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IN THE NEWS



Elton John, Billy Joel  
 Team Up For Tour

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 19, 1994

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## U.K. Delivers Crop Of New Rock Bands But Is Press Responsible For Making Waves?

BY THOM DUFFY

LONDON—A new crop of British guitar bands is stirring excitement in the country's clubs and pubs with energy, attitude, and style that harks

As U.K. record companies try to slowly nurture a new generation of acts strong enough to capture audiences in America and elsewhere (Billboard, Nov. 20, 1993), the impact of the British music weeklies in bring-

new wave." The tag first appeared in the New Musical Express and then in Melody Maker, two British consumer music weeklies that are widely read within the U.K. and U.S. record industries. Other acts in the roundups



THESE ANIMAL MEN



ELASTICA



SHED SEVEN

back to the punk and new wave days of the 1970s.

At the same time, supporters of these acts say that inflated U.K. press coverage—in some cases before debut singles or any significant retail or radio support—threatens to affect the bands' credibility within and outside the British music market.

ing rapid attention and high expectations to newborn bands has increasingly come under question.

The issue has been brought into focus by the emergence of such bands as Elastica, S\*M\*A\*S\*H, Compulsion, These Animal Men, Shed Seven, Blessed Ethel, and several others trumpeted as the "new wave of the

were Echobelly, Blubber, Action Painting, Spectacle RPI, Manta Ray, and Bandit Queen.

The bands share few musical similarities, aside from a guitar-driven, English pop and rock sensibility that is considered a reaction to British club culture and American grunge  
 (Continued on page 88)

## Genre-Bending Albums Succeed With Retailers

BY CHRIS MORRIS and J.R. REYNOLDS

LOS ANGELES—A growing number of albums that mix seemingly incompatible musical genres are



DIGABLE PLANETS

finding success with consumers.

While radio formats are still grappling with the programmability of these hybrid records, many retailers say that the albums—several of which are "event" records that bring together well-known stars  
 (Continued on page 89)

## New World Label Safeguards U.S.'s Neglected Genres

BY JIM BESSMAN

NEW YORK—New World Records, the eclectic New York-based safe-

## Home-Grown Bounce Music Rules Big Easy's Rap Roost

BY SCOTT AIGES

NEW ORLEANS—A home-grown style dominates the rap market in a city known for producing musical innovations.

"Bounce" arrived two years ago as a stripped-down rap offshoot that immediately caught on, thanks to a danceable beat, lyrics filled with local references, and help from radio. Since then, a small industry has sprung up around the New Orleans sound. A dozen or more local labels release cassettes

that sell into the tens of thousands of units locally—often outselling such top national rap acts as Snoop Doggy Dogg and Ice Cube—and distributors report growing sales throughout the South. New Orleans commercial radio has embraced bounce with an enthusiasm not shown for established hometown R&B and rock acts such as the Neville Brothers, the Radiators, the Subdudes, and Cowboy Mouth.

Bounce artists sport "gangsta"  
 (Continued on page 26)



KRAWITZ



MAROTTA

keeper of American musics, calls itself the "university press of the record business."

(Continued on page 81)

## MTV, Buena Vista Top Billie Winners

NEW YORK—MTV: Music Television, Buena Vista Home Video, Sony Music Entertainment, and the Weightman Group, a Philadelphia-



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based advertising agency, were the big winners in Billboard's second annual Billie Awards competition.  
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TOP ALBUMS

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# Grammy Adds Sales Spice Braxton, Houston Gain Most

BY DON JEFFREY  
and EDWARD MORRIS

NEW YORK—As expected, Toni Braxton's big wins at the Grammys turned into hard currency at the music stores, but the surprising news was the strength of the sales resurgence for "The Bodyguard," a 16-month-old album that has already sold more than 11 million copies in the U.S.

Many merchants thought the movie soundtrack, featuring six Whitney Houston songs, had run its course, but interviews with retailers and a look at the current chart and SoundScan numbers show that the Arista album's sales soared 55% in the week following the Grammys—from 52,000 to 81,000—and the recording leaped from No. 16 to No. 6 on The Billboard 200. "The Bodyguard" won album of the year and its lead single, "I Will Always Love You," won record of the year and best pop vocal performance by a female.

Braxton, however, came out on top overall as a 30% spike in sales—from 79,000 to 103,000—vaulted her self-titled debut album on Arista back to No. 1. She won awards for best new artist and best R&B vocal performance for "Another Sad Love Song."

"To me it's the new artist who sells the most," says Howard Appelbaum, VP of 34-store Kemp Mill Music in Beltsville, Md., where sales of Braxton's album jumped 50% in a week.

The Grammys were not propitious for all new artists, though. The rap winners, Digable Planets, failed to scale the charts after their victory. Sales of the uncharted "Reachin' (A New Refutation Of Time And Space)" went up 85%, but units sold rose to only 2,600 from 1,400. Al Wilson, senior VP of merchandising for the 143 Strawberries and Waxie Maxie stores based in Milford, Mass., says of "Reachin'": "I didn't see much on that. It was a very mature piece by the time the Grammys rolled around."

Other beneficiaries of Grammy goodwill included Sting, Billy Joel, Kenny G, Gloria Estefan, and Aretha Franklin—all of whom performed on the live TV presentation from New York's Radio City Music Hall March 1.

Sting garnered only one award, best pop vocal performance by a male for "If I Ever Lose My Faith In You," but that honor, along with his live rendition of the tune, helped double sales of his album, "Ten Summoner's Tales," (16,000 to 32,000) and

push it up to No. 34 on this week's chart from 62 last week.

Other album movers: Billy Joel's "River Of Dreams" (25,000 to 40,000 units, No. 38 to 27 on the chart); Kenny G's "Breathless" (27,000 to 33,000, No. 34 to 32); "Aretha Franklin's Greatest Hits" (10,000 to 13,000, No. 101 to 85); and Gloria Estefan's "Mi Tierra" (5,000 to 12,000, No. 188 to 92).

A stageful of stars performed a medley from "A Tribute To Curtis Mayfield," which propelled that title from No. 89 to 56 on a 73% sales spurt, (11,000 to 19,000).

Although he was not asked to sing during the show, Grammy Legend Award honoree Frank Sinatra did perform at retail: "Duets" rose 17% (23,000 to 27,000 units).

According to many retailers, however, 1994's Grammy bonanza was mild compared to last year. These retailers blamed the weather, the absence of a single big winner, the nature of this year's show, and even the New York City venue for the slower sales.

"It wasn't like last year when Eric Clapton exploded for us," says Paul Cardinal, general counsel of 691-store Trans World Music in Albany, N.Y. This year, instead of a Clapton or a Bonnie Raitt taking home many of the statuettes, awards were spread around.

(Continued on page 82)

## BMG Labels Nail Top 3 Albums In Post-Grammy Glow

NEW YORK—It's been a hot March for the BMG-distributed labels. First, their artists took home 12 Grammys. Now, they have nailed down the top three positions on The Billboard 200.

Buoyed by her two Grammy victories, Arista's Toni Braxton nabbed the top spot on The Billboard 200. Right behind her at No. 2 is Ace Of Base, also on Arista, with "The Sign"; and at No. 3, Jive's R. Kelly with "12 Play." Arista is wholly owned by BMG, while Jive is independently owned but distributed by the major.

"It's the first time for BMG ever in its seven-year history to have [Nos.] 1, 2, and 3," says Pete Jones, president of BMG Distribution.

BMG's strong performance was led by Braxton and fellow Arista artists Whitney Houston, Kenny G, Brooks & Dunn, and Aretha Franklin, all of whom received awards and saw sales of their albums rise. Houston vehicle "The Bodyguard" surged to No. 6, giving BMG four of the top six albums.

"I want to pay tribute to the labels," says Jones. "That kind of success coming with the Grammy awards is a very high artistic commendation." DON JEFFREY

## EMI Adding Germany's Largest Indie To Its Subsidiary Roster

This story was prepared by Wolfgang Spahr in Hamburg and Adam White in London.

LONDON—The largest independent record company in Germany is the newest recruit to the multinationals' ranks.

EMI Music is buying 27-year-old Intercord Tongesellschaft, known for its robust roster of German acts—including Pur, Pe Werner, and Reinhard Mey—and for international repertoire licensed from such fellow indies as Britain's Mute and Pulse 8 labels, Holland's Roadrunner Records, and America's Profile and Alligator imprints.

Stuttgart-based Intercord is the recording division of the Georg von Holtzbrinck media conglomerate. Sources say Intercord's profit margins are the best in the

group. Sale proceeds are expected to fund Holtzbrinck's further expansion in print and electronic media.

EMI Music's parent, Thorn EMI, announced March 8 that it had reached agreement in principle with Holtzbrinck for the acquisition. No purchase price was disclosed, but industry speculation puts it in the region of \$90 million.

