamentation" to "Haiti," on which the basso poet thunders, "Break de chains that keep us apart/Haiti suffers because it made a start!" Sly and Robbie, sax ace Dean MacGregor, Cocoa Tea, and Dennis Brown all contribute to this eloquent, atmospheric document, whose oratory preserves the Grounation spirit of dread social reasoning for the current generation.

LATIN

► **JOSE JOSE**
30 Años De Ser El Principe
PRODUCER: none listed
Ariola/BMG 81182

Beloved balladeer's 30th anniversary retrospective comes in the form of a live set, part of which is a warm, multi-artist tribute to "the prince." Alcohol abuse and turbulent personal affairs have frayed José's once-resonant light baritone, adding further poignancy to his dolorous, romantic confessionals "Eso No Más," "Mi Vida," and "El Triste."

COUNTRY

HANK FLAMINGO
PRODUCERS: James Stroud, Byron Gallimore
Giant 24513

Band's debut caters to new country audience by combining country and alternative rock. Unfortunately, the record is devoid of any surprises. Lead singer Trent Summar is a ball of uncontrolled energy as he spits out lyrics to choice covers like "White Lightnin'" and John Hiatt's "Tennessee Plates," deflating those songs' innate charms. Originals, with titles like "Little Miss Fire Prevention" and "Redneck Martians Stole My Baby," are predictable celebrations of country kitsch.

DARON NORWOOD
PRODUCERS: James Stroud, Jeff Carlton
Giant 24527

Norwood is at the forefront of a new breed of country performers, with a stage show punctuated by flying microphones and pirouettes (proving that country stars don't have to just stand there anymore). Thankfully, Norwood's got a pleasantly resonant country voice to go with the flash. On this debut, he holds his own through a pretty standard collection of honky-tonk themes, and on "J.T. Miller's Farm" he displays both his songwriting potential and an engaging way with a ballad.

CLASSICAL

RENAISSANCE
The King's Singers
RCA 61814

Wide popularity of the vocal group, and its penetration of the crossover market, may introduce an entirely new audience to music that, for the most part, has so far served a specialist minority. Twenty-one a cappella Josquin part-songs make up the select program. If the group falters occasionally in vocal blend, it nevertheless projects the music with skill and conviction. Informative notes and full texts and translations are provided.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **BABYFACE** *And Our Feelings* (no timing listed)
PRODUCERS: Babyface, L.A. Reid, Daryl Simmons
WRITERS: Babyface, Daryl Simmons
PUBLISHERS: Sony Songs/ECAP/Boobie-Loo/Warner-Tamerlane, BMI
Epic 77394 (c/o Sony) (cassette single)

Follow-up to "Never Keeping Secrets" is another of Babyface's patented soundtracks to an evening of romance. His emotional delivery is matched by a swaying, soulful rhythm and a chorus that sticks to the brain upon impact. Completely in the pocket of top 40 and urban radio trends, this one should meet with ardent programmer approval. Another good reason to investigate the current "For The Cool In You" set.

► **BRUCE SPRINGSTEEN** *Streets Of Philadelphia* (3:51)
PRODUCERS: Bruce Springsteen, Chuck Plotkin
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen
Columbia 75664 (c/o Sony) (cassette single)

Graced with a Golden Globe award and loads of album rock radio play, this poignant entry from the soundtrack to "Philadelphia" seems like a solid bet for heavy top 40 action. Springsteen's empathetic lyrics and performance zoom straight for the heart, traveling atop a slow and sturdy beat and pillowy synths. A powerful song with or without the image of the film to support it.

► **CULTURE BEAT** *Got To Get It* (3:39)

PRODUCER: Torsten Fenslau
WRITERS: T. Fenslau, P. Zweier, N. Katzman, J. Supreme
PUBLISHERS: Get Into The Magic/Neue West Musikverlag/Warner-Tamerlane, BMI
REMIXERS: Doug Laurent, Teri Bristol, Mark Picchiotti, Troy Parrish, Culture Beat
550 Music/IC 77372 (c/o Sony) (cassette single)

As the gold-certified "Mr. Vain" lingers on crossover and top 40 stations, this swirling pop/rave romp is released, sporting a better chorus and aggressive, synth-soaked beats. Blend of party-down male rapping and cute female belting is familiar and fun. Track benefits from myriad interesting remixes that range from hardened techno to softer disco/house. Should keep act's ball rolling at radio—and what a pleasure it is to hear a dance act over the airwaves:

► **LIGHTER SHADE OF BROWN** *Hey DJ* (3:55)

PRODUCER: Robert Gutierrez
WRITERS: S. Hague, M. McLaren, L. Price, R. Larkins, R. Gutierrez, B. Ramirez
PUBLISHERS: Charisma, PRS; Warner-Tamerlane/EMI-Blackwood/Hip-Hop To Pop/Hip-Hop Locos, BMI; Chrysalis, ASCAP
REMIXERS: Robert Gutierrez, Rob Chiarelli, Kenny "Dope" Gonzalez, Funkmaster Flex
Mercury 858359 (c/o PolyGram) (cassette single)

Popular indie rap duo makes its major-label debut with an incredibly infectious ditty that melds old-school rhymes into a glistening musical foundation. Combo of butt-shagging beats and an instantly memorable melody is killer, flavored with a cutie-pie chorus that you'll be humming for days. Charming tune is lifted from the much-touted soundtrack to "Mi Vida Loca," and could prove a multiformat smash.

★ **INDIGO GIRLS** *I Don't Wanna Talk About It* (3:36)

PRODUCER: Peter Collins
WRITER: D. Whitten
PUBLISHER: Crazy Horse, BMI
Epic Soundtrax 5676 (c/o Sony) (cassette single)

Acoustic-rock duo covers a tune made famous by Rod Stewart for the soundtrack to "Philadelphia." The reliably potent blend of the voices of Amy Ray and Emily Saliers takes a somber, melancholy turn here, resting quite comfortably in an arrangement of strummed guitars and fiddles. Act's solid rock and AC radio fan base is showing early signs of translating into a much-deserved pop sleeper smash.

★ **TARA KEMP** *Come Correct* (5:00)

PRODUCERS: Jake Smith, Tuhin Roy
WRITERS: Hammond, Kemp, Smith, Warrick, Roy
PUBLISHERS: One Two/Planet Tara, BMI; Warrick, ASCAP
Nerve 903 (c/o In A Minute) (12-inch single)

Singer who scored a pop hit a couple years ago with "Hold You Tight" returns

with a swaggering slice of pop/funk that is etched with no-nonsense lyrics and a wickedly catchy chorus. Kemp sounds far more confident this time around, convincingly donning the role of finger-waving vamp. Radio-friendly jam has the juice to revitalize her career. Contact: 510-653-5811.

BLIND MELON *Tones Of Home* (4:05)

PRODUCERS: Rick Parashar, Blind Melon
WRITER: Blind Melon
PUBLISHER: not listed
Capitol 79254 (CD promo)

Having logged considerable weeks on the Album Rock Tracks chart, this cut comes the way of pop radio. Although not as immediately endearing as "No Rain," this single is marked with many of the characteristics that helped "Rain" cross over.

LOUIE LOUIS *The Dream* (no timing listed)

PRODUCER: Louie Louis
WRITER: L. Louis
PUBLISHER: Key To Your Heart, BMI
L&S 01 (cassette single)

Louis earnestly casts himself as a modern-day Romeo on this chugging dance/pop track. He gets points for effort in creating a slowly ingratiating melody and an insistent hi-NRG bottom. The problem lies in uneven production values, which may hinder chances of radio play. Contact: 708-485-3253.

R & B

BLACKGIRL *Krazy* (4:19)

PRODUCER: Derek "DOA" Allen
WRITERS: D. Allen, M. Dailey
PUBLISHERS: ATV/Penny Funk/Mikie Dog, BMI
Kaper/RCA 62789 (c/o BMG) (12-inch single)

Female trio aims to feed off the massive success of label mates SWV with this chunky and infectious new jill swinger. Although there is not a bit of new ground broken here, track is engaging and chock full of pleasant harmonizing. Rap interlude by Smooth lends street credibility.

ANOTHER BAD CREATION *Where's Ya Little Sista?* (4:07)

PRODUCER: Kenny "Rah-Rah" Smooove
WRITERS: K. Kornegay, D. Whittington, K. Wales, M. Bivins
PUBLISHERS: Cummin' At Ya/Ness, Nitty & Capone/WB/K. Wales/MCA/Biv Ten/Beane Tribe, ASCAP; Master Plan, BMI
REMIXER: Dr. Jam
Motown 1151 (c/o PGD) (cassette single)

Teen act takes another step toward maturity with this brassy funk/hip-hop stomper. Range of their voices spans adult baritone to reedy adolescent tenor, giving this funny, hormone-riddled track a tone of reality that is appealing, if not a wee bit awkward. After all, are we talkin' first base or home runs here? Fine for youth-oriented urban stations.

NEW & NOTEWORTHY

APEX TWIN *On* (6:50)

PRODUCER: Richard D. James
WRITER: R.D. James
PUBLISHER: Chrysalis
REMIXER: Reload
Sire 41217 (c/o Warner Bros.) (CD single)

The increasingly popular chill-out/ambient dance scene overseas is starting to invade the States, and this act is one of its best. Layers of complex keyboard patterns and moody sound effects rest atop percolating electro-beats. Sprawling composition can be best described as artful, Pink Floyd-styled dance fare that will connect with experimental club DJs as well as open-minded rockers. Bold, exciting, and fast building a following.

COUNTRY

► **RADNEY FOSTER** *Closing Time* (3:38)

PRODUCER: Steve Fishell, Radney Foster
WRITERS: R. Foster, M. Sager
PUBLISHERS: BMG Songs/Muckleroy/PolyGram International/Vector Brothers, ASCAP
Arista 2652 (c/o BMG) (7-inch single)

Foster continues to develop into a country artist of real substance, and his voice has never sounded better than on this blue honky-tonk lament.

► **DWIGHT YOAKAM** *Try Not To Look So Pretty* (2:54)

PRODUCER: Pete Anderson
WRITERS: D. Yoakam, Kostas
PUBLISHERS: Coal Dust West/Warner-Tamerlane/Song Of PolyGram International/Seven Angels, BMI
Reprise 6756 (c/o Warner Bros.) (CD promo)

We have come to expect the very best from Yoakam, and with this beautifully written, impeccably produced country weeper, he continues to deliver.

RHONDA VINCENT *What Else Could I Do* (3:06)

PRODUCERS: James Stroud, Garth Fundis
WRITERS: C. Wright, R.E. Orrell
PUBLISHERS: David'n'Will/BMG Songs/2Kids, ASCAP
Giant 6747 (c/o Warner Bros.) (CD promo)

Vincent lifts this jumping country number with the bluegrass purity and total control of her extraordinary singing voice. This one could give country radio a good, healthy shot in the ear.

JESSE HUNTER *Born Ready* (2:35)

PRODUCER: Barry Beckett
WRITERS: A. Shamblin, D. Gibson
PUBLISHERS: Hayes Street/Almo, ASCAP; Maypop/Wildcountry, BMI
BNA 62735 (c/o BMG) (7-inch single)

New country artists are coming so fast and furious that it's hard to keep up, but this tale of road lust is helped along by a heavy dose of good old-fashioned twang and Hunter's robust vocal. A rousing debut from this much-hyped singer.

TWISTER ALLEY *Young Love* (2:42)

PRODUCERS: Mike Lawler, Harold Shedd
WRITERS: C. Joyner, R. Carley
PUBLISHER: Lowery, BMI
Mercury 1030 (c/o PolyGram) (CD promo)

The kids take a break from the dancefloor and try a ballad on for size, but this fairly faithful and pleasant enough rendition of the Sonny James classic may not be enough to start a fire at radio.

DANCE

SLEEPLESS *Goodtimes* (6:50)

PRODUCER: Guido Osario
WRITER: G. Osario
PUBLISHER: AK Favorite, ASCAP
Empire State 01 (12-inch single)

Brand new imprint of the red-hot EightBall Records is christened with a rumbling tribal/house anthem that is rife with dark organ licks and vampy diva samples. Five sturdy remixes are included to provide programming flexibility between underground and mainstream sets. Nice one. Contact: 212-674-8950.

CASSIO *Gotta Little Lady* (8:23)

PRODUCERS: Cassio, Ken Johnston
WRITER: C. Ware
PUBLISHERS: Down With U, ASCAP; Perfect Pair, BMI
REMIXERS: Cassio, Ken Johnston
Perfect Pair 94 (12-inch single)

Cassio works his lover-man program to the hilt on this jaunty, R&B-inflected deep-houser. His throaty musings are countered by a thick bassline that is an easy bet for underground approval. Prelude to forthcoming "Dark Lover" EP has the juice to eventually establish Cassio as a formidable national entity. Contact: 201-672-8474.

BETHANEY *End Of The Game* (no timing listed)

PRODUCERS: Frankie Cutlass, Andy Marvel
WRITERS: F. Cutlass, A. Marvel, F. Reyes
PUBLISHERS: EMI-April/Berrios/King Reyes/Hoody/World Of Andy/Dogo, ASCAP
REMIXER: Carlos Berrios
After Dark 77002 (12-inch single)

Purveyors of the new-school freestyle sound kick a gaggle of tasty grooves on this wriggling, funk-fortified spinner. Bethaney has a charming voice that holds up well

against the track's flurry of keyboard effects and samples. Fine for pop-oriented club programs, single could also have long legs at crossover radio level.

AC

► **LAURA BRANIGAN** *It's Been Hard Enough*

Getting Over You (3:40)

PRODUCER: not listed
WRITER: M. Bolton
PUBLISHER: not listed
Atlantic 5333 (cassette single)

Branigan easily masters the drama required to make this Michael Bolton composition work. In fact, her roof-raising soprano shoulders against the song's parameters, soaring to a satisfying climax. It is little wonder that AC programmers are frothing over this one. Strong enough to bring the singer back onto mainstream top 40 playlists.

ROCK TRACKS

► **RUSH** *Nobody's Hero* (4:54)

PRODUCERS: Peter Collins, Rush
WRITERS: G. Lee, A. Lifeson, N. Peart
PUBLISHER: Core Music, SOCAN
Atlantic 5430 (CD promo)

Album rock's doors have long been wide open to Rush, but here the band comes through with a lyric that may pose a challenge to the traditionally male-dominated format. Melodically grandiose but never bombastic—an engaging cut that radio will find worthwhile.

POSSUM DIXON *Watch The Girl Destroy Me* (3:43)

PRODUCERS: Earl Mankey, Possum Dixon
WRITER: R. Zabrecky
PUBLISHER: Apartment Music, BMI
Surf Detective/Interscope 5364 (c/o Atlantic) (CD promo)

Unusual cut of jangly, paranoid nature—the nerves here are as jangled as the guitars. Already climbing the modern rock charts, this track should entice PDs to give it a try, or perhaps another listen.

★ **MELISSA FERRICK** *Happy Song* (3:04)

PRODUCER: Gavin MacKillop
WRITER: M. Ferrick
PUBLISHER: Nine Two One, ASCAP
Atlantic 5266 (CD promo)

Upbeat, catchy tune with powerful vocal will be tough to categorize—a plus on the artistic side, but perhaps not so good for finding places on the dial. Adult rock/pop PDs who can work this in likely will find Ferrick can engage her own niche based on her unique, engaging sensibilities.

UNREST *Cath Carroll* (3:21)

PRODUCER: Simon Le Bon
WRITERS: Unrest
PUBLISHER: Upon Entering The Hotel Adlon, BMI
4AD 6787 (c/o Warner Bros.) (CD promo)

For the uninitiated, a fine intro to both Unrest's hyper-strummed guitar pop and the band's subtle sense of humor. Song is rough-edged enough to appeal to Seattle-fixated modern rock PDs, but there's also pop content that might lure commercial modern rock radio. Additional acoustic tracks also are cool.

THE WILDHEARTS *Suckerpunch* (2:58)

PRODUCER: Mark Dodson
WRITER: not listed
PUBLISHERS: Ginger, Warner Chappell
EastWest 5405 (CD promo)

Loose-jointed blast of a tune has energy and attitude to spare, and displays an industrial disposition with some treated vocals. Band is smart enough to know a little goes a long way, and balances distorted voice with sweet, strong harmonies. Worth spinning if only to hear how pop prowess channeled into a thrash song makes for an oddly charming listen.

OCTOBER PROJECT *Bury My Lovely* (3:59)

PRODUCER: Glenn Rosenstein
WRITERS: J. Flanders, E. Adler
PUBLISHERS: Famous/October Project, ASCAP
Epic 5451 (c/o Sony) (CD promo)

Single's grand production and sweeping instrumentation befit the complexity of this quasi-poetic pop/rock tune. Not an instant hit, but rather a lovely sleeper

that sneaks up on you when you least expect it. Cut from enigmatic band's fine self-titled debut deserves a fair shake at adult-leaning alternative formats.

BAD RELIGION *American Jesus* (3:16)

PRODUCERS: Bad Religion
WRITERS: G. Graffin, Mr. Brett
PUBLISHER: not listed
Atlantic 5475 (CD promo)

When it comes to smart, loud, tight thrash-pop, this act ranks right up there. Cut is thoroughly accessible, though lyric may sound soapbox-y to some. A best bet for modern rock radio.

QUEEN SARAH SATURDAY *Seems* (2:58)

PRODUCERS: Steve Boyer, Queen Sarah Saturday
WRITERS: Holloway, Hutchins, Iron, Pickett
PUBLISHERS: Thirsty Ear/Charity Poss Music, BMI
Thirsty Ear/Chaos/Columbia 5627 (c/o Sony) (CD promo)

Chord-heavy, melodically light tune turns up somewhere around Minneapolis on the scale of guitar pop (i.e., Soul Asylum, Replacements). PDs will find plenty of comparisons, which bodes well for band's radio potential. However, act also sounds like your local campus band, which means some soul searching is in order.

RAP

THE NEW 2 LIVE CREW *Yeah, Yeah* (3:40)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Luke 476 (CD single)

Yep... they're baaaack! Act that once made headlines with risqué rhymes seems almost soft-core compared to what the public has gotten used to hearing on pop radio. Skittling, hand-clappin' break-beats are the fuel for lyrics that are preoccupied with sex (what a shock!). Too loose for radio, this is a jock-grabbin' party anthem, replete with endless high-fivin' gang chants.

MAESTRO FRESH-WES *Certs Wid Out Da Retsyn* (4:07)

PRODUCER: Maestro Fresh Wes
WRITER: Maestro Fresh Wes
PUBLISHERS: Lefrak Moelis, ASCAP; DSG, SOCAN
REMIXER: Anton Pukshansky
LMR Street 1203 (cassette single)

The Maestro throws harder here than he ever has. Canadian wordsmith serves respectably in front of an easy-paced instrumental that is spiced with classic funk and acid-jazz sensibilities. Crazy-cute refrain could take this generally appealing track out of the street and plunk it right on pop radio.

LeSHAUN *Wide Open* (4:15)

PRODUCER: D-Nice
WRITERS: LeShaun, D. Jones, H. Banks, A. Jones
PUBLISHERS: T-Girl/Gotta Get Some, BMI; Zomba/40th Street Black, ASCAP
Tommy Boy 582 (CD single)

Miss Girl is in total control of the men in her life, as exhibited on this fun and sexy jam. Strutting with a seductive lyrical charge that is reminiscent of Salt-N-Pepa's recent hits, LaShaun is a formidable vixen. Wrapped with a sing-along chorus, single is a fast-grower that is ripe for radio picking, while maintaining a tough edge that will keep purists smiling. A promising peek into the "Ain't No Shame In My Game" collection.

RAW FUSION *Freaky Note* (4:09)

PRODUCERS: Raw Fusion
WRITERS: R. Brooks, D. Elliot, J. Wilson, G. Jacobs, F. Wesley
PUBLISHERS: Styletron, ASCAP; Pubhowyalike/Zomba Songs/Gleaming War/Rubber Band/Songs Of PolyGram, BMI
Hollywood Basic 10407 (CD single)

Can you guess the contents of the note in question? Cheeky, laid-back jam will attract teen-agers with its schoolboy approach to connecting with the girlie of your wet dreams. Harmless, amusing track deserves more than a cursory spin. Listen closely for a guest vocal by Tommy Boy's Shock G.

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

Jones & Jones Bows With Mixed-Mode CD

BY MARILYN A. GILLEN

NEW YORK—When Run C&W's "Row Vs. Wade" album debuts this spring, it will mark the launch of a new company, Jones & Jones Multimedia.

Fremont, Calif.-based Jones & Jones produced the interactive portion of the MCA country act's CD (Billboard, Dec. 18, 1993), which looks and plays like a traditional album until you drop it into your computer's ROM drive. Then the user gets video footage of the band in action, liner notes, backstage passage, and more.

Essentially, it's a CD-ROM in CD clothing, and vice versa. And that's the key to the concept. "These are mixed-mode CDs," explains the company's Dr. Fred Jones, former CEO and co-founder of software publisher Ebook with the other Jones, his wife Judith.

"And that just means you have all of the Red Book-standard CD audio tracks on the Yellow Book CD-ROM disc, so that when you plug it into your computer it sees a CD-ROM and when you plug it into your CD audio player it's seen essentially as an audio disc. The only exception is that track one on the disc is dedicated to data, so all of the music starts on track two."

The "mixed-mode" element of multimedia titles is something Jones sees as a potentially sharp selling point for the ROM industry, though it is a point in need of honing. "It hasn't been explained to people," he says, "that you can use it in your car as an audio product, like a regular CD, and then have all this extra capability when used in conjunction with your home computer."

As examples, Jones cites titles on

which he has worked while at Ebook, such as "Sleeping Beauty" and "Aladdin," which could function both as spoken-word story/music discs when used with standard CD players, and as interactive fare when used on computers.

"The difference here," he says of his latest efforts at Jones & Jones, "is designing the product and promoting the product as essentially mixed-mode audio product, and selling it through the traditional record channels rather than software channels."

The interactive portion of the MCA disc is envisioned by the label as a "value-added" element in a traditionally priced and marketed album, Jones says. "It's an album," he says, "but there's a bonus track that happens to be interactive." Jones expects to do more such enhanced albums this year. "It's a wide-open field," he says.

INTERACTIVE FICTION

The other key title Jones & Jones will launch this spring is anything but a traditional album, though it, too, centers on the mixed-mode concept.

"Trouble In Mind," due in March at an expected retail price of \$29.95, is

pegged by Jones as "interactive fiction," but with a strong music element. "It's 21st-century storytelling," he says. "It's Southern storytelling, which has always been intertwined with the guitar and music, in a troubadour fashion."

The ROM title contains an 11-song music track of blues and folk songs, as well as a spoken-word story that relates a trip a musician is making from a town in northern Florida to a gig in Atlanta. Jones wrote and performs most of the music, as well as having written the narrative.

Though playable as an album on a standard CD player, the interactive fiction element comes when it is plugged into a computer. "During the trip, you can click on a button and go beneath the main story, and get in the protagonist's mind," Jones says. "You'll get flashbacks to his youth that are brought up by the things that he sees, as well as flashbacks triggered by a piece of music to a particular club date he played, and then you get a musical performance."

Although interactive in the sense of exploring layers of detail and thought

(Continued on page 61)

NEW RELEASES

XPLORA 1: PETER GABRIEL'S SECRET WORLD
MacPlay/Interplay
(Macintosh CD-ROM, \$49.95)

The era of the multimedia "expanded album" in pop music has officially begun with this pioneering work, which focuses on Peter Gabriel, "US," and the Real World label. The disc's interactive "fanzine" elements will appeal to Gabriel fans, while its artful presentation of Real World artists and glimpses of the WOMAD festival will attract world music devotees.

You can start your tour by viewing music videos from the "US" album in a small window on the screen, bordered by each song's lyrics—click on any line and you move to that section of the video. If you like, call up short interviews in which Gabriel and the producers discuss the visual interpretations. Move to a catalog of Gabriel's albums and sample tunes from each. Then take a virtual tour of the Real World recording studios and navigate the grounds,

watching a recording session with Gabriel and Daniel Lanois, and visit a mixing board where you can create your own versions of "Digging In The Dirt."

In the global section of "Xplora 1," you can check out instruments like the darabuka from Egypt or the valiha of Madagascar, see them played in brief video clips, and click on them to hear their tones. In addition, there are musical excerpts from more than 40 albums by the remarkable lineup of artists on the Real World label.

You also can visit the WOMAD music festival and see video clips of performances by Farafina and the drummers of Burundi, go backstage at a Grammy rehearsal, check out Gabriel's interactive family photo album, or learn more about his activities with Amnesty International.

The content is intriguing, the graphics are exceptional, and the disc as a whole is superbly easy to use, thanks to the programming efforts of Brilliant Media's Steve Nelson. CHRIS MCGOWAN

InSync Lines Up Music Info

Service Targets Pubbers, Producers

NEW YORK—Looking for a "car" tune, a '60s-era love ballad that hit the top 10, a TV theme song that charted, an ode to a particular city?

Get on line.

So says Synchronicity Inc., a Santa Clarita, Calif.-based music service that has developed an online database system offering producers of commercials or other programs incorporating musical elements a simple means of searching for available songs and master recordings based on a variety of criteria. Search topics include specific categories, keywords, artists, copyright year, and hit information.

"We're targeting multimedia publishers, TV and film producers, commercial producers—anybody who needs to get fast and easy information on available songs that suit their needs," says Ron McGowan, director of business affairs.

On the flip side, McGowan says Synchronicity also sees the system as a novel means for music publishers and copyright owners to promote their catalogs to potential music users.

"It's an electronic marketplace for the entertainment industry," McGowan says of the service, which is dubbed "InSync."

(Continued on page 61)

IPO Is On Tap From Virgin

VIRGIN INTERACTIVE Entertainment plans a stock offering in the States. The software developer and publisher filed a registration statement Feb. 9 with the Securities and Exchange Commission for a proposed offering of 1.85 million shares, including 1 million to be sold by VIE and the remainder by certain shareholders. The stated purpose? "To raise funds for working capital, product development, and general corporate purposes," the company says.

COMPTON'S NEWMEDIA looked to the home video world when scouting a new marketing man. Its choice: William E. Perrault. Perrault, who becomes Compton's VP of worldwide marketing, had guided Columbia TriStar Home Video's marketing efforts since 1989. Prior to that, he was manager and then director of advertising at Artec Inc., an independent video wholesaler.

"Compton's has identified the multimedia marketplace as a consumer products market, not a software market, for a long time," said Compton's executive VP/GM/COO Norman J. Bastin of the choice. "Bill, with his video channel expertise, will help us move strategically in that direction even more rapidly."

7TH LEVEL, founded less than a year ago (Billboard, Nov. 27, 1993), takes cartoons to the next level with "TuneLand"—the world's first interactive cartoon.

The MPC CD-ROM title stars the voice of comedian Howie Mandel and features voices and instrumentation from a raft of artists including Jon Anderson, David Gilmour, and Jeff "Skunk" Baxter.

Ingram Micro will distribute the cartoon on an exclusive basis for 90 days, according to the terms of a pact with 7th Level. The title hit stores early this month at a suggested list of \$49.95.

Next up from 7th Level? More laughs in the form of an interactive "Monty Python" title for adults.



A whole new way to experience music.

INTERACTIVE CD-ROM.

More to hear. More to see. More to do.

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Ingram Reorganizes 60 Video Previews: Petra 63
 Blockbuster Revenues Top \$2 Billion..... 62 Marquee Values: Eric Bogosian 63

PICTURE THIS

By Seth Goldstein



STARTING OVER: Blockbuster came a cropper with its "Marquee" catalog, delivered to company-owned and franchised stores in time for the holiday season. The reason? "We tried to sell it," says Blockbuster VP Cary Vollintine, who works for president Steven Berrard on special projects. The chain won't make the same mistake twice.

Customers objected to paying \$2, probably because the decision of whether or not to purchase got in the way of renting the hottest titles. Vollintine adds, "We messed up the distribution." Blockbuster shifted to a giveaway with two rentals in mid-December, managed to dispose of about 3 million copies, and racked up respectable sales of audio, video, and assorted other items that don't get retail exposure.

Blockbuster also will give away the second edition at the checkout counter, minus the rentals requirement and separate display racks. The May "Marquee" should look a lot different. "We want to make it consistent with free catalogs," says Vollintine—i.e., using less expensive stock and "craming in" more items.

In fact, content will double in each of some 5 million copies. "There was a lot of white space before." Coverage this time will include the chain's music stores, left out until the Blockbuster name change was in effect.

Vollintine expects to retain the ratio of 80% audio/video entries, 20% other. The Bart Simpson chess set actually is the sales leader to date; inspirational, National Geographic, and PBS titles scored highly. Vollintine defines losers as "really niche-y product," and won't identify any.

Blockbuster again will test direct-mail delivery to some customers, although "I'm personally opposed" to anything outside the retail environment, he says. A third catalog is planned for the fall, after which Blockbuster will decide whether or not to continue.

FIGURE FRENZY: CBS Video should have its own triple axel based on retail interest in the Winter Olympics figure skating competition, guaranteed to set TV rat-
(Continued on page 62)

Biz Awaits Upshot Of B'buster Suit Rebate Procedures At Stake In Calif.

BY EILEEN FITZPATRICK

LOS ANGELES—California video retailers are closely watching the outcome of a recent lawsuit filed against Blockbuster Entertainment that could change how consumers in the state cash in rebates.

The suit, filed by the California attorney general and the Monterey County district attorney, alleges Blockbuster misled consumers when it advertised an \$8.95 price for Disney's "Beauty And The Beast." The ads are said to have failed to spell out that the price was contingent on additional purchases made outside of Blockbuster outlets.

Blockbuster's ad listed a price of \$16.95, less a \$3 rental coupon and a \$5 mail-in rebate from Nabisco. Consumers were required to send in a receipt for the video and receipts from four boxes of Nabisco crackers.

The attorney general alleges that not only were the ads misleading, but also that Blockbuster violated the California Consumers Legal Remedy Act, which specifies that consumers must be able to complete all rebate requirements in one transaction.

Consumers also must move quickly to qualify for the rebates, the state says: The additional purchases have to be made "within a very short period of time, ranging from a few days to two months." California disputes Blockbuster's claim of a "final value" of \$8.95 "if the consumer has to make additional purchases."

Supervising deputy attorney general

Chris Ames says only Blockbuster customers complained about the promotion, although the Nabisco rebate was offered at other California stores.

"The Blockbuster ad was not a national advertising campaign," says Ames. "It targeted specific towns in California, and even if the statute didn't exist, the ads would be misleading."

Blockbuster spokesman Wally Knief would not comment on the suit.

The attorney general's office estimates at least 33,000 "Beauty And The Beast" cassettes were sold as a result of the promotion.

Regardless of the outcome of the Blockbuster case, the Remedy Act could eliminate rebate opportunities for California retailers. Typically, major sell-through titles offer rebates when consumers purchase the video and nonvideo products, ranging from crackers to underwear.

"We're very curious about the Blockbuster case," says John Thrasher, Tower Records/Video VP of video retail. "It could have some far-reaching applications."

Thrasher says supplier co-op reimbursement rules require all advertising to spell out the terms of rebate promotions and that Tower strictly adheres to the policy.

Suncoast Motion Picture Co. president Gary Ross says the chain's advertising clearly lists all the qualifiers for rebate offers.

But California deputy district attorney Lydia Villarreal, who is working on the Blockbuster case, says spelling out

the terms, including the purchase of goods that must be bought elsewhere, doesn't protect retailers.

"It's probably a violation, even if a retailer tells consumers," she comments.

The Blockbuster action has triggered an attorney general examination of all video rebate offers conducted within the state.

"In the course of our discovery, we might go after the ad agency or the supplier," Villarreal says.

According to Thrasher, Disney has reinstated a minimum advertised price policy for "The Fox And The Hound" in an effort to curb ads similar to Blockbuster's.

"Disney has a problem with a net price below \$10," says Thrasher, "because [they believe] it cheapens their product."

The title is priced at \$24.99 and carries a \$5 rebate direct from Disney when consumers purchase an additional Disney Classic title, also \$24.99. To receive full co-op reimbursement, "The Fox And The Hound" must be advertised at a \$15.75 net price, says
(Continued on page 64)

Geffen, Atlantic Vids 'Keyed' For Interactive Play

BY TRUDI MILLER ROSENBLUM

NEW YORK—Geffen Records and Atlantic Records have agreed to release longform music videos coded for use with the Key, an interactive device that works like a synthesizer and allows users to "play" along with music videos even if they have no musical ability.

Details of the agreement are being completed this week, says Geffen head of new media Norman Beil. The first titles released with the Key code most likely will be "Things That Go Pump In The Night" by Aerosmith, "All About Us" by Peter Gabriel, and "Use Your Illusion I And II" by Guns N' Roses, all from Geffen.

Also due are "Strange Brew," a compilation of live performances from Cream featuring Eric Clapton, and the Lemonheads' "Two Weeks In Australia," both from
(Continued on page 62)



Honoring Ernie. Edie Adams, widow of Ernie Kovacs, and Dennis Hedlund, president of White Star Video, unveil a bust (complete with signature cigar) to commemorate the late comic's 75th birthday. The celebration, held in his hometown of Trenton, N.J., was co-sponsored by public television's NJN. White Star Video's "The Best Of Ernie Kovacs" includes footage of such Kovacs creations as Percy Dovetonsils, the Nairobi Trio, and Wolfgang Sauerbraten.

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Ingram's Reorganization; Talking Shelf Talkers?

BLOCKBUSTER FALLOUT? Four months after losing Blockbuster, its biggest customer, distributor Ingram Entertainment is completing a reorganization that significantly reduces operations at 26 branches.

Competitors say Blockbuster's departure contributed to the shrinkage. "Ingram is downsizing for economic reasons," says one distributor source, "but Blockbuster's leaving may have forced the issue." Blockbuster reportedly accounted for 15%-20% of Ingram's video revenues.

Ingram VP of purchasing and operations **Bob Webb** dismisses that analysis. "This has been an ongoing process, and [the conversions] were scheduled to happen" before Blockbuster went to rival East Texas Distributors, he says.

Webb says the consolidation of sales and shipping operations is the end result of La Vergne, Tenn.-based Ingram's merger with Commtron, completed in February 1992.

Ingram, which held a 30%-plus share of the market after absorbing Commtron, soon will be left with 14 full-service locations, according to an Ingram source. The remaining 12 branches will operate as sales and will-call offices, carrying only new releases.

Within the next 60 days, shipping operations are to be phased out of Ingram's Denver, Minneapolis, Detroit, and Walnut, Calif., branches. The Nashville and Houston branches were discontinued earlier. About 50 employees will be laid off.

Catalog product in affected warehouse locations will be transferred to the nearest full-service locations, such as Salt Lake City, Atlanta, and Chicago.

"We had too much duplication as a result of the merger," says Webb. "The consolidation has happened in many phases." When Ingram acquired Commtron, the combined companies had 31 shipping facilities (Billboard, Feb. 22,

1992). Webb says the company has no further plans to eliminate shipping from any other branches. "At this point, we're where we want to be."

WHO SAID THAT? There have been talking videocassette boxes, like Turner Home Entertainment's "King Kong." Now shelf talkers have started vocalizing.

Ingram is testing the "Incredible Talking Shelf Talker," containing a voice chip that, when pressed, delivers a 10-second sales pitch. It's being tested in 60 Kroger supermarkets in the Midwest.

"Kroger put

one in the dog food aisle, which referred customers to 'Beethoven' in the video section," says Ingram's MCA/Universal brand manager, **Craig Underhill**, who gave the talker a voice.

The P-O-P device, with a life span of about 5,000 plays, can be customized according to retailer specifications. The voice chip also can be reprogrammed to pitch a different title, matching new artwork inserted into the fixture.

Underhill programs the chips in-house, but if the item becomes popular Ingram likely will contract out that work. Only a few hundred talkers were used for the Kroger test. Underhill is pitching the product to other accounts.

One drawback is the \$6 price tag. "The technology is what we're paying for," says Underhill, noting that Ingram is trying to find a chip for less than the price it's now paying.

ABC VALENTINES: Soap opera fans are expected to turn out in force to get a glimpse of **Walt Willey** ("All My Children"), **James de Paiva** ("One Life To Live"), and **Robert Tyler** ("Loving"), all of whom will be at Sam Goody's midtown Manhattan location Feb. 14.

The hunks will be hawking the
(Continued on page 62)



SHELF TALK
by Eileen Fitzpatrick

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	19	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	11	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	13	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	4	10	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
5	5	12	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
6	6	25	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	7	67	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
8	9	191	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
9	8	14	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
10	13	3	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
11	NEW ▶		BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
12	12	3	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder 49215	Animated	1994	NR	14.98
13	11	10	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
14	10	28	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
15	18	15	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
16	15	22	REN & STIMPY: THE CLASSICS ◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
17	26	3	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
18	17	2	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
19	19	4	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
20	21	12	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
21	31	14	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
22	NEW ▶		THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR	19.98
23	22	25	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
24	14	37	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
25	28	45	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
26	RE-ENTRY		AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
27	RE-ENTRY		PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
28	25	9	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
29	29	65	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
30	20	3	MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
31	16	7	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
32	36	2	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
33	24	13	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
34	32	4	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
35	34	12	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
36	39	81	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
37	33	32	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
38	27	26	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
39	37	4	OUR FIRST VIDEO ▲ ²	Zoom Express BMG Kidz 4860	Mary-Kate & Ashley Olsen	1993	NR	12.98
40	30	6	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◇ IFA 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. ◇ IFA 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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INSYNC'S MUSIC INFO

(Continued from page 58)

InSync, which was developed in conjunction with Newport Beach, Calif.-based Positive Productions, will launch in several phases. The first, due this month, will offer on-line users only "static data," or data fixed for the life of the copyright. Music copyright ownership information will not be provided in this phase, although requests for such data can be sent to Synchronicity, McGowan says.

The second phase will include that on-line information on copyright ownership, as well as the opportunity for music publishers to, in effect, "buy time" on-line to promote their catalogs or offer additional details on particular elements of them. The third phase will include actual 30-second sound bites of the musical selections that can be sampled either via modem or phone. The company also envisions enabling the music user and music copyright owner to communicate directly via E-mail during this phase, for the purpose of requesting and granting clearances.