The Thorn statement did place Intercord's annual revenues at 150 million marks (about \$86 million). That figure is 36% above the company's 1992 revenues of 110 million marks (\$65 million). Intercord is estimated to have a 5% share of the German market, with domestic production accounting for 55% of its sales. It has been headed since 1977 by managing director Herbert

(Continued on page 85)

### THIS WEEK IN BILLBOARD

#### POLYGRAM PLAYS BALL WITH NEW ACTS

With its new "Full Court Press" retail campaign, PolyGram Group Distribution looks to give an extra nudge to developing acts the label believes can hit it big. Thanks to new discounts, extended dating, and a special returns policy, retailers can expect to get a steal. Sari Botton reports. **Page 55**

#### A RETRO FUTURE FOR COUNTRY RADIO?

Speaking at Nashville's annual Country Radio Seminar, held March 2-5, consultant John Parikhal predicted that '80s oldies will become the genre's hot format within five years. Phyllis Stark and Edward Morris detail CRS' major stories. **Page 76**

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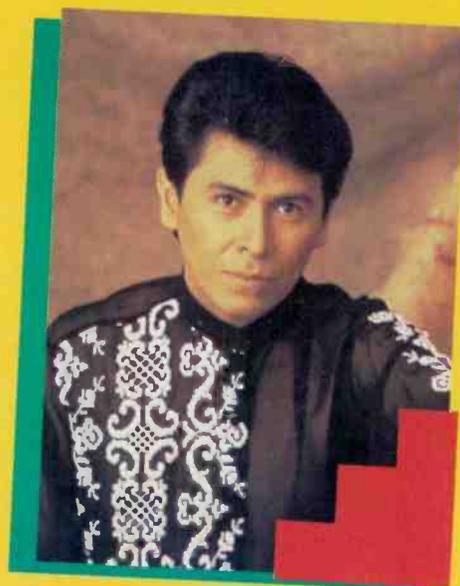
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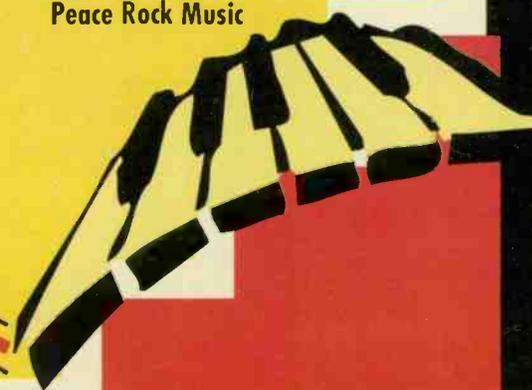
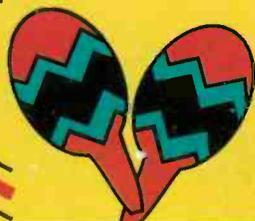
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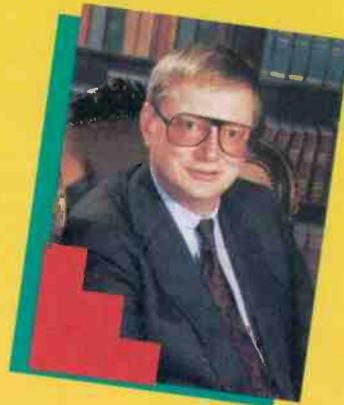
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LATIN AWARDS



# Court's Parody Decision Reverberates Fair Use Can Be Tested In Lower Fed Courts

■ BY BILL HOLLAND

WASHINGTON, D.C.—Songwriters and music publishers were generally satisfied with the U.S. Supreme Court's March 7 decision that 2 Live Crew's rap parody version of Roy Orbison's 1964 rock classic "Oh, Pretty Woman" gave it fair use exemption from copyright law. While the court upheld the principle of parody, it also called for lower federal courts to examine fair use exemptions on a song-by-song basis.

The court did not go so far in its ruling as to say that all parodies are now entitled to a presumption of fair use.

Music industry observers point out that the court's decision to remand parts of the complex *Campbell vs. Acuff-Rose Music* case to the district court for further study could elicit another ruling that the rap version infringes upon the copyright of the original.

Edward Murphy, president of the National Music Publishers Assn./Harry Fox Agency, says he is pleased the court underscored its belief that "these things have to be looked at carefully in several aspects on a one-on-one, case-by-case basis. They might indeed find there is infringement there."

Jay Morgenstern, executive VP at Warner/Chappell Music, says, "The fact is that even though the court ruled that a parody is fair use, the ruling was very specific that parody must satirize the original work. That, to me, is a plus. They also carried it to the next step by not ruling on the issue of whether too much of the original work was used to make a point. That is for the lower court to decide."

The Copyright Act states that permission is required, and fees must be paid, when an artist substantially rewrites a copyrighted song, unless the new version meets "fair use" requirements involving comment or criticism. The law does not state that parody falls under the fair use guidelines, although lower courts have considered some parodies exempt under fair use.

The Supreme Court ruling says that courts now must determine if a parody meets all four statutory factors for a fair use exemption: the purpose and character of the work; the nature of the copyrighted work; the amount and importance of the portion used in relation to the whole copyrighted work; and the effect of the use on the potential market for or value of the work.

The Supreme Court ruling leaves the lower courts to determine whether 2 Live Crew took more than necessary to make the point of the parody, and whether the parody harmed the market for the original song or any new versions Acuff-Rose might license.

According to Justice David H. Souter's written ruling, it will be up to the district court to determine if there is infringement in "the amount taken" of the music and "whether repetition of the bass riff is excessive copying" (the court found that the copying of lyrics was not excessive); and "the effect of the use upon a potential market" for the original or any future licensed rap version.

The lower court rulings will determine whether the song consti-

tutes an infringement of the copyright held by the plaintiff, music publisher Acuff-Rose.

John Simpson of Studio One Artists, which represents singer/songwriter Mary-Chapin Carpenter, says of the ruling, "Something has to be done now to protect original works. When a parody is a commercial venture, I think the owner of the original work should be able to share in any commercial profits of the parody."

Simpson suggests that perhaps there should be "a new compulsory license for parodies when profits are made at the expense of an original work."

Leeds Levy of Leeds Entertainment says, "While we still have a shot at protecting our copyrights, it's still going to be a bit of a groaner, because we're in the hands of people applying subjective tests of these [four fair use] exemption factors. It'll be cumbersome. It might deter lawsuits, it may invite lawsuits. That doesn't give me a whole lot of comfort."

2 Live Crew's "Oh, Pretty Woman" parody version was included on the 1989 album "As Clean As They Wanna Be," which sold slightly less than 250,000 copies in its first year, according to court records. Approximately 47,000 copies of the album, on the Luke and Atlantic labels, have been sold since 1991, according to Sound-Scan figures.

Acuff-Rose Music had refused permission for the parody, and the song was deleted from later pressings of the 2 Live Crew album after the lawsuit.

The Supreme Court's ruling reversed a decision by the Sixth Circuit Court of Appeals in Nashville that found the parody to be a "blatantly commercial" use of the song, a factor that prevented it from being granted a fair use exemption. The High Court also felt

that the appeals court had overemphasized the commercial factor (Billboard, Nov. 20, 1993).

The Supreme Court opinion says that a parody "must be able to conjure up at least enough of the original work to make the object of its crucial wit recognizable," adding that the 2 Live Crew version had not taken too much from the original song. It says the parody's words are a "comment on the naivete of the original in an earlier day" and "as a rejection of its sentiment that ignores the ugliness of street life and the debasement that it signifies."

The ruling also says parodies used in commercial advertisements cannot easily claim a fair use exemption. "The use of a copyrighted work to advertise a prod-

(Continued on page 85)

## Blockbuster Offering Music As A Premium With Vid Rentals

■ BY EILEEN FITZPATRICK

LOS ANGELES—Blockbuster Video has entered the premium market, but it is music, not videos, that are being made available at discount prices.

Throughout March, Blockbuster customers who rent two movies can also purchase an audio compilation of movie songs.

The album, "Hollywood Soundtracks," is priced at \$2.99 for CDs and \$1.99 for cassettes. It contains 10 tracks, including Whitney Houston's "Run to You" and Joe Cocker's "Trust In Me." Both songs are from the Grammy award-winning album "The Bodyguard."

Gerry Weber, senior VP of operations at Blockbuster, says the sam-

pler is available only at video outlets because it would have conflicted with Grammy promotions at Blockbuster Music's Music Plus, Sound Warehouse, and Super Club outlets.

"We felt with everything going with Grammy-winner promotions, we didn't want to run the sampler program concurrent with them," says Weber.

Although none of the songs on the sampler are nominated for an Academy Award, the promotion is intended to coincide with this month's pre-Oscar hype.

"The Oscars can be anti-climatic for video, because many of the winners are not in stores yet," says Webber. "It's tough to do a tie-in, but with all the music out there,

(Continued on page 81)



**A Party With "Martinis."** Virgin Records executives throw a party celebrating the release of Sam Phillips' third Virgin album, "Martinis & Bikinis." Shown at New York's Iridium restaurant, from left, are Jeffrey Naumann, Virgin VP of promotion; John Boulos, Virgin VP of promotion/field operations; Keith Wood, Vernon Yard Recordings president; Joyce Castagnola, Virgin VP of sales; Phil Quartararo, Virgin president/CEO; Phillips; Kaz Utsunomiya, Virgin executive VP of A&R; and Michael Plen, Virgin senior VP of promotion.

## Brief's Long Tenure Atop ITA Nearing An End

NEW YORK—Henry Brief will retire as executive VP of ITA in December after 15 years with the trade association. He expects to continue as an independent consultant for an additional year or two.

With his trademark humor, Brief says ITA's membership has grown in number and in scope during his tenure, while he has grown "in weight and girth." He adds, "I think the time has come to pass the torch along to the next generation."



BRIEF

During his tenure, Brief says, ITA has evolved to reflect the constant changes within the entertainment industry. "When I came on board, all of our members were audio and video companies," says Brief. "But we've branched out to include computer data manufacturers, such as floppy discs and data tape."

Recently, the organization has recruited CD-ROM and other optical disc manufacturers.

"Many changes were instituted to keep up with technology, but also to anticipate those changes," he says. For example, ITA's annual seminar—which was under way in Tucson, Ariz., at press time—was to include sessions on the information superhighway.

From 1960-79, Brief was executive director of the Recording Industry Assn. of America. While at the RIAA, he was responsible for Congressional lobbying efforts and the development of industry standards.

Brief, who took over from ITA founder Larry Finley, has recommended that the association board name executive director Charles Van Horn as his replacement. Van Horn is a 10-year veteran of ITA.

"I look forward to providing leadership that will continue to make ITA the forum for an exchange of information," says Van Horn, "just like it has been with Henry." Van Horn's appointment is effective in November.

## Edel Scores Euro Rights To Prince Tune

■ BY PAUL SEXTON

LONDON—The keenly contested battle for European rights to release "The Most Beautiful Girl In The World," by the artist formerly known as Prince, has ended with German independent Edel confirming a deal to license the single across the continent.

Billboard has also learned of the existence of a tape of several other new Prince songs which sources say has been made available to those broadcasters handling a recent concert performance by the singer.

Edel's German rival, ZYX Records, announced earlier this month that it had secured European rights to the single, and declared a March 14 release date. However, Chris Poole of Poole/Edwards, European representative of Prince's Paisley Park Enterprises, confirmed Edel had closed the deal, and negotiations with dependent distributors in other territories would be finalized shortly.

Edel's Brian Carter says "The Most Beautiful Girl . . ." will be rush-released as soon as possible,

probably March 28. As in the U.S., the single will be available in Europe on CD and cassette, with 12-inch vinyl and "special package" CDs to follow. In the U.K., Terry Blood Distribution will handle the single, which appears on the NPG label.

The single, released in the U.S. on NPG Records via Bellmark, continues its ascent on the Hot 100, rising to No. 21 this week, and has attracted much airplay in Europe as an import. In the U.K., it is on the playlists at BBC Radio 1 FM, national commercial rock outlet Virgin 1215, and London commercial CHR station Capital.

A Prince concert recorded Feb. 12 in Minneapolis, titled "The Beautiful Experience," is being distributed to television by Los Angeles-based production company Visionhouse and syndicated to radio by Paris-based Music In Europe. Sources say broadcast affiliates of the concert, in which the artist introduced his new five-piece band, the Beautiful Experience, have had access to a separate DAT recording of new, previously unreleased Prince composi-

tions. It includes an 11-minute version of "The Most Beautiful Girl . . ."

The seven-track, 35-minute "album" features studio versions of several songs introduced at the concert, including the rock/funk "Interactive," the foul-mouthed "Days Of Wild," and a track blending brass, rock guitar, and funk elements suggesting a less sparse "Kiss."

Edel, meanwhile, reports that it has an agreement with NPG/Bellmark for the commercial release of a "mini-EP" of Prince material, but there is no confirmation that the EP will consist of these tapes.

Jan Hoogesteyn, a producer at Dutch station Veronica Radio, says his station played all seven new Prince songs March 5 and was warned by attorneys for Warner Bros. in the Netherlands and Prince's management not to re-broadcast the material. The station has decided not to air the tapes again, says Hoogesteyn.

Warner Bros. licensed the independent worldwide release of "The Most Beautiful Girl In The World."

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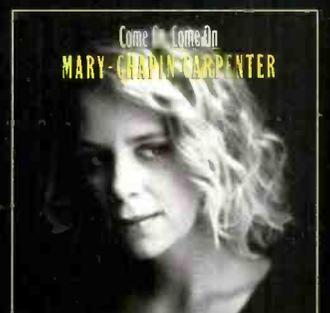
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# Commentary

## Fogerty Lends Credence To C'right Law

BY ROBERT G. SUGARMAN AND JOSEPH P. SALVO

John Fogerty has already left a towering musical legacy, first as founding member, lead singer, and songwriter for one of the defining rock'n'roll bands of an era—Creedence Clearwater Revival—and later as a solo artist. Last week, Fogerty left the music industry a significant legal legacy as well, courtesy of a United States Supreme Court decision bearing his name, *Fogerty vs. Fantasy Inc.*, No. 92-1750 (Billboard, March 9).

The much-anticipated decision held that, under the 1976 Copyright Act, victorious defendants in copyright infringement cases will be entitled to recover their attorneys' fees on the same basis as prevailing plaintiffs. The decision is of major significance to copyright owners in general, and to litigants in New York and California in particular, where copyright defendants had long been held to a higher standard than copyright plaintiffs.

It is also a significant victory for the music industry, since it should diminish the ever-increasing number of frivolous copyright infringement claims with which writers, performers, publishers, and record labels have had to contend of late. Baseless claims affect everyone—the writers and recording artists whose integrity is challenged, the up-and-coming artists and writers whose unsolicited songs and tapes are returned unopened for fear they will lead to more lawsuits, and the labels and publishers that ultimately bear the not-insignificant costs of defending these claims.

The Supreme Court agreed to hear the case to decide whether attorneys' fees should be awarded on a "dual standard" that requires prevailing defendants, but not prevailing plaintiffs, to show that an action was "frivolous" or brought "in bad faith," or else with an "even-handed" approach in which plaintiffs and defendants are treated alike.

The Court adopted the "even-handed" approach. The key to its decision was the observation that "the statutory language (of the Copyright Act)—the court may also award a reasonable attorney's fee to the prevailing party as part of the costs—gives no hint that successful plaintiffs are to be treated differently than successful defendants."

The court determined that prevailing plaintiffs and prevailing defendants are to be treated alike, but attorneys' fees are to be awarded to prevailing parties only as a matter of the court's discretion. "There is no precise rule or formula for making these determinations," but instead equitable discretion should be exercised "in light of the considerations we have identified," according to the ruling.

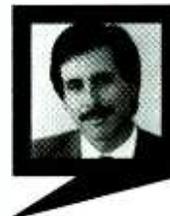
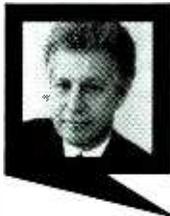
The Court identified some of the "considerations" that "may be used to guide courts' discretion," including "frivolousness, motivation, objective unreasonableness . . . and the need in circumstances to advance considerations of compensation and deterrence," but gave no guidance as to the relative weight, importance, or interaction of

these factors.

The Fogerty decision drastically alters the copyright litigation landscape in New York and California. Until now, the federal courts in those states almost routinely awarded attorneys' fees to successful plaintiffs while requiring a showing by a prevailing defendant that the losing plaintiff had asserted a frivolous claim or engaged in "bad faith." Left unclear is the point at

### "Prospective plaintiffs with frivolous claims will have to think twice."

Robert Sugarman is a partner and Joseph Salvo is an associate with the New York firm of Weil, Gotshal & Manges. Andrew Cadel, an associate at the firm, assisting in preparing this commentary.



which a prevailing plaintiff or defendant is entitled to attorneys' fees.

In an attempt to draw the fuzzy line, we suggest the construction of a continuum of conduct or claims by a nonprevailing party, ranging from "reasonable," at one end, to "outrageous" at the other. Where a nonprevailing party has asserted a frivolous claim or acted in bad faith, an award of attorneys' fees would still follow, since this falls at the "outrageous" end of the spectrum. But a prevailing party's victory alone would no longer be a sufficient basis for attorneys' fees if the nonprevailing party's claim, defense, or conduct is justifiable or reasonable.

The uncertainty comes where the nonpre-

vailing party's claims or conduct is not quite reasonable but not quite outrageous. Under Fogerty, conduct or claims in the "gray zone" are now the subject of the court's discretion, to be applied in an even-handed—though, arguably, not necessarily identical—way. Thus, if a losing plaintiff's claim or course of conduct is "objectively unreasonable"—but still short of frivolous—the prevailing defendant could recover attorneys' fees. The obvious question is, what claims or conduct are "objectively unreasonable"? Some guidance on this issue can be gleaned from earlier decisions employing the "even-handed" approach, where courts awarded fees for dilatory litigation tactics, bad faith, or where there existed no reasonable grounds to support a position taken in the action.

The one clear—and healthy—result of *Fogerty* is that, in California and New York, it will likely be more difficult for prevailing plaintiffs to recover attorneys' fees and certainly easier for prevailing defendants to do so. Prospective plaintiffs with frivolous or baseless claims will have to think twice, since they will face the prospect of not automatically recovering their fees even if they win, and of paying the defendant's legal bills if they lose.

This is not to suggest that bona fide copyright litigation should cease, for we need to ensure the integrity of the creative process and protect creators against the piracy of their work. But if there were fewer baseless infringement lawsuits, artists, writers, publishers, and record labels could spend less time as defendants and more time as artists and creators, and the rest of us would benefit from the additional fruits of their labor.

## LETTERS

### INDIES DESERVE RECOGNITION

I would like to address the comment made in your review of the new 2 Live Crew album, "Back At Your Ass For The Nine-4" (Billboard, Feb. 26), which states, "Nevertheless, his records sell extremely well, even without major distribution." The term "major distribution" disturbs me immensely. I assume you are referring to the fact that he is not distributed by one of the "big six." With this in mind, I would like to call your attention to Billboard's May 1, 1993, issue, which lists the market shares of various distributors.

Your survey indicated that independent distributors were the third-largest distributors of recorded music in the first quarter of 1993, beaten only by Sony and WEA. That study indicates that independent distribution was responsible for 25% of your R&B chart share, thus making it your No. 1 distributor of R&B music. If this is not major distribution, please make me aware of what it takes to qualify one as major.

Many major institutions in this industry gained their fame by being independently distributed, such as Motown, A&M, Stax, and Atlantic. As a matter of fact, before RCA discovered that it could distribute records from the same place that it distributed radio and television, they were distributed independently. Our entire industry was independently distributed. Currently, companies like

Tommy Boy, BellMark, and Luke Records are making a vast contribution to this industry by being independently distributed.

Please do not continue to perpetuate the myth that unless your production is distributed by one of the "big six," you are somehow a handicapped stepchild of this industry. Nothing could be further from the truth. You should keep tabs on your own market chart share analysis.

Dick Griffey  
Chairman  
The Hines Co.  
Hollywood

*The editor responds: Independent record companies have their advantages, and Billboard in no way intended to belittle their role; indeed, we intended a compliment. 2 Live Crew's Luke Records had entered a venture with a major distributor which subsequently dissolved, hence the reference. The Billboard study referred to states that indies took a 24% share among distributors on the R&B Albums chart in 1992. That figure represents a collective total, based on performances by independent distributors; taken separately, each indie's chart share would likely have been lower than the major record companies'. Conversely, the major record companies collectively had a 76% share of the R&B chart in 1992.*

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

# ARISTA'S 1994 GRAMMY PARTY...A NIGHT TO REMEMBER



The spontaneous star-studded finale. *Left to right:* Clive Davis, Whitney Houston, Bobby Brown, Cissy Houston, Pebbles, Valerie Simpson, Natalie Cole, Gladys Knight, BeBe Winans and Kenny G



Cissy Houston stops the show with her tribute to Aretha of "You Make Me Feel (Like A Natural Woman)."



Grammy winner Kenny G leaves the crowd "Breathless."