A fourth and final phase "will allow entire DAT master recordings to be sent through the system over telephone lines," according to the company.

To get on-line, customers pay what McGowan describes only as "a one-time nominal subscription fee" for the required software, as well as subsequent on-line charges ranging from 50 cents to \$1 a minute, depending on the volume of time purchased.

Costs for music publishers interested in promoting their catalogs on the service have not yet been set, McGowan says.

MIXED-MODE CD

(Continued from page 58)

in the characters' minds, the story itself is a linear one, unlike "branching" multimedia titles in which the user can affect the plotline.

"You don't change the story," Jones says. "After you've gone into various levels, you pop back onto the main storyline path. It's very much a re-creation of the way your mind wanders."

Jones foresees selling this title principally in record stores and bookstores, which he terms "content-oriented," as opposed to software channels such as electronics retailers. "There is a real arid field out there of titles for adults, of titles that are somewhat cerebral as opposed to being games," he says. "I see this as appealing to a wide audience, the kind that would buy 'The Bridges Of Madison County,' say. There is always a desire for well-told stories."

As for the future, Jones is optimistic. "This business has changed drastically in 10 years," he says. "Judith and I started in it when a CD-ROM drive cost \$2,000—if you could find one. Now we have 5 or 6 million homes with CD-ROM players hooked up to their computers, and products filtering into a variety of mass-market retail outlets. It's become known as a medium for the mass-market, and it's exciting to be exploring new ways to reach that audience."

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REW PLAY/FF REC

PAUSE/STILL SLOW STOP

EJECT

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Panasonic
Broadcast & Television Systems Company

Blockbuster Tops \$2 Billion Revenues Rise 70% During 1993

NEW YORK—Blockbuster Entertainment, the music and video retail giant that is quickly becoming an entertainment producer and distributor as well, says revenues topped \$2 billion last year for the first time and that net profits soared to nearly \$250 million.

For 1993, Fort Lauderdale, Fla.-based Blockbuster reports net profits jumped 64.3% to \$243.6 million from \$148.2 million the year before, as revenues rose 69.2% to \$2.22 billion from \$1.31 billion.

Sales for company-owned video stores open at least one year rose 9.2% last year.

System-wide revenues (franchised and company-owned stores) increased 47.4% to \$2.91 billion from \$1.97 billion in 1992. At year's end, Blockbuster had 2,698 company-owned and 895 franchised video outlets, for a total of 3,593. It also operates 531 music stores.

For the fourth quarter, net profits

rose 70.6% to \$81.3 million from \$47.6 million in the prior year's same period, on a 65.7% jump in revenues to \$723.7 million from \$436.7 million.

System-wide revenues climbed 48.6% to \$891.3 million from \$599.6 million in the quarter were up 5.5%.

The company has announced plans to merge with Viacom, an entertainment programmer, distributor, and cable operator. The deal is expected to close in the second quarter. If Viacom is successful in acquiring Paramount Communications, then Blockbuster will have a big share of that media company as well.

Two other entertainment producers partly owned by Blockbuster plan to merge: Spelling Entertainment Group Inc. and Republic Pictures Corp. Blockbuster will have majority control of the resulting company.

DON JEFFREY

VIDEOS KEYED FOR INTERACTIVE PLAY

(Continued from page 59)

A*Vision Entertainment, the video division of Atlantic. At the Winter Consumer Electronics Show in Las Vegas, the Key was demonstrated with all these titles. "If it does well, I see no reason why we wouldn't put [the Key code] on all music video titles that make sense," says Beil.

The CES show "went great," says Larry Richenstein, president of Hicksville, N.Y.-based Lonestar Technologies. "There were people around the booth the whole time. Even the older people were saying, 'This is cool.'"



The Key, an electronic interactive instrument from Lonestar Technologies, allows non-musicians to "play along" with music videos.

Lonestar's device, introduced last summer (Billboard, Aug. 21, 1993), can also be used with special ROM packs, each encoded with 10 songs. However, the ROM packs will not feature performances by original artists. "It won't be 'The Beatles'—it will be 'Songs Of The Beatles,'" says Richenstein.

Since a variety of instruments can be simulated, it's possible to link several Keys to form a band. The unit also is MIDI compatible.

Richenstein expects the Key to be available in May, along with the Atlantic and Geffen titles. Musical instrument, consumer electronics, and high-end stores like Sharper Image will carry it. The Key will retail for \$399, with ROM packs costing \$25.

Lonestar has not yet completed deals with any retailers, says Richenstein. "Right now we're just showing it and talking about it. There are a lot of people who want to stock it. We're going to go city by city and pick just one or two retailers that we feel can give the product the proper space and promotion, with in-store demonstrations, tie-ins to local celebrities, T-shirts, and hats—we want to make it an event."

"It's also important that they have a demonstration model in the store for people to try," Richenstein adds. "We believe that when one person plays it, they'll sell 10."

"It depends on how they market it at this price point," says Beil. "But I was very impressed by it. It's a very sophisticated piece of equipment. It really makes you feel like you're part of the band. It's not a toy; it's a new kind of instrument."

Atlantic executive VP/GM Val Azzoli adds, "We think this a very intriguing technology, and [we] plan to move forward with it."

Richenstein hopes other labels will release music videos coded to the Key, which could be extended to audio CDs and laserdiscs. "We hope that groups will endorse the Key by signing on to do customized ROM packs, where we pay them a royalty and they take their instruments and give us an original performance, and maybe do it a little differently from the album version."

PICTURE THIS

(Continued from page 59)

ings records. The Nancy Kerrigan-Tonya Harding matter has something to do it. CBS Video VP Ken Ross says major chains "have requested" a competition highlights cassette separate from the already-scheduled \$39.98 dual pack devoted to the main event and the closing night exhibition. "We're getting serious orders," Ross says. "There are substantial commitments," many for 10,000 units. CBS Video, which will price the new release at \$19.98, should easily exceed the 75,000 units sold in 1992 when Kristi Yamaguchi skated off with the gold.

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
1	1	6	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	2	7	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	3	6	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	4	9	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
5	7	4	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
6	12	3	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
7	6	4	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
8	9	4	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
9	5	11	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
10	8	7	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
11	NEW ▶		HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
12	14	3	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
13	NEW ▶		LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
14	10	12	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
15	16	3	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
16	NEW ▶		ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
17	11	10	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
18	NEW ▶		CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
19	13	7	DRAGON: THE BRUCE LEE STORY ◊	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
20	15	16	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
21	26	2	JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 72413	Kari Keegan Steven Williams	1993	NR
22	17	12	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
23	24	4	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
24	20	5	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
25	18	14	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
26	25	3	WIDE SARGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachel Ward	1993	NR
27	19	10	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
28	36	2	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
29	22	23	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
30	21	15	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
31	30	6	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
32	28	14	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
33	31	14	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
34	NEW ▶		POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
35	23	27	SCENT OF A WOMAN ◊	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
36	NEW ▶		KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
37	34	18	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
38	35	11	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Ruehl	1993	PG
39	38	7	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
40	32	4	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	PG

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Petra, "Wake-Up Call Video Collection," Word Visual Audio, approximately 50 minutes, \$9.95.

"Wake-Up Call" is a fitting name for the latest album and video compilation from contemporary Christian band Petra. If there still are rock enthusiasts out there who haven't given these guys a spin, it's time to wake up.



The title brings together 10 tunes from the band's last three albums: "Beyond Belief," "Unseen Power," and "Wake-Up Call," which is represented by the jarring "Midnight Oil" and rock ballad à la Firehouse, "Just Reach Out." Between the clips are MTV-style quick-cut Q&As during which Petra's members discuss the two years since their last album, including their participation in last year's Farm Aid, their European tour, and what it was like recording "Wake-Up Call" in Nashville. With its stylized cover and unabashed content, this is one that will be right at home in the rock music section.

CHILDREN'S

"The Fox And The Hound," Buena Vista Home Video, 83 minutes, \$24.99.

Latest video stripe in Disney rainbow follows the story of two playful animals who become fast friends before either realizes their life's calling is to be bitter enemies. With star voice input from Mickey Rooney, Kurt Russell, and Pearl Bailey as forest matriarch Big Mama the owl, this full-length animated adventure is a typically tender tale of friendship that calls to mind such Disney classics as "Bambi," "Snow White," and "Lady And The Tramp." And as expected, accompanying soundtrack is a winner. "The Fox And The Hound" had a boffo big-screen run and no doubt will send parents racing for the video store. Stock up on this one and watch it disappear.

"World Of Stories," White Star Video (908-229-2343), 73 minutes, \$29.95.

Katharine Hepburn lends her unmistakably rich voice to the vivid narration of six of her favorite childhood stories: "The Nightingale," "The Musicians Of Bremen," "Jack And The Beanstalk,"

"Beauty And The Beast," "The Emperor's New Clothes," and "Tattercoats." Stories are set to drawings in a variety of styles that speak to each one's distinctive flavor. Brevity of each story makes video a perfect choice for extended viewing or a quick bedtime tale, and parents will be hard-pressed to find a more engaging narrator.

"Joanie Bartels: The Extra-Special Substitute Teacher," Discovery Music/BMG Kidz, 40 minutes, \$14.98.

Bartels is back as a substitute teacher with a special kind of class in her "Magic" series. Her groovy lessons are wrapped in a series of colorful music videos that find the ever-perky children's entertainer engaging in more costume changes than Elton John. Subjects include rhyming with the name game, dinosaur trivia, geography, U.S. history, languages, and more. Song selection ranges from the tropical "La Bamba" to a groovy "The Locomotion" to the dreamy "Swing On A Star."



Transitions between numbers are seamless, and young viewers will find themselves grooving at home and learning a little to boot.

"The Magic Voyage," Hemdale Home Video, approximately 90 minutes, \$19.95.

A feisty little woodworm named Pico who makes his home in Christopher Columbus' square-shaped globe accompanies the explorer on his 1492 voyage to discover the new world. Along the way, Pico faces several challenges of his own, including rescuing a beautiful firefly princess from the evil king of bees and avoiding a trio of bullying rats. Dom DeLuise, Corey Feldman, Irene Cara, and Mickey Rooney are among the actors supplying voice and song to the motley crew of characters, and seamless animation is courtesy of experts from the Disney and Spielberg camps. A bare-bones lesson about Columbus' history-bending journey seeps through the plot; however, focus of this full-length feature is strictly on entertainment.

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.

HEALTH/FITNESS

"Straight Talk On Menopause, Vols. 1 & 2," A*Vision Entertainment (212-275-2900), 120 minutes, \$29.95.

Dr. Judith Reichman, a gynecologist who clearly has found a second calling as a lecturer, leads a detailed discussion about menopause that, happily, leaves little to the imagination. Filmed in front of an audience in Santa Monica, Calif., the doctor's message is twofold and is thus broken into two hourlong videos. Volume 1, "Signs And Symptoms," is geared toward educating women and men about menopause and dispelling its myths, many of which, according to Reichman, have been perpetuated by physicians. In volume 2, "Taking Charge," Reichman encourages women to take an active role in their health and provides a number of viable options they can pursue. Format is well-suited for individuals as well as focus groups and classes.

SPORTS

"NASCAR Video—Alan Kulwicki: Champion Of Dreams," Cabin Fever Entertainment (800-929-3056), 30 minutes, \$9.95. This video, one of several new additions to Cabin Fever's NASCAR line, is a tribute to Winston Cup champion Kulwicki, who died in May 1993. Hosted by NASCAR personality Benny Parsons, the in-depth interview was filmed just a few months before Kulwicki's death and details the winding road that led the 1986's rookie of the year down to Florida without a sponsor or rider. Ironically, Kulwicki talks at length about the death of his mother and brother when he was a child and the effect those incidents had on his drive to



succeed. In not-so-serious moments, he talks about posing for photos with models from eventual sponsor Hooters. Video, which is heavy on information and almost void of on-the-track action, winds down with a personal tour of the Kulwicki house, which finds Alan in the kitchen whipping up some stir fry.

Also new from Cabin Fever: "Winners: The Men Who Take The Checkered Flag," "Legends: The Statesmen Of The Racing World," and "Insiders: The Unsung Heroes Of NASCAR."

INSTRUCTIONAL

"Read Music Today, Vol. II: Understanding Music Notation," Music Video Products (800-637-3555), 80 minutes, \$19.95.

Like the popular series of how-to guides for computer technology, this lengthy video could have been titled "Reading Music For Dummies." Potential viewers might think they've put the wrong tape in the VCR when they first hear a soothing voice directing them to sit quietly in a comfortable chair and take in the ebb and flow of their own pulse. This



exercise eventually segues into the business of counting musical notes, which is undertaken at a clip suited to the absolute beginner. Although the going is slow, the friendly guide to music notation does in fact cover all the bases in a manner that surely will calm the jitters of even the most anxious student. Instructor advises viewers at the outset to get hold of a dictionary of musical terms, to which he refers often during the program.

EDUCATIONAL

"Understanding Shakespeare: Romeo And Juliet," Goldhil Home Media (408-622-9441), 90 minutes, \$39.95.

Much more an educational tool than pure performance, this enactment of one of Shakespeare's best-loved tragedies is broken down into segments that are probed by a panel of experts on the Bard and his works. The "McLaughlin Group"-type discourse would prove incredibly annoying for those who want to enjoy a straight run-through of "Romeo And Juliet." However, it provides a golden opportunity for people looking for the inside track on the two ill-fated lovers and one of literature's most famous family feuds. The performance itself is adequate, although it loses momentum due to the frequent interruptions. Goldhil also has released video performance/Cliff Note treatments on "Hamlet," "Othello," and "Macbeth."

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Sex, Drugs, Rock & Roll" (1991), R, MPI Home Video, prebooks Feb. 28.

The three continually controversial topics listed in the title are explored from multiple perspectives by performance artist/monologist Eric Bogosian in this filmed record of his one-man stage show. One moment he's an interminable subway panhandler, the next an empty-headed British rocker who's delighted to have found a cause in the dirt-poor rainforest peoples. Marked by the chilling ring of realism, Bogosian's rockin' roles also include a matter-of-fact Southern stud, a paranoid hippie, and a loony but poignantly damaged street person. Highlighting his bizarre repertoire is one of his most en-

tertaining monsters: a vitriolic, Ma-met-manic businessman whose portable phone is the weapon with which he bullies his employees, lies to his wife, and sweet-talks his mistress. It's more great theater than great cinema, but Bogosian's powerful portrayals have earned him cult status that goes beyond the art crowd.

"Fatal Instinct" (1993), PG-13, MGM/UA Home Video, prebooks March 2.

Although billed as a spoof of the ubiquitous "erotic thriller" genre, this Carl Reiner-directed venture suggests that he thought the sheer quantity of parodies would somehow shore up their general lack of quality. Armand Assante stars as clueless cop/lawyer Ned Ravine, whose insipid investiga-

(Continued on next page)

Billboard®

FOR WEEK ENDING FEBRUARY 19, 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	19	ALADDIN Walt Disney Home Video 1662	1992 24.99
2	2	67	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
3	3	224	PINOCCHIO♦ Walt Disney Home Video 239	1940 24.99
4	6	19	ONCE UPON A FOREST FoxVideo 8501	1993 24.98
5	NEW ▶		LET'S PRETEND WITH BARNEY The Lyons Group 2000	1994 14.95
6	8	3	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER Saban Entertainment/PolyGram Video 4400881193	1993 9.95
7	4	13	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993 24.98
8	9	89	FANTASIA Walt Disney Home Video 1132	1940 24.99
9	5	21	REN & STIMPY: THE CLASSICS ♦ Nickelodeon/Sony Wonder LV49200	1993 14.98
10	10	21	REN & STIMPY: THE STINKIEST STORIES ♦ Nickelodeon/Sony Wonder LV49202	1993 14.98
11	12	95	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
12	11	3	THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Sony Wonder 49215	1994 14.98
13	14	3	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND Saban Entertainment/PolyGram Video 4400881133	1993 9.95
14	7	17	HAPPILY EVER AFTER First National Film Corp./Worldvision Home Video 8045	1993 24.95
15	18	3	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK Saban Entertainment/PolyGram Video 4400881113	1993 9.95
16	19	3	MIGHTY MORPHIN: VOL. 3-HIGH FIVE Saban Entertainment/PolyGram Video 4400881233	1993 9.95
17	17	3	OUR FIRST VIDEO: MARY-KATE & ASHLEY OLSEN ▲ 2 Zoom Express/BMG Kidz 4860	1993 12.98
18	24	3	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT Saban Entertainment/PolyGram Video 4400881213	1993 9.95
19	15	23	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993 14.95
20	NEW ▶		RAFFI ON BROADWAY Troubadour Records Ltd./MCA Music Video 10709	1993 19.98
21	RE-ENTRY		THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991 12.99
22	25	349	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951 24.99
23	21	262	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
24	22	11	CHILDREN'S CIRCLE: REALLY ROSIE Wood Knapp Video WK1179	1993 14.95
25	13	35	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993 14.95

♦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.

Home Video

MARQUEE VALUES

(Continued from preceding page)

tions lead him to stumble through a jumble of jokes based on "Double Indemnity," "Fatal Attraction," "Basic Instinct," "Sleeping With The Enemy," "Cape Fear," and any number of Hitchcock films. Assante's supporting cast features Kate Nelligan as his mur-

derous wife, Sherilyn Fenn as his worshipful assistant, and Sean Young as the sexually rapacious mystery woman—yet their characters are more disposable than the gags are. Clearly no "Naked Gun," which would never let as many seconds pass between laughs, it will still provide rudimentary amusement for undemanding audiences.

"Full Eclipse" (1993), R and unrated, HBO Video, prebooks Feb. 28.

Plainclothes cop Max Dire (Mario Van Peebles) saw his mortally wounded partner walk out of his hospital room as if nothing ever happened to him. Then Max watched his revived partner mow down some street-creeps, despite his being beaten, shot, and blown up. And yet Max's keen cop intuition tells him that something *weird* might be going on here. What everyone in this film seems a bit slow to recognize is that an elite police unit is injecting shape-shifting drugs before staging murderous vigilante raids on suspected thugs. Mysterious detective Adam Garou (Bruce Payne) wants his "pack" to let their feral frenzy relieve their job-related angst, taking seriously the self-help-through-lycanthropy theme created by—and parodied in—"The Howling." Still, it's sure to be a crowd-pleaser, having tied its fortunes to hefty helpings of explosions, stunts, special effects, sex, and all-around mind-numbing violence.

"Cadillac Girls" (1993), Film Advisory Board rating: extremely mature, Monarch Home Video, prebooks March 9.

Sally MacKinnon (Jennifer Dole) is a divorced graduate student whose father's death forces her to return to her straight-laced hometown in Nova Scotia to sell the old homestead. When Sally's daughter Page (Mia Kirshner) is arrested for car theft, the court lets her avoid jail if she moves to Nova Scotia with her mother. Once back home, a charming writer (Gregory Harrison) shows up to further complicate Sally's half-hearted attempts at motherhood and Page's incessant adolescent anger

at the world. In spite of convincing performances from Dole and Kirshner, "Cadillac Girls" becomes another dreary mother/daughter domestic drama—and certainly not the breezy, cars'n'cleavage story implied by the box art. Recommended to anyone who won't run screaming from another generational-conflict story.

"Save Me" (1993), R and unrated, Vision Home Video, prebooks March 1.

Harry Hamlin is a recently separated stockbroker who lustfully follows sexy Lysette Anthony into a lingerie shop. Soon, the frightened Anthony asks Hamlin to save her from her evil boyfriend—a reasonable request, since her beau is all-purpose villain Michael Ironside. Hamlin is sure he's found Miss Right after he and Anthony meet back at the lingerie shop for the first of many sexual couplings. Needless to say, few viewers will have to put on their thinking caps to figure out that ol' Harry is being taken for a ride by *somebody* here, and it might just be his dream girl. Although the movie's fre-

quent sex scenes range from tedious to ugly, they will probably be the main attraction of this unremarkable yarn.

"Lethal Ninja" (1993), R, Vidmark Entertainment Home Video, prebooks March 1.

Although it sounds like a tougher follow-up to ill-fated martial arts film "Harmless Ninja," "Lethal Ninja" is about kickboxers Joe and Pete (Ross Kettle and David Webb), who infiltrate a third-world country to rescue Joe's wife Dominique (Karyn Hill). The "Lethal" in its title may be a feeble attempt to replicate the interracial buddy-buddy schtick of the "Lethal Weapon" films, with Kettle and Webb trading supposedly clever quips as they pummel the bad guys. Well, these heroes had better hope they're as handy with their fists as they are with hackneyed epithets, because the stronghold they're attacking has hot and cold running ninjas! Whatever the faults of "Lethal Ninja," martial arts fans will probably let out attack-cries of approval for it.

"Dinosaur Island" (1994), R, New Horizons Home Video, prebooks March 9.

The world probably didn't know it needed a movie that combines the flesh-eating dinosaur action of "Jurassic Park" with the flesh-baring soft-core sex of "Bikini Hot Tubs 3." Yet here is "Dinosaur Island," the saga of six army men lost in a tropical paradise that's home to a tribe of scantily clad white women who all speak English (although they predictably ask the men what "kiss" means). First, the men must slay some laughably unconvincing dinosaurs—and viewers will regret that the T. Rex doesn't chomp down on Skeemer (Richard Gabai), the most annoying of the winking, nudging, horny GIs. And it's also hard to believe Queen Morganna (Toni Naples) when she says her people are starving, as the women all look pretty well-fed—and able to afford breast implants as well. Despite its dumb frat-boy mentality, there's something almost inspiring—and very rentable—about such blatant, old-fashioned exploitation.

BLOCKBUSTER SUIT

(Continued from page 59)

Tania Steele, VP of publicity at Disney. Steele says the pricing policy did not result from advertising similar to that in the Blockbuster lawsuit.

While most suppliers say they are unfamiliar with the Blockbuster suit, they doubt it will eliminate rebates tied to consumer packaged goods in California.

"It could definitely be a precedent-setting case," says one executive. "But with some additional language on [the] packaging, it probably won't be a problem."

The attorney general is seeking a civil penalty of \$2,500-\$5,000 for each consumer who purchased a tape through the ad.

SHELF TALK

(Continued from page 60)

ABC Video titles "Behind The Scenes At 'All My Children'" and "Daytime's Most Wanted: Men Of Passion."

Willey also will promote the titles on WPLJ's "Men Of Passion" radio pitch, running one week prior to the in-store appearance.

THE GANG'S ALL HERE: Debra Stein, former Epic Home Video publicist extraordinaire, will join old associates Elliot Slutzky and Jeff Fink at LIVE Home Video (Billboard, Feb. 12). Stein was named VP of public relations for LIVE Entertainment. She was a partner in the PR firm of Stein & Villines.

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	Ace Ventura (Warner Bros.)	12,115,101	1,750 6,923	12,115,105
2	Mrs. Doubtfire (20th Century Fox)	6,916,809	2,138 3,235	181,555,948
3	Philadelphia (TriStar)	5,819,694	1,594 3,651	44,823,951
4	My Father, The Hero (Buena Vista)	5,645,251	1,193 4,732	5,645,251
5	I'll Do Anything (Columbia)	4,702,625	1,205 3,903	4,702,625
6	Schindler's List (Universal)	4,637,480	764 6,070	29,305,853
7	Grumpy Old Men (Warner Bros.)	4,522,020	1,722 2,626	54,258,229
8	Blink (New Line Cinema)	3,948,157	1,540 2,564	10,556,233
9	Intersection (Paramount)	2,553,039	1,300 1,964	17,700,056
10	Iron Will (Buena Vista)	2,304,541	1,527 1,509	17,635,814

Billboard.

FOR WEEK ENDING FEBRUARY 19, 1994

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
1	4	9	★★ NO. 1 ★★ BAD GOLF MADE EASIER ABC Video 45003	19.98
2	2	7	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12.98
3	1	49	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	RE-ENTRY		NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
5	8	110	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
6	16	13	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
7	10	7	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
8	5	5	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
9	12	29	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
10	3	222	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
11	7	13	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95
12	20	32	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	9.98
13	9	3	MICHAEL BOLTON'S WINNING SOFTBALL Columbia Music Video 19V49187	19.98
14	RE-ENTRY		THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
15	NEW		NBA RISING STARS FoxVideo (CBS/Fox) 4084	14.98
16	11	35	LT PolyGram Video 4400863893	19.95
17	RE-ENTRY		NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
18	NEW		MAGIC MOMENTS ON ICE II ABC Video 44002	24.98
19	13	107	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
20	6	151	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98

HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
1	1	15	★★ NO. 1 ★★ CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
2	2	17	SUSAN POWTER: LEAN, STRONG & HEALTHY ♦ A*Vision Entertainment 50466-3	19.95
3	3	29	TONY LITTLE: TOTAL BODY SHAPE UP ♦ Parade Video 94	12.98
4	4	9	ABS OF STEEL 2000 The Maier Group TMG227	14.95
5	10	17	TONY LITTLE: ABDOMINAL MUSCLE TONING ♦ Parade Video 92	12.98
6	9	19	JANE FONDA'S FAVORITE FAT BURNERS ♦ A*Vision Entertainment 55008-3	19.98
7	7	7	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
8	6	15	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS GoodTimes Home Video 05-79319	19.95
9	5	17	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ♦ Parade Video 93	12.98
10	12	19	KATHY SMITH'S GREAT BUNS AND THIGHS ♦ A*Vision Entertainment 50446-3	19.95
11	11	23	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
12	16	95	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
13	20	204	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006	19.98
14	19	25	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
15	RE-ENTRY		ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
16	13	7	NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3	19.95
17	RE-ENTRY		STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
18	14	7	KATHY SMITH'S SECRETS-VOL. 1 A*Vision Entertainment 50457-3	19.95
19	RE-ENTRY		RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
20	15	5	KATHY SMITH'S SECRETS-VOL. 2 A*Vision Entertainment 50456-3	19.95

♦ 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.

CHILDREN'S AUDIO & VIDEO

THE BILLBOARD SPOTLIGHT



KIDS RADIO / MUPPETS / ALADDIN

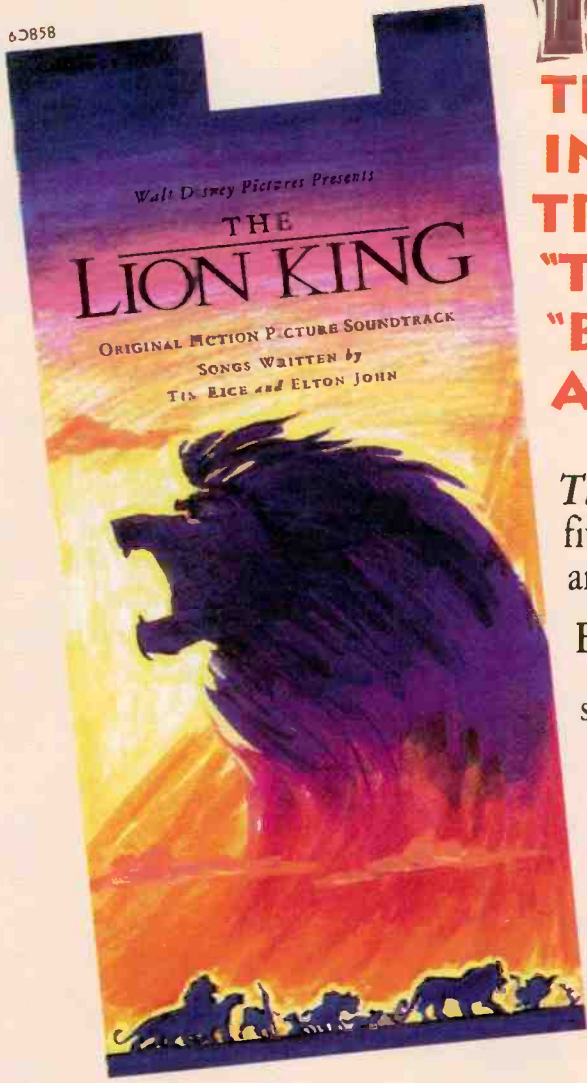
CHIPMUNKS / FRED PENNER / WEE SING

BARNEY / SPEED RACER / REN & STIMPY / SHINING TIME STATION / MADELINE / PETER RABBIT / X-MEN

PHOTOGRAPH BY JOHN STUART / TIB

HEAR US ROAR IN '94

60858



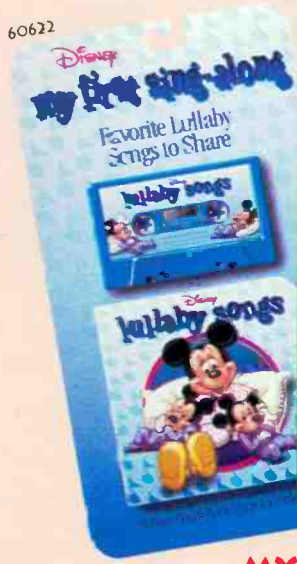
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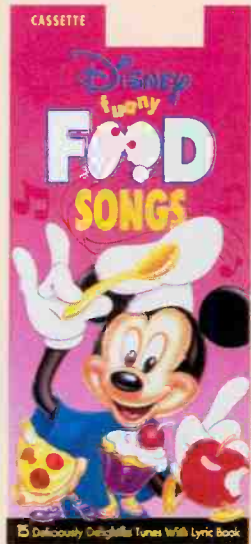


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Aladdin: Iago Returns ships February 15.
The Fox and the Hound available now.

60255



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Kid Vid

The Growing Market Challenges Manufacturers To Stand Out From The Crowd

BY MOIRA McCORMICK

With children's video having proven itself a reliable, money-making genre at the rental and sell-through levels, it's not surprising that more and more manufacturers are upping their quantity of kidvid releases. The result is an ever-growing glut of children's video titles, all vying for the same dollars—and competing not only with Disney, Barney and each other, but with all the other entertainment options out there. How do they get their products to stand apart from the pack?

"It's pretty obvious that it's an exploding marketplace, but it's very saturated," says Bob Horn, managing director of New York-based youth marketing consultancy Kid Think, Inc. "The business has been very title-driven—everyone wants the next 'Aladdin.' But what we're seeing is a trend toward brand awareness. Sony Wonder, for example, is separating itself from the pack in consumers' minds via their Nickelodeon license." When a company has brand awareness, according to Horn, parents and kids alike view it as a source from which to choose an array of dependable entertainment.

"Nickelodeon is a franchise, and we're looking for franchises," says Ted Green, VP, Sony Music Group, whose Nickelodeon "Ren & Stimpy" titles have either reached or are nearing double-platinum status. "We'll probably release 25 Nickelodeon video titles this year, and we've been very aggressive about acquiring other audio and video product." Among the new video rights Sony Wonder has acquired are for cartoon series "Tin Tin," "Dog City" and "Tales From The Crypt Keeper"; the original 600 episodes of "Lassie"; and the flamboyant kids' TV show "Xuxa." Sony Wonder has also snagged audio and video rights to the upcoming PBS series "Puzzleworks."

"We are concerned with brand awareness, and a line of programming is a brand," says Mindy Pickard, VP of marketing for CBS Fox Video. "It helps to be able to promote, say, four titles together instead of one." CBS Fox's many lines include its new Raggedy Ann animated series, Dennis The Menace cartoons and series featuring Garfield, George Of The Jungle, Mr. Rogers and "PBS Storybreaks."

"We do value-added items with all our kids' product," adds Pickard, "which is one way to differentiate from the rest of the marketplace. For 'The Secret Garden,' we packaged the video with a diary. With 'George Of The Jungle,' we added a music video and tied in with the World Wildlife Fund for a tip-in card showing kids how to do animal shadows."

Even for market leader Disney, whose releases typically dominate Billboard's Top Kid Video chart (and four of whose titles, including the No. 1 "Aladdin," appear in the Top Video chart), things have gotten "very competitive," according to Steven Feldstein, spokesman for Buena Vista Home Video. Feldstein says value-added packages have worked well for Disney this past year, especially a four-title "Winnie The Pooh" video and plush-toy combination.

"We're also doing a cassette/plush package with 'The Fox And The Hound,'" says Feldstein, referring to Disney's 1981 animated feature film, which debuts on home video in March. Feldstein adds that Disney will be launching "four or five new series" in 1994, "a lot of them music-driven. Some will be live action, some animation and some Muppets [via distributed label Jim Henson Video]."

As to whether the live-action product is a response to the phenomenal success engendered by The Lyons Group's live-action Barney The Dinosaur series—probably the first real competition Disney's had—Feldstein says the move is "not so much due to Barney as to just the evolution of children's programming."

For most video manufacturers, the most effective promotional tool for their product is television. PolyGram Video had a bang-up first year with sales of its X-Men and Mighty Morphin Power Rangers series, both based on hit television shows—and, in the case of the X-Men titles, popular and long-running Marvel comic books. "The X-Men series has a 30-year fan base—it almost markets itself," says Joanne Singer, director of children's marketing for PolyGram Video, which was launched in fourth quarter 1992. As with other video series that benefit from accompanying product licenses, the cross-promotional opportunities are manifold. "Sega put our



Mighty Morphin Power Rangers



"Little Nemo: Adventures In Slumberland"

commercial on the front of their Power Rangers video games," Singer says. "We sticker our videos with [information] on the Bandai toys, and they sticker their toys with our videos."

"Disney advertises on TV, which I can't—but I can cross-promote with other licensees," says Singer, who notes that PolyGram Video's new '94 release, an animated series about a soccer team called the Hurricanes, licensed from DIC Enterprises, has a multitude of

licensing tie-ins. And, of course, "TV helps a lot. We support the Fox Network [home of the Power Rangers] with stickers on the video's shrink-wrap that say 'As seen on Fox Television Network.'"

Roy Winnick, president of New York-based Best Film & Video, which owns video rights to the hit syndicated Saturday morning cartoon series "Biker Mice From Mars" (another Marvel creation), says it's the video's departure from straight TV versions that has

helped kick it into "six-figure unit sales."

"We've sold over 100,000 units of 'Biker Mice From Mars: The Beginning,' and we haven't really started promoting it," says Winnick of the inaugural Mice title, which combines the first three episodes for \$14.95. "With series like this, why bring one episode to video for \$10, when you can put three together and give kids something they can't get on TV?"

For some companies, television is only one facet—albeit a powerful one—of their marketing effort. For PPI Entertainment Corp., a Christmas Eve broadcast of "The Trollies Christmas Sing-Along" on the Fox Network helped spur sales of the video, the third in its Trollies series. Two previous releases, "The Trollies Radio Show Sing-Along" and "The Trollies All New Musical Adventure" (which marked PPI's debut on Billboard's Top Kid Video chart), have together sold over 750,000 copies, according to PPI president Donald Kasen—and that's without television exposure.

"We clawed our way" to success on the first two Trollies titles (which are based on the best-selling Troll dolls), says Kasen. "We did a national mall tour, hitting 40-odd cities from March through the VSDA convention in July. We had Trollies characters in costumes doing 15-minute shows three or four times a day." A new Trollies video will be released in the second quarter of this year, and Kasen says PPI is negotiating for a Trollies Saturday morning TV series, as well as a theatrical release.

MCA Universal Home Video,
Continued on page 70

The Names Children Play

The following artists are among the most recognized faces and voices. They've built successful careers by entertaining and educating the younger set.

JOE SCRUGGS

"I've done a couple of message songs, but mostly I'm a fun guy," says Joe Scruggs. "I love humor, the way that children think."

To talk with Joe Scruggs is to enter a world of constant and funny surprises. He disarms with such song titles as "Rapunzel Got a Mohawk" and "Big Underwear" without a trace of tongue-in-cheek. Just like a kid.

The two songs are contenders for the title track on Scruggs' upcoming album, number eight on his independent Shadow Play label. A 10-year veteran in children's entertainment, Scruggs finds inspiration close to home.

"My family and I were in a restaurant, when my wife complained that the forks were too big," recalls Scruggs. "And then my daughter said, 'Yeah, and the spoons are too small.' And I thought, 'That's a song.'" Now "My Fork's Too Big And My Spoon's Too Small," all about using the right tool for the right job, may well turn up on the next album.

"As my children get older," muses Scruggs, "I notice my music gets older." With such an inventive inner child, however, it's safe to say he'll never be too grown-up.



RORY

"I never really intended this," says Rory. "I never said, 'I want to be a children's entertainer.' It just happened. And luckily for me, I really love it."

With such a soft yet upbeat voice, Rory now seems tailor-made for the market. And with her fourth children's album out this month, she has carved



a niche for herself in presenting entertainment classics to a new generation.

"Rory's Little Hollywood" follows "Rory's Little Broadway," a collection of kid-friendly show tunes. The new album, also from Sony Wonder, features songs from both children's movies ("Pure Imagination" and "Whistle While You Work/Heigh Ho") and adult ("Singin' In The Rain/Raindrops Keep Falling On My Head" medley).

"I've always been affected by the music in movies," notes Rory. "I even sit through the credits so I can hear the score." Appearing on the small screen herself, as host of The Learning Channel's "Ready, Set, Learn," Rory sees more television in her future: "For better or worse—and it's probably both—kids today are very video-oriented."

—CC

JOANIE BARTELS

Best known for her popular "Magic" series, which presents her renditions of classic children's songs grouped by theme, Discovery Music/BMG artist Joanie Bartels is the first female children's artist to earn an RIAA-certified gold album (for "Lullaby Magic"). The series also includes some of Bartel's original songs, which showcase her infectious energy and wacky sense of humor: "Sillie Pie," "Hippo In The Tub," "Dinosaur Rock 'n' Roll." Last year she launched her "Simply Magic" video series, in which she stars as a zany, magical babysitter or substitute teacher—a modern-day Mary Poppins or Cat In The Hat—taking children on sing-along musical adventures.

Bartels' newest audio series, Joanie's Jukebox Cafe (Vol. 1: "Jump For Joy"), targets older children with original rock 'n' roll, pop and



Continued on page 84



Mary-Kate and Ashley Olsen have the secret to success.

The ABCs of Audio

The Sound Market Retrenches And Gets Real After The Hype Settles

BY MOIRA McCORMICK

After the turbulent year of 1993, things seem to be settling down a bit for the children's audio industry. Major labels, having concluded that breaking unknown singer-songwriters is simply not within their purview, are pushing the artists they do have—not to mention licensed characters—with a combination of audio, video, television, licensing tie-ins and other methods. And aspiring singer-songwriters, having come to the conclusion that a major label contract is no longer within the realm of possibility—or desirability—are heading back to grassroots marketing.

"The majors have now all copped to their mistakes," says Rick Bloom, president of West Hills, Calif.-based talent agency Kindertainment, "and the independents are reclaiming their territory once again, realizing their place in relation to the majors. I think everybody's getting back to business." One encouraging sign, says Bloom, is that venue bookers are "planning children's dates earlier this year, even booking some '95 dates. It's an indication that there is money turning around out there."

Market leader Walt Disney Records had what VP Mark Jaffe says was "the best year in our history," with the double-platinum "Aladdin" soundtrack, the soundtrack to "Tim Burton's Nightmare Before Christmas" (both recordings are up for two of nine Grammy nominations for Disney this year), the boxed set "The Music Of Disney: A Legacy In Song" and other product.

Jaffe agrees that a multimedia approach is necessary in marketing kids' audio. "What everybody's found is that it's become increasingly hard for music to sell without cross-promotion," he says. "You do

need to have a complete, packaged multimedia product offering, incorporating a lifestyle approach to the target audience. For 'Aladdin,' we tied in hard and soft goods, apparel, etc., and we had four different types of audio product [such as the "Aladdin Sound And Story Theater," also up for a Grammy.]"

A new toddler/preschooler line, My First Sing-Along, comprises a three-song cassette packaged with



Barney the Dinosaur

an illustrated chunky board book, which, Jaffe says, is "a natural for the age group. Our Read-Along series, for older children, has gone gold and platinum; we knew there had to be a way to appeal to a younger group [with a similar product]."

The runaway success this year of Barney the Dinosaur, whose SBK/ERG album "Barney's Favorites Vol. I" has already been certified double platinum, may be the most successful non-Disney chil-

dren's character in history and the fastest to attain such certification. But as to whether Disney is looking over its shoulder, Jaffe says, "Any time a property like Barney comes into the market, we're grateful. Barney's audience tends to be younger, and so he brings parents and children sooner into the market. We saw an increase in our own fall sales—people would shop for Barney and come out with several different titles, some of which were ours."

Jaffe acknowledges that unknown singer-songwriters have a much tougher time of attaining a wider audience these days than did kids' superstar Raffi, who first made his mark in an almost empty field over a decade ago. "The Raffi model of the '80s wouldn't work today," says Jaffe, who headed the children's division of A&M Records when Raffi was with that label (he currently records for MCA). "There's so much more competition now—not just from other performers, but from video, video games, television."

"We have to stop believing we're failing if the market is not performing the way it did for Raffi 12 years ago," says Bob Hinkle, president of Zoom Express, a joint venture with BMG Kidz. "That's not the working model. Everyone assumed that success would be easy, and it's not. All of us who are left are finding that the way to market product to its intended audience is in a diversified fashion. Kids' audio is more and more part of a mix of things."

For Zoom's biggest artists, TV stars Mary-Kate and Ashley Olsen of the ABC sitcom "Full House," that mix includes audio (their second and latest album is "I Am The Cute One") and video ("Our First Video," already certified double platinum). An upcoming kids' project by the Who's Roger Daltrey, "The Man In The Moon Takes A Night Off," will likely have video, book and possibly even Broadway spinoffs. Zoom's "Carmen Sandiego" albums are not only aided by the hit PBS show and computer game, but also by the board game and other products.

As for Zoom's singer-songwriters, Glenn Bennett is developing a TV show, and Fred Miller, a songwriter and producer whose Zoom debut was 1993's "What's Wrong With This Picture?" is producing actor Chris Burke's first album. "You can't just put out a record anymore," says Hinkle. "You have to develop the machinery."

"It's hard to sell children's talent beyond a regional basis, unless there's a hook," says Ted Green, VP of Sony Music Group. Its children's imprint, Sony Wonder, was the focal point of industry attention this year when the retooling of Sony Kids' Music into the license- and video-driven Sony Wonder involved jettisoning four of the six singer-songwriters originally signed to the label.

So far, Sony Wonder's releases have been almost exclusively video

Continued on page 81

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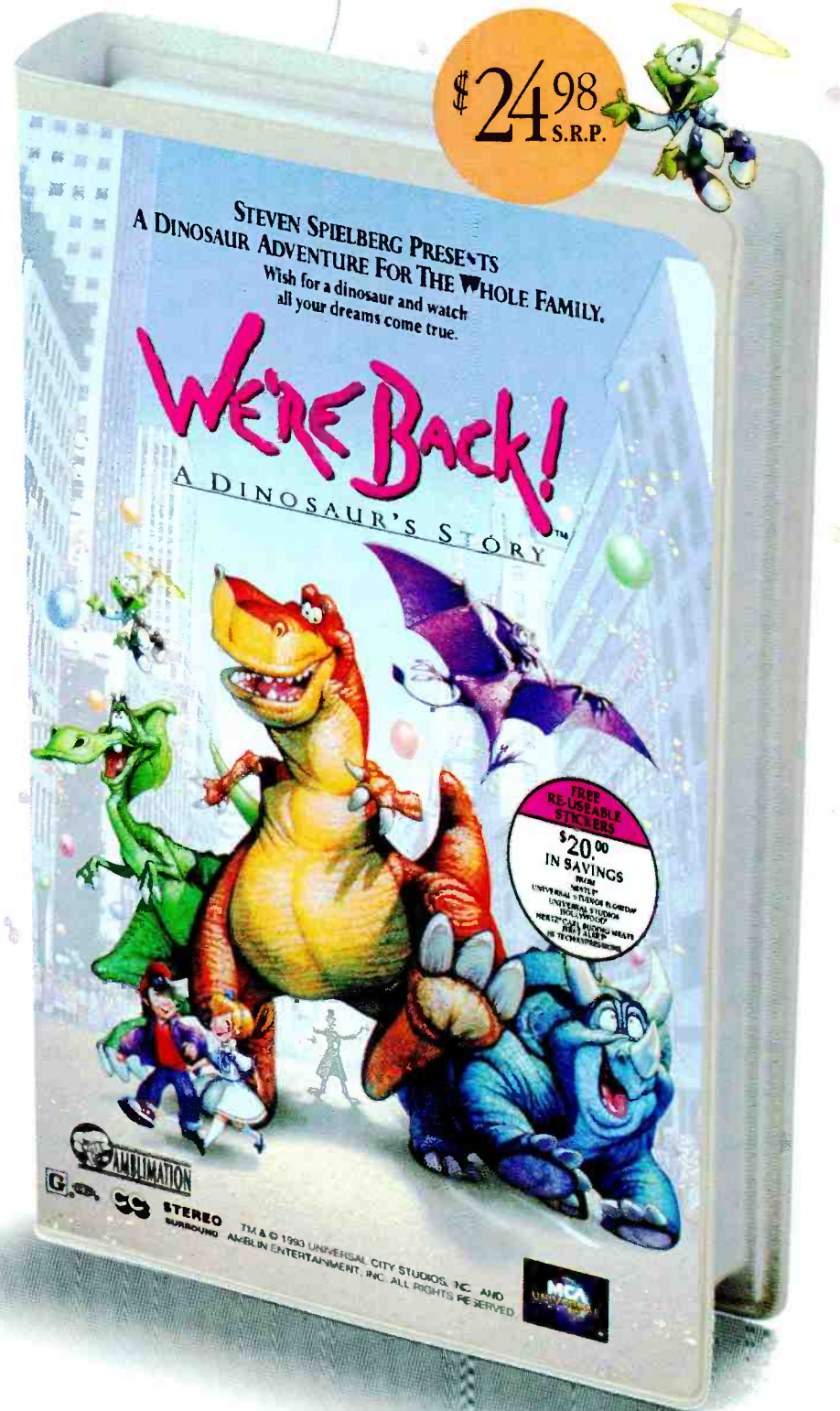
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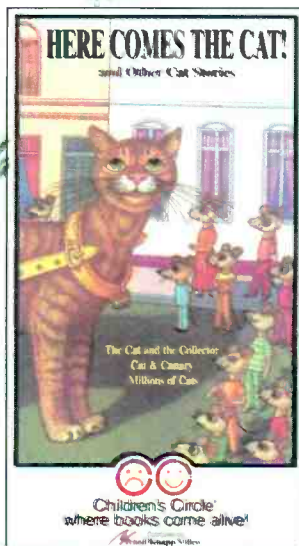
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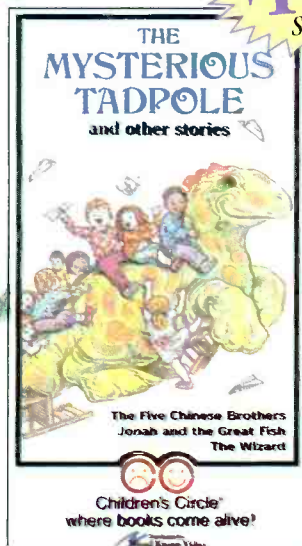
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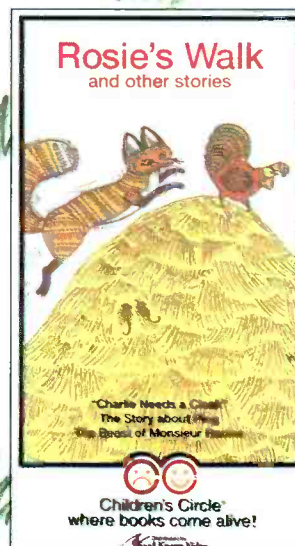
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Illustration from "Here comes the cat!" by Vladimir Vagin
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Kid Vid

Continued from page 67

whose most high-profile kid vid releases are such theatrical titles as "An American Tail" and "Beethoven," has used television creatively to push non-theatrical product, according to Andrew Kairey, senior VP of marketing and sales. An example is its animated release "The Little Engine That Could." "We bought half-hour blocks of time in over 55 markets and aired the program," says Kairey. "Tied in with the airing, we tagged one exclusive retailer in each market, which allowed Target, Blockbuster, Kmart, Suncoast, etc. to have a little ownership of the title. Our year's sales goal was accomplished twofold by the street date last March."

MCA's excellent animated kid-lit series "Shelley Duvall's Bedtime Stories" benefits from its 12-week broadcast window on Showtime, says Kairey, and MCA is currently working on a video sampler tape encompassing different Duvall properties. Kairey notes that the Mar. 15 sell-through release of Steven Spielberg's animated dinosaur fable, "We're Back!" will be MCA's first title packaged in a clamshell, with value-added items enclosed, such as reusable stickers and a coupon book.

For Hemdale Home Video, a successful theatrical release is not a requirement for a hit video title, as the company proved with its "Little Nemo: Adventures In Slumberland," a fixture of the Top Kid Video chart for the past year. "Little Nemo" has sold 1.5 million copies, despite not much theatrical exposure," says president Eric Parkinson. "We launched a high-profile marketing campaign, focusing on publicity and national TV ads two weeks after the street date. It gave consumers the ability to act instantly on the ads."

"The Magic Voyage" is being released straight to video in February. "We're spending \$2.5 million on advertising," says Parkinson, "and suggested retail price is \$19.95. This will be an important test for the retail community: Can the supplier justify this exposure for something that's not a theatrical hit?" Parkinson thinks Hemdale can. "We've proven what our marketing and distribution unit can do." Parkinson says the next major release, "The Princess And The Goblin," will have a theatrical release, "but we can still give it that immediate video support."

Some companies produce their own programming, and notable among them is Goodtimes Home Video. While Goodtimes is also noted for its acquisitions—in particular, the exquisite animated series "The World Of Peter Rabbit And Friends"—the company produces its own line of animated classics. "High-quality product for acquisition is few and far between," says senior VP Andrew Greenberg, "so we decided to produce our own—so as not to be at the mercy of the marketplace. We've also set up a separate division to sell these properties internationally and on

Continued on page 72

Wonder What Families Want Most?



XUXA Celebration! With Cheech Marin
LV 49585 Suggested Retail Price \$14.98

XUXA Fantastic Birthday Party!
LV 49584 Suggested Retail Price \$14.98

XUXA Fantastic Birthday Party-Gift Pack
LV 49580 Suggested Retail Price \$19.98

RORY Little Hollywood
LT/LK 57667
Suggested Retail Price \$14.98

Ren & Stimpy "In Disguise"
LV 49216 Suggested Retail Price \$14.98

Clarissa Explains It All "Take My Brother, Please!"
LV 49217 Suggested Retail Price \$14.98

Are You Afraid Of The Dark? "Ghostly Tales"
LV 49218 Suggested Retail Price \$14.98

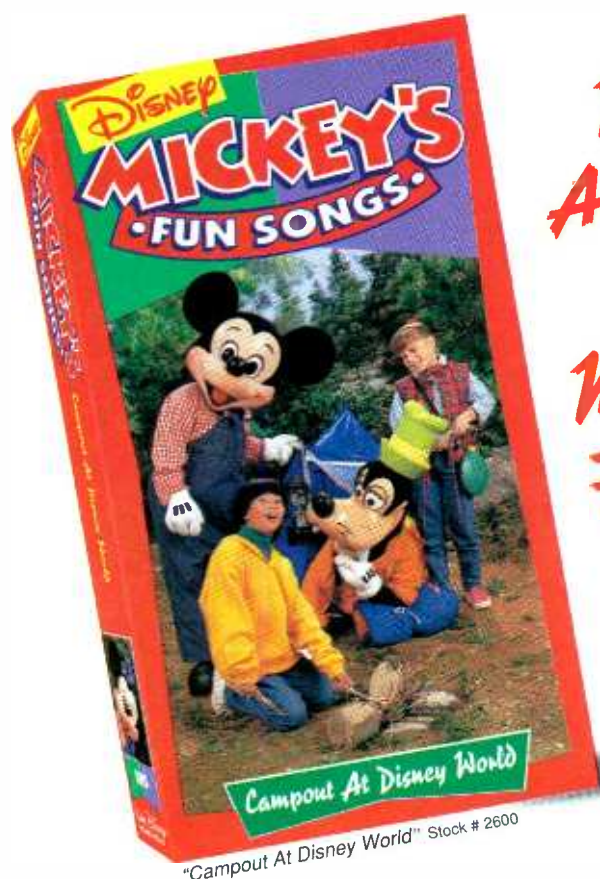
Sony Wonder Has Some Wonder-ful News!

If you're wondering how to satisfy today's surging demand for top-quality family entertainment, SONY WONDER has wonder-ful news! Like a programming philosophy dedicated to offering the most original family-friendly video and audio titles. Like new releases featuring the hottest characters and titles from the number-one children's network, Nickelodeon. Plus non-stop video fun with every kid's favorite TV superstar, Xuxa, and musical excitement with Rory, the award-winning host of The Learning Channel's "Ready, Set, Learn!" Powered by the resources of the worldwide SONY entertainment group, it's no wonder we've got just what families (and retailers) want most!

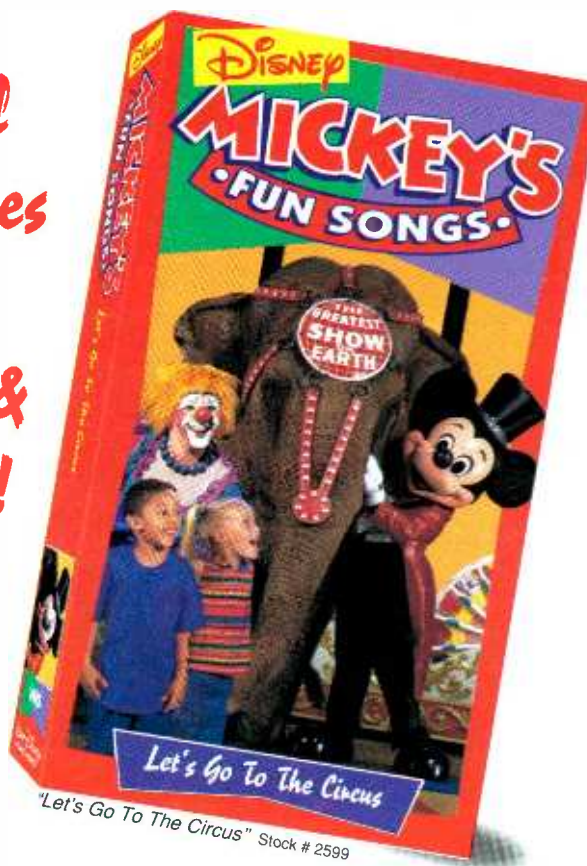
it's no wonder, it's **SONY WONDER**

In The Successful Tradition Of Disney Sing-Along Songs...

Disney
MICKEY'S
FUN SONGS



*Musical
Adventures
With
Mickey &
Friends!*



**Purchase Intent Equal To Sing-Along Songs—
Disney's Top-Selling Collection!**

**Targets The Highly Lucrative Preschool Market!
Toddlers And Preschoolers Have Now Become
Video's Fastest-Growing New Market Segment!**

Fun Displays Promote Disney's New Video Collection In Store!

**Prebook: 3/1/94
Will Call: 4/19/94
NAAD: 4/22/94**

48-Unit Prepack Stock # 2676
24-Unit Prepack Stock # 2675
16-Unit Prepack Stock # 2674



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.

Kid Vid

Continued from page 70

television."

Greenberg, expressing the sentiments voiced by many video executives, says the biggest challenge faced by suppliers is "getting product on the shelf in front of the consumer." However, he notes, "We've spent 10 years building our distribution; we can pretty much put out what we want." An EDI/DOS com-



Troll dolls get animated.

puter system enables Goodtimes to "know what's selling on a daily basis. If we have 400 titles in distribution, we can make an analysis of what's selling by season, zip code, etc., and we factor that into product development." On Jan. 1, says Greenberg, a new division called Goodtimes Direct was launched to solicit consumers via direct response.

Family Home Entertainment, a division of LIVE Home Video, is another company that produces some of its own product. According to executive director Kris Larson, FHE is producing "Goldy III," the third in a series of movies starring Mr. T, which may have a theatrical release.

FHE's extensive catalog includes its Christmas Classics collection, which Larson says sold an impressive 2.5 million copies this past Christmas alone; the live-action movie collection World Of Family Entertainment; and cartoon licenses such as the about-to-be launched "Speed Racer" collection.

Larson believes children's video will become more and more important to specialty video stores, as the predictions for an information superhighway begin to come true. "When video on demand comes to fruition, parents won't pay \$5.50 a shot every time their kids want to see a video," she says, "because children want to watch them over and over."

Companies dealing in literature-based children's product are finding that video stores are coming around slowly but surely. "Sometimes parents don't want their children to be watching all commercial characters," says Nancy Steingard, VP of entertainment for Western Publishing, owner of the Golden Books imprint. Golden Video's excellent book-based titles—such

Continued on page 74



NOW AT \$19.98 PLUS \$5.00 MATTEL CONSUMER REBATE

- ◆ \$5.00 MATTEL CONSUMER REBATE WITH AVIVA SPORTS TOY PURCHASE



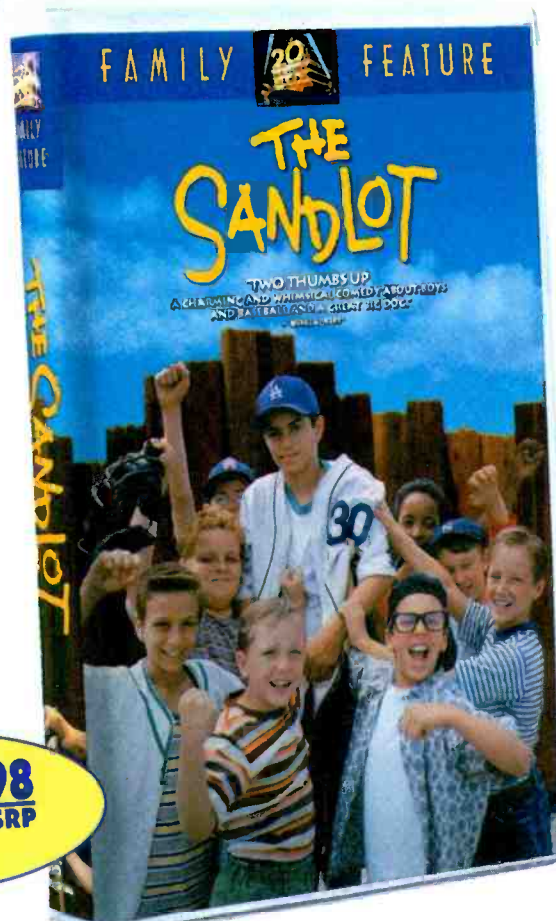
- ◆ NATIONAL TV ADVERTISING BLITZ BEGINS OPENING DAY OF BASEBALL SEASON REACHING 65% OF BOYS AGES 6-11 **NICKELODEON** 

- ◆ SPECIAL MAJOR LEAGUE BASEBALL PROMOTIONS

- ◆ THE SANDLOT RELEASE COINCIDES WITH OPENING DAY OF MAJOR LEAGUE BASEBALL

- ◆ \$33 MILLION BOX OFFICE FAMILY HIT

- ◆ 24 UNIT FLOOR OR COUNTER DISPLAY



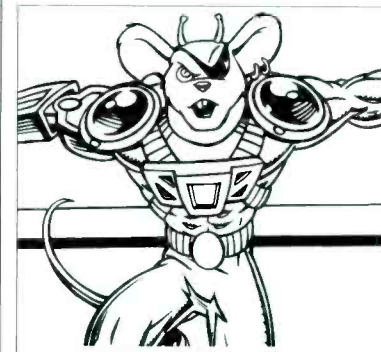
\$19.98
SRP

DEALER ORDER DATE: MARCH 9, 1994 STREET DATE: APRIL 5, 1994
CATALOG#: 8500 INCREDIBLE...ON LASERDISC

TWENTIETH CENTURY FOX Presents in association with ISLAND WORLD A DAVID MICKEY EVANS Film THE SANDLOT Music by DAVID NEWMAN
 Edited by MICHAEL A. STEVENSON, A.C.E. Production Designer CHESTER KACZENSKI Director of Photography ANTHONY B. RICHMOND, B.S.C. Executive Producers MARK BURG CHRIS ZARPAS CATHLEEN SUMMERS
 Written by DAVID MICKEY EVANS & ROBERT GUNTER Produced by DALE de la TORRE WILLIAM S. GILMORE Directed by DAVID MICKEY EVANS



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A Biker Mouse From Mars

Kid Vid

Continued from page 74

product lines are regarded as especially upscale, 1994 will see more effort made to bring that product to a wider audience. Special-interest specialist Wood Knapp Video, which began distributing the 24-karat literature-based Children's Circle collection in June 1992, is finding more and more retailers are sampling the product "after repetitive impressions," according to Harold Weitzberg. "We push the whole line with every new release."

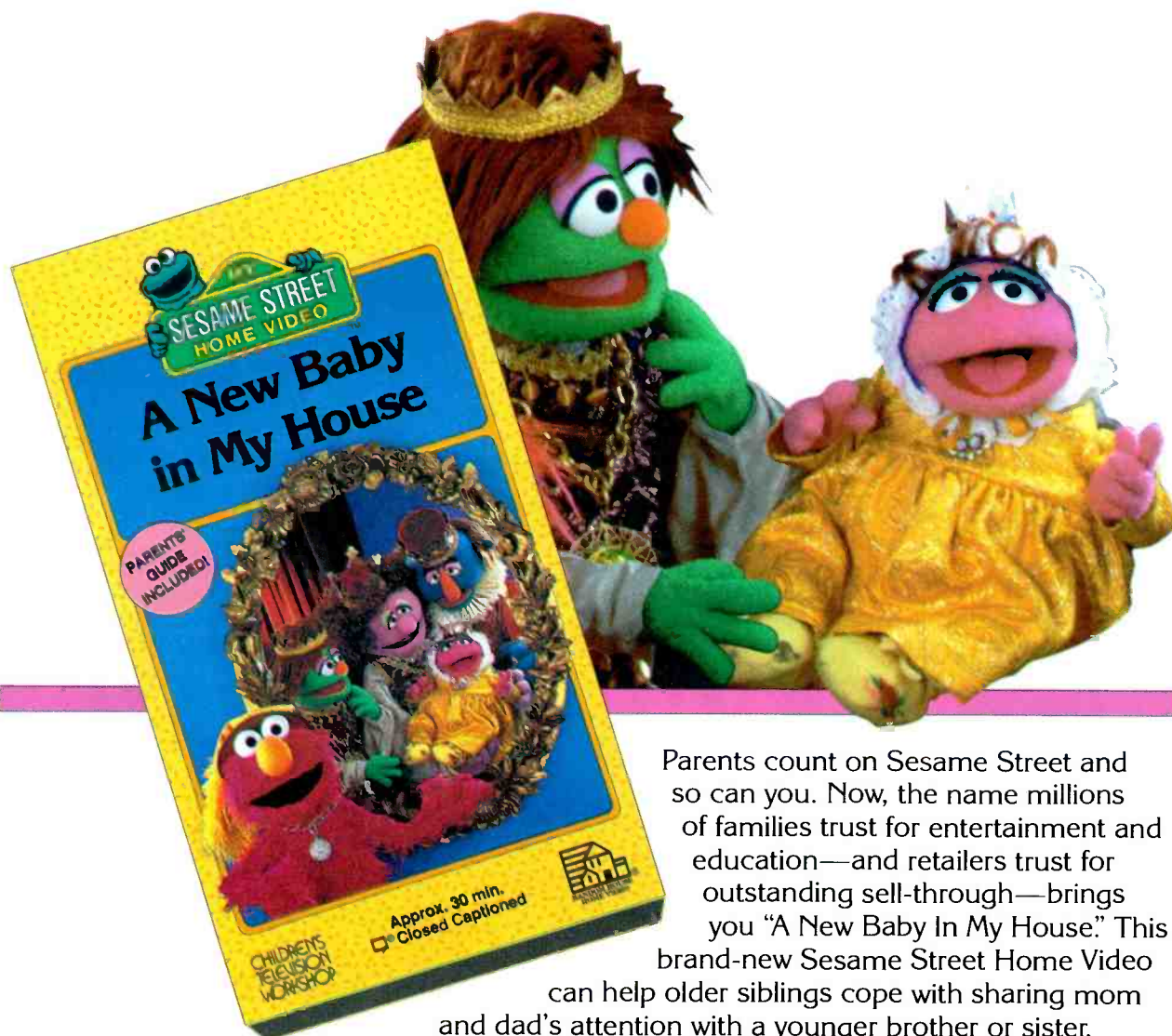
Most of the Children's Circle back catalog will be available through Wood Knapp come April, says Weitzberg, who dropped the Weston, Conn.-based company's video list price from \$19.95 to \$14.95 in an effort to secure it wider retail placement. And it's working, says Weitzberg. Formerly found only in upscale toy outlets, Children's Circle is now carried in chains and supermarkets. One title, Maurice Sendak's "Really Rosie," even charted later in the year—a first for the company. "We completely redid the line's packaging—getting parents to pick up the box is the most important thing," says Weitzberg. "You don't see these titles on TV every day."

You can see Rabbit Ears titles on TV, via HBO, but that hasn't changed the Rowayton, Conn., company's profile as elitist entertainment, according to spokeswoman Georgia Bushman. "We've had to fight that image," she says, "that perception that only a wealthy, well-educated parent would choose our product."

Rabbit Ears pioneered the contemporary celebrity-driven story product, with audio, video and book titles read by well-known actors and scored by famous musicians. (Danny Glover's reading of "Brer Rabbit And Boss Lion," with music by Dr. John, is up for a Grammy this year.)

According to Bushman, Rabbit Ears did some market research this past year and found that both wealthy and not so well-heeled families are looking for exactly the same qualities in their children's entertainment—qualities that Rabbit Ears offers in abundance. "We'd never been thought of as a mass-market product, but we're more mass-market than we get credit for," she says. "It's a bit of a conflict—who doesn't want that yuppie cachet?—but we believe our audience is bigger. These won't turn like Disney and Barney, but they will sell well." ■

A new addition from Sesame Street



Parents count on Sesame Street and so can you. Now, the name millions of families trust for entertainment and education—and retailers trust for outstanding sell-through—brings you "A New Baby In My House." This brand-new Sesame Street Home Video can help older siblings cope with sharing mom and dad's attention with a younger brother or sister.

Don't miss out on this welcome addition to the Sesame Street success story.

- Packaged with a FREE Parents' Guide filled with helpful tips and activities.
- Backed by national consumer advertising in *Sesame Street Parents* (4,690,000* consumer impressions) and *Parenting* (6,500,000* consumer impressions).
- Will air on PBS this March.
- Stars Elmo, one of Sesame Street's most popular characters.
- Developed in consultation with childcare experts.

RANDOM HOUSE HOME VIDEO
KIDS Are Watching Us!

ISBN [0-679-85078-3] [IPC [0-90129-85078-5]
Suggested retail price: \$9.95
Street Date: February 2nd

©1994 Children's Television Workshop, Jim Henson's Sesame Street Muppets.
©1994 Jim Henson Productions Inc. All rights reserved.

*MRI, Fall 1993

*My Sesame Street® Home Video series
has sold over 5 million units!*

Dear Miss Piggy

(Moi has all the answers!)

Dear Miss Piggy:

My girlfriend doesn't seem interested in me anymore. Do you have any suggestions to help light that spark again?

Signed,
Lost My Magic

Dear Lost My Magic:

Whenever Kermie's attentions seem to flag a teensy bit and I want to make sure he'll stand up and salute, I always put on some French perfume--moi's favorite is Giorgio 90210--and some romantique music. Why not try some of the songs on the new *Muppet Hits Take 2* album? Moi's favorite is that charmant "Macho Macho Man". It always puts me in "le mood".

Dear Miss Piggy:

I'm in love with a French poodle, but I know she has eyes for a Cocker Spaniel down the street. Any suggestions on how to win her heart?

Signed,
No Joy in Muttville

Dear Mutt:

No one understands the language of love better than a French poodle. Invite her to a romantic dinner, serve a candlelit meal of kibble and biscuits, and put on Rowlf the Dog's album, *Ol' Brown Ears Is Back*. You'll have her eating out of your paw in no time.

Dear Miss Piggy:

Our family loves to travel. Yet, every time we hit the road, our kids say the same things over and over. "I'm bored!" "I'm tired!" "Are we there yet?" Can you help solve this traveling nightmare?

Signed,
Anxious Traveler

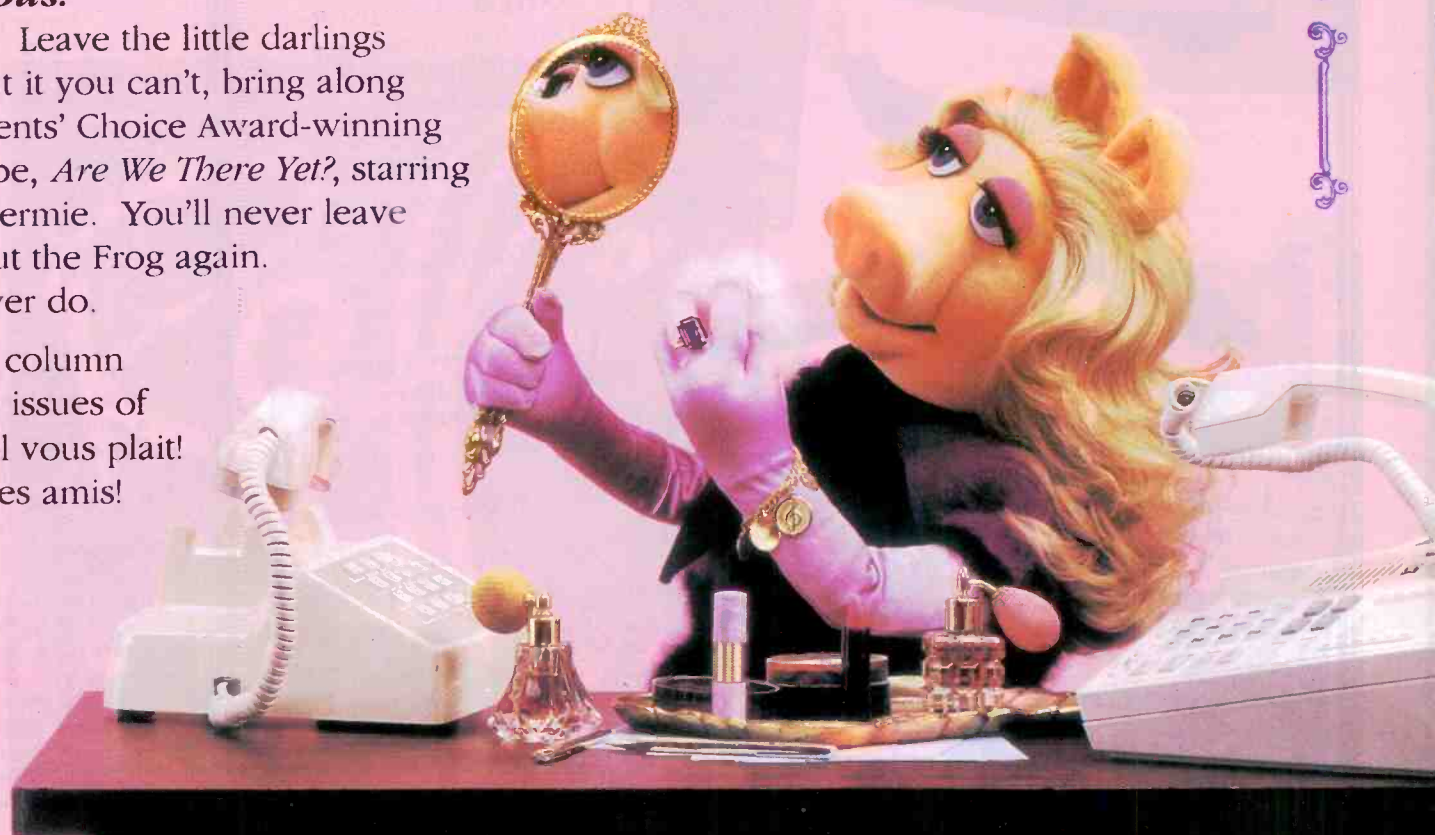
Dear Anxious:

Absolument. Leave the little darlings at home! But if you can't, bring along the 1993 Parents' Choice Award-winning book and tape, *Are We There Yet?*, starring moi's own Kermie. You'll never leave home without the Frog again. I know I never do.

Look for my column in upcoming issues of *Billboard*, s'il vous plait! Au revoir, mes amis!

Jim Henson
RECORDS™

BMG
KIDZ



Jim Henson Records distributed by BMG Music, New York, NY. © Jim Henson Productions, Inc.

Children's AUDIO & VIDEO

Radio

Continued from page 78

our pulse and tells us what he feels is right for our programming," says Dahl.

Twelve-year-old Freeman is on board as VP of Fun. The 15 kid DJs range in age from 9 to 14 and work five to six hours a week.

"It's great to see that, while TV used to have their undivided attention, they're now listening to the radio," says Dahl. "And in most cases we're on AM stations."

Radio AAHS' 20 affiliates include flagship station WWTC Minneapolis, KPLS Los Angeles, KLZE St. Louis, WKDL Washington, D.C., KIDR Phoenix, WKDB Baltimore, KKDY Denver and KAHZ Dallas, among others.

"We projected to get 20% to 30% of the country, and that's what we



got," says Dahl. "In 1994 we're hoping to have at least 35% to 40% reach of the country."

WFUN, one of only two FM stations programming for kids, had a rough start under different management in April 1991. It shut down for a few months before taking over again in September 1992.

Reed Hale, GM of WFUN, says, "Businesses that are directly involved with kids understand the value of reaching kids. The obstacle to overcome is the other businesses, and the best way to do that is to show them what kind of audience we reach. We draw 300 to 400 kids and their parents to each remote." Hale says that WFUN averages four or five remotes a month, and 90% of the time, the business the station does a remote with ends up buying an advertising schedule.

If advertisers continue to support these stations and programs, that goal for children's radio as a whole shouldn't be too far off. At KidStar for instance, many of the features are sponsored by major advertisers, including Nordstrom, McDonalds and MicroSoft.

In addition, other major entertainment companies are tying in with children's radio. Radio AAHS and Walt Disney Records teamed to produce "Disney Read-Along Storytime Theatre On Radio AAHS." The network also has teamed with Jim Henson Productions to produce "Fraggle Rock Storytime Theatre" and is in the midst of looking for a distributor for its Planet AAHS Recording Company, which is currently selling children's compilations via a toll-free number.

Adds Dahl, "In the beginning, the industry was skeptical. Then they started hearing about us and asked what we were up to. I think at this year's radio convention, they'll say, 'Why didn't we think of this?'" ■

Now Kids' Video is Action-packed!

Irresistible die-cast toy available with every Live Action Video!

The latest concept in children's video, Live Action Video for Kids, is a series dedicated to entertaining and educating children with a live, "on the scene" format.

THERE GOES A BULLDOZER! (WITH DIE-CAST MODEL BULLDOZER!)

Construction Foreman Dave takes kids on a riveting look at heavy construction. Filmed on location at actual construction sites, this video holds universal fascination.

Catalog Number: 50701-3 Price: \$12.95
Video alone (w/o toy): 50703-3 Price: \$10.95

THERE GOES A FIRE TRUCK! (WITH DIE-CAST MODEL FIRE TRUCK!)

Fireman Dave fulfills a child's fascination with fire trucks, firefighters, and all their exciting equipment.

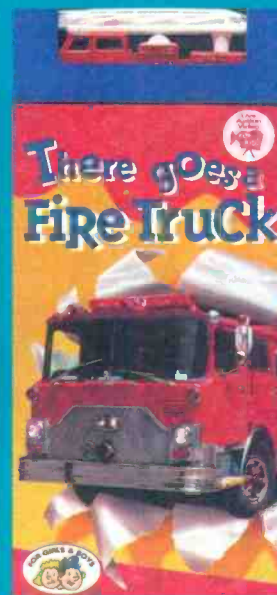
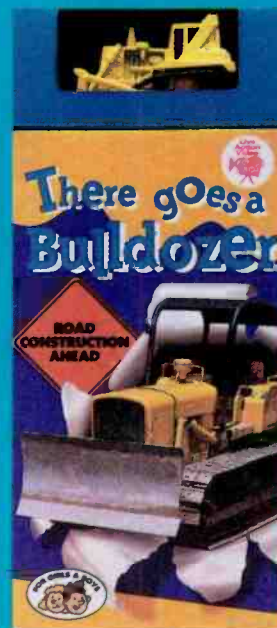
Catalog Number: 50700-3 Price: \$12.95
Video alone (w/o toy): 50702-3 Price: \$10.95

YOU CAN REALLY GET IN ON THE ACTION WITH THESE POP MATERIALS:

12-count counter display (with toys)	24-count floor display (with toys)
6 units Fire Truck, 6 units Bulldozer	12 units Fire Truck, 12 units Bulldozer
Catalog Number: 50707-3	Catalog Number: 50706-3
Price: \$155.40	Price: \$310.80
12-count counter display (without toys)	24-count floor display (without toys)
Catalog Number: 50705-3	Catalog Number: 50704-3
Price: \$131.40	Price: \$262.80

WATCH FOR MORE LIVE ACTION TITLES COMING SOON!