*Left to right:* Martha Stewart, BMG Chairman Michael Dornemann and Blaine Trump



*Left to right:* Whitney Houston, Bobby Brown, Aretha Franklin, Clive Davis, Carly Simon, Ben Taylor



*Left to right:* Jonathan Tisch, Al Teller, Charles Koppelman, Gerni Kayhill and Terri Santisi



Mr. and Mrs. Kurt Vonnegut



*Left to right:* Clive Davis, Andy Schuon (MTV), John Sykes (VH-1)



*Left to right:* L.A. Reid, this year's Grammy winner for 'Best New Artist' Toni Braxton and Babyface



Whitney Houston, Executive Producer Clive Davis and the producers of *The Bodyguard Soundtrack* receive plaques signifying worldwide sales of 26 million copies. *Left to right:* Clive Davis, David Foster, BeBe Winans, Whitney Houston, L.A. Reid, Narada Michael Walden, Babyface, Robert Clivillés and David Cole



Mr. and Mrs. Bryant Gumbel



*Left to right:* Linda Thompson, Kenny G, Lyndie G, Clive Davis, Brooke Shields, David Foster



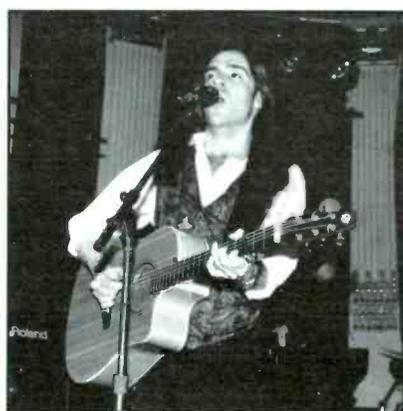
*Left to right:* Arista's Executive VP and General Manager Roy Lott, Senior VP of Promotion Rick Bisceglia and Senior VP Jack Rovner



Jon Secada with Ingrid Casaras



The Queen of Soul meets Country Royalty. *Left to right:* Aretha Franklin, Clive Davis, Denise Jackson and Alan Jackson



Brad Roberts and Crash Test Dummies seen performing the group's hit single "MMM MMM MMM MMM."

## AND THE NEXT NIGHT WASN'T SO BAD EITHER!

**ARISTA**

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# Artists & Music

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**Happy Days.** The Chieftains' Paddy Moloney, left, and special guests Sinead O'Connor and Ry Cooder listen to the playback of a track they recorded at Clinton Studios in New York. "It is the happiest recording session I have ever done," O'Connor said afterwards. The track will appear on the Chieftains' upcoming album "The Chieftains And Friends," due from RCA Victor later this year. Both the Chieftains and Cooder won Grammy Awards March 1—the Chieftains' RCA Victor album "The Celtic Harp" was named best traditional folk album, and "A Meeting By The River" by Cooder and V.M. Bhatt, on Water Lily Acoustics, was named best world music album. O'Connor will be the special guest at the Chieftains' Carnegie Hall concert March 17. (Photo: Chuck Pulin)

## Radio, Retail Ecstatic Over McLachlan Tours Create Base For Singer's 3rd Nettwerk Set

■ BY CARRIE BORZILLO

LOS ANGELES—Canadian singer/songwriter Sarah McLachlan isn't fumbling in the minds of programmers and retailers. Her latest effort, the classy and passionate "Fumbling Towards Ecstasy," is No. 99 after three weeks on The Billboard 200, her highest-charting album to date.

The Nettwerk/Arista album jumped from No. 109 to No. 87 on The Billboard 200 March 12, making her a Heatseekers Impact Artist. The album, McLachlan's third, topped the Heatseekers chart for new and developing artists March 5.

On the Modern Rock Tracks chart, the album's first single, "Possession," serviced to radio Jan. 31, debuted at No. 39.

The success of "Fumbling Towards Ecstasy," released in Canada Oct. 22 and in the U.S. Feb. 15, far surpasses



McLACHLAN



her previous releases, 1988's "Touch" and 1991's "Solace," which peaked at No. 132 and No. 167 on The Billboard 200, respectively.

Terry McBride, president of Vancouver, British Columbia-based Nettwerk Records, says constant touring to support "Solace" helped expand McLachlan's fan base and create anticipation for "Ecstasy."

"Even when ['Solace'] was nine months to a year old, we went back into 25-30 markets for a second time to tour," says McBride. "That helped to reestablish her presence and fan base. So when we launched this album, we booked a tour three months before the album's release date in order to let those that saw her before know that she's coming back and with a new album. And then the album would be on sale when she was playing in town."

The headlining club tour started Feb. 22 and runs through April. The 26-year-old native of Halifax, Nova Scotia, also did select showcases in New York and Boston in January and performed at modern rock WDRE Long Island, N.Y.'s acoustic Christmas show.

In booking the tour, McBride says he used SoundScan data from sales of "Solace" to target McLachlan's strongest markets.

"By announcing and booking the tour so early, we got a lot of calls from people asking when the album was coming out," says McBride.

Robert Wieger, senior director of product management at Arista, says the deluxe, hard-cover tour book that was sent with an advance CD in December generated attention in the press and at retail and radio.

"We wanted to show how strong our commitment is to her by manufacturing such a deluxe package and getting

it out there early," says Wieger.

The label used on-line services such as America On-Line, Internet, and CompuServe to talk about "Fumbling Towards Ecstasy" and let fans and industryites know when McLachlan was coming to town.

Nettwerk also used its in-house electronic bulletin board, which promotes its own artists, to spread the word about McLachlan.

"People could call in through their computers and request a bio, photos, tour dates, and even music samples," says McBride. "We just set this up four or five months ago, and we've logged in over 6,000 calls. About 50% were regarding Sarah."

The e-mail address for Nettwerk's bulletin board—nettwerk @ mind-link.bc.ca—is displayed on the back of the album.

While McBride says radio has not been a key factor in McLachlan's career, he notes that album alternative and modern rock stations are more responsive than in the past.

Wieger says that the inclusion of McLachlan's "Hold On" on Arista's "No Alternative" compilation, released Nov. 9, opened the eyes of some modern rock programmers.

"Having her in between Smashing Pumpkins and Soul Asylum gave her a credibility in that genre," adds Wieger.

According to Broadcast Data Systems, the first single, "Possession," was aired on 27 modern rock and album alternative stations during the week ending March 3.

"Knowing that we wouldn't get a lot of radio or MTV off the bat, we had to look at how the last record sold, which was due to touring and college radio," says McBride. "But more stations are playing her. We're faced with the problem that it's not hard enough for many [modern rock stations], or there are too many female artists out now."

"Possession" has done extremely well at album alternative KMTT (the Mountain) Seattle and modern rock WNNX (99X) Atlanta, and is picking up at WZRH (the Zephyr) New Orleans.

(Continued on page 85)

## Two's A Crowd At Trinidad's Carnival

■ BY ISAAC FERGUSSON

PORT-OF-SPAIN, Trinidad—"Two kings but only one crown" aptly describes the embarrassing dilemma of Trinidad and Tobago's calypso and soca community after an unprecedented first-place tie between one-name wonders Delamo and Luta, two new heroes who surged to the forefront during this year's pre-Lenten carnival season with songs relevant to social and political conditions.

The mammoth Dimanche Gras show and contest is staged each year by Trinidad and Tobago's national Carnival Committee at the Queen's

Park Savannah here. On the Sunday before the pre-Lenten Carnival, the contest results in the selection of calypso monarchs and the Kings and Queens of Carnival. At this year's event, held Feb. 13, Delamo's spiritual Baptist-style delivery on his "Trinity Is My Name"—and his patriotic "31 Years," with its chant "We're going up, up, up, and away"—proved a reassuring balm to an increasingly restive population in Trinidad and Tobago, where the world oil glut has hurt the oil-driven economy, and violence and unemployment are increasing.

Delamo counterbalanced Luta's



SUPERBLUE



QUEEN SHAKA

"Legalize Firearms" and "The Driver Can Drive," a scathingly funny, satirical attack on what he sees as the ineptness of the Prime Minister, Patrick Manning.

The tie resulted in the spectacle of the National Carnival Committee pleading with Neal And Massey Auto, the sponsor of the top prize, to donate a second \$96,000 (Trinidad and Tobago) Lancer victory car.

"It is an embarrassment that should not have been allowed to happen," said a disappointed Delamo after he and Luta were crowned, then informed that they would have to sell the car and split the money. "I did not enter calypso competitions to become

(Continued on page 88)

## Cleveland's Scat Records Helps Acts Make A Break

■ BY CARLO WOLFF

CLEVELAND—Robert Griffin and Doug Enkler, masterminds behind powerhouse rock act Prisonshake, plan an assault on the national rock market from the modest offices of Scat Records in Cleveland's Slavic Village section. Compromise is not part of the artillery.

The initial vehicle, on a six-week tour beginning March 10 at Boston's Causeway nightclub, is Prisonshake itself. But Prisonshake lead guitarist and co-vocalist Griffin, who founded Scat Records in 1989 with \$1,000 he'd saved from driving a cab in Cleveland, also intends to deploy a four-act Scat tour nationwide the last week of June and the first week of July.

That time out, Prisonshake may stay home, instead fielding Scat acts My Dad Is Dead (aka MDID or Mark Edwards), Cobra Verde



GUIDED BY VOICES

(successor to the defunct Death of Samantha), and an "apocalyptic country" band from Erie, Pa., called A Bullet For Fidel. The June tour also will feature Guided By Voices, a prolific Dayton band.

This array of live talent, and the vinyl and CD product all the groups have released, attest to Scat's ambition. "I want to keep putting out records, find a lot of great bands, and sign them up," says the 27-year-old Griffin.

Prisonshake's "The Roaring Third" and Guided By Voices' "Vampires On Titus" are precisely the kind

(Continued on page 23)

## Bang On A Can Festival Goes Uptown

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For its eighth season, New York's Bang On A Can Festival, an irreverent potpourri of experimental music, has moved to Lincoln Center, the respected uptown venue associated with ballet and opera.

The change has been controversial, says festival co-founder David Lang. "It's a tremendous honor, but it caused a lot of soul-searching. We're known as the festival with the beer stains on the floor

and the scruffy, East Village, downtown attitude. So the idea of going into a place that's clean, with paper towels in the bathrooms, is unbelievable luxury," he says. "The challenge for us is to keep our edge and happy attitude. But we believe that this music is really important and dangerous, and deserves to become part of the discussion of our culture."

Lang started the festival eight years ago with fellow composers Michael Gordon and Julia Wolfe. They decided "to try to find ev-

erything that was interesting in all the dark corners of the music world, and put them all together in a marathon concert—putting pieces next to each other that didn't really belong together, putting famous people next to non-famous ones—to make it fun and happy, so everyone would feel like participating."

During the past eight years, the festival sites have ranged from an art gallery to a run-down Catholic school to downtown

(Continued on page 82)

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"A Whole New World"  
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(From "Aladdin")  
Alan Menken & Tim Rice  
Songwriters

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"Aladdin"  
Alan Menken, Composer

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"Aladdin"  
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Alan Menken & Tim Rice, Producers

## Jazz Trumpeter Arturo Sandoval Takes GRP Into The Realm Of Classical Music

■ BY PAUL VERNA

NEW YORK—Renowned as an upper-register specialist in the mold of his mentor, the late Dizzy Gillespie, jazz trumpeter Arturo Sandoval knows about pushing the limits of his instrument. Now, the Cuban-born virtuoso is about to test the capabilities of his label, GRP Records.

His upcoming release, "Arturo Sandoval Plays Trumpet Concertos," marks the contemporary jazz label's first foray into classical music, for which it has created a new imprint, GRP Classical. And because GRP's parent, MCA Inc., has no classical infrastructure, the Sandoval record will be licensed in the U.S. and Canada to RCA Victor Red Seal, a BMG company (Billboard, Aug. 28, 1993). To further complicate matters for GRP, Sandoval is preparing to release another record in an area foreign to the label: Latin jazz.

On the surface, it seems GRP and MCA have joined forces with a competitor by signing with BMG, but the story is more complex since MCA's distributor in much of Europe and other territories is BMG International. That precedent, combined with BMG's position as an eminent classical entity, made the German conglomerate a natural candidate to license the Sandoval record, according to GRP president Larry Rosen.

"Given our association with BMG on an international basis, it seemed like [signing with] them would be a logical step," he says. "If you don't have it within your own family, you look to your next closest relative."

Sandoval's classical title—due May 10—will appear under the GRP Classical and RCA Victor Red Seal labels, according to BMG Classics VP of sales Steve Vining. It will be marketed and distributed by RCA Victor Red Seal, a marketing group comprising the flagship label as well as the Catalyst imprint, the RCA Victor Gold Seal mid-price reissue label, and the Living Stereo, Deutsche Harmonia Mundi, and Silver Seal series.



SANDOVAL

BMG also will handle the record internationally.

The program, recorded by Sandoval with the London Symphony Orchestra at George Martin's AIR Studios, consists of Leopold Mozart's Concerto in D minor for trumpet and orchestra, Hummel's Concerto in E-flat major for trumpet and orchestra, Arutjunjan's Trumpet Concerto, and Sandoval's own Concerto for trumpet and orchestra.

The marriage between jazz and classical may be new to GRP, but it has been a lifelong dream for Sandoval, who defected to the U.S. in 1990. "In Cuba, I never had a chance to perform with the symphony orchestra because it was always busy playing with Russian violinists and pianists," he says. "So I had to wait until I was free to be able to do it."

Adds Rosen, "We'd been discussing the possibility of Sandoval recording this classical record ever since I heard him with symphony orchestras and was blown away by his performances. I said, 'We have to be able to expose this part of the man's career.'"

The label alliance resulting from Sandoval's sortie invites collaborations between other GRP and RCA Victor artists, according to Vining. "They've got artists who are interested in creating music in our area, and probably some of the RCA Victor roster will want to do records that mirror what GRP is up to," he says.

Indeed, discussions are already afoot between GRP co-founder and core artist Dave Grusin and RCA Vic-

tor flute virtuoso James Galway for a joint project, either a guest appearance by Grusin on Galway's next release or an album collaboration, according to Vining.

While those plans coalesce, GRP will be busy working Sandoval's "other" album, a star-studded Afro-Cuban affair titled "Danzón." That record, due April 26, will test MCA's new joint venture with Venezuelan indie Rodven (Billboard, Feb. 5).

Sandoval says he is delighted that GRP gave him the latitude to make a record that didn't cater to his contemporary jazz fan base. "I've had plenty of freedom to do whatever I want to do," says Sandoval of "Danzón." "GRP has been very accommodating with me."

(Continued on page 85)



**Epic Success.** Michel Sanchez, left, and Eric Mouquet of Deep Forest show off their Popular Uprisings T-shirts, awarded for reaching the top of Billboard's Heatseekers chart. The self-titled 550 Music/Epic album by the duo rose to No. 1 the week of Feb. 5 with its blend of contemporary dance and ethnic rhythms.

## EMI International Taps Ruiz For Mexico Move Splits Label's Mexican, S. American Operations

■ BY JOHN LANNERT

MIAMI—In a move designed to strengthen its market position in Latin America, EMI Music International has named Mario Ruiz as president of EMI Capitol de Mexico S.A. de C.V.

Ruiz, whose appointment is effective April 1, replaces Roberto Piay, who is leaving EMI to pursue career interests outside the record industry.

Formerly EMI Music International's VP of international marketing, Ruiz will report to David Stockley, president/CEO of EMI Music International. Stockley says Ruiz's appointment will separate EMI's Mexican label from the company's South American operation. Previously, EMI's South American and Mexican affiliates were overseen by the company's president and regional managing director, Francisco Nieto, who is now responsible only for the South American affiliates.

The restructuring is expected to more closely align promotional and

marketing projects of EMI Mexico and sister U.S. imprint EMI Latin, as well as ease the logistical strains for Nieto in South America. Stockley observes that with the passage of NAFTA, the commercial line of demarcation between Mexico and the U.S. "will be less fixed, so that it will become more like our European operations."

While complimenting Piay for his Mexican tenure, Stockley says he tapped Ruiz for the newly created position because of his extensive A&R background, solid experience in the company's international marketing, and broad knowledge of the Mexican and American markets.

"Piay has done a great job in Mexico," says Stockley, "but Mario has considerable A&R contacts in the Latin industry and relationships with artists and producers on an international level, which will be key contributions."

Ruiz echoes Stockley's comments about NAFTA's coagulating effect

on the Mexico and the U.S. markets, saying that he expects to team with EMI Latin president José Béhar "and blow out the border that separates the U.S. and Mexico, and create a solid territory."

Though he acknowledges that "the EMI Mexico roster is strong," Ruiz plans to expand into the tropical and rural pop sounds he termed "música popular." To bolster his artist lineup in the latter genre, Ruiz plans to form a joint venture with Béhar by opening an office in Monterrey.

"Monterrey is becoming a mature record market," says Ruiz, "and with its close proximity to the U.S., I believe there will be a lot of cross-market potential for José and me."

In the past several years, EMI Mexico primarily has been known as home to pop veterans such as Mijares, Daniela Romo, and Pandora. Still, Ruiz points out that two of the label's hottest acts are rock groups Las Victorias de Doctor Cerebro and Aleks Syntek y la Gente Normal.

### EXECUTIVE TURN TABLE

**RECORD COMPANIES.** RCA Records in New York appoints **Peter Lubin** VP of A&R and **David Israel** director of research and analysis. They were, respectively, senior VP of A&R for Elektra Entertainment and music director/assistant program director for WMXV New York.

**Vicki Batkin** is promoted to VP of television relations for Columbia Records in Los Angeles. She was national director of television promotion, Columbia, West Coast.

Elektra Entertainment promotes **Leslie Doyle** to senior director of crossover promotion in New York, **Joel Amsterdam** to director of West Coast press and artist development in Los Angeles, and **Jake Ottman** to East Coast director of alternative promotion in New York. They were, respectively, national director of dance music, associate director of press and artist development, West Coast, and Northeast



LUBIN



BATKIN



DOYLE



COHEN



TREUHFT



BORROK



ROSENTHAL



VALLON

marketing coordinator.

**Hans Englund** is named regional director of Warner Music Europe's operations in Sweden, Norway, and Finland, and managing director of Fazer Musiikki, the Finnish company recently acquired by Warner Music International. He was managing director of Warner Music Sweden.

**Sanji Tandan** is promoted to managing director of Warner Music Sweden. He was deputy managing director.

**Robert M. Cohen** is promoted to director of business affairs at Sony

Music in New York. He was associate director of business affairs.

**Alec C. Treuhft** is appointed director of A&R for BMG Classics in New York. He was VP of Columbia Artists Management.

**Leslie Borrok** is promoted to director of advertising for PolyGram Holding Inc. in New York. She was manager of advertising.

**Kerri Savage** is named national director of college promotion at Relativity Records in Torrance, Calif. She was an assistant in the alternative department at Atlantic.

**DISTRIBUTION.** **Josh Rosenthal** is appointed VP of alternative music marketing for Sony Music Distribution in New York. He was associate director of artist development for Columbia.

**PUBLISHING.** **Ellen Meltzer** is named director of administration and research in the copyright department at EMI Music Publishing in New York. She was manager of membership services at ASCAP.

**RELATED FIELDS.** **Larry Vallon** is

named VP of MCA Entertainment Services in Los Angeles. He was executive VP of MCA Concerts.

Peaches Music & Video in Miami names **Joe Andrules** director of marketing and merchandising, and **Alyson Wolk** purchasing manager, accessories and singles. They were, respectively, director of special projects for Peaches, and an independent consultant.

**Dave Roy** joins the purchasing department at Camelot Music in North Canton, Ohio. He was senior buyer at Trans World Music.