STREET DATE: 3/2/94 PRE-ORDER DATE: 2/8/94



Color, approx. 35 minutes © 1994 A*Vision Entertainment and The Video Marketing Group. All Rights Reserved.
Distributed by Kid Vision 75 Rockefeller Plaza, New York, NY 10019. The Atlantic Group. A Time Warner Company.



Over 30 minutes of live action fun!

For Boys and Girls ages 3-8

Ask your WEA Rep about the special introductory offer

Audio
Continued from page 68

product resulting from its deal with Nickelodeon. A pair of "Ren & Stimpy" albums, also fruit of the Nick partnership, are the only audio releases so far, but Green promises "five to 10 audio projects" for the coming year—including new albums for the label's two singer-songwriters, Rory and Tom Chapin. Plus, he says, Sony will debut its Family Artists series, in which Sony Music talent like Kenny Loggins and Nicolette Larson will release kids' albums.

Celebrity children's albums, with multicultural and multilingual emphasis, have become the hallmark of the Music For Little People label, which is partnered with Warner Bros. places MFLP product in music stores, while MFLP's own independent distribution system works the product in alternative channels. President Leib Ostrow echoes the sentiments of kids' industry execs in general when he says, "It's really difficult to sell an artist without name recognition."

Music For Little People has released celebrity product from Maria Muldaur, Taj Mahal and Cedella Marley Booker; upcoming releases include Ladysmith Black Mambazo's "Gift Of The Tortoise," Buckwheat Zydeco's "Choo Choo Boogaloo" and a children's album by Los Lobos.

The distribution arm of MFLP, which handles 2,000 accounts—as well as its mail-order business, which ships 5.5 million catalogs a year—is doing "very well," according to Ostrow. "But we didn't go in expecting to sell 200,000 units; tens of thousands is good for us."

"It takes a lot of work to grind out the sales you need," agrees Arnold Holland, president of Lightyear Entertainment, distributed by BMG Kidz. "We're not, for example, going to expand our artist roster. We're going to concentrate on Gary and Bill." That's Gary Rosen and Bill Shontz of veteran kid-rock duo Rosenshontz, whose respective solo albums were among 1993's best.

Lightyear also boasts a celebrity-narrated audio and video line called Stories To Remember, as well as the character-based Bear E. Sleepy line, for which Holland says the company hopes "to accomplish something in a variety of media." Lightyear's growth has been slow and steady because, as Holland says, "We carefully pick and choose, and then we don't let go. We have patience, determination and the belief that really good product will find its place in the marketplace."

Robert Kraft, president of Jim Henson Records, observes that even with a property as well-known as the Muppets, "It's still a challenge to sell this stuff. Kids' audio needs a context for the buyer to understand what it is; children aren't used to audio titles [without a video counterpart]." Kraft says Jim Henson Records released 14 titles in its first year. "Part of the theory of our start-up was that I wanted a presence—I didn't want to just trickle into the marketplace." Biggest sellers

Continued on page 82

The Baby-sitters Club Telephone Series Will Connect You to Incredible Numbers!



TV Guide's 1993 pick for "Best Kids' Videos"

"...The Baby-sitters Club is magic to young girls all across America..."
The Philadelphia Inquirer, 4/92

ALL NEW VIDEO EPISODES

FREE INSIDE EACH VIDEO, BABY-SITTERS CLUB COLLECTOR'S STICKERS

LOOK FOR THE BABYSITTERS CLUB MALL TOUR STARTING FEBRUARY 1994 IN MALLS NATIONWIDE

NOW THE BABYSITTERS CLUB FLOWER AND HEART COLLECTION VIDEOS ARE AVAILABLE ON LASER DISCS!

STREET DATE: MARCH 2
PRE-ORDER DATE: FEBRUARY 8
PRICE: \$14.95 EACH

Collector's 3-piece slipcase #50567-3 \$44.95

Combination 12-piece self-shipper available as shipped (12x8x4) 8 lbs. #50582-3 \$179.95

Combination pre-packed 24-piece unit, can be floor as well as counter display as shipped (14x20x6) 14 lbs. #50583-3 \$359.95

Combination pre-packed 48-piece unit as shipped (36x18x5) 28 lbs. #50584-3 \$717.95

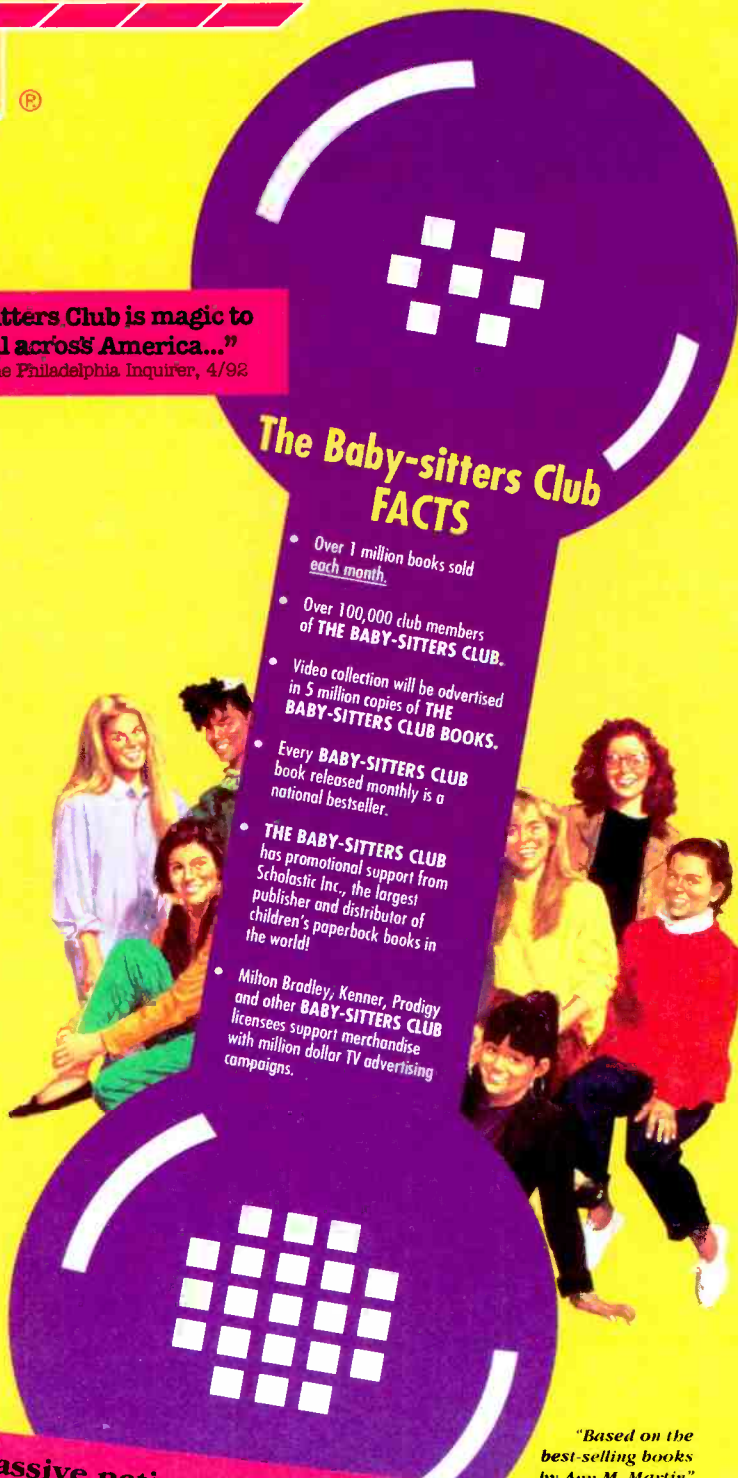
Mary Anne & the Brunettes
Cat# 50471-3

Dawn & the Haunted House
Cat# 50472-3

Stacey's Big Break
Cat# 50473-3



Approx. 30 minutes each



The Baby-sitters Club FACTS

- Over 1 million books sold each month.
- Over 100,000 club members of THE BABY-SITTERS CLUB.
- Video collection will be advertised in 5 million copies of THE BABY-SITTERS CLUB BOOKS.
- Every BABY-SITTERS CLUB book released monthly is a national bestseller.
- THE BABY-SITTERS CLUB has promotional support from Scholastic Inc., the largest publisher and distributor of children's paperback books in the world!
- Milton Bradley, Kenner, Prodigy and other BABY-SITTERS CLUB licensees support merchandise with million dollar TV advertising campaigns.

"Based on the best-selling books by Ann M. Martin"

Massive national advertising campaign to commence around street date. Videos advertised in BABY-SITTERS CLUB books.

Contact your local WEA representative

Distributed by



KidVision, 75 Rockefeller Plaza, New York, NY 10019.
A Time Warner Company. All rights reserved. Printed in U.S.A.

SCHOLASTIC

Audio

Continued from page 81

included the soundtrack to "The Muppet Christmas Carol," which is nominated for a '94 Grammy.

"I want to create a context for all of this," says Kraft, "and the greatest context we can find is TV, which is really kids' radio. If we could get a half-hour children's music program started, I'm sure all my competition would support it as well."

Television has certainly helped the touring careers of Rory (Sony Wonder), Frank Cappelli (A&M) and Craig 'N Company (Walt Disney Records), says Barbara Simon of New York-based Brad Simon Agency, which along with Kindertainment is a major booker of children's talent. "We've seen big increases for Rory [who appears on The Learning Channel], Cappelli [whose show airs on Nickelodeon] and Craig [who is seen on The Disney Channel]. Frank's bookings have probably quadrupled since Nickelodeon picked up his program.

"Those who don't have TV exposure," Simon notes, "have laid strong enough groundwork that we get good work for them, like Bill Harley and Linda Arnold [both A&M artists.] Bill, who is heard regularly on NPR's 'All Things Considered,' works all the time. Most of our artists, in fact, have multimedia connections."

Television will likely spur sales of Warner Bros. "Kidsongs" audio and video line, according to a spokesperson, when a "Kidsongs" musical TV program debuts on PBS in April.

Discovery Music, a joint venture with BMG Kidz, is one label whose success has come entirely without the aid of television. Discovery, which boasts among its small, select artist roster Joanie Bartels, the children's industry's first gold-selling female artist, achieved its success through sheer, dogged hard work—and savvy niche marketing. Product tie-ins with Playskool, Gund, Mr. Bubble, Beech-Nut and Playtex have helped Bartels along the way. Newer label artists Dennis Hysom and Bethie have joined Bartels as spokespeople for the March of Dimes, which allows them wider exposure as it aids a deserving charity.

"All of the competition arising over the last two years has pushed us to be more aggressive and creative," says Kym Pahoundis, Discovery's VP of marketing. Currently in the planning stages is an album featuring all three Discovery Music artists performing classic songs.

Regina Kelland, director of children's product for A&M Records—the only major label to operate continually a children's division since the mid-'80s, says 1993 was a good year for her company. Audio sales, she notes, were down, but video was up. Ever the thoughtful observer, Kelland sees the potential danger in what is seemingly one of the better marketing opportunities around: product tie-ins. "Licensing is so big now," Kelland says, "but how many audio and video dollars are being siphoned off into licensed good?"

Continued on page 83

The First All-New Disney Produced Exclusive



THE RETURN OF JAFAR

Disney's First Major Made-For-Video Movie!

Millions Of Disney Fans Will Rush To Buy This All-New Adventure That Picks Up Where "Aladdin" Left Off!



The Story Continues...And So Do The Profits!

"Aladdin's" Best-Loved Characters Are Back Including The Genie, Aladdin, Jasmine, Abu And The Magic Carpet!



Features 5 New Showstopping Songs!



You Couldn't Wish For A Better Campaign!

- ◆ Media Support As Big As "Pinocchio"!
- ◆ Consumers Save Up To \$10 With Refunds From Pillsbury and Mattel® Toys!
- ◆ Promoted On Trailers And Inserts In Millions Of "The Fox And The Hound" Videos!

Prebook:
4/5/94

Will Call:
5/17/94

NAAD:
5/20/94

Walt Disney
HOME VIDEO

*Mattel and Pillsbury product purchases required. Complete details packed inside video.
Pillsbury mail-in offer good 5/17/94 through 6/30/94. Mattel mail-in offer good 5/17/94 through 7/31/94. Void where prohibited.
Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.

Audio

Continued from page 82

Many think this merchandise gives our business a boost, but there's a finite number of dollars out there. Does the amount of licensed product cannibalize our business?"

Licensed product is, of course, primarily a concern of artists and properties on major labels. But what about the independent artists, those who are now redoubling their efforts to promote themselves at the grassroots level? Merchandise tie-ins are less of a reality at that level, but marketing is still all-important. According to children's entertainment attorney Howard Leib, many performers are forming regional networks of artists, not to mention artist-based record companies. Leib says he called and chaired the first West Coast meeting of the newly formed Kids' Entertainment Trade Association on Dec. 3. Nearly 40 people attended, and Leib says a main topic of conversation was the possibility of creating an electronic bulletin board for children's entertainers.

Veteran independent artist Joe Scroggs is one of the few with a national profile, and he's never courted a major label—in fact, he's "dodged a few," according to manager/performance sidekick Pete Markham, who runs Scroggs' Austin, Texas-based label Shadow Play Records. "Last year we did over 200 dates, and there's a waiting list in some cities," says Markham. This past year, he says, he and Scroggs took in over six figures in concert fees, "not counting product sales afterwards. We can tour till we're 90 at this rate."

At the retail level, however, Markham says "it's getting harder to get attention. There are tons of regional acts trying to go national now. When we started in 1984, there were Raffi; Sharon, Lois & Bram; Greg & Steve; and Rosenshontz. Now there's piles of product. I wouldn't want to be starting out now."

"There are more people than shelf slots," agrees Dave Lovald, sales manager of Silo Inc., which along with Music For Little People is the biggest independent distributor of children's product. "Record stores have a tough job. We've worked with Tower and other stores that are interested in children's product, and it's happening. Yet for the most part, children's consumers aren't going into record stores.

Progress with record stores is "slow but sure," confirms BMG Kidz's director of sales Bernie Horowitz. "We've been trying to tailor programs to stores that are interested." Horowitz expects a new breed of retail outlet—family-friendly specialty media stores connected to record retailers, such as Musicland's Media Play, which offer an environment more conducive to children's audio sales.

"Children's music is a fun and vital thing and has a role in many types of retail," says Silo's Lovald. "It's a conscientious, forward-looking, quality sale—and a good model for specialty music distributors of all sorts." ■

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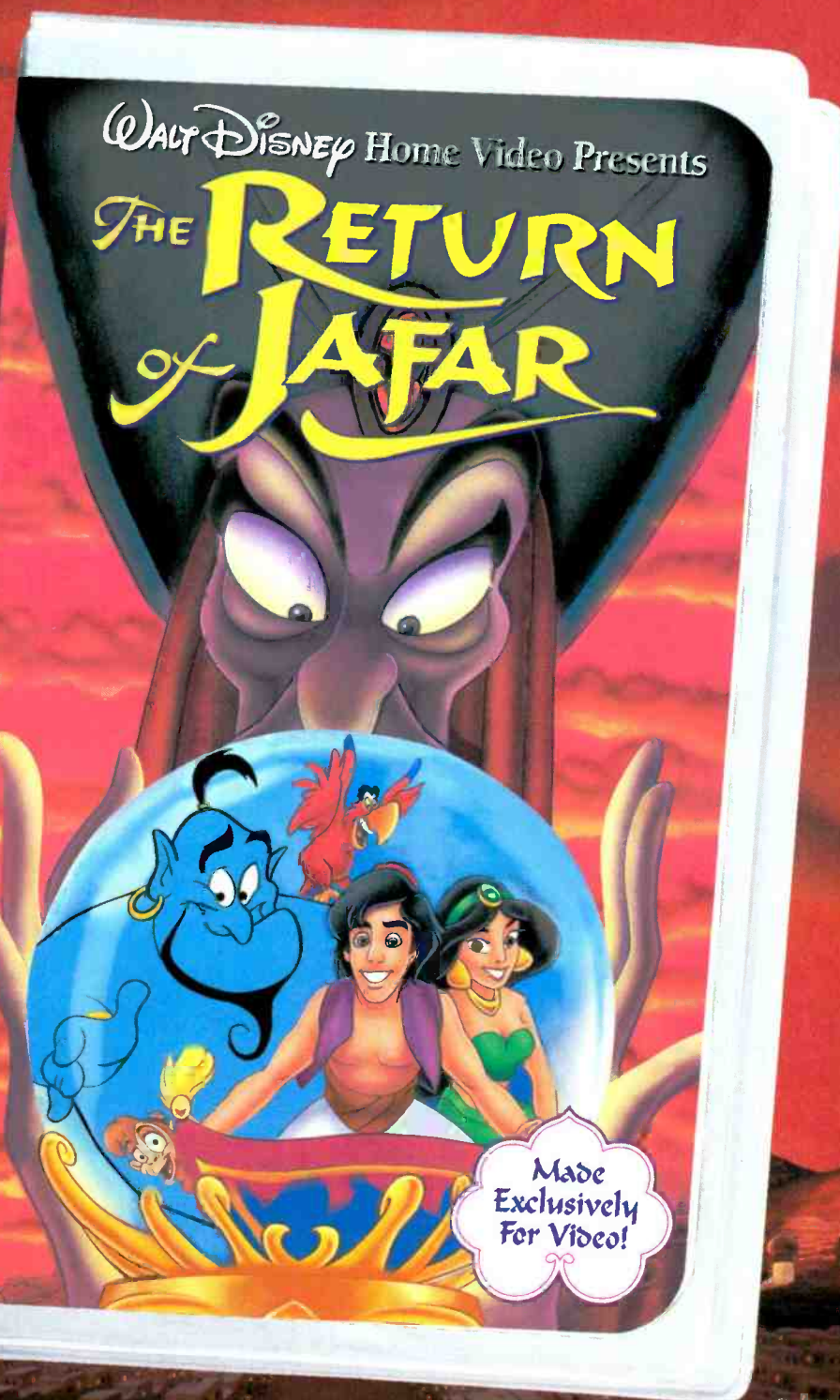
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Children's

AUDIO & VIDEO

Names

Continued from page 68

dance songs about birthday parties and best friends.

"At age 8 to 10, kids want to listen to what the teenagers are listening to—Madonna and Michael Jackson. But lyrically, those songs aren't really appropriate for them," explains Bartels. "So I'm trying to give them the same level of music and production values, but with lyrics that are more appropriate and that they can relate to. I spend a lot of time with children of varying ages to get a sense of what's important to them—and I'm still just a big kid myself, so that's not hard to do!"

Younger children can also enjoy the Cafe series, she adds. The winner of several Parents Choice Awards and an active member of many children's organizations, Bartels is currently trying to develop a TV show based on Joanie's Jukebox Cafe.

—TRUDI MILLER ROSENBLUM



RAFFI

With his 1976 debut, "Singable Songs For The Very Young," Raffi was on his way to becoming the first genuine children's music superstar. His success helped launch the current wave of interest in children's entertainment and paved the way for other children's artists.

His gentle demeanor, melodic songs and socially conscious lyrics (encouraging kids to help the environment and be kind to others) have earned Raffi an RIAA gold album ("Singable Songs..."), two RIAA quintuple-platinum videos, multiple CRIA platinum albums, two Grammy nominations and numerous awards from Parents Choice, the American Library Assn. and Action for Children's Television. He has also been honored by many environmental groups. In 1990, he fought to get rid of the ecologically unsound longbox, releasing his "Evergreen Everblue" CD without one, and he's since been gratified to see jewelbox-only CDs become the industry norm.

"In this day and age, with all you hear about negative influences on kids, it's a good feeling to know you're creating life-affirming material for them to be inspired by," says Raffi.

Born in Cairo to Armenian parents, Raffi has lived in Canada since age 10. He releases his albums on his own labels—Troubadour in Canada and Shoreline in America—which, since 1990, have been distributed by MCA. (Before that, he was distributed by A&M.) Overall, his albums have sold more than 5 million units.

Last April, Raffi performed a sold-out six-day run at the Gershwin Theater on Broadway in New York, and in the fall he released his 11th album, a live recording of the concerts titled "Raffi On Broadway," along with a video of the same name. —TMR



BILL HARLEY

As a child, A&M's Bill Harley contributed ideas to his mother's children's stories, but he never expected to become a children's entertainer himself. He considered himself a mainstream performer, but a side gig as musical director at a children's camp developed and demand grew for his unique antics and anecdotes, which soon became his bread and butter.

His own childhood experiences became the basis for his material, which was then put past the ultimate test—his own two sons. "They don't always agree with me on what works," says Harley.

More than entertainment, Harley's material is educational, addressing basic family issues and relationships, all presented in a funny, exaggerated fashion. "I'm interested in talking about the dynamic between parents and kids and between siblings," says Harley. "I try to encourage and recognize their expression. A lot of times we get jammed up with our feelings if we can't label them or if nobody lets us express them. Then they stay in there and come out in bizarre ways—either later that afternoon or later in life."

Although Harley targets school-age children—9 to 11 years old—he generally tries to present "family entertainment," so that the "adults get something out of it too." He often confronts parents with some of their shortcomings. "I think recognizing that children's experiences and feelings are valid while the parents are sitting right there requires that parents deal with it too," says Harley. "I feel I've done my job

when a kid elbows his parent or vice versa." —MARIA ARMOUDIAN



SHARI LEWIS

Shari Lewis no longer wants kids to sit back and be entertained by her. Rather, she's ready to combat "couch potatoism" and encourage kids to leap up and join her in the festivities, whether by trying the magic tricks or learning new words. It's quite a change from the days she first introduced her stable of sock-friends 30 years ago.

"Then it was 'Sit down and watch me.' Now my videos say, 'Get up and play with me.'" remarks Lewis. "With our totally interactive PBS show, we are on a sure fast track. Kids don't want to be spectators; they want to be part of the action."

But that isn't the only change in Lewis' approach. She admittedly wants her MTV and has included a sort of music-video influence. For one, her shows and videos have shorter segments in order to deal with children's shorter attention spans. "I love the rhythms of rap, rock and country, and 'Lamb Chop's Play-Along' mixes it all up," says Lewis. "But kids respond to any music that is lively, and we try to expose them to music as though it's all on a continuum. They'll get up and dance to the overture of 'Marriage Of Figaro' if nobody tells them it's classical music."

Lewis also always attempts to emphasize the "joys of diversity" by including different cultures and languages in her shows and tapes, effectively addressing social issues such as discrimination in a light and playful manner. "It is the responsibility of a child entertainer to lead kids to the high road," she says. "I feel kids know they are going to inherit the earth, and as long as it is fun, they are eager to learn anything." —MA



SHELLEY DUVALL

During a break in the filming of "Popeye," Shelley Duvall read one

Raffi
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of her Grimms Fairy Tales books from her collection of antique illustrated books. This one, "The Frog Prince," sparked the idea of a children's series based on classic fairy tales.

"It just seemed like a good idea to take classic fairy tales and cast them with stars, faces already familiar, and base the look of each show on illustrations from the books," explains Duvall. "I thought Robin Williams would make a terrific frog, so I asked him how he felt about it," she says, laughing.

She got her handsome frog and a long list of other star actors and directors. "I wanted to put quality behind the cameras as well as in front," says Duvall. "It turned out beautiful. We could tell what lighting, makeup and costumes to use from the stories."

This spawned a whole direction for Duvall, leading to her most current project, "Shelley Duvall's Bedtime Stories," animated versions of best-selling children's books. "I think a lot of programming that kids like is boring to the parents, so I tried to pick those stories that had some humor and adult appeal to encourage parents and kids to watch together," she says. "You don't ever outgrow this kind of material."

An avid reader herself, Duvall hopes that her work encourages parents to buy more books by these authors and encourages children to read. "If I hadn't read, I wouldn't be producing now," she says. "These books are enlightening and have wonderful messages. That's one of the great values of children's books."

—MA



TOM CHAPIN

"The question is, first of all, is this fun for me? And secondly, is it something kids can relate to?" So goes songwriting for Sony Wonder's Tom Chapin, whose first adult album in seven years ("So Nice To Come Home") is out this month and whose fifth family album bows in April.

With a working title of "Backwards Birthday Party," the disc promises more of Chapin's trademark mix of memorable melodies, good messages and not a little humor. Music is in his "Family Tree" (Chapin's first album) and in his bones; he can't get through a phone interview without singing.

First there's the title track—"one of my silly songs"—and then a slice-of-life about the unrepentant but honest "Mikey Won't." With co-composer John Forster, Chapin aims for different levels in his music, "stories that kids can relate to, with stuff that parents will recognize too."

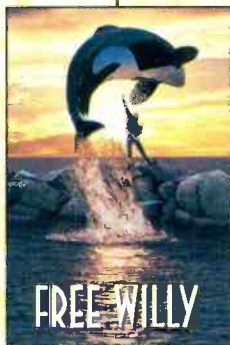
"Every song has an idea, like 'Good Garbage,' but it can be fun too." And so it is.

—CC

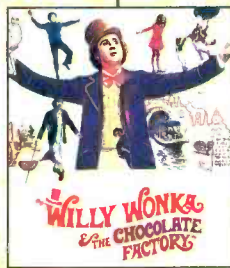
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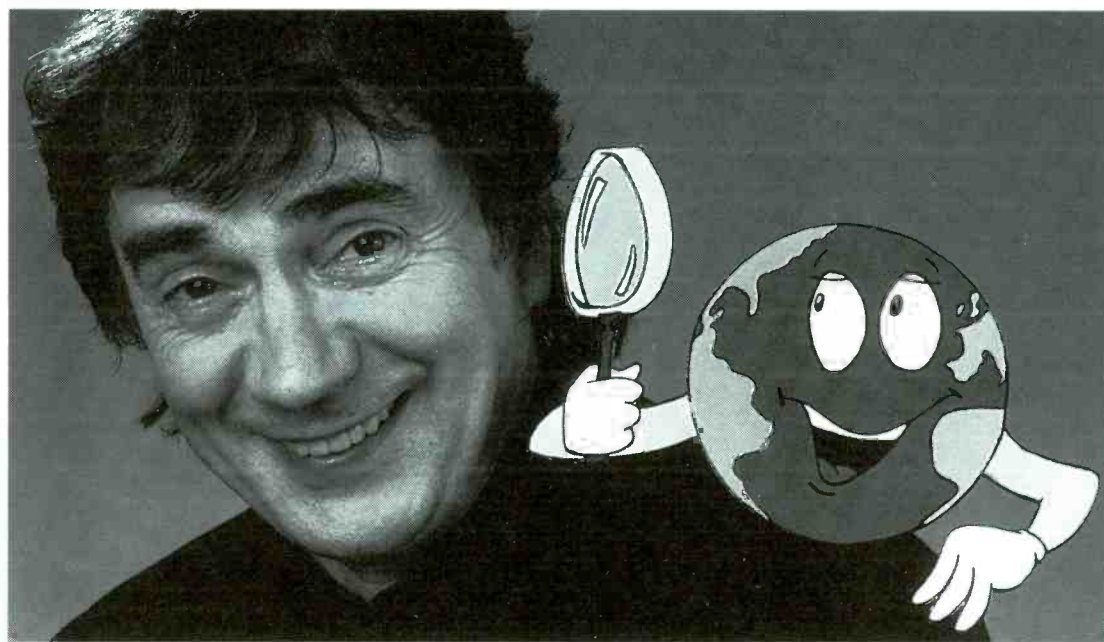
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In Store For '94

Chipmunks And Muppets And Beasts, Oh My!

BY CATHERINE APPLEFIELD

With the return of some familiar favorites, plus plenty of new faces in the crowd, 1994's crop of children's audio and video product promises to provide a year of big fun for little eyes and ears.

Music To Kids' Ears

The sound of music continues to infiltrate children's fare, and Walt Disney Records has a mouthful to offer, starting with the March release of "Funny Food Songs." Tasty entries such as "Chowder Suite" and "I've Been Working On My Broccoli" celebrate the joy of munching and crunching. On the same date, Disney will release the fast-paced "Travel Songs," featuring take-along tunes for the car, plane or train.

The original/cast version of the hit single "A Whole New World" can be heard in the 15-minute Disney read-along "Aladdin: Iago Returns," which is accompanied by a 24-page book. For youngsters who want to sing along, Disney in early April will bow "My First Sing-Along," featuring such classic kids fare as "Hickory Dickory Dock," "Humpty Dumpty" and many more.

In May the curtain will rise on Disney's "Beauty & The Beast: The Broadway Musical," the album complement to the upcoming Broadway run that includes songs from the film score as well as six new tunes created for the stage. And June will witness the original motion picture soundtrack to "Lion King," Disney's 33rd full-length animated film.

Muppet mania continues to pre-

vail at Jim Henson Productions, which in February releases "Muppet Hits - Take II," a greatest-hits follow-up to last year's successful album. In April Henson will repackage and rerelease "Muppet Beach Party," featuring summer tunes a la the Beach Boys and others. May heralds the debut of Henson's biggest project of the year—"Kermit Un-Pigged." The cover album, a takeoff on MTV's Unplugged concept, will star Kermit singing duets with a host of pop stars, including Jimmy Buffet, Vince Gill and Linda Ronstadt.

Discovery Music ventures into fairy tale territory with the upcoming release of "The Wooleycat's Favorite Fairy Tales," the second in children's musical personality Dennis Hysom's Once Upon A Time series. Selections including "The Gingerbread House," "Dance, Cinderella, Dance" and "You Can't Fool Little Red" feature Hysom and his finicky sidekick the Wooleycat.

Also upcoming from Discovery is "Jump For Joy," the latest audio release in Joanie Bartels' Joanie's Jukebox Cafe series. In addition, Discovery is touting "Bethie's Really Silly Songs About Numbers," the latest audiocassette from kids' entertainer Bethie, who makes learning fun.

Zoom Express is revving up the promotional machine for Zoom and Fight Records' next audio project probing the whereabouts of Carmen Sandiego. The pop/rock-flavored "Carmen Sandiego: Out Of This World," set for a March release, follows last year's "Where In The World Is Carmen Sandiego:

The Album" and again features Rockapella, Lynne Thigpen and Greg Lee from the PBS-TV series, as well as the music of XTC and They Might Be Giants. Zoom also has high hopes for its April release of "Chris Burke And Friends:

series. "Elmo's Music To Move By" features Elmo, Big Bird and Herry Monster curing their rainy-day blues by listening to the likes of Chopin, Beethoven and Tchaikovsky; "Grover's Overtures" finds the blue one back in 1812 during a visit to the Monsterpolitan Opera House.

Golden and the Sesame Street gang also have just bowed the third in their set of parody albums, "Cheep Thrills," featuring such silly songs as "The Telephone Opera," "Bird On Me" and "The Ballad Of Casey McPhee."

Family book publisher/video house Price Stern Sloan this month introduces the 11th title in its popular "Wee Sing" series of songbooks and audiocassettes. "Wee Sing Around The World" is an entertaining and educational collection of songs from around the planet delivered in native languages with English translations.

From Oak Street Music in March comes "What A Day!," the ninth album from entertainer Fred Penner and the first for which Penner created all of the material himself. The feisty songs pay tribute to the joys of hanging out with family and friends, as well as the singular pleasures of growing.

Children's artists Cathy Fink and Marcy Marxer also have new audio projects in store for '94. The February release "Nobody Else Like Me," the second in Cathy & Marcy's Help Yourself series on A&M Records, celebrates the diversity of children. Rounder Music this month is releasing the duo's "A Cathy & Marcy Collection For Kids," a knee-slapping roundup of hits from their previous three Rounder albums, and High Windy Audio is Touting "Air Guitar," a compilation of folk- and rock-tinged tunes from Cathy & Marcy, Tom Paxton, Pete Kennedy and others.

Newport Publishers of Newport Beach, Calif., will rock young ones in a different way with its latest "Nurture Rhymes" video, set to debut in March and devoted expressly to lullabies. Huntington, N.Y.-based children's entertainer/radio show host Janice Buckner this spring will be releasing several new audio titles in her Learn About Music series, which has borne such projects as "Favorite Christmas Songs" and "Songs Of The Differently Aabled." And Maranatha! Music in April will shower retailers with a new series called Noah's Critters.

Singer With The Band," a 40-minute cassette/CD featuring the star of TV's "Life Goes On."

Sony Wonder has some musical magic to offer as well, starting with the February release of Alvin & the Chipmunks' "Here's Looking At Me," a quasi-greatest-hits collection, and "Sleep Baby, Sleep," a set of lulling tunes from pop artist Nicolette Larsen. "Rory's Little Hollywood" rolls into stores in March, and April will see Kenny Loggins' "Return To Pooh Corner" and an as-yet-untitled audio project from Tom Chapin.

Golden Book N' Tape continues to bring a touch of classical to children's stories with the February release of two new titles in its Sesame Street's Learn About Music

Tim Cain



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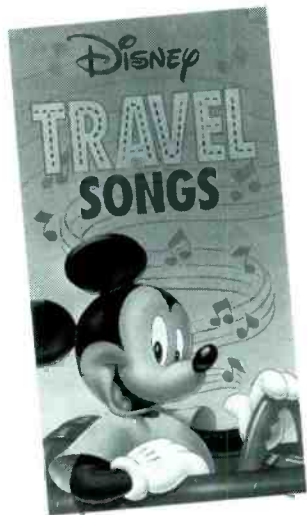
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Another important note in children's audio comes via Rabbit Ears/BMG Kidz, which, beginning with the label's Feb. 2 half-hour treatment of "Aladdin And The Magic Lamp," will be releasing audio companions to video titles day and date with the video release. Upcoming complementary audio/video projects include the March releases of "Mose The Fireman," told by Michael Keaton with music by Walter Becker and John Beasley; "The Brementown Musicians," with Bob Hoskins and Eugene Friesen; and two new titles in the Greatest Stories series: "Moses In Egypt," with Danny Glover and Sounds Of Blackness, and "Moses The Lawgiver," with Ben Kingsley and Lyle Mays.

In addition, audio counterparts to last year's Black History Month video releases "John Henry," narrated by Denzel Washington with music by B.B. King, and "Follow The Drinking Gourd," featuring Taj Mahal, will be available from Rabbit Ears for the first time this year. All audio releases contain an additional 10 to 15 minutes of narration.

The Small-Screen Scene

VCRs will see plenty of action as well. National Geographic and Columbia TriStar Home Video gal-



Disney goes on the road.

lop into the children's video ring in March with the first three titles in their Really Wild Animals series. "Swinging Safari," "Deep Sea Dive" and "Wonders Down Under" each feature incomparable footage from documentary king of the jungle National Geographic, and actor Dudley Moore provides the voice of worldly, animated tour guide Spin.

The video curtain is rising on a host of theatrical fare as well. In mid-March, MCA/Universal welcomes "We're Back," Steven Spielberg's animated, feature-length answer to "Jurassic Park." In another Spielberg venture, the studio in late February will be trotting out three initial releases of "Family Dog," based on the short tale of a mistreated mutt. The studio also is holstering its series Fievel's American Tails and Back To The Future with three additions to each in March.

Disney's full-length animated film "The Fox And The Hound" trots onto video shelves in March. The tale of an unlikely friendship between a fox cub and hound pup is supported by an all-star cast of

Continued on page 88

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Children's AUDIO & VIDEO

Store

Continued from page 87

voice talents. Also in March from Walt Disney Home Video comes the Studio Film Collection, a pastiche of favorite live-action classics, including "Old Yeller," "Davy Crockett" and "The Swiss Family Robinson."

full-length animated take on "Thumbelina," set to hit shelves about a month before Warner Bros.' big-screen bow of the Hans Christian Andersen fairy tale.

Another Andersen tale is getting star treatment by Lightyear Entertainment. Sigourney Weaver narrates and performs all the voices for "The Wild Swans," the tale of



Bethie's songs are by the numbers.

More Disney fun comes courtesy of that silly little bear named Winnie the Pooh. The three-volume "Pooh Playtime," which streets in mid-February, showcases Pooh in a variety of play activities; the three Pooh Learning tapes, due out in May, focus on fun life lessons such as making friends and helping others.

Starmaker Entertainment, which has gone far to increase its visibility by riding the coattails of blockbuster family films such as "Aladdin" and "The Little Mermaid," in February releases its own

a brave girl who frees her brothers from a witch's spell. Music is provided by Rob Hyman and Eric Bazilian of the Hooters.

Books also are providing an important chapter in kid vid. Golden Book Video is offering two new videos based on the adventures of Madeline, the mischievous French schoolgirl created by Ludwig Bemelmans. Also due from Golden in January are three collaborations from the dynamic duo of author Robert Munsch and director John Matthews: "Angela's Airplane," "Curious George" and

"Frog And Toad Together."

Children's Circle also is continuing to roll out videos based on popular children's books. The February release "The Day Jimmy's Boa Ate The Wash And Other Stories" contains four delightful tales adapted from children's picture books, as does "Here Comes The Cat And Other Stories," due in April, and the June release "The James Marshall Library," which contains a brief biographical section at the end.

Videos that take a cue from children's television fare also will continue to flood retail this year. Sony Wonder keeps it coming with video releases of several of cable net Nickelodeon's best-loved children's programming. In March the label will bow a new "Ren & Stimpy" adventure, "In Disguise," as well as the latest from teen Oprah Clarissa, "Take My Brother Please," and "Ghost Tales," the first in the Are You Afraid Of The Dark series. April marks the debut of "Funtastic Birthday Party," starring South American pop star Xuxa, as well as another "Rugrats" episode, "Angelica The Magnificent."