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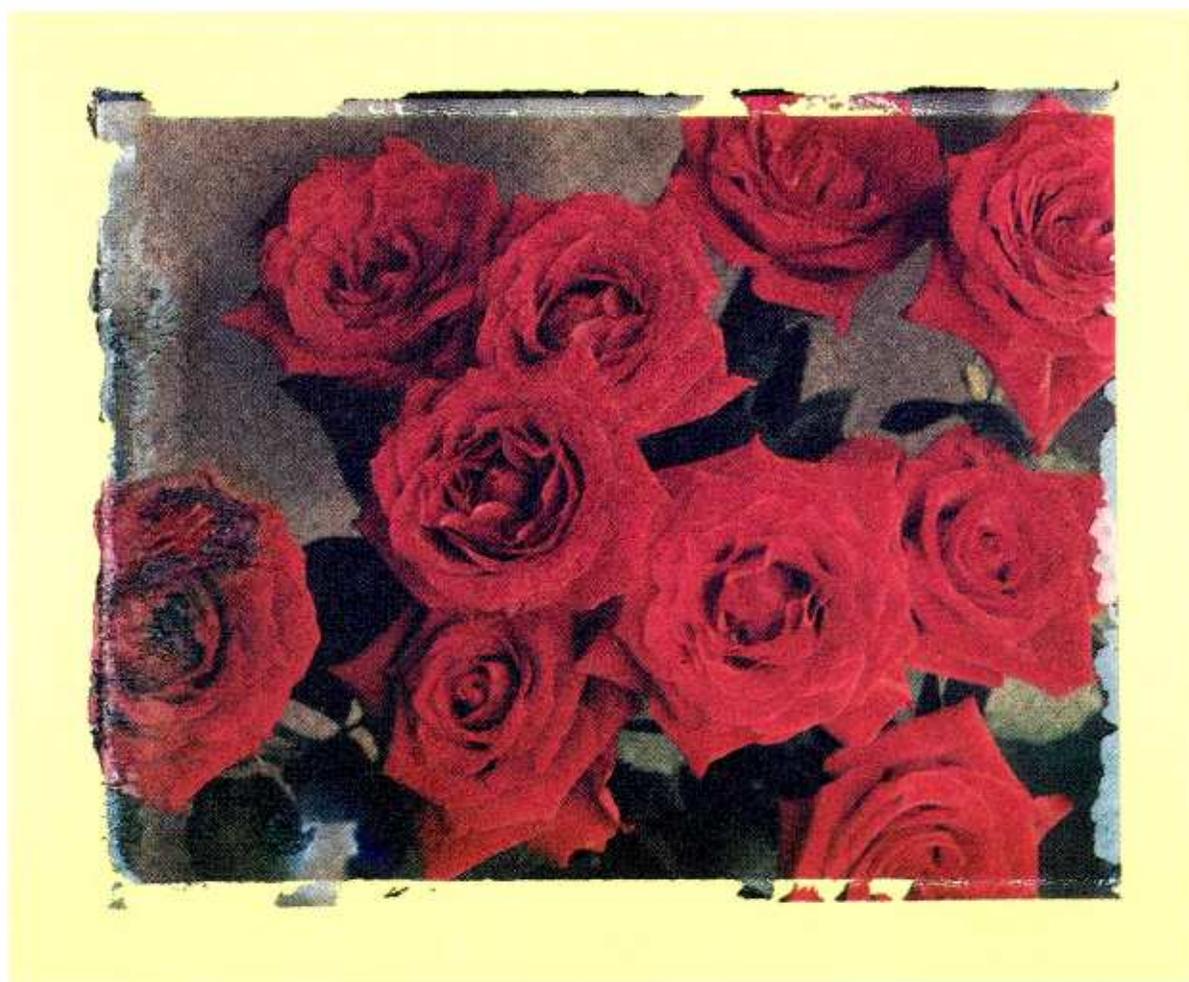
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**JOE HENDERSON** - Verve

**BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP**

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**GOOD NEWS KATHY MATTEA** - Mercury

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**TEN SUMMONER'S TALES STING**  
Doug Nichol, Video Director; Julie Fong, Video Producer - A&M

**BEST RECORDING PACKAGE**

**THE COMPLETE BILLIE HOLIDAY ON VERVE 1945-1959** **BILLIE HOLIDAY**  
David Lau, Art Director - Verve

**BEST ALBUM NOTES**

**THE COMPLETE BILLIE HOLIDAY ON VERVE 1945-1959** **BILLIE HOLIDAY**  
Buck Clayton, Phil Schaap & Joel E. Siegel, Album Notes Writers - Verve

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## Music's Top Stars Grab Their Grammy Moments

NEW YORK—The National Academy of Recording Arts & Sciences honored the top performers, songwriters, producers, engineers, and arrangers in the music world March 1 with the annual Grammy Awards at Radio City Music Hall here. The big winners were producer David Foster and writer Alan Menken, with four awards each, and singer Whitney Houston, who was honored three times. (Photos: Chuck Pulin)



LaFace/Arista artist Toni Braxton took home two awards, including best new artist.



Pendulum's Digable Planets performed on the show and were honored as best rap group for the single "Rebirth Of Slick (Cool Like Dat)."



Alan Menken, left, and Tim Rice ain't never had a friend like Grammy. Their "Aladdin" compositions won four songwriting honors.



Arista's Whitney Houston won a total of three awards for the soundtrack to "The Bodyguard" and its classic single, "I Will Always Love You."



MCA artist Meat Loaf will do anything for love—including winning the Grammy for best solo rock vocal performance for "I'll Do Anything For Love (But I Won't Do That)."



Ry Cooder, left, and V.M. Bhatt accepted the Grammy for best world music album for their collaboration "A Meeting By The River" on Water Lily Acoustics.



Gloria Estefan, who performed on the telecast, won the best tropical Latin album Grammy for her Epic album "Mi Tierra."



David Foster, who was named non-classical producer of the year, displays one of his four Grammys.



Demonstrating an alternative way of looking at a Grammy is Bono of U2, whose Island album "Zooropa" was named best alternative music album.



Dwight Yoakam was all smiles after his Reprise single "Ain't That Lonely Yet" was named best country performance, male.



Maya Angelou received the Grammy for best spoken word album for "On The Pulse Of Morning" on Random House Audio Books.



Tony Bennett stepped onstage to accept the Grammy for best traditional pop vocal performance for his Columbia album "Steppin' Out."



Atlantic group Stone Temple Pilots accepted the Grammy for best hard rock performance for "Plush," a track from the band's album "Core."



Aerosmith's Geffen single "Livin' On The Edge" showed some muscle, winning the Grammy for best performance by a rock group.



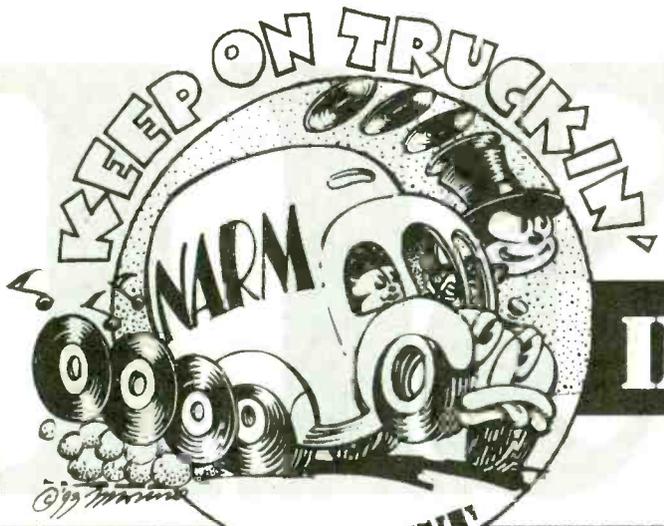
It's a whole new award for Regina Belle, who won her first Grammy for "A Whole New World," her duet with Peabo Bryson on Columbia and Walt Disney.



MCA artist B.B. King was anything but blue when his album "Blues Summit" was named best traditional blues album.



Natalie Cole shows off her Grammy for best jazz vocal performance, which she won for the Elektra album "Take A Look."



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# The Smithereens Keep It Simple

## RCA Relates To Band's Organic Approach

BY PAUL VERNA

NEW YORK—New York-area rock quartet the Smithereens and RCA Records could hardly be more eager to score with the band's upcoming album, "A Date With The Smithereens."

For RCA executives, the Smithereens are at the heart of a new crop of rock signings that the label hopes will make the company a powerhouse in that genre (Billboard, March 12). For the band, the record represents a return to the scene after the group was dropped by Capitol Records.

"A Date With The Smithereens" reunites the band with producer Don Dixon, who worked on the group's successful 1986 debut, "Especially For You," and its follow-up, "Green Thoughts." Dixon brings to the project an organic, live feel that the band had eschewed on its last two records.

RCA is tailoring its marketing approach to the stripped-down sound of the April 26 release. Senior director of artist development Chris Hensley sums it up in four words: "Keep it simple, stupid."

He adds, "Everybody knows who

the Smithereens are. I just want to sharpen their image and make sure people are excited about them again."

The focus will be on rock radio rather than top 40, since RCA executives and the Smithereens both feel that the disappointing performance of the group's last record, 1991's "Blow Up," was due at least partially to its former label's attempts to position the band as a pop unit.

The first single from the new album, "Miles From Nowhere"—a catchy, up-tempo rocker in the tradition of earlier Smithereens singles "Only A Memory" and "A Girl Like You"—will ship



THE SMITHEREENS: Dennis Diken, Jim Babjak, Pat DiNizio, and Mike Mesaros.

to album rock, modern rock, and album alternative radio April 4.

Radio anticipation for the Smithereens is high, based on early reactions to "Miles From Nowhere." "I heard the new track today, and I thought it was excellent," says album rock WNEW-FM New York PD Ted Edwards. "I'm really glad to see they're on a new label, and I'm looking forward to playing their product."

According to Edwards, the band is poised to repeat the cross-format success it has enjoyed in the past. "I'm sure that for many [album alternative] stations, it's going to be a good record," he says. "For modern rock, it's the same thing."

The positive response is good news  
(Continued on page 24)



Good As Platinum. Steve Zuckerman, right, president of the Platinum Music Network, introduced the winners of his annual Platinum Music Awards during a Feb. 20 luncheon in New York. The honorees, from left, are concert promoter Sid Bernstein; songwriter George David Weiss; producer Phil Ramone; Paul Colby, owner of New York's Bitter End; and Scott Muni of WNEW-FM New York. Also pictured is WNEW's Ken Dashow, who hosted the event. The awards recognize achievement in the music community. Platinum Music is a networking organization for aspiring songwriters and performers. A portion of the proceeds from the event was to be donated to World Hunger Year. (Photo: Tom Senif)

# Cave Still On The Outside

## With Mute's 'Let Love In'

BY DAVID SPRAGUE

NEW YORK—Outsider status is usually a fleeting thing for rock musicians. But for more than 15 years, Nick Cave's steadfastly idiosyncratic career—encompassing albums of howling noise-rock and cabaret standards, as well as volumes of published fiction—has been prototypically on the edge.