In late February, KidVision will unveil four new episodes featuring popular PBS locale "Shining Time Station." Each video features the adventures of Thomas the Tank Engine & Friends, plus footage not included in the original TV broadcasts. KidVision also is adding three new titles in the Baby-Sitters Club series.

And here comes Speed Racer—compliments of Family Home Entertainment, which in February will release the first four episodes of the successful '70s series based on the high-speed high jinks of the dashing daredevil. FHE also is revving up the promotional engine for a feature-length movie based on Speed.

FHE also is moving into high gear to promote the recent release of 10 new titles in the RoboTech series, which include unedited

episodes of the program featuring a bunch of adventure-seeking humans out to save the planet from evil forces. Coming up in late March from FHE are four more Teenage Mutant Ninja Turtle titles, and June marks the debut of a new series, The Stone Protectors, culled from the animated syndicated television show. In addition, FHE will be rolling out two new Easter titles: "The Norfin Adventures: The Great Egg Robbery," featuring trolls on the trail of the stolen Tsarina Egg, and "Brer Rabbit Tales."

More TV tidbits are due from PolyGram Video, which is continuing to bolster its video lines based on the popular series "The X-Men" and "Mighty Morphin Power Rangers." In addition, this spring PolyGram is adding the new Hurricanes series to its children's coffers.

Bethesda, Md.-based Discovery Entertainment will continue to show its schooling in kid vid with



Nobody else like Cathy & Marcy

the February release of three new titles in its 12-video Professor Iris series, culled from The Learning Channel and aimed at the pre-school audience.

Continued on page 89

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The Children's Group

Although video still dominates the children's entertainment market, retailers say movie soundtracks are giving a strong boost to sales of kids' music.

"It's a natural," says Gerry Weber, senior VP, domestic music and video, for Blockbuster Entertainment. "The kids buy the video and watch it over and over again. They want to be able to take the music with them."

Roy Burkert, head buyer for Harmony House, believes "media exposure"—movies, cable and broadcast TV, and cartoons—has catalyzed the growth in the children's audio and video market. Among his recent best-sellers have been the soundtracks to "Free Willy" and "Aladdin."

Marc Schwartz, VP of marketing at Handleman Co., the giant wholesaler that racks mass merchants like Kmart and Wal-Mart, says, "Initially, the children's audio business was killed by video. Now children's programming is reinvigorating the music business."

Another boon to the kids' business has been cross-promotions. Packaging items like watches and plush dolls along with the music and videos has increased the perceived

The Retail Of Kiddies

Stores Take Steps To Adjust Space Allowances For A Booming Baby Business

BY DON JEFFREY

value of the products and made them more acceptable. Burkert says more promotions will give the market added thrust.

But some say that expansion has produced a torrent of product. Many retailers have met that challenge by increasing the amount of shelf and wall space devoted to kids' audio and video. Others have devised separate sections of their stores for children's merchandise.

Weber, stating that kids' audio is "an undeveloped area in many music stores," says Blockbuster Music's new prototype outlets

include distinct children's areas.

Spec's Music, in the new prototype that it just debuted in Tallahassee, features a children's department called Kids' Club. The section boasts a mural depicting a collage of musical images, as well as several video monitors on which children and parents can view products. "We're expanding in small steps," says Spec's senior VP of merchandising and marketing David Hainline, "especially with our superstores."

Handleman Co. has developed a Children's Entertainment Center

that it is now showing to its retail customers. Schwartz describes it as a 24-foot walkaround kiosk that includes audio, video, books and computer software. He adds that it is also being presented to nontraditional customers of entertainment products like supermarkets and grocery stores.

And The Musicland Group is including in its new Media Play superstores 5,000-square-foot sections called Media Play Kids that sell audio, video, books, software and toys. They also have interactive listening posts and video stations situated at a child's level, says spokeswoman Marcia Appel.

But other retailers argue that the market is still too small to justify adding space. Marilyn Ramsay, major label buyer for Wax Works, says, "We're not expanding. The person has to be pretty well known for us to sell it. We do real well with Raffi."

At Harmony House also, there has been no expansion of the children's section. "We probably have taken some shelf space and weeded out the chaff to make room for the better titles," says Burkert.

For kids' audio, cassettes are still

Continued on page 89

Store
Continued from page 88

Additional video fun for the pre-preschool set comes via the Florida-based Love N' Giggles, which has just bowed its second video, "Too Good To Be Two, Three, Four, Or More." Creator Brandy Cohen, who gets her inspiration from her 3-year-old triplets, has fashioned a program filled with music and games parents can enjoy along with their toddlers.

Buena Vista Home Video will fill the air with the sound of music this spring with two April releases from those cacophonous critters Alvin & the Chipmunks. "Working On The Railroad" is a collection of 10 sing-along favorites, and "School's Out For The Summer" is a greatest-hits video featuring the new title tune.

"It's Not Easy Being Green" is the new follow-the-bouncing-ball video from Jim Henson Productions' Muppet Sing-Along series. Chez Kermit also is gearing up for the summer release of "Muppet Mini Classics," which will feature such classic children's tales as "The Emperor's New Clothes" and "Rumpelstiltskin."

V.I.E.W. Video plans to twirl out a few more titles in its Children's Cultural Collection of videos based on classic ballets. The series already includes "Alice In Wonderland," "Cinderella" and "Swan Lake." The label also is entering the children's ring with its two-title set commemorating the Moscow Circus.

Music is the lesson of the day in Joanie Bartels' "The Extra-Special Substitute Teacher," due in spring from Discovery Music/BMG Kidz. Bartels makes the grade when she surprises a classroom of children and adds some flair to history, geography even hip-hop dancing.

In the music instructional category comes a new title from Marcy Marxer. Two "Ukulele Lessons For Kids" tapes, on Homespun Tapes, feature the children's artist and pal Ginger the Dog presenting an easy-to-follow guide to a fun little instrument. ■

Retail
Continued from page 88

overwhelmingly the dominant format. But CDs are catching up. Burkhardt says that several years ago the ratio of children's tapes sold to compact discs was about 10-to-1; now, he says, it might be about 5-to-1. Kids' cassettes are priced from \$2.99 to \$10.99, CDs from \$6.99 to \$15.99.

But the ratio may change as the number of CD players in homes and cars increases. Ramsay says, "I anticipate the start of a shift next year when there are more portable CD units out there."

Despite the upward trend in audio sales, video continues to dominate sales. "Video's a better babysitting device, and that's what people are going for," says John Artale, head buyer at National Record Mart.

While Disney still drives the children's video market, other suppliers are catching up. Handleman's Schwartz says that sales of children's video product rose to 42.7% of total video units sold—up from 28% the year before; and, he points out, that does not include Disney, which supplies its products direct to many of Handleman's accounts. ■

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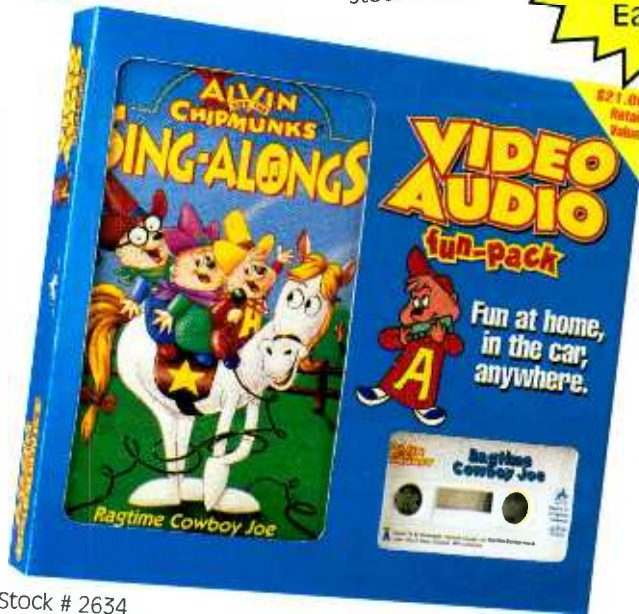


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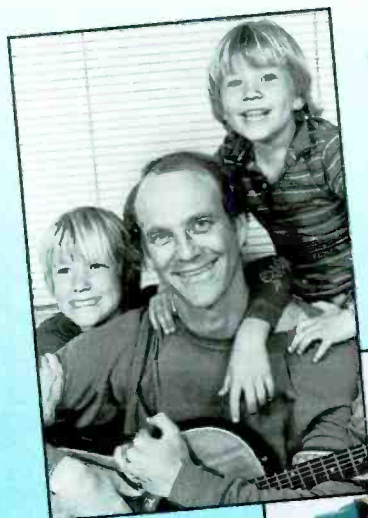
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Pro Audio

Masters Of The Hit Factory Domain Engineers' Input Crucial, Not Always Noticed

■ BY MARILYN A. GILLEN

NEW YORK—"This is the place where people make up their minds—the final creative step," says Herb Powers from a perch behind his console, covered with miniature cars like so much brightly colored dust. It's a Friday afternoon at the Hit Factory, and it's the end of the line for another batch of singles and albums.

Powers has been presiding over this "last creative step" for the past 15 years, most of them at New York's Hit Factory, which houses five mastering rooms at its state-of-the-art recording studio on West 54th Street here. A mastering engineer, Powers is one of a small, specialized group of people who don't sing (much), play guitar (publicly), or write songs (often), but whose fingerprints are all over the music that is all over the charts. Like fingerprints, too, their input is not readily apparent to the unschooled eye. Perfect EQ and pristine edits aren't top of mind for most listeners; they just know when it *sounds damn good*.

"Most people don't have a clue what we do," Carlton Batts says, without hesitation but also without judgment. It's just a fact, as are his current or recent projects that include Jimmy Cliff,

Victory, and Worl-A-Girl. "For the most part, we don't get a lot of credit, but that's part of the deal. The people who come to us know, and we know."

Batts has been mastering music for 10 years, arriving at the calling after working as a musician and earning a degree in electrical engineering. "I minored in music," he adds. "But my folks believed in having something practical to fall back on."

Powers began his career as a DJ. "What I thought at the time was that the records just didn't *sound* good," he says now. "As a DJ, I'd imagine what could be done to get that sound right." A lot of the guys Powers spun with now come to him as clients, helping cement his reputation as a top man for mastering dance music.

Most of the five mastering engineers at the Hit Factory, in fact, are known for a musical specialty. And most—while grateful for a loyal following that is, after all, built on successes—don't want to be pigeonholed. "Someone will look at a jacket of a record they like and go to the guy who mastered it and say, 'I want mine to sound like this,'" says Chris Gehringer, whose recent credits include Jodeci, Robin S., Inner Circle, Naughty By Nature, and Toni Braxton. "If you do a record that's a

success, people will come to you to duplicate that sound."

Still, says Powers, who was raised on and still loves classical music, "Classifying us is like saying a speaker can only play dance music. If that's true, there's something wrong with the speaker. But the world is getting more specialized."

And complicated.

PRODUCERS A'PLENTY

"More demands are being put on us with the advent of multiple producers," says Tom Coyne of one key change he has seen over the last few years—after, of course, the rise of digital. "Once, an act went into a studio with a producer and recorded an album. Now that album is being recorded all over, and with any number of producers."

Powers adds, "My job is to make them sound like they all came from the" *(Continued on next page)*



Here Comes McBride. Heads Up recording artist Joe McBride is recording an album in Studio A at Big Time Audio in Dallas. Shown, from left, are Heads Up president Dave Love, who is producing the project; saxophonist Kirk Whalum, who guests on the album courtesy of Columbia Records; Paul Goldstein, KOAI PD and Love's assistant on the project; McBride; and Cameron Smith, McBride's manager.

AUDIO TRACK

NEW YORK

Triloka recording artist **Hugh Masekela** has been busy mastering his upcoming live album, "Hope," at DB Plus Digital Services. **Gene Paul** engineered the sessions using a custom Coleman console featuring Amek/"Medici" and Sontec EQ.

At Base Hits Recording Studio, engineer **Anthony Saunders** has been mixing tracks for PolyGram recording artist **Crystal Waters**. At Giant Recording, producer **S.I.D.** recently finished Motown rapper **Queen Latifah's** "Black Reign," remixed tracks for Columbia act **Jamiroquai**, and tracked and mixed **Nikki D** for Def Jam and **Apache** for Tommy Boy. **Yianni Papadopoulos** engineered on the SSL 4056, with **Mike Glowik** assisting.

German dance outfit **Plan B** recently tracked and overdubbed its *Imago* debut at the Looking Glass Studios. Sessions were produced and engineered by **Mark Plati**, with assistance from **Dante DeSole**. Right Track Recording has added an 84-input SSL 4000 G Plus console with Ultimatum to its Studio B.

LOS ANGELES

American Recordings act **Supreme Love Gods** has been at Prairie Sun Studios working on an upcoming project with producer **Craig Leon**. **Michael Ade** handled engineering chores, using the Trident series TSM 48-track board with Studer analog recorders.

Producer **Stoker** has been busy tracking Mercury recording act **Lighter Shade Of Brown** at Track Records and Paramount Studios. In both studios, Stoker is working on SSL E series consoles with G series computers.

Producer **Sir Jinx** has been working at Westlake Audio with Qwest/Warner Bros. artist **Keith Washington**. Engineer **Darryl Dobson** remixed on the Neve V-60, assisted by **Kevin Wright**.

Warrant recently was spotted at Ocean Studios working with engineer **Ricky Delena**; **Ken VanDruten** assisted.

At Brooklyn Recording Studio, Grammy-winning producer **David Foster** has been recording vocals with **Peabo Bryson**, **Color Me Badd**, and **Celine Dion** for an upcoming TV special. **Dave Reitzas** engineered, with assistance from Brooklyn's own **Ronnie Rivera**.

NASHVILLE

At Woodland Digital, producers **Johnny Slate** and **Brian Tankersley** have been mixing and overdubbing an upcoming project for Epic recording artist **Joe Diffie**. **Tankersley** engineered the project behind the Neve V-60 console.

Sound Emporium recently played host to Arista artist **Pam Tillis**, who was in tracking for her upcoming project with producer **Steve Fishell**. **Mike Poole** and **Ed Simonton** engineered behind the vintage Neve.

BNA recording artist **John Anderson** is at Emerald Sound Studios working on an upcoming release with producer **James Stroud**. Engineer **Julian King** is working behind the SSL console, and **John Hurley** is assisting.



Jaw-Dropping. Atlantic recording group Jawbox recently wrapped its label debut, "For Your Own Special Sweetheart," at Oz Studios in Baltimore. Shown, from left, are Kim Coletta of Jawbox, engineer Drew Mazurek, producer Ted Niceley, and J. Robbins and Bill Barbot of Jawbox.

newsline...

THE NEW YORK-BASED Society of Professional Audio Recording Services has established a Los Angeles chapter to provide a monthly forum for professionals to discuss industry issues, according to newly elected SPARS president Howard Schwartz. Joining him at a Jan. 13 reception to unveil the new chapter were SPARS directors Rick Stevens of Record Plant, Gary Ladinsky of Design FX Audio, and Stewart Sloke of L.A.'s Waves Sound Recording, Tom Kobayashi of Entertainment Digital Network, and producer Phil Ramone.

AS ATHLETES FROM ACROSS THE WORLD vie for Olympic gold in Lillehammer, Norway, Feb. 12-27, Ampex Recording Media Corp. will make sure the thrill of victory, the agony of defeat, and everything in between are captured on tape. The Redwood, Calif., company has arranged to have a facility near the broadcast complex stocked with sufficient audiotape, videotape, and accessories to service the needs of broadcasters. Although the outpost will accept major credit cards, Ampex VP of audio and videotape products Philip Ritti says "the point is not to sell a great deal of tape," but rather, to provide an "additional level of service."

THE MUSICIAN'S INSTITUTE joins Five Towns College, the Berklee College of Music, Middle Tennessee State University, and the University of Southern California on the list of major educational facilities with SSL consoles. The London-based manufacturer has installed an SL 4000 G Plus board at the Los Angeles institute. In other SSL news, the company has sold its first console in Argentina—an SL 4040 G Plus—to the country's state-of-the-art Panda Studios in Buenos Aires.

THREE CASSETTE DUPLICATORS in India—Texla Plastics & Metals and Shree Raghunath, both in Delhi, and Sorex Stereo Sound in Madras—have purchased Electro Sound Series 9000 duplicating systems, according to the Sun Valley, Calif.-based firm.

PRO PEOPLE ON THE MOVE: Fairfield, N.J.-based Ricoh Consumer Products Group appoints Sam Anzalone national sales manager for major accounts. He was formerly director of sales of Minolta Corp. . . . Peter Kehoe joins AT&T Digital Studio Systems as Central/Eastern U.S. regional manager. He was previously Eastern region manager at Siemens Audio.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 12, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-CLUB
TITLE Artist/ Producer (Label)	THE POWER OF LOVE Celine Dion/ D. Foster (Epic)	UNDERSTANDING Xscape/ J. Dupri M. Seal (So So Def)	I SWEAR John Michael Montgomery/ S. Hendricks (Atlantic)	PINCUSHION ZZ Top/ B. Ham B. Gibbons (RCA)	JOY Staxx Of Joy Feat. Carol Leeming/ Special T Mick Dabrowsky (Champion/Chaos)
RECORDING STUDIO(S) Engineer(s)	ENTERPRISE/ RECORD PLANT (Burbank/ L.A., CA) Humberto Gatica	KROSS WIRE (Atlanta, GA) Phil Tan	WOODLAND (Nashville) John Guess	ARDENT (Memphis, TN) Joe Hardy	MATRIX (London, ENG) Special T Mick Dabrowsky
RECORDING CONSOLE(S)	Neve VR 72	DDA AMR12	Neve 8068	Neve V	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR 24	Mitsubishi X-850	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Augsperger/ Norberg	UREI 813	Westlake	Yamaha NS10	Yamaha NS10 Eastlake
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	BOSSTOWN (Atlanta, GA) Phil Tan	THE CASTLE (Franklin, TN) Scott Hendricks	ARDENT (Memphis, TN) Joe Hardy	MOONRAKER (Manchester, ENG) Development Corp.
CONSOLE(S)	SSL 8000G	SSL 4000G	SSL 4000G	SSL 4056	Soundcraft 1600
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer D820	Sony 3348	Mitsubishi X-880	Otari DTR 900
STUDIO MONITOR(S)	Norberg	Genelec 1033, Yamaha NS10	UREI 813A B&W	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Maxell Pro
MASTERING (ALBUM) Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	TOWNHOUSE Tony Cousins
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony 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.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

GERMANY

THE FIRST SONY DMX-S6000 digital console in Europe has been installed at Sony Classical Studios in Hamburg. The 48-fader desk is being used for a variety of work, including the mixing down of 48-track operas recorded on location and audio for video post.

AES Amsterdam will see the first showing of the DAE-D5000 edit controller for the PCM9000 Master Disc Recorder, which carries on in the mold of the DAE-3000. "One of the important features of the DAE-D5000 is that it maintains compatibility with all the old source machines, so all old archives are still usable," explains Sony product manager Andrew Hingley.

TWO OF THE LARGEST manufacturers of G.722 codecs, CCS and Philips Kommunikations Industrie, are making their products compatible in response to customer demand. The compatibility in their G.722/7.5 kHz product range will be achieved by CCS' implementation of additional H.221/H.242 transmission synchronization and signaling standards.

The two companies also have stated that they intend to cooperate in the area of higher quality 20 kHz coding.

SWITZERLAND

FIVE MONTHS AFTER TAKING over Stellvox, the originators of the Stelladat time-coded portable DAT machine, Sonosax has completed modifications to the unit, with deliveries starting in January. "We knew about the problems of the Stelladat, but we did not expect to discover so many basic errors in this beautiful-looking box," says Sonosax managing director Jacques Sax. "We thought that they would be small things to change, but we had to go further," adds sales manager Erich Bronnimann. "We had to change the power supply, and everything was thrown away from the mixing path and analog in and out, except the connectors." The machine now runs for 135 minutes with the Stelladat battery pack, on Version 3 software that supports the optional time-code board.

HYPERSON SONORISATION has completed the installation of a Meyer sound system at Lausanne's oldest venue, the Metropole—home of the Ballet Bejart.

THE NETHERLANDS

BULLET SOUND STUDIOS has bought a new SSL and upgraded its old one. A 6064 G Plus with Ultimatum has been installed in Studio 1, while the 4048 E Series in Studio 2 has been upgraded with a G Series computer. The studio was opened in 1982 by Willem van Kooten, who also owns the Red Bullet Production and Record Co. and has hosted artists including Prince, R.E.M., Dave Stewart, Hot-house Flowers, and Spin Doctors. "One of the main attractions of the SSL G Plus console for Bullet Sound was the Ultimatum automation, together with SSL's pre- and post-sales service," says studio manager Jeroen van Kooten.

MASTERS OF HIT FACTORY DOMAIN

(Continued from preceding page)

same session."

But beyond the technical demands such a scenario entails, there's the political angle. "Each producer wants his thing to sound the best," says Powers. "And they forget it's in a single album that has to congeal. You want to make them all happy, so you make them all the best." This last bit is followed by a laugh. Diplomacy matters.

SIBILANCE RIVALRY

Ask for a pet peeve, and these veteran masterers uniformly select sibilance, a sort of small pest that can be maddening. "De-ess!," says Powers. "Especially with the advent of CD, it's a little less forgiving with sibilance. And de-essing at this stage is not as nice, because we have to de-ess the whole thing. Whereas the producer, if he did it in the studio, could take just the vocal track itself and run it through."

Is there anything they can't fix? "This is the stage where you put the complete icing on the cake," says Powers. "But it's a real bad time to say, 'Oops, we didn't put enough flour in the cake.'"

Sometimes—rarely—it's back to the kitchen. "Certain times, it just calls for a remix," Coyne says. "But they'll know if there's a problem. They'll send me the tape and let me play with it and, if it's just not there, I'll tell them then." Some problems, the fixable sort, can

be traced to home recording. "In the last few years, there's been a degradation of quality because people are doing more work at home," Batts says. "While they may have the creative side covered, they don't always have the technical side covered." Then a smile. Diplomacy. "It's a nice challenge."

COMPUTER CAPERS

At the far end of one of Hit Factory's many halls, there's a man working behind a desk at a computer. He's the Hit Factory's fifth mastering engineer, the one who specializes in nice challenges.

Roger Talkov is the Sonic Solutions specialist, the guy who gets "the real complex editing stuff and restoration work," he says.

As an example of the former, he cites extracting profanity. Of the latter, the SCS 1000 can isolate—and eliminate—the tiniest imperfections. "You show the computer a pop, and then it searches for them," says Talkov. "It sometimes stops on things it thinks are questionable. Then it's your call."

Making that call is crucial. "It's still the engineer's choice of how much to remove," Talkov says. "You don't want to lose the ambience."

And ultimately, that's the key to the whole ballgame. "With all the technical work, it all comes down to something simple," Batts says, "to take those final tracks and bring out the magic." The last creative step.

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(Continued on page 94)

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CHANGES AT UNI

(Continued from page 10)

Christian, Western division; Ben Sheets, Central division; and Ron De Marino, Eastern division.

The seven current sales offices—in Los Angeles, New York, Chicago, Boston, Dallas, Atlanta, and Minneapolis—will continue to house regional sales managers.

Burns says the Uni restructuring includes the addition of 20 new people and the reassignment of others. The senior account executive staff is doubled, from four to eight, and 19 new field account executives will be assigned.

In addition, 33 retail promotion manager positions were created to promote and market new artists from each of Uni's distributed labels, as well as prioritize product with regional retail chains and independent retailers.

Other new positions, which will soon be filled, include country specialists at each of the three divisions who will sell, promote, and market Nashville product. Jazz specialists will join the Eastern and Central divisions.

"We've also added a telemarketing department to communicate with outlets and ensure quality service," Burns says.

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.

FEBRUARY

Feb. 13, **Seminar On Recording Techniques**, presented by Grammy-winning engineer Roger Nichols, Catalano Internationale, Glassboro, N.J. 609-582-5822.

Feb. 14, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 16, **ASCAP West Coast Membership Meeting**, Beverly Hilton Hotel, Beverly Hills, Calif. 213-883-1000.

Feb. 16-19, **Radio & Musica Fourth Annual Convention**, Los Angeles Airport Marriott, Los Angeles. 813-877-6615.

Feb. 17, **American Latin Music Assn. (ALMA) Third Annual Membership Meeting**, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 17-19, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

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. 17-20, **Sixth Annual Folk Alliance Conference**, 57 Park Plaza Hotel, John Hancock Theater, and Boston Park Plaza, Boston. 919-962-3397.

Feb. 18, **"New Technologies/Methodologies Impacting Your Latin Music Revenues,"** presented by SESAC Latina, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 20, **Platinum Music Awards For Achievement And Commitment To Excellence**, presented by the Platinum Entertainment Network, honoring Phil Ramone, Scott Muni, Sid Bernstein, George David Weiss, Paul Colby, Diane Warren, and Hilly Kristal, Sheraton Hotel and Towers, New York. Carol Kaye, 212-645-9178.

Feb. 23, **"The Incredible Shrinking Black Music Executive,"** panel discussion sponsored by the Black Rock Coalition, Musician's Union, New York. 212-330-8234.

Feb. 24-26, **Southeast Music Inc. Ninth Annual Milton "Butterball" Scholarship Conference (Theme: "Black Radio—Going, Going, Gone?")**, Don Shula's Hotel, Miami Lakes, Fla. Cecil Barnhart, 305-623-7711.

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.

FOR THE RECORD

In a story about Bertelsmann Music Group's acquisition of Private Music in the Feb. 5 issue, the relationship between BMG and Jive Records was misstated. BMG handles manufacturing and distribution for Jive, which is wholly owned by the Zomba Group. BMG has no equity interest in the label, but does have a 25% equity interest in Zomba's worldwide publishing business.

The single "I'm Tired Of Duckin' Bullets" by Misfits In The Attic was remixed by Mix Meister Rik. Incorrect information was given on the Feb. 12 Single Reviews page.

MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

March 1-3, **Intermedia: The International Conference & Exposition on Multimedia and CD-ROM**, San Jose Convention Center, San Jose, Calif. 203-352-8240.

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 Rachele Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 3-4, **Communications Industry Alliances**, conference on the "information superhighway," presented by Executive Enterprises, The Manhattan Club, New York 800-831-8333.

March 4-6, **International Live Music Conference**, Regent Hotel, London. Primary Talent, fax 011-44-71-359-9000.

March 5, **17th Annual Bay Area Music Awards**, Bill Graham Civic Auditorium, San Francisco. 510-762-2277.

March 5, **"Organizing A Fan Club,"** Classes Unlimited, Sherman Oaks, Calif. 818-441-5977.

March 8, **Echo Awards**, Alte Oper, Frankfurt. 011-49-89-625-3828.

March 8, **13th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

March 9-13, **24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing,"** Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, **1994 Billie Awards**, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 10, **BMI Latin Awards**, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 12, **Fan Club Organization**, Dragon-Heart Studios, Santa Monica, Calif. 310-998-1126.

March 14-17, **Second Symposium on Digital Audio Broadcasting**, Sheraton Centre Toronto Hotel, Toronto, Canada. 613-233-4035.

March 14-20, **Canadian Music Week**, the Sheraton Centre Toronto Hotel, Toronto Canada. 416-695-9236.

March 15, **Eighth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 15, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** seminar by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

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, **Fourth Annual Legal Aspects Of The Entertainment Industry Program**, presented by the State Bar Of Texas, Radisson Town Lake Hotel, Austin, Texas. 800-852-7371.

March 19-22, **36th Annual NARM Convention**, San Francisco Marriott, San Francisco. 609-596-2221.

March 20, **The Juno Awards**, O'Keefe Centre, Toronto, Canada. 416-485-3135.

March 21, **ASCAP East Coast Hip-Hop Forum: "Hip-Hop Taking A Bad Rap,"** The Grand, New York. 212-621-6000.

March 21-24, **National Assn. of Broadcasters Annual Convention**, Las Vegas. 202-429-5300.

March 24, **National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 24-26, **Klassik Komm**, classical music convention, Congress Center West, Cologne, Germany. 011-49-202-278-310.

March 31-April 2, **Third Annual Independent Music Fest**, presented by the NYU Program Board, Loeb Student Center, New York University, New York. Jennifer Levy, 212-998-4999.

APRIL

April 6, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 8-9, **Singers Symposium '94**, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 10-11, **VSDA Video Games Conference**, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12-14, **REPLitech International**, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 20-23, **Southern Music Conference**, presented by RC Enterprises, Florida A&M University, Tallahassee, Fla. 800-541-1407.

April 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 25-29, **Video Expo/Image World Chicago**, presented by Knowledge Industries, Expo-Center Downtown, Chicago. 914-328-9157.

April 27-April 30, **Classical Music Broadcasters Assn. Convention**, Century Plaza Hotel, Los Angeles. KKHI Radio, 415-986-2151.

April 28, **Gospel Music Assn. Dove Awards Show**, Grand Ole Opry House, Nashville. 615-242-0303.

MAY

May 2, **T.J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.



Janet Jackson's Jacket. Following her recent benefit concert for the United Negro College Fund in New York, Janet Jackson is presented with thank-you gifts from students who received "Rhythm Nation Scholarships" from her 1990 concert tour. Ryan Joseph, right, a student at Barber-Scotia College, gives Jackson a United Negro College Fund jacket. The artist plans to do a second benefit concert for UNCF in Los Angeles in March.

LIFELINES

BIRTHS

Boy, Charles Daniel, to **Jim and Julie Hall**, Dec. 23 in Atlanta. He is regional sales director, East Coast, for Liberty Records.

Boy, Jacob Ethan, to **Kory and Teri Klein**, Dec. 23 in Tarzana, Calif. He is founder of Klein & Co., a business management firm for entertainers.

Boy, William Ross, to **Randy and Jennifer Goodman**, Jan. 16 in Stamford, Conn. He is senior VP of marketing for RCA Records.

Boy, Rylan, to **Greg and Sue Spencer**, Jan. 23 in Syracuse, N.Y. He is president/GM of Blue Wave Records.

Girl, Jane Gray, to **John Robson and Gay Nemeti**, Jan. 24 in Miami. He is director of programming at the Box. She is manager of information services at the Miami Herald.

Boy, Alexander Michael, to **Mike and Stacy Roux**, Jan. 28 in Champaign, Ill. He is assistant manager at Record Service there, and a former member of the band the Last Gentlemen.

MARRIAGES

Jeff Hanna to Matraca Berg, Dec. 5 in Nashville. He is a Liberty Records recording artist and former singer/guitarist in the Nitty Gritty Dirt Band. She is an RCA Records recording artist.

DEATHS

Frank S. Day, 74, of an apparent heart attack, Jan. 31 at his home outside Detroit. Day was founder and president of American Sound & Video Corp. He also was a founding member of the International Tape Assn., the first treasurer of that organization, and a longtime member of its board of directors.

David Ormont, 79, of a heart attack, Feb. 2 in West Hollywood, Calif. Ormont was a radio announcer in the '40s and '50s. Known for his mellifluous voice, he was for many years a mainstay on the Warner Bros. station KFWB, both as a newscaster and as a member of the popular trio "Three Men On A Mike." Prior to that, he was an announcer at KGFJ. He also was an actor and comedy writer. He is survived by his sister, Beatrice Siegel.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

EARTHQUAKE BENEFIT: Callers around the country pledged \$1,560,230 Feb. 6 during a 14-hour Telemundo telethon to benefit victims of the Jan. 17 Los Angeles earthquake. The event, "Los Angeles Estamos Contigo" (Los Angeles, We Are With You) was broadcast live via satellite from Los Angeles, San Antonio, and Miami throughout the U.S. and Puerto Rico on leading Spanish-language TV network Telemundo. Pledged funds will benefit the American Red Cross and the Salvation Army, to be distributed among families most devastated by the quake. Celebrity performers included **Vicky Carr and Gloria Estefan**, among others. For more info, contact **Tara Gilani** at 305-889-7074.

FOR BLIND SKIERS: Narada Records' **Michael Gettel** will perform a benefit concert for the Colorado Ski School for the Blind March 26 at Village Hall in Beaver Creek, Colo. CSSB is the world's largest blind skiing program, started in 1975 by retired Air Force colonel Hugh Hevens. Since

then, more than 16,000 blind skiers have participated in the program, which currently serves more than 1,200 annually. The fundraiser will directly benefit a permanent endowment that will allow the program to continue indefinitely. Jack Kemp, former U.S. secretary of Housing and Urban Development, will be the keynote speaker, and Warren Miller will present a film of all his best skiing scenes. For more info, call **Sue Schrader** at 414-961-8350.

MUSIC GRANTS: The Aaron Copland Fund, through its Performing Ensembles Program, has awarded 69 grants totalling \$298,000 to performing organizations with a substantial commitment to contemporary American music. Grants ranged from \$1,000 to \$15,000 and were awarded to organizations from 15 states across the U.S. The next deadline for receipt of applications to the Performing Ensembles Program is July 1. To receive guidelines, contact the American Music Center, 30 West 26th St., New York, N.Y. 10010, or telephone 212-366-5260.

Modern Rock Outlets Battle Competitors

BY CARRIE BORZILLO

LOS ANGELES—Two nasty market wars are being waged in San Diego and Honolulu as modern rock competitors try to knock each other out.

The two markets are unusual because they are the only top 100 Arbitron markets supporting two modern rock stations with more than a 1.0 share each. This doesn't include markets like Chicago, Denver, and



Salt Lake City, which host both an album alternative outlet and a modern rocker.

The last book saw Honolulu outlets KDEO-FM (Radio Free Hawaii) and KPOI (the Edge) neck and neck as the No. 9 and No. 10 stations, respectively, among listeners 12-plus. San Diego's two modern rockers, XTRA-FM (91X) and XHRM (the Flash), are at No. 7 and No. 15, respectively.

While the stations in both cases target distinctively different audiences, there still is a significant musical overlap. For instance, XHRM VP/programming Sherman Cohen says approximately 65% of that station's music also is played on 91X.

The Flash signed on June 28, 1993, in a format it dubs "mainstream modern rock" or "pop alternative," and plays a lot of lighter modern rock hits. Crosstown 91X is more musically adventurous.

"We felt that 91X wasn't serving the full spectrum," says Cohen. "They were heading grungy, and that alienated a lot of people who like R.E.M., U2, [and] 10,000 Mani-



California Here We Come. KRTH Los Angeles personality Robert W. Morgan, left, and "Laugh-In" star and radio veteran Gary Owens celebrate their induction into the National Broadcasters Hall of Fame. The Hall is moving from its headquarters in New Jersey to California.

acs. The people who like that don't like grunge."

A recent sample hour on the Flash included Counting Crows, "Mr. Jones"; Nick Heyward, "Kite"; and US3, "Cantaloop." Across town at 91X, a recent hour included Smashing Pumpkins, "Disarm"; Tori Amos, "God"; and Lenny Kravitz, "Spinning Around Over You." Core artists at the Flash include INXS, Oingo Boingo, and Tears For Fears. At 91X, core artists include R.E.M., Pearl Jam, and the Cure.

Cohen believes two modern rock stations can exist in one market, especially in San Diego, which has become a haven for alternative music.

91X VP/programming Kevin Stapleford disagrees. "They are 91X light," he says of the Flash. "They play what we made into hits. In terms of money, I don't see how they're going to survive. They've tried to reduce their rates to undercut our rates, but they can't meet the bottom line doing that."

Cohen says the two stations attract two distinctly different audiences. The Flash attracts an older,

professional crowd and targets 18-34-year-olds, while 91X attracts "unemployed bums" and targets ages 12-17, according to Cohen. "What we've done is taken the hottest part of their audience and left them with slime," he adds.

Stapleford points to 91X's recent gains in the 25-54 demographic as



evidence that this is not the case. 91X rose 4.0-4.5 with listeners 25-54 in the fall Arbitron book. The Flash had a 3.2 in that demo.

With listeners 12-plus, 91X went from a 4.1 share to 4.4 in the last book, while the Flash moved 2.7-2.8.

Cohen explains the ratings by saying that heritage outlet 91X has

more top-of-mind recall with listeners who may write down the wrong call letters in their diaries.

MORE HOSTILITY

A similarly hostile environment exists in Honolulu, where newcomer KPOI (the Edge) is trying to take a piece of KDEO-FM's audience. The market currently is supporting two modern rock stations and no album rock station.

In the last book, KDEO (Radio Free Hawaii) dropped 4.8-3.7 with listeners 12-plus, while KPOI landed just beneath it as the result of a 5.2-3.0 fall.

KDEO leans more toward sounding like an alternative album rock station with a mix of Hawaiian music, rap, hard rock, and talk. The station also has a more free-form radio style than most commercial modern rockers, and is programmed solely by listener requests. The Edge, on the other hand, is a hit-oriented modern rock station.

The Edge PD Kerry Gray says he competes more with the two top 40 stations in town than he does with

(Continued on page 99)



Done Deal. The ink is dry, and Westwood One has acquired the radio network business of rival Unistar Radio Networks for \$101.3 million. Both companies are now managed by Infinity Broadcasting. WW1 chairman Norm Pattiz, left, and Infinity/Unistar CEO Mel Karmazin mark the deal with a handshake. Karmazin has added CEO duties at WW1.

Senate Bill To Protect Traditional Broadcast Also, NAACP Protests Infinity's D.C. FM Purchase

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate's new bipartisan rewrite of the 1934 Communications Act will contain language that will provide protection and a level playing field for traditional, free, over-the-air radio and TV broadcasting.

Part of an alternative to the administration's so-called information superhighway bill, the legislation was introduced by the ranking Commerce Committee members, Sen. Ernest Hollings, D-S.C., and Sen. Jack Danforth, R-Mo., and 10 other Senators.

The bill is an updated version of last year's Telecommunications Infrastructure Act and is somewhat similar to the House version introduced last November.

Neither the House bill nor the administration's proposal contains broadcasting-related provisions.

The National Assn. of Broadcasters had been concerned that the bills—which remove obstacles to competition for new services—made no mention of radio and TV, nor did they offer protection to broadcasters.

INFINITY STILL FACES CHALLENGE

Infinity Broadcasting still faces a challenge from the NAACP and local community members in its efforts to buy Cook Inlet Radio Partners' top-rated D.C. station, urban WPGC-FM, and sister WPGC-AM.