"Let Love In," the latest album from Cave and his longtime band the Bad Seeds—slated for an April 19 release on Mute/Elektra—doesn't deviate greatly from the singer's past work, rife as it is with dark lyrical imagery and foreboding gothic-blues melodies. But according to Elektra senior director of marketing Danny Kahn, a number of factors—not the least of which being Cave's appearance on this year's Lollapalooza tour—point toward increased commercial



CAVE

success.

"The only way to really break someone like Nick, who is not a singles artist, is through touring," says Kahn. "He may not have much in common musically with bands like those on [Lollapalooza '94], but there's a definite connection in terms of attitude."

Kahn says the label will release a single and video for "Do You Love Me?" to "capitalize on the enthusiasm surrounding Lollapalooza." Before then, there will be no emphasis track.

The Australian-born Cave (who now splits his time between London and Sao Paulo, Brazil) is uncharacteristically enthusiastic in his assessment of "Let Love In." He describes the album as his most personal to date, in contrast to the "storytelling" bent of his last studio set, "Henry's Dream."

"It's basically about me, and things that've happened to me," he says. "Without sounding too corny about it, there's a lot of pain that exists in love. I find I write the best when I'm—I hate to say in pain—but angry and up-"  
(Continued on page 22)

# The Honky Cat & The Piano Man Team Up;

## Aerosmith Rumor; Prelude To A Kiss Tribute

FOUR HANDS ARE BETTER THAN TWO: And what sets of hands these are. Elton John and Billy Joel will begin their co-headlining stadium tour July 9 at Philadelphia's JFK Stadium. The two will probably trade off opening the 21 shows (more could be added), and the good news is, they definitely will perform together intermittently throughout the evening, in addition to doing their own sets. Ticket prices will probably be less than \$40, so as many people as possible can afford to attend the shows.

Playfully dubbed "The Piano Men Tour," the outing was Joel's idea. A fan from way back, Joel has thrown John songs into his sound checks periodically, and he actually performed "Your Song" at his March 6 Nassau (L.I.) Coliseum show. Joel's "River Of Dreams" tour will resume after the stadium dates are over.



by Melinda Newman

WILL THEY Or Won't They:

Less certain is the idea that Aerosmith will be one of the headliners at Woodstock '94. When asked about the possibility, Steven Tyler would only coyly reply, "I don't know how to answer that." None of the Aug. 13-14 event's organizers could be reached for comment. Aerosmith is taking six weeks off this spring, and then will resume touring.

THE LONG-AWAITED Kiss tribute album, sweetly named "Kiss My Ass," will finally be released by Mercury May 17. Among the artists on the project are Anthrax doing a raucous version of "She"; Lenny Kravitz (with Stevie Wonder on harmonica) performing a funk-up cover of "Deuce"; Garth Brooks, sounding like a perfect cross between Peter Criss and Rod Stewart on a faithful rendition of "Hard Luck Woman"; and Toad The Wet Sprocket's acoustic, slowed-way-down take on "Rock And Roll All Nite." Kiss' Paul Stanley says that Brooks and Toad's cuts took the band most by surprise—Brooks for how true his version is to the original, and Toad's for how completely different it is from Kiss' party anthem. "It sounds like Jackson Browne to me," Stanley says of Toad's version. "To listen to a song you wrote and hear it in a way you'd never even thought of it is really cool."

The album delay was due in part to label hassles, often with bands that had been wildly enthusiastic about participating. "Quite honestly," says Stanley, "there were a lot of acts ready to go into the studio, and politics got into the way."

WE'RE STILL RECOVERING from the Grammys and the subsequent record company parties, but our head is clear enough to remember some of the more interesting tidbits from the evening. When asked about the fact that no women were nominated in the best rock vocal solo performance category (after the male and female categories were combined), Bonnie Raitt said, "I don't think women in music get limited as much as women in the music industry. There's still a glass ceiling at record companies and at radio" . . . Cyndi Lauper

is putting together a compilation package that will include some new material, plus a dancehall cover of her 1984 smash "Girls Just Want To Have Fun." Release details are uncertain, said Lauper, adding, "I'm in between managers, and it's hard. Nobody lives in New York, and I don't want no more L.A. [managers]" . . . The Braxtons, backup singers and siblings of best new artist winner Toni Braxton, have signed a record

deal with LaFace/Arista . . . Aretha Franklin said she wants to get into "movies and telefilms. I have a writers' group, and I want to produce them myself" . . . Commenting on the spate of hit duets that have been appearing on the charts, Melissa Etheridge said, "one thing that hasn't been done is a duet featuring two strong women together. There are misperceptions that women are competitive and aren't buddy-buddy." An obvious exception is the Grammy-winning best country vocal collaboration by Reba McEntire and Linda Davis on "Does He Love You" . . . Best country male vocal winner Dwight Yoakam explained that, despite any appearances, his tunes are not anti-women. "My songs don't have a lot of anger against women. They have anger against betrayal. I happen to be a male, and my involvement with romantic partners has been with women. I don't dislike women. I love women and respect them immensely" . . . Bruce Hornsby, winner with Branford Marsalis in the best pop instrumental performance category for the track "Barcelona Mona," said that NBC, which used the tune for the 1992 Summer Olympics, nixed the title. "You always have to title instrumentals with some kind of cosmic bullshit, like 'Celtic Solstice.' NBC found our title blasphemous and [changed] it to '29.5,' since it was being used for the long jump. But when we released it, we called it 'Barcelona Mona.'" Hornsby has recorded seven tracks for his next album, which features Bela Fleck. "It's sort of a soul record," Hornsby said. "It's the Band meets beach music meets be-bop music."



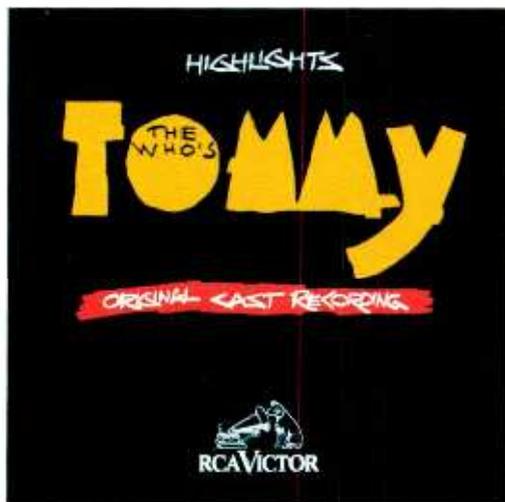
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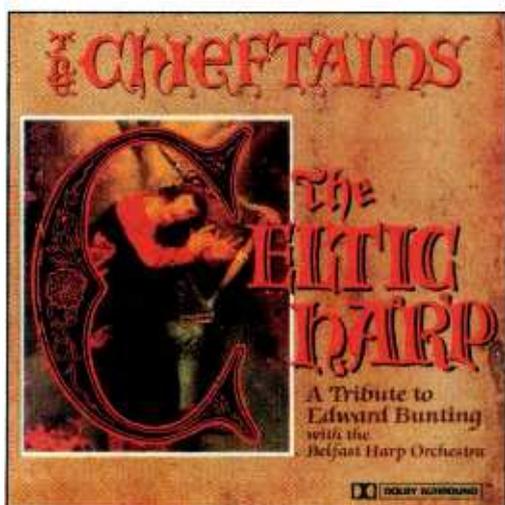
# WHO SAYS LIGHTNING DOESN'T STRIKE THE SAME PLACE... TWICE?



## **TOMMY** **BEST MUSICAL SHOW ALBUM**

 **FACT** - 3 OF THE 5 NOMINATIONS  
WERE FROM RCA VICTOR

 **FACT** - 1994 MARKS VICTOR'S SECOND  
CONSECUTIVE GRAMMY WIN  
IN THE MUSICAL SHOW CATEGORY



## **CHIEFTAINS** **THE CELTIC HARP** **BEST TRADITIONAL FOLK ALBUM**

 **FACT** - 1994 MARKS THE CHIEFTAINS  
SECOND CONSECUTIVE YEAR  
OF GRAMMY WINS

 **FACT** - THE CHIEFTAINS WON BOTH  
FOLK GRAMMYS, SWEEPING  
THE CATEGORY IN 1993



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# Labels' Woes Leave Acts, Managers Scrambling For New Deals

BY J.R. REYNOLDS

LOS ANGELES—The termination of Warner Bros. Records' joint venture with Paisley Park Records, the closing of Chameleon Records, and Morgan Creek's restructuring have left artist managers scrambling to find new homes for their clients.

In some cases, the artists have signed on with other record companies. In others, legal hassles with their labels have led groups to disband.

Artists signed to Capricorn Records,

which terminates its relationship with Warner Bros. March 31, continue to face an uncertain future (Billboard, Feb. 19), although Mark Pucci, VP of publicity and artist relations, says Capricorn will establish itself with another label "by the time our deal with Warner ends."

Vocalist Tyler Collins, who was recording her first album for Paisley Park Records after leaving RCA, has signed to Warner Bros. The Warner/Paisley Park venture was disbanded earlier this year (Billboard, Feb. 12).

In Collins' case, "The papers have

yet to be drawn up, but both parties have agreed to sign a deal," says Bob Merlis, senior VP/director of media relations for Warner Bros. Other Paisley Park artists will be reviewed on a case-by-case basis, he says.

Collins is in the studio finishing her album, for release later this year.

"I already had a close relationship with Benny Medina [senior VP of A&R/GM, black music division] at Warner, who helped make my deal happen over at Paisley in the first place," Collins says.

Collins signed with Paisley Park in



COLLINS



WILLIAMS

January 1993, but has been without a manager since June. Had Warner Bros. not picked up the artist, the closure of Paisley Park could have derailed her career.

"It's been a smooth transition for me, and I'm nearly finished recording my new album," she says. "In fact, I've been working closely with [the Warner Bros. A&R department] since I first signed with Paisley."