The groups have protested the sale, saying Infinity's syndicated Howard Stern morning show is indecent and racist. Some charge that because the show is piped in on some Infinity stations' in-house sound sys-

tems, it makes for a hostile working environment for minority employees.

WPGC-FM has one of the largest young black listening audiences in the Washington area.

NAB HOLDS RADIO FLY-IN HERE

The NAB's annual Radio Group Head Fly-In took place Feb. 8-9 at



the Park Hyatt Hotel here.

Government and legislation-related discussion topics at the closed meeting of radio group owners included the continued threat of beer and wine ad warnings, pending lease disclosure bills, and performance right legislation, according to insiders.

BEER GIANT COORS TO NAB CONVENTION

The NAB has announced that Peter Coors, vice chairman/CEO of Coors Brewing Co., will be the radio keynote at the NAB's convention March 22 in Las Vegas.

Coors will address the threat that alcohol warning legislation poses to both broadcasting and the brewing industries, and he also will discuss strategies to promote effective alcohol abuse prevention and education efforts.

The announcement came just as NAB has begun a full-scale grassroots lobbying campaign to counter efforts by Sen. Strom Thurmond, R-S.C., Sen. Ernest Hollings, D-S.C., and others to require all broadcast beer and wine ads to contain warn-

ing messages.

'USE' DEFINITION AMENDED

The FCC has returned to its original, broader definition of "use" as a positive appearance on a station by a political candidate, which was included in the political broadcasting rules in effect prior to 1991.

Several challengers said the more narrowly tailored definition of "use" to include appearances controlled, approved, or sponsored by the candidate, while giving candidates greater control of their campaigns, was too broad and could lead to collusion.

Unauthorized or negative use of a candidate's likeness or characteristics under the resumed rule still could trigger the equal opportunity provisions of the Communications Act.

The FCC added that while it may seek further comment on the issue, it would return to the older definition for the near future.

FCC: USE PIONEER PREFERENCE SPARELY

The FCC, in its review of its controversial "pioneer's preference," has concluded that it will continue to dole out the preference on an individual basis, leaving alone any mass grants of the preference to new service entrant applicants of all types, from common carrier to personal communications.

Radio broadcasters, for instance, were fearful that such a preference might give satellite digital audio broadcasting applicants with music network content an edge at the commission.

Chairman Reed Hundt did not participate in the review.

Final U.K. FM Frequencies Up For Grabs

BY JEFF CLARK-MEADS

LONDON—The final window of FM opportunity is about to be granted to the U.K. radio industry, and the industry's regulator now wants to know who should get to enjoy the view.

The last batch of FM frequencies—105 to 108 MHz—are now free to be allocated, and the U.K. Radio Authority has published a consultation document to help it decide whether the frequencies should go to local, national, or new intermediate services known as "quasi-national."

Though the authority is allowing submissions of opinion until April 22, INR (Independent National Radio) rock station Virgin 1215 has already started to lobby for a national FM service that, it argues, should replace its current AM franchise.

The Radio Authority's document comprises the following four options, as well as the organization's view of the options' benefits and disadvantages:

- A fourth national INR network that would cover more than 90% of the U.K. population. This option would increase choice for the vast majority of people in the country, but only by one station. The downside of this proposal is that there would then be very little scope for ILR (Independent Local Radio) growth on FM, and the national station may adversely affect the flow of advertising revenue to the ILR network.

- New local services similar in

(Continued on page 99)

Billboard's PD of the week™

Scott Miller
WQHK Fort Wayne, Ind.



SEVERAL RECENT STUDIES have offered evidence that country is experiencing a growth spurt such that a new country outlet tends to expand a market's audience for the entire format rather than seriously damaging the existing country stations. Fort Wayne, Ind., is a textbook example.

WQHK-FM (K105) debuted as the market's third country station in the fall Arbitron book with a 3.8 share, making it No. 8 in the market. Although it clearly took a bite out of market leader WBTU (which fell 10.3-9.5 from the spring book) and WQHK's own sister station, WQHK-AM (4.4-2.4), country's overall share of the Fort Wayne audience grew from 14.7% in the spring to 15.7% in the fall.

Until last June, WQHK-AM and FM had been simulcast. Now the FM is locally programmed and the AM, known as "The Hawk," runs ABC/Satellite Music Networks' "Real Country" format. PD Scott Miller oversees both stations, which are partly co-owned with top 40 WMEE.

One reason Miller cites for the FM's gains and the AM's audience erosion is the decision to move Rick Hughes, who had been doing mornings on the AM since 1979, to middays on the FM. Miller says Hughes "brought a lot of people with him" to the FM, even though he continued to host a one-hour morning swap show on the AM.

WQHK-FM was launched in the summer with a major billboard campaign promoting the station's "today's best country" positioner. It also concentrated on promotions in local clubs and tie-ins with country concerts in the area.

Miller is hoping the next book (which comes in the spring) will bring at least a 5 share for K105. To achieve that goal, the station will launch another "extensive media campaign," including billboards, television, and "contests built around local concerts," according to Miller.

Although his primary target is 18-34-year-old women, Miller isn't being choosy about K105's audience. "Right now we're just saying, we don't care if you're 10 years old or 80 years old, we want you to listen to our radio station," he says.

In addition to shouldering the debut of a third country station, the fall ratings period also brought Fort Wayne into the 100 largest Arbitron markets (at No. 93) thanks to the addition of three counties to the metro. Those additional counties have been a boost for K105 because the station's tower is located in one of the new additions, Adams County, and the other two also are south of Fort Wayne, where its signal penetration is best. WBTU, with double the power of K105, has a tower located north of Fort Wayne.

Miller says K105 plans to actively pursue listeners in the

new counties. "It's a matter of getting down into those counties and re-educating those listeners," he says. "We know there's a lot of potential down there. We just have to go down and mine it."

K105 takes a much more laid-back approach to music than WBTU. "Originally, when we started, WBTU was really aggressive and really promoted the new artists and new cuts," says Miller. "They were the hot, hip, happening now station. Because of that, we took a posture of being true to 'today's best country and your familiar favorites.' We work off the top 20 songs and really recognizable re-entrants from the last five years. Our theory is, let 'BTU play them first and make a dent. We just want every song on our radio station to be a known song... We play nothing that even a casual country listener wouldn't recognize... Our music selection is very, very conservative."

Here's a recent afternoon hour: Boy Howdy, "She'd Give Anything"; Holly Dunn, "Heart Full Of Love"; Wynonna, "Is It Over Yet"; Alan Jackson, "Here In The Real World"; Clay Walker, "What's It To You"; Tanya Tucker and T. Graham Brown, "Don't Go Out"; Travis Tritt, "Anymore"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Ronnie Milsap, "Turn That Radio On"; John Michael Montgomery, "I Swear"; Randy Travis and George Jones, "A Few Ole Country Boys"; McBride & the Ride, "Love On The Loose, Heart On The Run"; Lee Greenwood and Suzy Bogguss, "Hopelessly Yours"; Mary-Chapin Carpenter, "He Thinks He'll Keep Her"; Clint Black, "We Tell Ourselves"; Martina McBride, "My Baby Loves Me"; and Alabama, "Dixieland Delight."

Miller calls K105's posture "most recognizable and least offensive." "We want people to find our radio station and just leave it there. We don't want to give them any reason to tune out," he says.

K105 is not quite as safe in delivery and presentation as it is musically. Because OM Jeff Davis and GM Tony Richards are WMEE vets, some top 40 formatics are worked into K105's delivery, including stopping the music just twice an hour outside of morning drive. This feature is hyped to listeners as "two-timing." The station also features frequent 105-minute music marathons.

Miller, a former WBTU morning man, started his career in Cleveland in 1974 at WLYT (now WJMO-FM). He also worked at Cleveland stations WMJI and WGAR, as well as WWVA Wheeling, W.Va., KOFM and KMGL Oklahoma City. K97 (now WTDR) Charlotte, N.C., WNRJ Pittsburgh, and WFMK Lansing, Mich. In addition to his PD duties, Miller also hosts the morning show at K105.

PHYLIS STARK



Swooping Into Philly. Arista recording artist BlackHawk visited country station WXTU during a recent stop in Philadelphia. Pictured, from left, are WXTU MD Mike Brophey; band members Henry Paul and Van Stephenson; Arista promotion manager Teddi Bonadies; and band member Dave Robbins.

N/T Big In Top 25

NEW YORK—More than two thirds of N/T radio listeners can be found in the top 25 markets, according to the Interep Radio Store's new study of the format's audience.

A total of 69.2% of the N/T audience is found in the top 25 metros. That percentage translates to more than 27 million weekly listeners.

The format delivers the highest share (14.6%) of the total radio audience in the top 25 metros. The next closest format, album rock, delivers just 8.8% of the total audience.

N/T radio's appeal is high in several key adult demos, the study notes. In the top 25 markets, the format reaches 37% of all adults ages 18-plus, 33.4% of adults 25-54, and 41% of adults 35-64.

The format also appeals to both men and women, although not quite equally. N/T attracts an audience that is 55% male. That audience consists primarily of educated, affluent adults employed in high-profile, professional occupations.

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	16	★★★ NO. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 12 weeks at No. 1
2	4	4	13	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
3	2	3	17	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
4	3	2	17	HERO COLUMBIA 77224	◆ MARIAH CAREY
5	5	5	13	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
6	6	6	11	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
7	7	7	8	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
8	8	12	8	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
9	11	13	12	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
10	10	14	8	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
11	13	11	30	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
12	14	8	17	AGAIN VIRGIN 38404	◆ JANET JACKSON
13	12	10	30	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
14	9	9	16	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
15	16	17	9	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
16	20	26	3	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
17	17	20	7	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
18	15	15	28	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
19	21	23	10	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
20	19	19	38	FIELDS OF GOLD A&M 0258	◆ STING
21	22	22	25	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
22	23	18	25	HOPELESSLY RCA 62597	◆ RICK ASTLEY
23	25	24	24	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
24	26	25	5	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
25	24	21	19	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
26	29	—	2	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
27	28	30	15	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
28	34	35	3	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
29	27	27	6	RAINBOW'S CADILLAC RCA 62724	BRUCE HORNSBY
30	33	34	16	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
31	36	—	23	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
32	32	32	21	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
33	RE-ENTRY	23	—	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
34	NEW ▶	1	—	★★★ HOT SHOT DEBUT ★★★ FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
35	30	28	14	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
36	NEW ▶	1	—	THE DAY I FALL IN LOVE COLUMBIA 77333	◆ DOLLY PARTON & JAMES INGRAM
37	31	29	18	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
38	RE-ENTRY	25	—	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
39	35	31	12	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
40	39	—	22	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	—	—	1	—	—	—	—	—	—	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
2	1	1	4	—	—	—	—	—	—	I'M FREE SBK 50434/ERG	◆ JON SECADA
3	2	2	7	—	—	—	—	—	—	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
4	3	3	14	—	—	—	—	—	—	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
5	4	4	32	—	—	—	—	—	—	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
6	5	7	32	—	—	—	—	—	—	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
7	6	5	15	—	—	—	—	—	—	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
8	10	6	4	—	—	—	—	—	—	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
9	7	10	25	—	—	—	—	—	—	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
10	9	8	8	—	—	—	—	—	—	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

A Sports Talk Format Joins Jones' Team

LOS ANGELES—Denver-based Jones Satellite Network is rapidly becoming a major player in the network radio business as it readies to launch its seventh 24-hour format, "The Team," March 14.

Jones was formed in 1989 as a partnership with Drake-Chenault. The network's first major step toward expansion came two years later, when it bought out its partner and became known as the Jones Satellite Network.

At that time Jones had five 24-hour national formats, including "U.S. Country," "Adult Choice," "Soft Hits," "Good Time Oldies," and "FM Lite." In March 1993 it bowed "CD Country." Next month it will venture into the talk arena with the sports-talk format "The Team."

Last November, Jones took another step toward becoming a major player in the competitive network field when it announced it would discontinue offering its programming for a fee and flip to a part-fee/part-barter basis in January. As part of that process, the company offered five of its six formats free to potential affiliates in November, and subsequently signed up approximately 130 new stations, according to VP/programming and operations Phil Barry. ("CD Country" was not part of the special because Barry says it is a "premium" format).

"We did a lot of research to determine where our growth curve was, and what roadblocks there were," says Barry. "The main one was that there was a limited need for a cash-only service. A lot of stations are reluctant to give up a substantial amount of cash."

Barry says the company's programming fees were between \$1,500 and \$2,000 a month in the beginning. Now, with MediaAmerica representing the company, programming is offered for an undisclosed fee, with two minutes per hour of local commercial spots available for each format. "The Team" will be the exception, with three minutes available.

"We started [as cash-only] because we felt it was our entry into the network business," says Barry. "With two big competitors like Unistar and [ABC/Satellite Music Network], we needed a unique marketing advantage. As we grew and as [the number of] listeners we reached grew, we realized we had a viable way to increase revenues."

"We know that network advertising revenue is on an upswing, and there needs to be more competition," he says.

Jones had 92 affiliates by the end of 1989, Barry says. By the end of last year, it was nearing 800 affiliates, not including sign-ups for the forthcoming sports format. "U.S. Country," the network's first format, accounts for 300 of those affiliates.

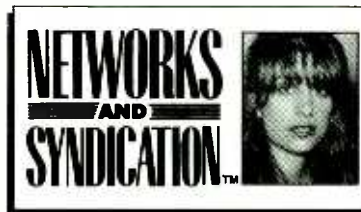
Looking down the road, Barry says the company hopes to add three more affiliates within a year.

He adds, "I think we're closing in on both [Unistar and ABC/SMN]."

AROUND THE INDUSTRY

The Dallas-based USA Overnight network, founded by Rob Ellis in 1992, has been sold to Atlanta-based Capital City Advisors. Dep Kirkland has been named the net's new president.

This summer, Tribune Entertainment, in association with High Five Productions, is launching "The Road," a weekly country music show featuring



by Carrie Borzillo

developing artists. The show debuts four weeks prior to the weekend prime-time television show of the same name (see The Eye, page 40). Artists to be featured will be those who "fall between the cracks of traditional and 'young country' radio formats," according to a company spokesperson.

Former WHDH Boston director of operations/PD David Bernstein joins MJI Broadcasting as director of affiliate relations.

Westwood One has signed Laura McKenzie, host of the TV program

"Travel America" on the Travel Channel, to host a new daily travel show for NBC Radio Network. The new show is called "Laura McKenzie's Travel Report."

Bailey Broadcasting Services and the Young Black Programmers Coalition have teamed to produce a series of public service announcements, "Do It For The Children Now," to be aired on Bailey's programs and specials.

Abrams/Dawson and Associates bowed the two-hour "Classic Dance Traxx" in January. The show, featuring dance music from the '70s, '80s, and '90s, is hosted by former KOME San Jose, Calif., weekender Randy Mann. KFBQ Cheyenne, Wyo., is already on board as an affiliate.

Cable Radio Network is targeting Hispanic audiences with its new "Salsa Show," hosted by Jesus "Chuy" Martinez. The network also added "All (Continued on next page)

Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock tracks are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	5	PINCUSHION ANTENNA	4 weeks at No. 1 ◆ ZZ TOP RCA
2	3	4	15	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
3	8	9	8	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
4	9	15	6	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
5	2	3	14	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
6	5	7	10	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
7	4	2	17	DAUGHTER VS.	PEARL JAM EPIC
8	19	—	2	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
9	6	6	16	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
10	11	14	13	LOW KEROSENE HAT	◆ CRACKER VIRGIN
11	7	5	17	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
12	12	13	12	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
13	14	18	4	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
14	13	10	9	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
15	10	8	16	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
16	20	21	4	UNDER THE SAME SUN FACE THE HEAT	SCORPIONS MERCURY
17	18	19	14	MOTHER THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
*** AIRPOWER ***					
18	24	35	3	BOX OF MIRACLES BAREFOOT SERVANTS	◆ BAREFOOT SERVANTS EPIC
19	15	12	17	AMAZING GET A GRIP	◆ AEROSMITH Geffen
*** AIRPOWER ***					
20	25	36	3	SOMETHING IN THE AIR TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
21	21	20	4	DOGMAN DOGMAN	◆ KING'S X ATLANTIC
22	16	11	11	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
23	22	22	8	COME TO MY WINDOW YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
24	17	16	11	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
*** HOT SHOT DEBUT ***					
25	NEW ▶	1	1	HIGH ROAD EASY RATS	◆ SASS JORDAN IMPACT/MCA
26	30	29	6	ANIMAL VS.	◆ PEARL JAM EPIC
27	27	32	3	ROCK AND ROLL DREAMS COME THROUGH BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
28	28	28	5	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
29	26	23	10	NOTHING IAN MOORE	IAN MOORE CAPRICORN
30	36	—	2	STREETS OF PHILADELPHIA "PHILADELPHIA" SOUNDTRACK	◆ BRUCE SPRINGSTEEN COLUMBIA
31	39	—	2	RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
32	31	26	20	SOBER UNDERTOW	◆ TOOL ZOO
33	29	25	7	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ Z10/RCA
34	23	17	18	THAT DON'T SATISFY ME BROTHER CANE	◆ BROTHER CANE VIRGIN
35	37	37	3	JUNIOR HUMAN WHEELS	JOHN MELLENCAMP MERCURY
36	40	39	3	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
37	33	27	21	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
38	NEW ▶	1	1	SPINNING AROUND OVER YOU "REALITY BITES" SOUNDTRACK	LENNY KRAVITZ VIRGIN
39	RE-ENTRY	2	2	BLACK SUNSHINE LA SEXORCISTO: DEVIL MUSIC VOLUME 1	◆ WHITE ZOMBIE Geffen
40	NEW ▶	1	1	BELIEVE DIG	◆ DIG RADIOACTIVE

○ 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	18	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	3	13	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
3	3	2	21	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
4	4	4	9	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
5	8	8	15	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
6	5	6	16	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
7	—	—	30	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
8	7	7	25	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
9	6	5	13	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
10	9	10	18	CRYIN' GET A GRIP	◆ AEROSMITH Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

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	1	1	9	LOSER MELLOW GOLD	3 weeks at No. 1 ◆ BECK DGC/GEFFEN
2	2	2	13	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
3	3	8	5	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
4	4	3	12	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
5	8	16	4	GOD UNDER THE PINK	◆ TORI AMOS ATLANTIC
6	6	11	5	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
7	5	5	8	BIG TIME SENSUALITY DEBUT	◆ BJORK ELEKTRA
8	7	7	19	LAI LAI	◆ JAMES MERCURY
9	10	9	9	LOCKED OUT TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
*** AIRPOWER ***					
10	21	—	2	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
11	9	4	13	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
12	12	12	9	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
13	14	17	4	WATCH THE GIRL DESTROY ME POSSUM DIXON	◆ POSSUM DIXON INTERSCOPE
14	11	6	17	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
15	16	22	10	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
16	18	18	4	THE GREAT BIG NO COME ON FEEL	◆ THE LEMONHEADS ATLANTIC
17	15	14	12	KITE FROM MONDAY TO SUNDAY	◆ NICK HEYWARD EPIC
18	13	10	17	DAUGHTER VS.	PEARL JAM EPIC
19	17	13	24	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
20	19	15	17	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
*** AIRPOWER ***					
21	28	—	2	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
*** AIRPOWER ***					
22	20	21	3	BELIEVE DIG	◆ DIG RADIOACTIVE
23	22	23	4	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL EPIC SOUNDTRAX
24	24	19	12	STAY (FARAWAY, SO CLOSE!) ZOOROPA	◆ U2 ISLAND/PLG
25	23	20	10	WHITE LOVE MORNING DOVE WHITE	◆ ONE DOVE FFRR
26	NEW ▶	1	1	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
27	27	24	25	LINGER EVERYBODY ELSE IS DOING IT SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
28	26	30	3	ANGEL TITANIC DAYS	◆ KIRSTY MACCOLL I.R.S.
29	NEW ▶	1	1	EVERY GENERATION... ◆ FURY IN THE SLAUGHTERHOUSE MOND	RCA
30	30	—	2	SELFISH THE OTHER TWO & YOU	◆ THE OTHER TWO QWEST/REPRISE

○ 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.

LITTLE TEXAS TAKES COUNTRY TO POP BORDER

(Continued from page 8)

tually it just clicked," says Lombardo.

Few AC and top 40 programmers encountered problems from listeners, who might have been turned off by a country act. "Everybody thought it was Restless Heart," reports Hewitt at KYKY.

While mainstream fans may mistake the band for Restless Heart, country fans have a distinct image of Little Texas chiseled into their minds.

Nashville has no shortage of twentysomething leading men (John Michael Montgomery, Clay Walker, Shawn Camp) who can use their good looks to win new fans. But few acts

play up their young, sexy images as Little Texas does. (And it works. During last summer's Fan Fair, the shriek decibels greeting Little Texas' arrival in the autograph hall rivaled the eruptions received by head hunk Billy Ray Cyrus.)

That image is most vivid on the band's videos. In the hugely popular "God Blessed Texas" clip, the mood is fun and upbeat—at one point a Texas longhorn steer mouths the song's chorus—but the band did sneak in a couple of memorable quick cuts; a cadre of bikini-clad women lounging poolside and eying the band members while they sing "God blessed Texas

with his own hand/Brought down angels from the promised land."

The band's clip for "My Love" is the closest any Nashville act has come to recreating Chris Isaak's black-and-white male fantasy, "Wicked Game," occupied by a searing, sultry, and underdressed brunette.

"God Blessed Texas" went to No. 1 on CMT, as did "What Might Have Been." The band's previous seven videos hit the cable network's top 10 and "My Love" is heading in that direction as well.

With CMT's core demographic at 18-35, Cyndi Painter, director of planning and development, notes that Lit-

tle Texas' youthful image is a perfect fit for CMT. "We were made for each other," she says, adding that Little Texas is part of the country cutting edge in terms of "realizing what video can do for them."

But, like rock acts 5-10 years ago that rode the video wave and caught flak from some fans and critics for being all show and no substance, Little Texas has had to fight its own PR battles. Two words still make Little Texas members cringe: hair band.

MORE SUBSTANCE THAN HAIR

"It almost killed us," says Little Texas guitarist Dwayne O'Brien, recalling the band's early image. "Nobody took us seriously. They thought we were all thrown together and that we didn't play our instruments or write our own songs." (They do.)

"There was a little bit of that early on," concedes Bill Mayne, senior VP of promotion at Warner Bros. Nashville.

"The potential for a backlash is there," particularly among men, says Fowler Jones, MD at country KKCJ Kansas City, Mo., noting the band's penchant for tank tops and shoulder-length hair. But that hasn't been a problem yet.

Along with its looks, the band has built its reputation on a high-energy live show, which it honed while crisscrossing the country and playing bars during the late '80s.

Executives at Warner Bros. deflect questions about the crossover potential of "My Love." But don't be surprised if this spring Little Texas has another saccharine-laced ballad climbing the mainstream radio and video charts.

FINAL U.K. FM FREQUENCIES UP FOR GRABS

(Continued from page 96)

size and number to the existing ILR network. Again, listeners would have their choices increased by one station, but the viability of some existing license holders may be impaired. In addition, subsequent new ILR licenses would be restricted to AM.

• A new national lattice of stations, all of a particular size. Choice would be enhanced, but the authority fears that not every area would attract a viable licensee. In some areas, there would be only a very small potential audience.

• New local licenses centered on areas of dense population that could be coalesced into a quasi-national service covering 60% of the population.

This would provide up to three new services in and around most major cities and, in the authority's view, attract more potential broadcasters than other, less flexible options. But it also may increase demand on advertising revenue in some areas.

In presenting the consultation document, Radio Authority chief executive Peter Baldwin said, "This is the last FM resource that will become available for some time. We are very concerned to know how to use it." Baldwin added that in making its decision, the authority must balance the pressure from the large number of potential new broadcasters in the U.K. against listener choice and the

government's desire for the optimum exploitation of available resources.

Should that bidder be Virgin 1215, the station will have to relinquish its existing AM license. In a statement issued before the release of the consultation document, Virgin group chairman Richard Branson said, "National FM frequencies are still dominated by the BBC. Britain has until now been the only country in the world that would consider having national talk stations on FM while putting their only national commercial rock music station on AM."

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

DEEP FOREST GROWING IN POPULARITY

(Continued from page 8)

another example of how MTV support can influence album sales.

Torrance, Calif.-based Warehouse Entertainment new-release buyer Bob Bell says sales started taking off once MTV started running the "Sweet Lullaby" clip in December. For the week ending Feb. 4, "Deep Forest" went from No. 61 to No. 51 at the chain, Bell says.

"It's one of those totally unique records like Enigma or Enya, where when you hear it on in-store play you have to have it," says Bell.

550 Music GM Polly Anthony says MTV didn't kick in until after 550 Music took over the project from Epic.

"When we took the project over, we saw it needed a visual attached to it," says Anthony. Acclaimed video

director Tarsem, known for lensing R.E.M.'s award-winning "Losing My Religion" clip, directed the Deep Forest video (Billboard, Feb. 12).

Says Anthony, "MTV fell in love with it right away and before the holidays put it in breakthrough video. After the holidays, they put it in buzz bin."

Product manager Brenda Hazell adds, "MTV just started this whole wave. Since they added it, MTV Latino added it, and so did VH-1 and the Box."

The album also benefited from exposure on a television commercial for the Sony Trinitron XBR TV, which included "Sweet Lullaby" as an audio track.

The initial set-up for the album focused on the dance market. Last spring, a green 12-inch single featuring different mixes of "Sweet Lullaby" was introduced at the Winter Music Conference in Miami.

"This created a buzz for those people who carry the message of the street most effectively," says Anthony. "It really gets reaction every time it's played. The first big story that caught the attention of the company was when Virgin Megastore [in Los Angeles] started playing [the import] in-store, and they started selling the imports hand over fist."

Jon Wheats, world music buyer for the Virgin Megastore, says "Deep Forest" was the store's No. 5 import for 1993. The domestic release is now the store's No. 4 best-selling title.

"We started playing it in-store in December 1992 because it was al-

ready big overseas," says Wheats. "It's one of those records that's unlike anything else. We're still selling 60 a week, and that's great for a world music title."

KROQ Los Angeles APD Gene Sandbloom also supported Deep Forest early on.

"We played it as soon as we got the advance tape on April 30," he says. "We got immediate phones, but it didn't quite have that mass appeal like Enigma. But when MTV added it and the Sony commercial was on the air, we thought it was the perfect time to put it back on the air, and we got an even better response. It serves the eclectic part of our audience."

Broadcast Data Systems reports that 26 modern rock stations, including KNDD Seattle, WFNX Boston, and WDRE Long Island, N.Y., played "Sweet Lullaby" during the week ending Feb. 6.

According to Anthony, Epic originally attempted to take the release to top 40 and met with some resistance. "That's when we changed from Epic to 550 Music and made the video," she says. "We decided to wait until MTV came on board to really develop it at top 40, which is where we're at now."

BDS reports that the song was played on 22 top 40 outlets, including WAPE Jacksonville, Fla., WVSR Charleston, W.V., and WPOW Miami, during the week ending Feb. 6.

Up next, says Hazell, is a cross-promotion with the Body Shop; the label is negotiating a deal with the organic beauty supply store chain.



Hits!

in

Tokio

Week of January 30, 1994

- ① Return To Innocence Enigma
- ② All That She Wants Ace Of Base
- ③ Now And Forever Richard Marx
- ④ What's My Name? Snoop Doggy Dogg
- ⑤ Another Season Kevyn Lettau
- ⑥ Hero Mariah Carey
- ⑦ Cry For You Jodeci
- ⑧ Givin' It Up Incognito
- ⑨ Again Janet Jackson
- ⑩ The Power Of Love Celine Dion
- ⑪ Who's The Mack Ralph Tresvant
- ⑫ All For Love Bryan Adams, Rod Stewart & Sting
- ⑬ I Think Of You Bryan Powell
- ⑭ Across The View Dido
- ⑮ Avoir 20 Ans En 68 Patsy
- ⑯ Everyday Phil Collins
- ⑰ So Natural Lisa Stansfield
- ⑱ Can We Talk Tevin Campbell
- ⑲ True Love Eiton John & Kiki Dee
- ⑳ I Can See Clearly Now Jimmy Cliff
- ㉑ Dreamer Coldcut
- ㉒ Please Forgive Me Bryan Adams
- ㉓ When I Fall In Love Celine Dion & Clive Griffin
- ㉔ Winter Song Dreams Come True
- ㉕ Breathe Again Toni Braxton
- ㉖ Your Love Keeps Working On Me Jody Watley
- ㉗ Choice Of Colors Manhattan Transfer
- ㉘ I Don't Know I Was Looking For Love Everything But The Girl
- ㉙ Hey Mr. D. J. Zhane
- ㉚ Kiss Bob Belden's Manhattan Rhythm Club
- ㉛ What Is Love Haddaway
- ㉜ I'm In The Mood Ce Ce Peniston
- ㉝ Better Than You Lisa Keith
- ㉞ Winter Light Linda Ronstadt
- ㉟ Skip To My Lu Lisa Lisa
- ㊱ Love Has Put A Spell On Me Kiss Of Life
- ㊲ Dirty Dawg NKOTV
- ㊳ Something In Common Bobby Brown & Whitney Houston
- ㊴ This I Swear Richard Darbyshire
- ㊵ Tinsel Town Ronny Jordan
- ㊶ Wish Soul II Soul
- ㊷ Come With Me Ronny Jordan
- ㊸ Locked Out Crowded House
- ㊹ Dreamlover Mariah Carey
- ㊺ Still A Friend Of Mine Incognito
- ㊻ Hush Sweet Lover K.D. Lang
- ㊼ Kiss Me Again Kiki
- ㊽ Boom! Shake The Room Jazzy Jeff & Fresh Prince
- ㊾ Gangsta Luan D.R.S.
- ㊿ Just Keep Me Moving K.D. Lang

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE
81.3FM

Toronto Modern Rock TV Spots Yanked; WWRC Hosts Wonder 'Where's Larry?'

A SERIES OF CONTROVERSIAL television ads promoting modern rock CFNY Toronto have been banned by the Telecaster Committee of Canada, which is responsible for approving all TV spots aired in the country. The ads feature morning show team **Humble Howard** and **Fred Patterson**.

The Committee evaluated the ads after one network, CBC Television, rejected them because of what it labeled "aggressive treatment of sensitive subject matter, such as religion, lesbianism, and assassins." After the committee viewed the ads and also labeled them "too sensitive," three local TV stations, CITY, CFMT, and CFTO, pulled the spots.

Among the ads rejected are one in which the duo talks about teen-agers injecting oranges with vodka, and one in which Patterson says he wrote the Lord's Prayer on an Etch-A-Sketch.

Also drawing heat recently was WXXL Orlando, Fla. On Groundhog Day, morning team **Doc Holliday** and **Johnny Magic** announced that they were going to let a possum free on one side of a heavily traveled highway in town, and if the animal made it safely to the other side, that would mean an early spring this year. Listeners flooded the station with protest calls, and the sheriff's office sent out a cruiser searching for a wayward possum. (The stunt never took place.) The duo was yanked off the air before the show's conclusion, but faced no further disciplinary action.

Upset by syndicated talk host **Larry King's** frequent absences from the airwaves, including his regularly scheduled Fridays off, affiliate WWRC Washington, D.C., has been needing King on the air. New morning hosts **Mike Cuthbert** and **Pat Korten** sent morning news anchor **Jeff Kamen** on an on-air "Where's Larry" manhunt through the city that included stops at a marriage license bureau, Mutual Broadcasting's studios, and King's favorite restaurant, while the "Mission Impossible" theme music played in the background, according to the Washington Post.

Following last week's approval by Westwood One stockholders, the previously announced deal in which WW1 acquires rival Unistar Radio Networks for \$101.3 million has been finalized. Both companies will now be managed by Infinity Broadcasting. In a related

development, Unistar will be shutting down its now-redundant news operation in Arlington, Va., in the next 60 days. Approximately 18 staffers are out.

PROGRAMMING: DUCKMAN DUCKS OUT WXTR Washington, D.C., PD **Bob Duckman** is out and has not been replaced. New GM **Bob Rich**, says "a fresh coat of pain was necessary." Rich, who replaced former GM **Bob Longwell** following his departure for crosstown WWRC/WGAY, retains his



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

current GM duties at sister WMXB Richmond, Va.

KABL-FM San Francisco flips from AC to '70s-based oldies as "Big 98.1" . . . **KOPA** Phoenix, which had been simulcasting classic rock sister station **KSLX**, flips to "CNN Headline News."

At **KRLD** Dallas, **Michael Hedges** joins as OM. He previously was PD at **KEX** Portland, Ore. Also, morning anchor **Bob McCormick** has been named ND, and sports anchor **Craig Way** is upped to sports director.

KXRX Seattle PD **Bill Pugh** exits to be VP/programming at TK Communications . . . **WOMC** Detroit PD **Phil West** joins **KKSJ** Portland, Ore., in that capacity; he replaces **Michael Dalfonso**.

Following last week's sale of **KRXX-FM** Minneapolis to Capital Cities/ABC, the station flips from hard rock to Jacobs Media's modern rock format "the Edge." **John Lassman**, former promotion director at sister **KQRS**, becomes **KRXX's** PD. **Wade Linder**, **KQRS's** former APD, takes over as **KRXX's** APD/MD, replacing **Lisa Lyons**, who exits. Replacing **Linder** at **KQRS** is swing jock **Brice Crousore**, who moves up to APD. **Peter Johns**, from crosstown **KTCZ**, joins **KRXX** for

an undisclosed airshift. Those who remain on the air at **KRXX** include **Hurricane Wayne** (now **Mr. Wayne**) in afternoons and **Mike Stapleton**, who moves from swing to full-time. Former morning host **Gonzo Greg** has not been replaced.

KSD-AM St. Louis segues from all-news to N/T . . . **Vicki Buchanon**, who has been acting PD at **WTLC-FM** Indianapolis since **Jay Johnson's** departure last June, gets the job permanently. She retains her MD duties.

Oldies CKLW-FM Detroit/Windsor, Ontario, shifts to a '70s-based oldies approach similar to the one launched last week at sister station **CJCH** Halifax, Nova Scotia. **CKLW** GM **Wayne Stafford** calls the format "oldies taken 10 years further."

KUPL Portland, Ore., GM **Gregg Lindahl** adds GM duties at sister **KKBK** Portland, replacing **Bill Failing**, who exits. In addition, **Tawny Reckamp** has been upped from **KUPL** promotions director to marketing director for both **KUPL** and **KKBK**.

WAFX Norfolk, Va., flips from classic rock to "classic hits," a format similar to the one that has been running for years on sister **WKLH** Milwaukee. GM **Joe Schwartz** describes it as "70s-based rock on the softer side, with a little '60s and a little early '80s." Artists like **Pink Floyd**, **Led Zeppelin**, and **Aerosmith** have been dropped. Also ditched are the station's "Fox" handle and mascot.

Following the departure of **Wes Minter** for **WCCO** Minneapolis, **WHIO** Dayton, Ohio, moves the **Bruce Williams** show to late mornings and moves morning man **Kent Voss** to afternoons. The station also picks up an additional hour of the **Jim Bohannon** show.

DeMers Programming consultant **Bob Bedi** has been named to the new position of corporate PD at **Prism Radio Partners**. He also will be on-site PD for **Prism's** **WZZU** Raleigh, N.C., where he replaces **Brian Illes**, now at **WRXL** Richmond, Va. Also, album rock radio veteran **Lisa Kendall** joins **DeMers** Programming as associate consultant. She most recently was on the air at **WDIZ** Orlando, Fla.

WZMT (formerly **WWSH**) Scranton, Pa., flips from AC to album rock as "the Mountain." OM **Bill Waschko** remains and will be realigning the airstaff. Sister AM **WAZL** segues from al-

newslines...

JIM SIMONETTI, LSM at **WWYZ** Hartford, Conn., is upped to the long-vacant station manager position at sister **WATR**.

BOB SWEET, GM at **KDON** Monterey, Calif., is transferred to sister **KHTX** Riverside, Calif., as GSM. He has not been replaced at **KDON**.

STATION SALES: **WZPL** Indianapolis from Booth American to **MyStar**, owner of crosstown **WTPI**, for an undisclosed price. **MyStar** will begin operating **WZPL** under a local marketing agreement at the end of the month, and is expected to change the station's top 40 format.

MEL DOLEZAL has been named GM of **KQMS/KSHA** Redding, Calif. He previously was GM of sister **KPPL** Chico, Calif. Those duties are assumed by **Jeff Kragel**, GM of sister **KFMF** Chico.

SALE CLOSINGS: **WMXJ** Miami from **Sconnix Broadcasting** to **Jefferson-Pilot Communications** for \$17.8 million.

JOHN MARSHALL has been upped to corporate VP of sales operations at **Shadow Broadcast Services**. He previously was **Shadow/Houston** president/GM. He is succeeded in **Houston** by **Lance Locher**, who previously was VP/GM of **Metro Traffic's** Los Angeles and San Diego operations.

JOYCE TUDRYN is upped from associate executive director to executive director of the **International Radio & Television Society**, succeeding **Stephen Labunski**, who will retire May 31.

bum rock to adult standards and talk.

WAKR/WONE-FM Akron, Ohio, OM **Harve Alan** is out and will not be replaced. **WONE** APD/MD **J.D. Kunes** is upped to PD and eventually will name a new MD. The search is on for a PD at **WAKR**.

WIMX Harrisburg, Pa., PD **Ed August** is upped to OM of **WIMX** and sister **WCMB**. **WIMX** afternoon host **Scott Mills** becomes PD at **WCMB** and is replaced on the air by **August**. Also, **Jeff Mason**, last at **WLAN-FM** Lancaster, Pa., joins **WIMX** as MD/overnights.

Southern Starr Broadcasting Group, owner of **WPLR** New Haven, Conn., has entered a local sales agreement with **Yale Broadcasting Company's** crosstown **WYBC** . . . Consultancy **SBR Radio** inks new client **WXRT** Chicago.

KMOJ Minneapolis MD **Walter Banks Jr.** is upped to PD, replacing **Dorian Flowers**, who exits. **Weekender** **J.R. Maddox** is upped to MD.

Eric Samuels has been upped to the newly created OM position at **CFRN/CFBR** Edmonton, Alberta. He previously was PD of **CFBR**. GM **Marty Forbes** relinquishes programming duties at oldies **CFRN**, which will be changing direction at the end of the month. Also, former **CHQR** Calgary,

Alberta, morning man **Gerry Forbes** joins **CFBR** as morning man. Current morning man **Terry Evans** moves to afternoons, replacing **Howie Cogan**, who exits.

PEOPLE: ISREAL TO RCA

WMXV (Mix 105) New York MD **David Isreal** exits to become director of research at **RCA**. No replacement has been named. T&Rs to VP/programming **Bob Dunphy** . . . **KOAI** (the Oasis) Dallas MD **Tom Miller** adds APD stripes.

Midday jock **Kevin Scollin** becomes MD at **WWWW** Detroit, while former MD **Sharon Foster** takes on an expanded midday show . . . **WOMC** Detroit morning news anchor **Marie Osborne** is upped to ND . . . At **WYCD** Detroit, midday host **Karen Dalessandro** and morning sidekick **Katie Marro** swap shifts.

KRPM Seattle evening jock **Lia Knight** adds APD duties, replacing **Ken Moultrie**, now at **Broadcast Programming** . . . **KPLZ** Seattle weekender **Wendy Christopher** is upped to nights, replacing **Greg Thunder**, now at crosstown **KMPS**.

KCY San Antonio afternoon jock **Ben Chaulker** joins **KIKK-FM** Houston for mornings as **Country Jones**. He replaces **Moby**.



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HOUSE PANEL TO HOLD HEARINGS ON GANGSTA RAP LYRICS

(Continued from page 1)

subcommittee, are the second Congress has called to investigate the subject of controversial sound recording lyrics in the last 10 years.

The purpose of the three oversight hearings, which were set to begin Feb. 11, is to investigate the "production, sale, and distribution in interstate commerce of music that is alleged to contain lyrics that are violent, misogynistic, and homophobic," according to a prepared statement released Feb. 9 by Collins' House subcommittee on Commerce, Consumer Protection, and Competitiveness.

Collins says she called the hearings as a result of discussions with a number of black groups and individuals beginning last October.

"I am among many of our African-American leaders who are concerned about the message this music is sending to our already beleaguered black youth," Collins said in the statement.

She added that black women throughout the country "are infuriated by the demeaning lyrics of this music that glorify sexual harassment, sexual abuse, rape, and murder of women."

The hearings are not connected with any pending legislation, Collins told Billboard. "I remain steadfast in my opposition to any abridgement of First Amendment rights," Collins' statement said.

Collins plans to hear a wide range of opinions during the hearings.

She told Billboard, "You have to have concerns when you find young people listening to these lyrics. Most of them understand it's just a lyric to a song. I'm of the belief they're more concerned about the beat, the cadence of the rap than the violence, but I want someone to tell me at a Congressional hearing so that I can have a record of it for the U.S. government, whether or not this is the case."

Collins says she wants to be fair and objective, but she has a viewpoint both as a "black woman and as a grandmother who cares about what happens to our children."

She adds, "I think we have a responsibility as black women to at least speak out and be heard about the kinds of music our children listen

to and the kind of music that they buy.

"I don't want my grandchild to go out and start singing lyrics of violence. I don't want that to be accepted. I want her to be so sensitive to it that something tells her, 'This is not right.' That's what I want."

Collins is a 20-year House veteran with home offices in Chicago and a solid reputation for addressing racial and discrimination issues head-on.

She said she is working with a 16-year-old black volunteer in her office to become acquainted with the landscape and boundaries of hip-hop music and its performers.

At the three hearings (the others are tentatively scheduled for March and April), the subcommittee will call panels of witnesses that will include record company presidents, performers, young listeners, and a wide range of professionals, authors, and authorities on black culture.

Witnesses invited to the Feb. 11 hearing included three record label officials: David Harleston, president of RAL/Def Jam Recording; Ernie Singleton, president of the black music division of MCA Records; and Cassandra Mills, president of the black music division at Giant Records.

Singleton told Billboard before the hearing that the subcommittee is focusing on the wrong problem.

"This is something that's bigger than the music industry, and they're attacking the wrong people," he says. "Music has always reflected lifestyles, from slavery to bebop to music from the civil rights era.

"So many of us are removed from the [inner city] environment and have become insensitive to the issues affecting the youth there. Rap music deals with the kids' reality of living with high unemployment, a high crime rate, and the devastating drug problem."

A staff source said that the subcommittee asked the Recording Industry Assn. of America to provide rap artists and company officials for the first hearing. At deadline, the only confirmed performer slated to testify was EastWest artist Yo-Yo. The staffer said that other rappers "will be given ample opportunity to

speak" at the subsequent hearings.

Also invited to testify at the first hearing were Dr. C. Delores Tucker, chairwoman of the National Political Congress of Black Women, who has led anti-gangsta rap demonstrations against a number of record store chains; the Rev. Calvin O. Butts III, pastor of the Abyssinian Baptist Church, New York City; writers Joe Madison and Nelson George, and music show host Don Cornelius.

A source on the subcommittee says they fully expect Senate staffers to attend the hearings.

RIAA officials spent several days meeting with and advising those industry executives and performers called to testify at the hearings.

No RIAA official has been asked to

testify at the Collins hearing.

Congressional interest in dealing with violence in entertainment has been primed by recent hearings—and warnings of compulsory legislative remedies—to lessen the amount of violence in TV programming and in computer games.

The gangsta rap hearings were preceded by the 1984 "information-only" hearing called by then-Senator Albert Gore, which explored sexually explicit and violent record lyrics.

That widely publicized hearing, the subsequent efforts and publicity generated by the Parents Music Resource Center, co-founded by Gore's wife, Tipper, and a rash of record labeling bills throughout the country brought the industry to a 1985 com-

promise agreement for voluntary parental advisory labels for albums with controversial lyrics.

While no federal lyrics-ban legislation has ever been introduced, Congressional intervention is possible, according to a little-publicized study conducted by the Congressional Research Service in the late 1980s.

That study concluded that Congress may have the constitutional authority to ban minors from purchasing recordings with obscene, violent, or hate-mongering lyrics.

Assistance in preparing this story was provided by J.R. Reynolds in Los Angeles.

MONTGOMERY 'KICKIN' IT UP' AT NO. 1 SLOT

(Continued from page 1)

SoundScan data. "Kickin' It Up" remains at No. 1 for the second week on the Top Country Albums chart, while the single, "I Swear," logs its third week at No. 1 on the Hot Country Singles and Tracks chart. The album entered The Billboard 200 at No. 3 last week.

Montgomery, who is co-headlining a tour with Reba McEntire, also picked up the trophy for favorite new country artist Feb. 7 at the American Music Awards (see story, page 12).

The singer says reaching No. 1 on The Billboard 200 is not only a personal triumph but a victory for the new breed of country acts who incorporate late '70s and early '80s influences into their sounds.

Artists such as Faith Hill, Little Texas, Billy Dean, and the Gibson Miller Band are also part of this new breed. (See pages 15 and 10 for stories on Hill and Little Texas, respectively.)

"We're mixing [those influences] with the country influences we've had," Montgomery says. "People are

loving it, and it's showing on the charts right now. I think it means this isn't the 'Urban Cowboy' thing. This is something real."

The singer adds that he was able to show another side of himself on his sophomore album. "We made this album a little more on the rowdy side," he says.

Yet Montgomery remains primarily known for his power ballads. "I feel they need to be on my album for it to be complete. I love singing those kinds of songs, and it's a good thing I do because they're working for me."

Montgomery previously enjoyed a measure of success with two up-tempo numbers from his debut album, "Life's A Dance." The album's title song and debut single peaked at No. 4 on the Billboard Hot Country Singles and Tracks chart on Jan. 30, 1993, and "Beer And Bones," from that same record, hit No. 21. But both of Montgomery's "career" records, "I Love The Way You Love Me" and "I Swear," are big country ballads.

"I think it's sex appeal," says Fred Horton, PD at New York's WYNY. "This guy has a real sense of what makes a great ballad. If I had to compare it to something, you could look at David Gates and Bread."

Based on the overwhelming success of "I Love The Way You Love Me," Atlantic executives knew exactly what they were looking for as the song search for Montgomery's sophomore album began in earnest. So strong was their focus that label president Rick Blackburn, Montgomery, and producer Scott Hendricks all arrived at one meeting with a demo of the same song—"I Swear."

Although Blackburn says the company "agonized" over the marketing plan for "Kickin' It Up," he balks at

exposing his entire strategy, other than to admit that releasing the single far ahead of the album created just the "pent-up demand" the company intended. "I Swear" shipped to radio Nov. 19, nine weeks ahead of the album.

"I had calls over Christmas at home from the retail community saying, 'You are out of your mind. We could be selling this album right off the shelves.' We just hoped the single would be so strong that when we finally hit the street with the album, people would want it," says Blackburn. "That was the centerpiece of our plan."

Bolstered by the company's consumer research, Atlantic initially shipped 800,000 copies of "Kickin' It Up," offering retailers advertising incentives to carry the extra inventory.

"We would have bought a lot less if we didn't have that advertising commitment up front," says Al Wilson, buyer for the Strawberries chain, based in Milford, Mass. "Having that inventory helped us, because we wouldn't have been able to sell what we did if we bought it only on the strength of the last one. There's always a certain number of records you keep an eye on, and this wasn't necessarily one of them. But the first day's sales were phenomenal, and after the first week we said 'whoa.'"

Obviously, Atlantic's strategy worked, but Blackburn is quick to point out that the music had to come first.

"All the marketing in the world won't make a bad record sell," he says. "We built off that first record and had momentum coming into the second. But John's confidence was way up in the studio, and he made a hell of a record."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	7	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
2	3	3	TRYIN' TO GET OVER YOU	VINCE GILL (MCA)
3	10	3	SWEET LULLABY	DEEP FOREST (EPIC)
4	7	4	SHOOT TO KILL	MAD LION (WEED/NERVOUS)
5	6	3	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)
6	—	1	YOU DON'T LOVE ME	DAWN PENN (BIG BEAT)
7	11	2	AIN'T SEEN LOVE LIKE THAT	MR. BIG (ATLANTIC)
8	—	2	SINCE I DON'T HAVE YOU	GUNS N' ROSES (Geffen)
9	—	1	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
10	—	1	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
11	—	1	PLAYERS' BALL	OUTKAST (LAFACE/ARISTA)
12	12	10	COUNTY LINE	COOLIO (TOMMY BOY)
13	4	2	ON AND ON	SHYHEIM (VIRGIN)
14	—	1	HEAVEN HELP/SPINNING...	LENNY KRAVITZ (VIRGIN)
15	—	1	MY LOVE	LITTLE TEXAS (WARNER BROS.)
16	—	1	I'M OUTSTANDING	SHAQUILLE O'NEAL (JIVE)
17	22	2	HIGHER AND HIGHER	JIMMY CLIFF/SOULDA POP (INTERSCOPE)
18	—	3	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)
19	18	8	I'D LIKE TO HAVE THAT ONE BACK	GEORGE STRAIT (MCA)
20	—	1	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
21	14	9	STATE OF MIND	CLINT BLACK (RCA)
22	13	6	KITE	NICK HEYWARD (EPIC)
23	15	3	I GO ON	MC LYTE (FIRST PRIORITY/ATLANTIC)
24	16	8	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)
25	8	6	BITTERSWEET	BIG HEAD TODD & THE MONSTERS (GIANT)

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

RAYMOND SCOTT

(Continued from page 12)

thy Collins as his featured singer. He married Collins following his divorce in 1950 from his first wife, Pearl Zimney.

In the '50s and '60s, Scott started the Audivox and Master labels and worked as A&R director for Everest Records, all the while indulging his passion for electronic instruments.

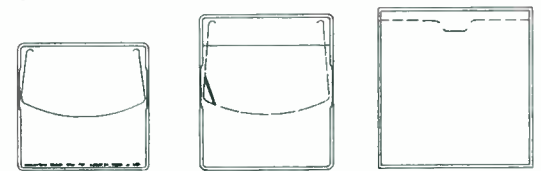
The artist married Mitzi Curtis in 1967, a few years after he and Collins were divorced. In the early '70s, the Scotts moved from North Hills, N.Y., to Los Angeles, where Scott headed the electronic music research department at Motown Records, a position from which he retired in 1977. From that time until his first stroke a decade later, Scott remained active as a composer of experimental music and an electronic instrument maker.

Scott is survived by Mitzi Scott; three daughters, Carolyn Makover, Deborah Studebaker, and Elizabeth Adams; a son, Stanley; and 10 grandchildren.

TO OUR READERS

The Hot 100 Singles Spotlight will return to this space in next week's issue.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
FEBRUARY 19, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	3	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	*** NO. 1 *** KICKIN' IT UP	1
2	2	1	23	MARIAH CAREY ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
3	4	2	11	SNOOP DOGGY DOGG ▲ 3 DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
4	1	—	2	ALICE IN CHAINS COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES	1
5	9	12	13	R. KELLY ▲ JIVE 41527 (10.98/15.98)	*** GREATEST GAINER *** 12 PLAY	5
6	7	10	17	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	6
7	10	11	30	TONI BRAXTON ▲ 2 LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	7
8	6	3	7	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
9	5	5	12	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
10	15	13	8	COUNTING CROWS ● DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	10
11	11	8	12	MICHAEL BOLTON ▲ 3 COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
12	NEW	—	1	TORI AMOS ATLANTIC 82567/AG (10.98/15.98)	*** HOT SHOT DEBUT *** UNDER THE PINK	12
13	17	16	11	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	13
14	16	20	13	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	14
15	8	6	13	BRYAN ADAMS ▲ 2 A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
16	12	9	21	MEAT LOAF ▲ 2 MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
17	13	4	38	JANET JACKSON ▲ 5 VIRGIN 87825 (10.98/16.98)	JANET.	1
18	19	17	5	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	17
19	14	7	16	PEARL JAM ▲ 5 EPIC 53136* (10.98 EQ/16.98)	VS.	1
20	20	18	28	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
21	18	14	3	ZZ TOP RCA 66317 (10.98/16.98)	ANTENNA	14
22	21	21	17	VARIOUS ARTISTS ▲ 2 GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
23	22	15	42	AEROSMITH ▲ 3 GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
24	24	22	64	SOUNDTRACK ▲ 10 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
25	23	19	15	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
26	29	31	15	TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
27	25	24	19	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
28	27	26	9	ICE CUBE ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
29	28	27	59	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
30	26	23	32	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
31	33	34	17	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
32	32	28	14	FRANK SINATRA ▲ 2 CAPITOL 89611 (11.98/17.98)	DUETS	2
33	31	25	26	BILLY JOEL ▲ 3 COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
34	30	30	43	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
35	34	29	20	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
36	35	32	33	SOUNDTRACK ▲ 2 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
37	39	43	7	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	37
38	38	35	23	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
39	41	45	9	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
40	36	33	23	THE BREEDERS ● 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
41	45	41	64	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
42	40	36	11	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
43	42	40	70	ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
44	43	38	37	ROD STEWART ▲ 2 WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
45	46	48	35	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
46	47	44	112	PEARL JAM ▲ 6 EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
47	76	89	4	CRASH TEST DUMMIES ARISTA 16531 (9.98/15.98) HS	*** PACESETTER *** GOD SHUFFLED HIS FEET	47
48	51	46	16	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
49	50	51	25	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
50	44	37	11	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
51	56	56	15	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
52	48	39	31	BLIND MELON ▲ 2 CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
53	58	61	75	VINCE GILL ▲ 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
54	57	54	15	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
55	52	47	11	ELTON JOHN ▲ MCA 10926 (10.98/17.98)	DUETS	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	74	72	13	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) HS	CANDLEBOX	56
57	53	50	19	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
58	54	55	23	BARNEY ▲ 2 SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
59	72	95	5	SOUNDTRACK VIRGIN 88774 (10.98/15.98)	THE PIANO	59
60	49	42	13	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
61	55	49	29	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
62	59	57	130	METALLICA ▲ 2 ELEKTRA 61113* (10.98/15.98)	METALLICA	1
63	77	65	33	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
64	75	76	12	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	64
65	68	75	84	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
66	69	67	50	BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
67	60	62	25	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
68	65	64	32	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
69	64	58	32	WHITE ZOMBIE ▲ GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
70	70	79	10	CRACKER VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	70
71	62	53	13	VARIOUS ARTISTS ● REPRIS 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
72	61	52	13	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
73	78	82	38	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	71
74	79	80	13	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
75	37	—	2	NKOTB COLUMBIA 52969 (10.98 EQ/16.98)	FACE THE MUSIC	37
76	92	105	9	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	76
77	63	59	46	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
78	95	—	2	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	78
79	67	70	39	JOE DIFFIE ● EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE	67
80	66	66	3	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	66
81	80	71	57	SWV ▲ 2 RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
82	86	73	60	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
83	105	91	39	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
84	83	78	156	ENIGMA ▲ 2 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
85	85	97	64	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
86	73	63	18	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
87	89	108	9	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	87
88	104	104	116	ENYA ▲ 2 REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
89	81	77	30	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
90	71	60	42	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
91	84	69	48	STING ▲ 2 A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
92	93	83	76	ERIC CLAPTON ▲ 2 DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
93	90	84	66	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
94	87	81	12	COLOR ME BADD ● GIANT/REPRIS 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
95	97	112	4	JAMES MERCURY 514943 (9.98/13.98) HS	LAID	95
96	102	—	2	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
97	101	99	20	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
98	91	74	28	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
99	82	68	31	U2 ▲ 2 ISLAND 518047*/PLG (10.98/16.98)	ZOOOPA	1
100	88	86	207	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
101	94	87	73	GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
102	108	96	15	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
103	135	156	4	BOY HOWDY CURB 77656 (6.98/10.98) HS	*** HEATSEEKER IMPACT *** SHE'D GIVE ANYTHING	103
104	96	93	29	TAG TEAM ● LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
105	103	183	3	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	103
106	125	150	4	MINT CONDITION PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY	106
107	100	102	16	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
108	NEW	—	1	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	108
109	107	109	71	ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6

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



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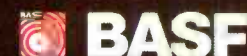
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DEMAND IT.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	98	94	57	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420/AG (9.98/15.98) HS LIFE'S A DANCE	27
111	99	92	33	MARK CHESNUTT	MCA 10851 (10.98/15.98) ALMOST GOODBYE	43
112	127	107	4	CROWDED HOUSE	CAPITOL 27048 (10.98/15.98) TOGETHER ALONE	73
113	110	98	32	BARBRA STREISAND	COLUMBIA 44189 (10.98 EQ/16.98) BACK TO BROADWAY	1
114	123	146	7	COWBOY JUNKIES	RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON	114
115	NEW		1	BLACKHAWK	ARISTA 18708 (9.98/15.98) BLACKHAWK	115
116	109	103	47	4 NON BLONDES	INTERSCOPE 92112/AG (9.98/13.98) HS BIGGER, BETTER, FASTER, MORE!	13
117	114	90	66	SOUL ASYLUM	COLUMBIA 48898* (10.98 EQ/15.98) HS GRAVE DANCERS UNION	11
118	124	133	8	MARY J. BLIGE	UPTOWN 10942/MCA (10.98/15.98) WHAT'S THE 411? REMIX	118
119	113	111	17	SOUNDTRACK	CHAOS 57553*/COLUMBIA (10.98 EQ/16.98) COOL RUNNINGS	111
120	128	116	48	LENNY KRAVITZ	VIRGIN 86984 (9.98/15.98) ARE YOU GONNA GO MY WAY?	12
121	129	132	179	GARTH BROOKS	LIBERTY 93866 (9.98/13.98) NO FENCES	3
122	112	118	12	HEART	CAPITOL 99627 (10.98/15.98) DESIRE WALKS ON	48
123	132	115	86	SPIN DOCTORS	EPIC 47461 (10.98 EQ/16.98) HS POCKET FULL OF KRYPTONITE	3
124	147	148	41	TOBY KEITH	MERCURY 514421 (9.98 EQ/15.98) HS TOBY KEITH	99
125	120	127	73	QUEEN	HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
126	115	101	65	SOUNDTRACK	WALT DISNEY 60846 (10.98/16.98) ALADDIN	6
127	NEW		1	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS DOOKIE	127
128	RE-ENTRY		11	TONY BENNETT	COLUMBIA 57424 (10.98 EQ/16.98) STEPPIN' OUT	128
129	NEW		1	VARIOUS ARTISTS	PRIORITY 53885 (9.98/13.98) STRAIGHT FROM DA STREETS	129
130	111	117	6	HADDAWAY	ARISTA 18743 (9.98/15.98) HS HADDAWAY	111
131	122	122	44	THE JERKY BOYS	SELECT 61495*/AG (10.98/15.98) HS THE JERKY BOYS	80
132	106	85	15	TRISHA YEARWOOD	MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	40
133	130	120	47	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98) HS SISTER SWEETLY	117
134	141	139	115	BROOKS & DUNN	ARISTA 18658 (9.98/13.98) BRAND NEW MAN	10
135	121	113	30	SOUNDTRACK	MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	47
136	139	123	41	JIMI HENDRIX	MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
137	118	100	9	SOUNDTRACK	HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	74
138	146	142	23	BJORK	ELEKTRA 61468 (10.98/15.98) HS DEBUT	61
139	136	129	47	SAMMY KERSHAW	MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
140	172	187	11	AARON HALL	SILAS 10810/MCA (9.98/15.98) THE TRUTH	47
141	134	125	15	JACKSON BROWNE	ELEKTRA 61524 (10.98/16.98) I'M ALIVE	40
142	NEW		1	DIO	REPRISE 45527*/WARNER BROS. (10.98/15.98) STRANGE HIGHWAYS	142
143	119	106	18	"WEIRD AL" YANKOVIC	SCOTTI BROS. 72392 (9.98/15.98) ALAPALOOZA	46
144	133	144	4	JOSHUA KADISON	SBK 80920/ERG (10.98/15.98) HS PAINTED DESERT SERENADE	133
145	138	131	11	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98) HS THEY'RE ALL GONNA LAUGH AT YOU	131
146	152	167	22	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	37
147	116	110	12	DOUG STONE	EPIC 57271 (9.98/15.98) MORE LOVE	88
148	155	159	12	SUZY BOGGUSS	LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	121
149	145	124	51	2PAC	INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z.....	24
150	148	134	12	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	22
151	131	119	14	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE	COLUMBIA 53414 (10.98 EQ/15.98) HONKY TONK ANGELS	42
152	179	185	3	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98) OLD SCHOOL	152
153	154	141	102	GUNS N' ROSES	GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II	1
154	163	165	4	K7 TOMMY BOY	1071 (10.98/15.98) HS SWING BATTAS SWING	154
155	160	145	14	K.D. LANG	SIRE 45433*/WARNER BROS. (10.98/16.98) EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	149	135	33	BILLY RAY CYRUS	MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	3
157	140	—	2	SOUNDTRACK	ISLAND 518841/PLG (10.98 EQ/15.98) IN THE NAME OF THE FATHER	140
158	NEW		1	THE 2 LIVE CREW	LUKE 207 (9.98/14.98) BACK AT YOUR ASS	158
159	RE-ENTRY		84	WYNONNA	CURB 10529/MCA (10.98/15.98) WYNONNA	4
160	158	128	14	DRS	CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	34
161	167	163	4	FAITH HILL	WARNER BROS. 45387 (9.98/15.98) HS TAKE ME AS I AM	161
162	156	149	17	ALABAMA	RCA 66296 (9.98/15.98) CHEAP SEATS	76
163	143	121	22	JOHN MELLENCAMP	MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS	7
164	142	126	14	KATE BUSH	COLUMBIA 53737 (10.98 EQ/16.98) THE RED SHOES	28
165	174	177	16	SPICE 1	JIVE 41513 (9.98/15.98) 187 HE WROTE	10
166	153	137	12	DAS EFX	EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	20
167	NEW		1	VARIOUS ARTISTS	HOLLYWOOD 61449/ELEKTRA (10.98/15.98) ALTERNATIVE NRG	167
168	137	114	8	SOUNDTRACK	REPRISE 45485*/WARNER BROS. (10.98/16.98) WAYNE'S WORLD 2	78
169	170	169	26	SOUNDTRACK	JIVE 41509 (10.98/15.98) MENACE II SOCIETY	11
170	117	88	3	KING'S X	ATLANTIC 82558/AG (10.398/15.98) DOGMAN	88
171	157	140	33	GLORIA ESTEFAN	EPIC 53807 (10.98 EQ/16.98) MI TIERRA	27
172	151	160	10	GEORGE JONES	MCA 10910 (9.98/15.98) HIGH-TECH REDNECK	124
173	159	153	195	VAN MORRISON	POLYDOR 841970*/PLG (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
174	144	136	12	SOUNDTRACK	HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS	101
175	165	152	20	ABBA	POLYDOR 517007/PLG (10.98/16.98) GOLD	63
176	178	175	198	GARTH BROOKS	LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
177	162	143	40	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS BAD BOYS	64
178	176	157	118	NIRVANA	DGC 24425*/GEFFEN (9.98/13.98) NEVERMIND	1
179	177	—	2	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/15.98) FUNKY LIL BROTHA	177
180	173	168	90	BILLY RAY CYRUS	MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
181	175	164	66	GLORIA ESTEFAN	EPIC 53046 (10.98 EQ/16.98) GREATEST HITS	15
182	150	130	17	THE LEMONHEADS	ATLANTIC 82537*/AG (10.98/15.98) COME ON FEEL THE LEMONHEADS	56
183	185	182	17	EN VOGUE	EASTWEST 92296/AG (8.98/12.98) RUNAWAY LOVE	49
184	166	147	11	VARIOUS ARTISTS	EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS	124
185	161	138	11	LINDA RONSTADT	ELEKTRA 61545 (10.98/15.98) WINTER LIGHT	92
186	164	154	19	MICHAEL CRAWFORD	ATLANTIC 82531/AG (10.98/16.98) A TOUCH OF MUSIC IN THE NIGHT	39
187	168	155	33	BETTE MIDLER	ATLANTIC 82497/AG (10.98/16.98) EXPERIENCE THE DIVINE: GREATEST HITS	50
188	NEW		1	DIG	RADIOACTIVE 10916/MCA (9.98/13.98) HS DIG	188
189	126	—	2	PRONG	EPIC 53019 (9.98 EQ/15.98) HS CLEANSING	126
190	180	170	16	TANYA TUCKER	LIBERTY 89048 (10.98/15.98) SOON	87
191	169	162	8	SHAI	GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT CHA	127
192	189	191	140	MICHAEL BOLTON	COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
193	190	186	26	AARON TIPPIN	RCA 66251 (9.98/15.98) CALL OF THE WILD	53
194	194	—	66	CELINE DION	EPIC 52473 (10.98 EQ/15.98) CELINE DION	34
195	181	171	115	MICHAEL JACKSON	EPIC 45400* (10.98 EQ/16.98) DANGEROUS	1
196	183	166	6	RALPH TRESVANT	MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	131
197	NEW		1	KRISTIN HERSH	SIRE/REPRISE 45413*/WARNER BROS. (7.98/11.98) HS HIPS & MAKERS	197
198	171	151	68	R.E.M.	WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE	2
199	186	174	6	BOYZ II MEN	COOLEYHIGHHARMONY (INTERNATIONAL EDITION) POLYGRAM LATINO 30231/PLG (9.98/15.98)	154
200	199	197	41	INTRO	ATLANTIC 82463/AG (9.98/15.98) HS INTRO	65

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 158	Toni Braxton 7	Danzig 76	Aaron Hall 140	k.d. lang 155	Prong 189	Philadelphia 18	U2 99
2 Low 179	The Breeders 40	Das EFX 166	Heart 122	The Lemonheads 182	Queen 125	The Piano 59	UB40 98
2Pac 149	Brooks & Dunn 66, 134	Deep Forest 87	Jimi Hendrix 136	Little Texas 73	Queen Latifah 64	Sister Act 2: Back In The Habit 137	US3 37
4 Non Blondes 116	Garth Brooks 38, 121, 176	Def Leppard 86	Faith Hill 161	Maze Featuring Frankie Beverly 146	R.E.M. 198	Sleepless In Seattle 36	VARIOUS ARTISTS
Abba 175	Jackson Browne 141	Joe Diffie 79	Ice Cube 28	Reba McEntire 27	Rage Against The Machine 45	The Three Musketeers 174	Alternative NRG 167
Ace Of Base 13	Kate Bush 164	Joe Raposo 86	Inner Circle 177	Colin Raye 78	Linda Ronstadt 185	Wayne's World 2 168	Common Thread: The Songs Of The Eagles 22
Bryan Adams 15	Tevin Campbell 26	John Mellencamp 163	Intro 200	Meat Loaf 16	Rush 107	Wayne's World 2 168	More Songs For Sleepless Nights 184
Aerosmith 23	Candlebox 56	Metallica 62	Freddie Jackson 80	John Mellencamp 163	Sade 93	Wayne's World 2 168	Old School 152
Alabama 162	Maniah Carey 2	Bette Midler 187	Janet Jackson 17	Mint Condition 106	Salt-N-Pepa 6	Wayne's World 2 168	Stone Free: A Tribute To Jimi Hendrix 71
Alice In Chains 4, 109	Mary-Chapin Carpenter 65	Mint Condition 106	Michael Jackson 195	John Michael Montgomery 1, 110	Adam Sandler 145	Wayne's World 2 168	Straight From Da Streets 129
Tori Amos 12	Casual 108	John Michael Montgomery 1, 110	Alan Jackson 43	Van Morrison 173	Shai 191	Wayne's World 2 168	Clay Walker 67
Babyface 49	Mark Chesnutt 111	Van Morrison 173	James 95	Aaron Neville 90	Shaquille O'Neal 51	Wayne's World 2 168	White Zombie 69
Barney 58	Eric Clapton 92	Van Morrison 173	The Jerky Boys 131	Nirvana 35, 178	Frank Sinatra 32	Wayne's World 2 168	Wu-Tang Clan 74
Beavis & Butt-Head 42	Phil Collins 60	Van Morrison 173	Jodeci 8	NOTIB 75	Smashing Pumpkins 20	Wayne's World 2 168	Wynonna 83, 159
Tony Bennett 128	Color Me Badd 94	Van Morrison 173	Billy Joel 33	ORIGINAL LONDON CAST	Snoop Doggy Dogg 3	Wayne's World 2 168	Xscape 31
Blind Melon 52	Confederate Railroad 85	Van Morrison 173	Elton John 55	Phantom Of The Opera Highlights 100	Soul Asylum 117	Wayne's World 2 168	"Weird Al" Yankovic 143
Suzy Bogguss 148	Counting Crows 10	Van Morrison 173	George Jones 172	Dolly Parton, Loretta Lynn, Tammy Wynette 151	SOUNDTRACK	Wayne's World 2 168	Trisha Yearwood 132
Michael Bolton 11, 192	Cowboy Junkies 114	Van Morrison 173	Melissa Etheridge 97	Pearl Jam 19, 46	8 Seconds 105	Wayne's World 2 168	Dwight Yoakam 77
Boy Howdy 103	Cracker 70	Van Morrison 173	Kenny G 41	Ce Ce Peniston 96	Aladdin 126	Wayne's World 2 168	Zapp & Roger 102
Boyz II Men 199	The Cranberries 30	Van Morrison 173	Vince Gill 53	Tom Petty & The Heartbreakers 9	The Bodyguard 24	Wayne's World 2 168	ZZ Top 21
	Crash Test Dummies 47	Van Morrison 173	Green Day 127		Cool Runnings 119	Wayne's World 2 168	
	Michael Crawford 186	Van Morrison 173	Guns N' Roses 50, 153		Free Willy 135	Wayne's World 2 168	
	Crowded House 112	Van Morrison 173	Haddaway 130		In The Name Of The Father 157	Wayne's World 2 168	
	Cypress Hill 61	Van Morrison 173			Menace II Society 169	Wayne's World 2 168	
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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 ★ ★						
1	2	24	BREATHE AGAIN	TONI BRAXTON (LAFACE) 1 week at No. 1	38	44	14	DAUGHTER	PEARL JAM (EPIC)
2	1	18	HERO	MARIAH CAREY (COLUMBIA)	39	40	9	LIFE	HADDAWAY (ARISTA)
3	7	9	THE SIGN	ACE OF BASE (ARISTA)	40	39	5	BUMP N' GRIND	R. KELLY (JIVE)
4	6	11	THE POWER OF LOVE	CELINE DION (550 MUSIC)	41	47	4	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
5	3	13	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	42	45	5	WILL YOU BE THERE	HEART (CAPITOL)
6	4	18	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	43	33	14	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
7	11	12	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	44	31	26	WHAT IS LOVE	HADDAWAY (ARISTA)
8	5	18	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)	45	36	16	MR. VAIN	CULTURE BEAT (550 MUSIC)
9	9	16	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	46	52	5	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
10	14	13	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	47	46	16	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
11	8	8	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	48	51	17	KEEP YA HEAD UP	2PAC (INTERSCOPE)
12	10	16	SAID I LOVED YOU ... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	49	53	4	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
13	17	8	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	50	67	7	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
14	13	33	AGAIN	JANET JACKSON (VIRGIN)	51	54	13	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
15	18	15	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	52	48	11	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
16	12	19	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	53	55	9	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
17	19	6	STAY	ETERNAL (EMI/ERG)	54	49	10	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
18	21	14	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	55	69	2	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
19	15	23	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	56	60	3	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
20	20	6	NOW AND FOREVER	RICHARD MARX (CAPITOL)	57	58	10	CANNONBALL	THE BREEDERS (4AD/ELEKTRA)
21	16	17	LINGER	THE CRANBERRIES (ISLAND/PLG)	58	57	6	LOSER	BECK (DGC/GEFFEN)
22	25	11	CHOOSE	COLOR ME BADD (GIANT)	59	62	6	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
23	24	16	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	60	74	2	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
24	22	18	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	61	59	3	HEY D.J.	A LIGHTER SHADE OF BROWN (MERCURY)
25	26	8	EVERYDAY	PHIL COLLINS (ATLANTIC)	62	50	17	SLOW & EASY	ZAPP & ROGER (REPRISE)
26	29	10	AMAZING	AEROSMITH (GEFFEN)	63	71	2	LODI DODI	SNOOP DOGGY DOGG (DEATH ROW)
27	37	12	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	64	68	5	LAI	JAMES (FONTANA/MERCURY)
28	38	8	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)	65	64	19	WILD WORLD	MR. BIG (ATLANTIC)
29	23	13	CRY FOR YOU	JODECI (UPTOWN/MCA)	66	56	16	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
30	27	15	JESSIE	JOSHUA KADISON (SBK/ERG)	67	61	3	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
31	34	7	GROOVE THANG	ZHANE (MOTOWN)	68	—	1	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
32	32	8	HAVING A PARTY	ROD STEWART (WARNER BROS.)	69	65	20	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
33	28	29	DREAMLOVER	MARIAH CAREY (COLUMBIA)	70	63	37	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
34	30	19	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	71	73	5	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
35	41	8	I'M IN THE MOOD	CE CE PENISTON (A&M)	72	—	1	ONE ON ONE	TO BE CONTINUED ... (EASTWEST)
36	42	13	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)	73	72	2	ZUNGA ZENG	K7 (TOMMY BOY)
37	35	13	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	74	—	1	DISARM	SMASHING PUMPKINS (VIRGIN)
					75	—	29	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)

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

HOT 100 RECURRENT AIRPLAY

1	1	3	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	14	10	8	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
2	2	27	TWO PRINCES	SPIN DOCTORS (EPIC)	15	13	18	FIELDS OF GOLD	STING (A&M)
3	3	4	NO RAIN	BLIND MELON (CAPITOL)	16	16	20	COME UNDONE	DURAN DURAN (CAPITOL)
4	4	9	HEY JEALOUSY	GIN BLOSSOMS (A&M)	17	15	4	CRYIN'	AEROSMITH (GEFFEN)
5	5	2	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	18	19	27	DON'T WALK AWAY	JADE (GIANT)
6	—	1	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	19	20	59	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
7	7	11	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	20	22	15	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
8	11	20	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	21	23	43	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
9	9	8	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	22	17	4	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
10	14	12	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	23	—	43	RHYTHM IS A DANCER	SNAP (ARISTA)
11	6	2	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	24	21	29	I'M SO INTO YOU	SWV (RCA)
12	8	4	IF	JANET JACKSON (VIRGIN)	25	25	15	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
13	12	19	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)					

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.
- 27 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
 - 57 ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
 - 2 ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP
 - 20 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
 - 54 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope, ASCAP/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
 - 24 AMAZING (Swag Song, ASCAP/Coigems-EMI, ASCAP/Super Supa, ASCAP) HL/WBM
 - 74 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
 - 12 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
 - 11 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
 - 70 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
 - 88 BIG TIME SENSUALITY (Famous, PRS/Warner Chappell, ASCAP/WB, ASCAP) CPP/HL/WBM
 - 96 BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, BMI)
 - 97 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
 - 34 BUMP N' GRIND (Zomba, BMI/R.Kelly, BMI) CPP
 - 48 CANNONBALL (Period/Zomba, BMI) CPP
 - 14 CANTALOOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
 - 19 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 23 CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM
 - 100 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)
 - 15 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
 - 72 A DEEPER LOVE (Cole, ASCAP/Civillies, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
 - 80 DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM
 - 49 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
 - 35 DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
 - 55 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
 - 37 EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
 - 84 FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI)
 - 30 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
 - 63 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
 - 46 GANGSTA LEAN (Rap & More, BMI)
 - 9 GETTO JAM (No Ooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)
 - 32 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP) WBM
 - 90 GIVE IT UP (Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI)
 - 89 GOD (Sword And Stone, ASCAP)
 - 60 GOODY GOODY (Kendu, BMI/EMI Virgin, ASCAP/Duranman, ASCAP) HL
 - 25 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
 - 36 HAVING A PARTY (Abkco, BMI)
 - 6 HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - 81 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI)
 - 93 HIGHER GROUND (Fernscan, BMI/New Claims, BMI)
 - 31 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Dovan, ASCAP)
 - 78 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
 - 82 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
 - 59 I'LL BE LOVING YOU (Play The Music, ASCAP/Viper 7, ASCAP)
 - 44 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
 - 95 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
 - 58 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM
 - 52 IT'S ALL GOOD (Rap & More, BMI)
 - 41 JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
 - 77 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
 - 42 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM
 - 99 KRAZY (ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI) HL
 - 69 LAIO (Polygram Int'l, BMI) HL
 - 33 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Tone, ASCAP/Dango, ASCAP) HL
 - 45 LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A La Carte, BMI/EMI Blackwood, BMI) WBM
 - 17 LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
 - 51 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
 - 43 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) HL/CPP
 - 47 MISS YOU IN A HEARTBEAT (Bludgeon Riffoia, ASCAP/Zomba, ASCAP) CPP
 - 61 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
 - 92 MONEY IN THE GHETTO (Zomba, BMI)
 - 83 MOTHER (EMI April, ASCAP/Evive, ASCAP)
 - 40 MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
 - 29 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
 - 76 NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/4M, ASCAP) CPP
 - 19 NOW AND FOREVER (Chi-Boy, ASCAP)
 - 75 ONE ON ONE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) WBM
 - 13 PLEASE FORGIVE ME (Worksongs Limited, ASCAP/Zomba, ASCAP) CPP
 - 1 THE POWER OF LOVE (EMI Songs Musikverlag,

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 ★ ★						
1	1	11	THE POWER OF LOVE	CELINE DION (550 MUSIC) 2 weeks at No. 1	38	37	3	CANNONBALL	THE BREEDERS (4AD/ELEKTRA)
2	4	4	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	39	38	5	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
3	3	12	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	40	33	10	AMAZING	AEROSMITH (GEFFEN)
4	2	12	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	41	27	10	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
5	8	5	THE SIGN	ACE OF BASE (ARISTA)	42	32	15	TIME AND CHANCE	COLOR ME BADD (GIANT)
6	5	40	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	43	35	23	COME BABY COME	K7 (TOMMY BOY)
7	7	7	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	44	44	10	JOHN DEERE GREEN	JOE DUFFIE (EPIC)
8	6	17	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	45	30	10	JESSIE	JOSHUA KADISON (SBK/ERG)
9	10	11	CRY FOR YOU	JODECI (UPTOWN/MCA)	46	34	18	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
10	12	9	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	47	45	3	CHOOSE	COLOR ME BADD (GIANT)
11	14	4	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)	48	43	13	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
12	50	2	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	49	47	4	I'M IN THE MOOD	CE CE PENISTON (A&M)
13	9	16	HERO	MARIAH CAREY (COLUMBIA)	50	40	10	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
14	29	2	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	51	55	2	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
15	49	2	IT'S ALL GOOD	HAMMER (GIANT)	52	—	1	MOTHER	DANZIG (AMERICAN/REPRISE)
16	13	18	GANGSTA LEAN	DRS (CAPITOL)	53	46	2	STAY	ETERNAL (EMI/ERG)
17	11	21	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	54	51	15	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
18	28	4	GROOVE THANG	ZHANE (MOTOWN)	55	54	6	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
19	—	1	BUMP N' GRIND	R. KELLY (JIVE)	56	—	1	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
20	15	18	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	57	61	4	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
21	48	2	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)	58	57	59	DAZZEY DUKS	DUICE (TMR/BELLMARK)
22	16	13	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	59	—	1	A DEEPER LOVE	ARETHA FRANKLIN (ARISTA)
23	21	6	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	60	58	16	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
24	19	15	LINGER	THE CRANBERRIES (ISLAND/PLG)	61	52	9	I NEVER KNEW LOVE	DOUG STONE (EPIC)
25	18	15	KEEP YA HEAD UP	2PAC (INTERSCOPE)	62	59	3	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
26	25	8	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)	63	—	1	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
27	20	16	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	64	68	3	ZUNGA ZENG	K7 (TOMMY BOY)
28	17	16	AGAIN	JANET JACKSON (VIRGIN)	65	69	3	WILL YOU BE THERE	HEART (CAPITOL)
29	31	4	NOW AND FOREVER	RICHARD MARX (CAPITOL)	66	63	2	TRYIN' TO GET OVER YOU	VINCE GILL (MCA)
30									

RETAIL WEIGHS COSTS OF HEALTH-CARE REFORM

(Continued from page 1)

sents small businesses.

During the past two weeks, those organizations have been joined by a number of business groups, including the Business Roundtable, in protesting the Clinton plan; these groups argue that the cost of the plan would have an adverse impact on the economy. Neither the National Assn. of Recording Merchandisers nor the Video Software Dealers Assn. has taken an official stand on the issue.

The Clinton plan tries to achieve universal coverage with its mandate that employers pay 80% of the cost, while workers pay 20%, for a standard package of benefits for every employee, including part-timers. The coverage would be purchased through regional alliances.

Companies would be in charge of collecting employee contributions and handing them over, along with their own portions, to the appropriate alliances. Company contributions would be capped at 7.9% of payroll.

For independent music and video retailers, many of which do not provide health insurance for their employees, the Clinton plan would add significant costs. According to one source, two-thirds of U.S. companies with 50 or fewer employees do not provide health care for their workers.

For chains, the Clinton plan not only would increase their insurance costs, but likely would force a cutback in employees.

Under the Clinton plan, employers would have to cover all part-time employees working more than 10 hours a week on a pro-rated basis, based on a 30-hour work week. So, for an employee working 20 hours a week, an employer would have to pay two-thirds of the mandated 80% insurance premium.

According to a study by Lewin-

VHI Inc., by 1998 the Clinton plan would require American companies to pay \$29.8 billion more than they pay now. Of that amount, the study estimates, the retail industry would pay \$17.1 billion.

A story in the Feb. 9 Wall Street Journal counts the retail industry among the losers under the Clinton health-care plan, citing a projection by two Brookings Institute economists that the retail industry would see its cost-per-employee rise from \$788 to \$2,091.

In published reports, Troy, Michigan-based Kmart said it would have to spend \$300 million more a year, while Minneapolis-based Dayton Hudson said its costs would jump to \$175 million from \$110 million.

In Minneapolis, Jack Eugster, chairman/CEO/president of the Musicland Group, estimates that if the Clinton plan passes as it stands now, the company's health insurance costs would increase by 240%, or an additional \$5 million, to \$8.3 million. Musicland currently has 12,781 employees, about 5,473 of whom work part-time. During the Christmas selling season, that number swells to 20,000 employees, most of whom would have to be covered according to the Clinton plan.

Since Musicland has a work force larger than 5,000, it would have the option of setting up its own plan instead of having its employees join regional alliances. The company would still have to pay an 80% premium for all employees, but the total cost might be lower, depending on what kind of deal it can work out with health-care plans in various states.

Paul Cardinal, general counsel at Albany, N.Y.-based Trans World Music Corp., says, "By expanding the body of employees we'll have to cover, our costs will definitely increase.

And by requiring employers to pick up 80% of health-care costs, that will increase our costs dramatically."

Trans World employs 4,500 workers, of whom about 2,000 are full-time and are covered by Trans World's current health insurance plan.

While there is great concern among retail executives about how the health-care debate will wind up, most agree with Jack Rogers, executive VP/CFO at North Canton, Ohio-based Camelot Music, who says, "The problem we have is that the proposals that Clinton has made so far are so preliminary [that] they probably are not going to be close to what the final health-care bill will look like. Obviously, we are fearful that it will impact us significantly, but it is just too soon to tell."

If wider coverage is mandated by the government, Spec's Music personnel manager Patty Walker speculates, "It might mean rethinking our mix of what is part-time and what is full-time."

Miami-based Spec's employs 850 people, of whom 45%-50% work at least 30 hours a week and are considered full-time.

Most retail executives predict that if they have to pay health-care premiums for part-timers, they would be forced to reduce their workforces. Students would be most heavily hit, because they make up a large portion of the part-time workforce.

Michael Goldwasser, VP at Starship Music in Norcross, Ga., says stores may have to go with fewer employees working more hours if the Clinton plan passes. "That means you would end up losing the students that you have working for you," he says. "As far as we are concerned, they are the better-informed people [musically]... I almost would rather have three part-time employees than one working 40 hours, because of the diversity of input that you get."

The subsequent demands on employees forced to work weekends and evenings could affect the quality of employees a store can attract.

Musicland's Eugster argues that a

cutback in part-time workers could dramatically impair service.

Eugster also notes that the Clinton plan mandates a single rate for all covered employees. Most insurance plans have lower premiums for younger participants. This benefits retailers that hire young people.

DATA COLLECTION HEADACHE

The Clinton plan also requires a complex system of data collection, reporting, and prorating that will burden employers, like large chains, in multiple states. Since states are permitted to have more than one regional alliance, a company that operates in 40 states will have to accumulate and report member coverage data, calculate and transmit individual regional alliance premiums, prorate those premiums, and collect employees' shares of premiums for as many as 100 regional alliances each month.

While big companies like Musicland, Camelot, Trans World, and Spec's may be hurt by health-care reform, some observers fear that it is the smaller businesses that will feel the greatest pain.

Jim Weidman, spokesman for the National Federation of Independent Business, says, "There's a lot that's good in every one of these plans. There's also a lot that's bad with the administration's plan. Especially for small retailers."

The lobbyist says the companies that will be most affected are "labor-intensive, low-wage businesses" such as mom-and-pop music retailers.

Faced with that rise in expenses, the small retailer's options are to raise prices or lower costs. Since competition in music retail precludes price hikes, retailers will be forced to "cut hours and jobs," says Weidman.

The Clinton plan provides subsidies to businesses if they cannot pay the premiums, but, citing recent reports that the administration has underestimated the costs of health reform, Weidman says, "There's no assurance the subsidies will be there."

Other health-care plans circulating in Congress have pluses and min-

uses, observers say. The Cooper-Breaux Managed Competition plan appears to be picking up the most steam, particularly in the retail sector.

That plan does not mandate universal coverage or that employers pay for coverage. As one observer puts it, "What the Cooper plan wants to do is engage in market reform—hold down escalating costs."

The plan tries to ensure that more people are covered by forcing companies with fewer than 100 employees to join "accountable health plans" similar to those envisioned by the Clinton plan. Companies with more than 100 employees would provide health-care coverage similar to the way they do now.

Steven J. Pfister, VP of political affairs for Washington, D.C.-based National Retail Federation, says his organization applauds the Cooper-Breaux plan but has stopped short of formally endorsing it.

In general, he says, the other health-care plans look more favorable than Clinton's. Each covers similar themes with a different variation, he adds. The three other major plans, according to an article in the Boston Globe, are the Single Payer Plan, the Chafee/Senate Republican Plan, and the House Republican Plan. The Clinton plan is the only one that requires employer contributions.

As Congress discusses those plans, Pfister says, "The retail industry is facing escalating costs; reforms must be achieved, but we are concerned that Congress not act expeditiously, adversely impacting the economy, the retail industry, and causing the loss of jobs."

At Musicland, Eugster says that while his company offers employees a good health package, "we'd like to see more in the way of universal coverage. A lot of people aren't covered and they should be... But we are opposed to mandating employers."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

ISGRO PROSECUTORS APPEAL RULING

(Continued from page 12)

Circuit Court of Appeals. He says a ruling is possible by this fall.

Of Di Ricco, whose testimony directly addresses the felony counts against Isgro and the others, Pitt says, "He's definitely a critical witness... [Ideman] basically cut him right out of the case."

If Ideman's ruling stands, it will be a blow to the government's case, but Pitt says, "If the ruling's against us, I'm still going ahead with the case."

The case would proceed without Lynch, whose conduct in Isgro's original trial was savaged by Ideman from the bench and criticized by the 9th Circuit even as it reinstated

charges in 1992 (Billboard, Sept. 12, 1992). Lynch reportedly is the subject of an internal Justice Department investigation regarding his conduct in the trial.

Pitt says, "With all the hullabaloo, we thought [Lynch's involvement] wouldn't be in the best interests of the case, especially with Judge Ideman and his feelings about Mr. Lynch... [But Lynch's departure] wasn't any judgment he did anything wrong."

Pitt says Lynch "voluntarily got off the case," and adds, "No one asked him to get off, told him to get off."

Lynch could not be reached for comment by press time.

BOB PFEIFER TAKES REINS AT HOLLYWOOD

(Continued from page 6)

Pfeifer says he sees the label "staying primarily in rock, heavy metal, and alternative."

Although the label has not signed a new act in six months, Pfeifer says Hollywood now plans to sign new talent. "We will build an aggressive artist-oriented company, and whatever it takes to do that will be done."

In the past six months, several staffers have left the label's A&R department, which now includes VP Nick Terzc, who joined the company along with Pfeifer (Billboard, Aug. 14, 1993).

In a statement, Walt Disney chief Michael Eisner said, "[Pfeifer] is a seasoned executive with solid and

broad experience in the music industry—having started out as a recording artist himself." Wells added that "since joining Hollywood Records last summer, [Pfeifer] has proven himself capable of leading Hollywood Records to a strong position in the industry."

The appointment of Pfeifer puts an end to months of speculation about who would take the helm at Hollywood. Reported candidates for the job included Warner Bros. Records chairman Mo Ostin, former Capitol president/CEO Hale Milgrim, and former Virgin Records America co-chairmen Jeff Ayeroff and Jordan Harris.

WARNER BROS./CAPRICORN VENTURE ENDS

(Continued from page 10)

based Capricorn is in negotiations for a new deal, with finalization of an agreement possible within two weeks. Sources add that Walden has been in talks with unspecified major labels on both coasts.

It is unclear at this point whether a future arrangement would be a distribution deal or a joint venture such as the one the label had with Warner, though one source believes the deal will "probably be structured a little differently."

Walden declined comment on the end of the Warner deal or his current negotiations.

A Warner Bros. spokesman said the company had no comment on the termination of the joint venture, although he did note that the agreement had run its full three-year course.

Capricorn, which scored hits with Southern rock acts like the Allman Brothers Band in the '70s before the label folded in 1979, saw limited commercial success with a new roster after signing with Warner in 1991 (Billboard, May 18, 1991). Its pre-'79 catalog resides with PolyGram.

Its artists include Ian Moore, the Swinging Steaks, the Freddy Jones

Band, 311, Widespread Panic, Colonel Bruce Hampton & the Aquarium Rescue Unit, the Dixie Dregs, and Kenny Chesney. The company also released one album by the Zoo, a side project helmed by Mick Fleetwood of Fleetwood Mac, and has signed the Georgia-based alternative act Vigilantes Of Love.

Southern rock unit Widespread Panic's album "Everyday" lasted one week at No. 184 on The Billboard 200 last year.

The label also has issued a much-lauded series of boxed sets devoted to such vintage independent R&B and blues labels as Cobra, Jewel/Paula, Fire/Fury, and Scepter, as well as a box collecting blues guitarist Elmore James' Fire/Fury sides.

The revived Capricorn scored its biggest chart success with Hank Williams Jr.

The country artist's 1992 album "Maverick" logged 20 weeks on The Billboard 200, peaking at No. 55; it rose to No. 7 on the Top Country Albums chart during a 29-week run. Its 1993 successor, "Out Of Left Field," fared less well, peaking at No. 121 on The Billboard 200 and No. 25 on the

Top Country Albums chart. The company also issued a boxed set of Williams' Elektra and Warner Bros. material.

But Williams' manager, Merle Kilgore, terms the singer's arrangement with Capricorn as "kinda like a loan-out" from Warner, which had released his previous albums under the Curb/Warner banner. Kilgore adds that Williams' relationship with Warner and Capricorn has ended, and he now is a Curb artist. "We've already signed off on that."

The end of the Capricorn-Warner pact came as Texas guitarist Moore's debut album was beginning to heat up at radio: The track "Nothing" has logged 10 weeks on Billboard's Top Album Rock Tracks chart. Moore recently was in Los Angeles shooting a video for a third track, "Harlem," directed by rapper Ice Cube.

Moore's manager Jan Merkin says, "I feel confident that [Capricorn] will end up with another powerful company... Capricorn is a strong label with good, creative people, and I'm confident we're going to be with Capricorn."

BUDGET LINES GAIN STATURE FOR CLASSICAL LABELS

(Continued from page 1)

launched last summer by Iranian-born conductor Alexander Rahbari, sealed deals for 22 distributors worldwide at the show, while Klaus Heymann, owner of HNH/Naxos, confirmed that his company had seen a 42% sales increase in the last year.

Yet as the market booms, it is apparent that problems inherent in licensing and marketing popular catalogs apply to the classical world, too. Many involved in the budget classical market are crying foul over low recording standards, improper licensing, false nomenclature, and even outright piracy.

Estimates of the mid-price and budget markets suggest that together they represent approximately 50%

of the classical market, leaving the rest to full price.

Majors like PolyGram have ignored it at their peril. Last year, after being consistently battered at the low-price end of the market by big players Naxos and LaserLight, PolyGram finally launched its own budget label, Belart.

In 1994, Sony Classical plans to expand its existing "Essential Classics" line with a new set of titles under the "Warning" banner. These, as well as any additions to the "Essential Classics," will be major-name recordings that may be 15-20 years old, remastered using Sony's Super Bit Mapping 20-bit mastering system. In March, the company also is planning

a worldwide rollout of 23 superbudget titles, most of which were digitally recorded in Russia, according to Ronald Geurts, marketing manager for Sony Classics U.K.

EMI Classics has had its low-price "Classics For Pleasure" series available in Europe for about three decades, and, at 5.99 pounds (\$8.98) against the Naxos price of 4.99 pounds (\$7.48), the label has maintained a significant presence in the market. Last summer in the U.S., the company launched its Encore label, which has reached sales of almost 1 million units, says Kick Klimbie, VP international marketing for EMI Classics. The company plans to expand its presence in U.S. and European markets this year, says Klimbie, but has no plans to bring its older recordings to lower price points.

Meanwhile, Discover, a label run by musicians, also is bidding for a slice of the pie. Discover's initial range has 45 titles, selling at upwards of \$7.50. According to John Field, international promotions manager, the label has sold 350,000 units in its launch and aims to reach 800,000 units annually within three years.

Belart began in Germany in May 1993, and in September it was launched in the U.K. and the rest of Europe. By the end of 1993 it had performed "above expectations," according to Anneliese Cameron, product manager, Belart/Karusell U.K., with 300,000 total units sold among 70 titles at recommended retail prices of 4.99 pounds on CD and 3.99 pounds (\$5.98) on cassette. Sales were through established retail outlets and racks in various chains of super- and hypermarkets, many of which had never stocked classical CDs before.

The repertoire consists of back catalog from the three PolyGram labels, Decca, Deutsche Grammophon, and Philips. Popular classics are performed by name artists such as Sir Georg Solti, Luciano Pavarotti, and the pianist Radu Lupu, although most are sold on the repertoire, such as recordings of Beethoven's Piano Sonatas, Bach's Brandenburg Concertos, or the works of Russian masters.

Heymann says his Naxos label sold

a total of 7.5 million units worldwide in 1993 from its catalog of 600 new recordings. Sales in 1993 were in the region of \$40 million, he says.

Naxos releases 150 new titles each year, deleting only when it produces a better recording of the same work, the company says.

Founded by Dr. Winfried Ammel, LaserLight has made significant inroads into the American budget market by licensing pop and classical catalog material. This expanded into new recordings of classical. Jurgen Moll, managing director of Delta, LaserLight's owners, claims sales of 10 million classical CDs in the U.S. in 1993, a remarkable growth since its first-year sales of 100,000 units in 1988. The company also has a major presence in Europe, particularly its home country of Germany.

LaserLight and Naxos operate against the background of superbudget lines. Whereas the two labels sell their titles at retail prices of \$5.99 for CDs and \$4.99 for tapes, there are a number of labels operating at the \$3.99 price point.

This level is dominated by a wide range of labels, generally European, that boast impressive unit sales. Source say CD Gallery sold 1 million units in the Netherlands in 1993 through one supermarket chain.

There are a number of different superbudget labels owned by the German CD manufacturer Pilz, which also operates the Pilz and Vienna Masters labels. Financial difficulties at the company reportedly have led to cut-price dumping of its classical CDs on the European market.

Another company involved in budget sales is the U.K.-based Tring International. Since last year's MIDEM, Tring has been involved in a legal dispute with EMI over the use of the recording of Bizet's "Carmen" conducted by Thomas Schippers, according to Charles Rodier, director, contracts and business affairs, EMI Classics.

Meanwhile, Tring is moving energetically into the superbudget area with new recordings. It has made a widely publicized deal with the Royal Philharmonic Orchestra for a series of 50 recordings of popular repertoire for release at the 3.99 pounds retail price level. The investment will total \$2.25 million and will be the flagship of Tring's classical operation.

The legal problems encountered by Tring and others are typical of the pitfalls involved in the budget sector.

IFPI and the British Phonographic

Industry are building dossiers of recordings by companies they say are guilty of misrepresentation or outright piracy.

Margo Langford, IFPI's legal adviser on anti-piracy, acknowledges, "It is getting really blatant," and welcomes information from companies with a view to cleaning up the situation.

Alison Wenham, the BPI Council member who also chairs the organization's classical subcommittee, says, "Classical piracy has never been so bad—investigation is so difficult because there are so many recordings of established classics that we have become a soft target."

Beyond out-and-out piracy, there are three main categories of misuse: Analog recordings are sold marked as DDD, with the names of original performers changed to hide the recordings' ages; the names of the performers have been changed on some to give the impression that they are from Western rather than Eastern Europe; dates after the "P" mark, indicating the date of the producer's copyright, are altered to make the recordings appear more recent.

The licensing maze is so complex that even the majors have, from time to time, licensed recordings for budget programs, only to find that their origins were not accurate. For example, Sony Classical's budget label, Digital Masterworks, mistakenly included recordings of the South West German Radio Symphony Orchestra that were described as DDD even though they were made in the 1960s. These titles—launched in continental Europe—have now been withdrawn.

However, there are still dozens of outstanding lawsuits in Europe over classical licenses. Many of the original items in question were licensed from companies controlled by Alfred Scholz, an Austrian producer/conductor actively involved in the budget scene for many years. The Scholz catalog was bought in 1992 by Point Classics, a company controlled by Wilhelm Mittrich. Sources say that, as a result of the bankruptcy of its parent company, the Phonomatic Group, Point Classics has been sold to an unknown buyer. Executives at the company could not be reached by press time. Before being sold, Point started legal action against Pilz, allegedly for breach of sub-licensing clauses.

Nicolas Soames is editor of Gramophone's trade publication, Classical News.



by Geoff Mayfield

BIG BAD JOHN: If John Michael Montgomery's bow at No. 3 on The Billboard 200 turned your head last week, then his jump to No. 1 in this issue will really make you flip (see story, page 1). The country sophomore actually had a stronger run at record stores his first week out, but his second-week numbers at venues serviced by rackjobbers are large enough to give his new album, "Kickin' It Up," a 15% sales increase. His chart-topping sum—standing above 108,000 units—is admittedly soft for a No. 1 album, but it is 1% higher than the tally that held Mariah Carey at No. 1 in the Feb. 5 issue.

LABEL MATE: Just as Montgomery's first album steadily built a following that has been made obvious by his new title's splash, another Atlantic artist, singer/songwriter Tori Amos, likewise developed a fan base with her 1992 set "Little Earthquakes." That title—not her first album, just the first most consumers were aware of—hit U.S. stores in February 1992, but it didn't enter Billboard's Heatseekers chart until the end of the following month and didn't dent The Billboard 200 until the April 4, 1992 issue. "Little Earthquakes" eventually peaked at No. 54. Her newest album, "Under The Pink," bolstered by an opening-week stop on NBC's "Today," earns the Hot Shot Debut at No. 12. A Feb. 11 "Tonight Show With Jay Leno" appearance could help her climb next week.

UNIT VOLUME on The Billboard 200 rises by 6%, but next week's charts, which will feature a battle between Cupid and Old Man Winter, are difficult to predict. The Feb. 7 telecast of the American Music Awards and gift-shopping traffic the week before Valentine's Day are factors that generally lead to handsome sales increases, but a renewed assault of winter storms that pelted the Northeast, Midwest, and Middle Atlantic markets Feb. 8 will most assuredly dampen business.

PROSPECTS: A plus factor next week will be the bow of the second album by Enigma. Three years ago, you had never heard of this new age-ish act, but after debuting on The Billboard 200 in February 1991, its first album quickly soared to No. 6. It has now logged 156 chart weeks (No. 84). Based on early reports from retailers, Enigma likely will beat out the new Richard Marx album to win next week's Hot Shot Debut. . . . Two hot R&B acts, R. Kelly (9-5) and Salt-N-Pepa (7-6), continue to play leapfrog on The Billboard 200. Kelly wins Greatest Gainer on this chart and on Top R&B Albums, but next week—fueled by a Feb. 5 stop on "Saturday Night Live," additional exposure Feb. 7 as presenters on the AMAs, and a Feb. 9 slot on "Late Show"—S-N-P stands to enjoy a hefty sales blast.

QUICK HITS: The three most-watched late-night talkers have a great impact on music sales. "The Arsenio Hall Show" boosts Mint Condition (125-106) and Tony Toni Toné (77-63); "Tonight" lifts Toni Braxton (10-7) and Cowboy Junkies (123-114); and "Late Show" stirs Crowded House (127-112). . . . A feature on ABC's "Day One" more than doubles sales for Mr. Class, Tony Bennett, pushing him to re-entry at No. 128, while pre-release publicity and promotion for the film "Blue Chips" seems to help Mr. Basketball, Shaquille O'Neal, turn his album around (56-51 on a 20% gain). . . . Having already scored at rock formats and on "Saturday Night Live," Geffen is just now going for top 40 adds on Counting Crows, and it seems the format is already helping its album (15-10). Broadcast Data Systems reports "Mr. Jones" is playing on more than 40 top 40 stations. . . . The AMA telecast should have Arista grinning over next week's charts, since Brooks & Dunn and winners Whitney Houston, Toni Braxton, and Kenny G each performed on the show.

MULTIMEDIA INTEREST

(Continued from page 6)

buyers are themselves.

"This is very good news to the laserdisc people," Matthies says. Suppliers of laser players and discs have been considered old tech in comparison to the hoopla surrounding multimedia, but "consumers are not looking for another new format," he adds. Verity found dealers in agreement. Only 14% thought video CD would replace laser, while 21% said the format would have no effect and 38% said the two would co-exist.

Retailers agreed about the impact of video on demand on home entertainment. More than 50% of dealers said hardware and software sales will stay the same, and 12%-31% expect gains in demand for disc players, discs, prerecorded cassettes, and VCRs.

Dealers have an open field with CD-ROM games, already familiar to 55% of Verity's consumer panel. However, 42% of the consumers sampled want "convergence," Matthies' word for combining personal-computer capabilities and game playing on the same machine. Some 23% are willing to consider a separate purchase.

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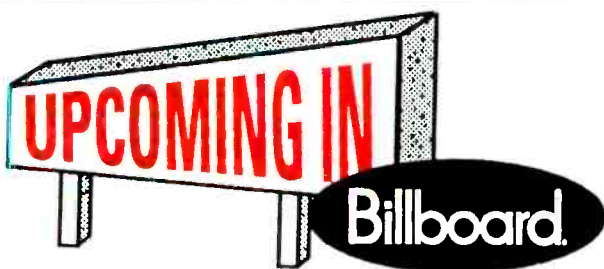
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A glance ahead at Billboard Specials

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THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

INDIE LABELS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

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ISSUE DATE: MARCH 26
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THE ECHO AWARDS

ISSUE DATE: MARCH 26
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ROBERTSON TAYLOR TRIBUTE

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AD CLOSE: MARCH 15

TEJANO

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AD CLOSE: MARCH 22

VITAL REISSUES

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GOSPEL MUSIC ASSOCIATION 25TH ANNIV.

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

U.K. TRADE POSTS UPBEAT NUMBERS

The U.K. record market threw off recession in 1993, posting a 13.5% increase in sales value, according to the British Phonographic Industry. Sales were 786.7 pounds (\$1.15 billion). CD album unit sales were up 31.7%, to 92.9 million.

PURGE AT REPUBLIC VIDEO?

Republic Pictures Home Entertainment Group is "preparing for a purge," according to one source close to the company's final merger preparations with Spelling Entertainment. Reports speculate that **Robert Sigman**, president of the Spelling subsidiary WorldVision Home Video, will head the merged video divisions. Layoffs are expected in Republic's marketing and administration departments. The merger was announced in September... In other executive video moves, **Benjamin S. Feingold** has been named president of Columbia TriStar Home Video, replacing **W. Patrick Campbell**, who joined Midwest Baby Bell Ameritech last month. Feingold moves over from parent Sony Pictures Entertainment, where he was senior VP of corporate development.

'ALADDIN' SEQUEL DIRECT TO VIDEO

Disney's "Aladdin" sequel, "The Return Of Jafar," is bypassing theaters for a direct magic-carpet flight to retail May 20. It's the first release under the new "Walt Disney Home Video Presents" banner of made-for-video titles. Disney is pricing

"Return" at \$22.99 with \$10 of additional-purchase rebates. MAP terms allow retailers to go to \$14.75 before losing co-op support.

RCA LOOKS FOR ALTERNATIVES

Bulletin hears **RCA Records** is undergoing a restructuring of its A&R department aimed at boosting its alternative-rock profile. Among new appointees are **Lou Simon**, who moves from a special projects post to become senior director of A&R in New York; **Bruce Flohr**, who is promoted to senior director of A&R/artist development on the West Coast from his position as director of alternative promotion and development; and Elektra A&R veteran **Peter Lubin**, whose appointment to the label is not official but is widely expected. Stepping down are VP of A&R **Ric Aliberte**, whose contract was not renewed, and East Coast director of A&R **Mark Eichner**.

ALPHA BUYS TREE DIMENSIONS

Alpha Enterprises, in a move that enhances its consumer product line, has acquired Tree Dimensions, a manufacturer of home storage units. Terms of the deal were not disclosed.

ROWLEY TO EXIT EMI MUSIC POST

Philip Rowley will leave his position as executive VP at EMI Music in New York around the end of March. He tells Bulletin he wants to move on. "I've come to an end of what I came [here] to do, [being] highly involved in acquisition

work." He's been with EMI Music since 1977.

OSCARS OF EPIC PROPORTIONS

Epic Soundtrax dominated the Academy Award nominations in the category of best original song. The label's soundtrack to the TriStar film "Philadelphia" received nominations for **Neil Young's** "Philadelphia" and **Bruce Springsteen's** "Streets Of Philadelphia"; the label also released the "Poetic Justice" soundtrack, but the Oscar-nominated



YOUNG

Janet Jackson track "Again" was not included on the album. TriStar's "Sleepless In Seattle" generated a nomination for the soundtrack's "A Wink And A Smile," written by **Marc Shaiman** and **Ramsey McLean**. The final nomination went to "The Day I Fall In Love," which comes from the Columbia soundtrack to "Beethoven's 2nd."

JACKSON GRAND JURY CONVENES

A grand jury convened Feb. 9 in Santa Barbara, Calif., to begin reviewing evidence in the allegations of child molestation against **Michael Jackson**. A criminal indictment is possible, despite the fact that a multimillion-dollar settlement was reached Jan. 25 in the civil suit lodged by Jackson's 14-year-old accuser in the case.

Taking Stock Of Songs In Movies

HOW WOULD YOU LIKE TO HAVE a week like this: You're nominated for your first Academy Award, you have the Hot Shot Debut on the Hot 100, and it all happens just days after you've won your first Golden Globe. Well, that's the kind of week **Bruce Springsteen** is having.

"Streets Of Philadelphia" enters at No. 65. With a Golden Globe to its credit, "Streets" has to be considered the leading candidate to win the Oscar. The fact that it's just beginning its chart life should keep it fresh in voters' minds. A year ago this week, "A Whole New World" from "Aladdin" was nominated for an Academy Award while it was No. 2 on the Hot 100, waiting to succeed **Whitney Houston's** "I Will Always Love You" at No. 1. It went on to win the statue—but not all Oscar-winning songs have reached No. 1. Think of "I'm Easy" by **Keith Carradine** (No. 17) or "It Goes Like It Goes" by **Jennifer Warnes** (which didn't chart).

If being No. 1 counts for anything—think of "Raindrops Keep Fallin' On My Head" by **B.J. Thomas** or "Take My Breath Away" by **Berlin**—then give consideration to "Again" by **Janet Jackson**. It's the only one of the five nominees for best original song that has reached No. 1—so far. Surprisingly, another No. 1 single failed to receive a nomination: "All For Love" by **Bryan Adams/Rod Stewart/Sting** had to be a contender.

As for the other nominees, "Philadelphia" by **Neil Young** is the title track on the soundtrack album that moves up to No. 18 on The Billboard 200. "A Wink And A Smile" by **Harry Connick Jr.** appears on the "Sleepless In Seattle" soundtrack, which has already been No. 1. And "The Day I Fall In Love" by **Dolly Parton & James Ingram** is the only vocal on the "Beethoven's

2nd" soundtrack.

PINK SQUARED: **Tori Amos** has the highest-debuting album in two countries. "Under The Pink" enters The Billboard 200 at No. 12, giving Amos her most successful chart album. Her first solo effort, "Little Earthquakes," peaked at No. 54 in 1992. "Pink" makes a spectacular debut on the British chart, entering at No. 1. Right behind Amos, **Garth Brooks'** "In Pieces" enters at No. 2, giving the woman from North Carolina and the man from Oklahoma a lock on the U.K. top two.



by Fred Bronson



THE BIG FIVE-OH: "Baby Be Still" by **Coming Of Age** (Zoo) moves up 11 places on the Hot R&B Singles chart this week. That's significant because it marks the 50th R&B chart record either written or produced by **Dennis Lambert**. His chart span stretches over 28 years and four months, dating

back to "I Dig You Baby" by **Lorraine Ellison**. Along the way, Lambert wrote and produced for **the Four Tops, the Temptations, Natalie Cole, and Riff**. Lambert, who also has written and produced pop hits for artists like **the Righteous Bros., Hamilton, Joe Frank & Reynolds, and Player**, has three No. 1 R&B hits to his credit: "She's Gone" and "It Only Takes A Minute" by **Tavares** and "Nightshift" by **the Commodores**.

COUPLA DOZEN: **Michael Bolton** ties the all-time Hot Adult Contemporary record for longest-running No. 1 single, as "Said I Loved You... But I Lied" reaches the 12-week mark. Its immediate predecessor was **Billy Joel's** 12-weeks-at-No. 1 "The River Of Dreams." That extends Columbia's unprecedented lock on the No. 1 AC spot to 24 weeks.

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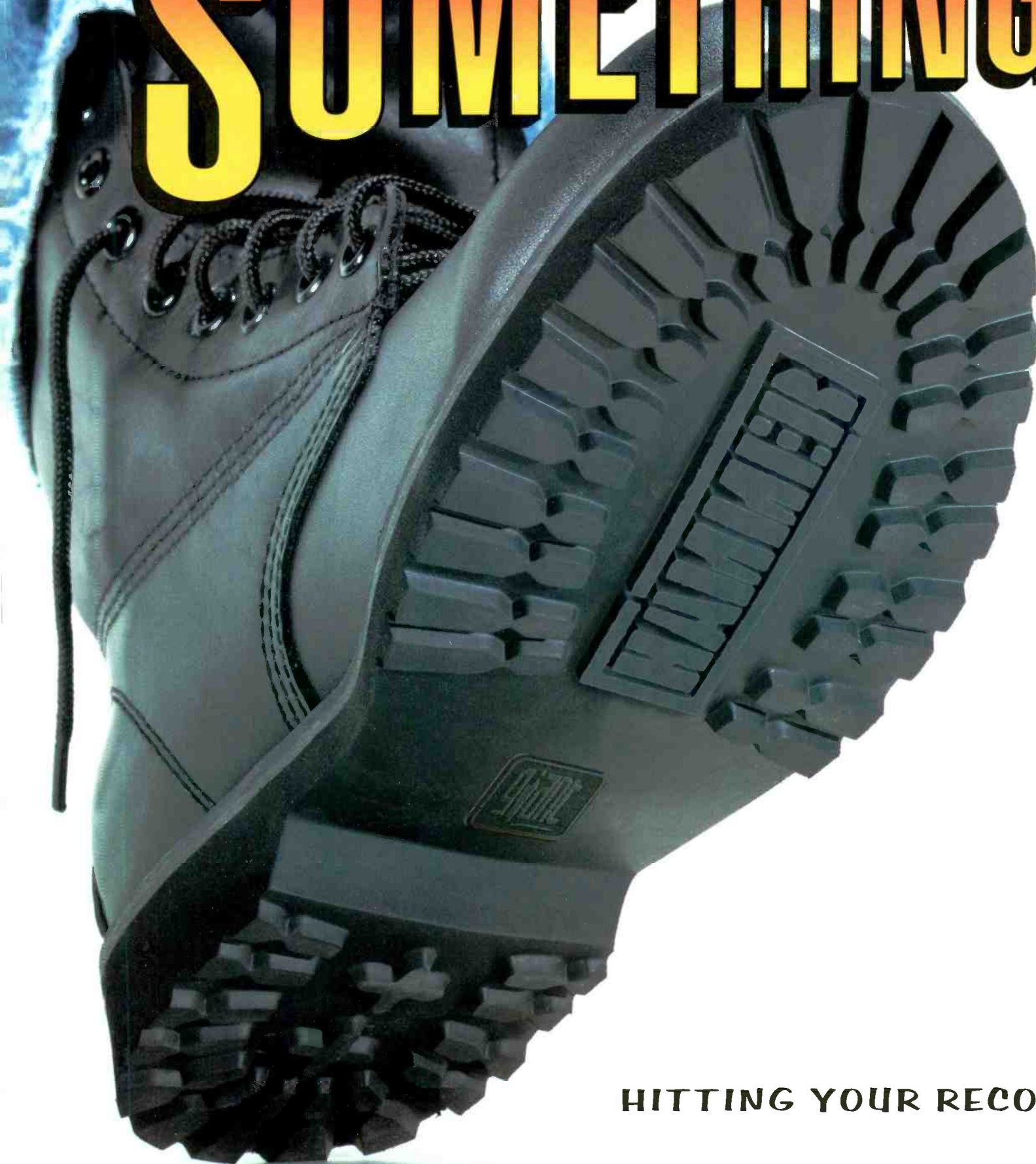
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