Others haven't been as lucky. Peter Asher, manager for the now-defunct recording act Mary's Danish, says contractual problems that preceded the

demise of Morgan Creek (Billboard, Jan. 22) led to the group's own collapse. "It was a frustrating situation for almost a year, because even though the label wasn't putting out the band's album, they weren't releasing them from their contract."

Asher says it ultimately was the frustration over its legal woes that led to the dissolution of Mary's Danish and its members' split from Asher.

Since the breakup, guitarist/songwriter David King and drummer James Bradley Jr. have teamed with ex-Red Hot Chili Peppers guitar technician Robbie Allen to form Rob Rule. The band's Mercury debut is scheduled for a May 17 release. In addition, former Danish members Gretchen Seager, Louis Gutierrez, and Chris Wagner have joined drummer Dave Hart to form Battery Acid, signed to Geffen Records.

Other acts have been caught in the

(Continued on page 24)

## NICK CAVE STILL ON THE OUTSIDE

(Continued from page 18)

set and uncomfortable and frustrated and bitter, and so on. That's when I want to let the pus out of the wounds."

Keyed by songs like "Loverman" and the abrasive "Jangling Jack," "Let Love In" restores the aggression of early Bad Seeds albums like 1985's "The Firstborn Is Dead." Cave gives much of the credit for the sound to producer Tony Cohen, whose long relationship with the singer stretches back to Cave's days fronting the seminal, harrowing postpunk band the Birthday Party.

"I think if 'Henry's Dream' had been

approached properly and produced properly, it could've been a very aggressive record," he says. "What we were looking to make was a very violent, raw acoustic record, using acoustic instruments, but simply banging the hell out of them. What we ended up with was a somewhat weak rock'n'roll record.

"I have to lay a certain amount of blame on [producer] David Briggs for that, but it was our fault too, in that we let it get out of our hands."

Cave's other projects—such as his work with director Wim Wenders, whose film "Faraway, So Close" uses the singer's "Cassiel's Song" as its closing theme—have introduced him to audiences outside the alternative rock sphere. Elektra's Kahn feels that, despite some of the album's rougher edges, there are potential inroads to be made at album alternative radio.

"Even though some of the record may not be for [that audience], he can appeal to people who will listen to Leonard Cohen or Tom Waits," he says, "We'll service those stations in a way to convey that, perhaps with a CD sampler."

Cave, who mock-grimaces when discussing the idea of maturity's onset, points out that, in his mind, the Bad Seeds have never been consigned to any of rock's factions.

"I hope we've made diverse enough records that we can do whatever we'd like and, whether it's fully accepted or not, it won't come as too much of a surprise," says Cave. "If we made an acoustic or an instrumental record, I think it wouldn't be less unusual than Nirvana doing the same. There's a theme that runs through them all, especially lyrically, where I'm often banging away on the same nail, but musically, it's been cabaret and blues and gospel and hard rock."

Kahn notes that the initial impact of "Let Love In" will be heightened by its simultaneous worldwide release—a first for Cave. "In the past, imports have filtered in and minimized [his] out-of-the-box potential," he says. "When you lose that hardcore audience, it hurts the rhythm of a record, and you have to rebuild."

As for Lollapalooza's utility as a building block, Cave seems to regard the summer caravan with a mixture of excitement and trepidation. "I'm not certain that playing at 3 in the afternoon to thousands of Beastie Boys fans is my ideal," he notes. "But I feel in some ways, I've been spinning my wheels in America, while moving ahead in other parts of the world. And this will be a change, certainly."

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GARTH BROOKS ALISON KRAUSS & UNION STATION	Charles M. Murphy Athletic Center Middle Tennessee State University Murfreesboro, Tenn.	March 2-5	\$846,079 \$18.50	47,396 four sellouts	Varnell Enterprises	
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 23	\$785,355 \$50/ \$35	20,358 sellout	Cellar Door Beiklin Prods.	
ROD STEWART	Spectrum Philadelphia	March 7	\$538,260 \$28.50	17,954 sellout	Electric Factory Concerts	
13TH ANNUAL BOB MARLEY DAY: WAILING SOULS BUJU BANTON, BERES HAMMOND, SHAGGY MIGHTY DIAMONDS, BARRINGTON LEVY & OTHERS	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Feb. 19-20	\$401,361 \$25/ \$23/ \$18	20,000 two sellouts	Moss Jacobs Presents	
GEORGE STRAIT CLAY WALKER	Dean E. Smith Center University of North Carolina, Chapel Hill, N.C.	March 4	\$296,205 \$20.50	14,449 sellout	Varnell Enterprises	
ROD STEWART	UTC Arena University of Tennessee-Chattanooga Chattanooga, Tenn.	Feb. 26	\$291,620 \$35/ \$25	9,346 11,211	C&C Entertainment	
ROD STEWART	Stabler Arena, Lehigh University Bethlehem, Pa.	March 6	\$271,395 \$45	6,023 sellout	Electric Factory Concerts	
WYNNONA/ AARON NEVILLE	Fox Theatre Atlanta	March 4-5	\$238,790 \$35/ \$25	8,740 two sellouts	Pro Tours	
GEORGE STRAIT CLAY WALKER	Patriot Center George Mason University Fairfax, Va.	March 6	\$217,125 \$22.50	9,650 sellout	Varnell Enterprises	
ALAN JACKSON PAM TILLIS	Arena, Mississippi Coast Coliseum Biloxi, Miss.	March 5	\$196,599 \$19.50	10,082 sellout	Varnell Enterprises	

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**GUIDED BY VOICES, PRISONSHAKE READY TO MAKE A BREAK?**

(Continued from page 10)

of records Griffin and Enkler like. "Prisonshake taking off would be nice," says Enkler, 32, who writes some lyrics, sings on most of the songs, and plays some guitar. "There was no sense in putting out a record and just letting it go on its own. I want to tour and be paid well for it. I can't do this punk-rock, broken-down-van, no-food bullshit tour crap anymore. That builds character, but I have enough character at this point."

According to Griffin, there's been major-label interest in Guided By Voices, whose voluminous, singular "Vampires On Titus," released last fall, gave Scat a national media profile. The five- or six-piece band (depending on whether it's in the studio or live) is guided by Robert Pollard, a 36-year-old Dayton schoolteacher whose apprehension of pop is mesmerizingly idiosyncratic. "We sound like everybody," says Pollard. "We sound like so much it's almost an original sound. That's why we're called Guided By Voices."

Griffin says A&M, Geffen, Matador/Atlantic, and Restless have been sniffing around Guided By Voices. Spokesmen for A&M and Geffen say they're not actively pursuing the band. A Restless spokesman says "everyone was sniffing around" the group, but he believes Matador has already signed it. Matador's co-owner/co-manager, Gerard Cosloy, declined to confirm this, but said the label has "had discussions" with the

act and would "like to do something with them someday."

According to Griffin, "Vampires On Titus" has sold approximately 3,500 CDs and 1,000 LPs nationally; the label does not market cassettes. Guided By Voices' next release, "Bee Thousand," is due in May, and Griffin expects it to sell 15,000 units "right off the bat."

Similar media interest, though to a lesser degree, has attended Prisonshake, Griffin says. Griffin, Enkler, and a rotating rhythm section have been releasing records since 1987 on their own labels, but "The Roaring Third," a blend of '60s drive and '90s sensitivity, is the band's first cohesive full-length album.

Griffin paid ex-Dictator Andy Shernoff only \$7,500 to produce "The Roaring Third," giving it a viciousness and sheen characteristic of early Rolling Stones and the Velvet Underground. Marketing, promotion, and distribution costs added another \$4,500. (The recent Prisonshake and Guided By Voices CDs are the first to be promoted by New York-based Autotonic; previous Scat product was hyped by Griffin himself.)

Caroline is exclusive distributor for the CD versions of "The Roaring Third" and My Dad Is Dead's "Out Of Sight, Out Of Mind." All other Scat product, including the Guided By Voices disc, is distributed through standard independent channels, Griffin says.

"Vampires On Titus" is the label's largest seller. The break-even point for the 33-track disc (which includes an earlier Guided By Voices work called "Propeller") was 1,600 copies. Production costs—including marketing and promotion, but not recording (the band records on four-track machines at various members' houses)—was \$12,000, Griffin says.

If Scat has a philosophy as a label, it is steadiness, not expansion, Griffin says.

Expansion, by contrast, seems the case with Guided By Voices, arguably the most prolific band on the underground scene. Its output makes it both a nightmare and a delight for collectors.

"We've got a ton of shit coming out," says Pollard. "We've got a seven-inch [vinyl single] on Engine Records, 'Fast Japanese Spin Cycle'; we have another seven-inch coming out with Siltbreeze Records of Philadelphia, called 'Get Out Of My Stations'; we just released a seven-inch with City Slang Records out of Berlin, called 'Static Airplane Jive.'"

In January, the band released "If We Wait" on a 45 it split with Jenny Mae Leffel, a Columbus, Ohio, singer who performs in Vibralux. Another EP, released in February in England, is "Clown Prince Of The Menthol Trailer" on Domino Records.

A Scat boxed set of early Guided By Voices material is planned for fall release.

MUSIC PUBLISHING

**'THEY'RE PLAYING MY SONG'**

*Linda Ronstadt's version of Kate and Anna McGarrigle's "Heart Like A Wheel," from her hit 1974 album of the same name, brought attention to the Canadian duo's idiosyncratic folk music. Two decades later, Ronstadt returns to Anna McGarrigle's catalog (and to the English language) with a cover of "Heartbeats Accelerating," from her most recent "Winter Light" album.*

Edited By Peter Cronin

**HEARTBEATS ACCELERATING**  
Published by Garden Court Music, (ASCAP)

"The McGarrigle sisters have been sending me stuff for so long now, and I just love it," says Ronstadt. "I'd recorded 'Heart Like A Wheel,' and when I heard 'Heartbeats Accelerating,' I really loved it. I loved the repetition of it and all the octave stuff that they did. What struck me originally was that it would be a perfect vehicle for me to do with my niece, with whom I sing from time to time. She's kind of like the twin to my voice, but she's going to school, so we couldn't work it out. With McGarrigle sisters songs, you need to generate a sister—real or artificial—and Maria Muldaur, Emmylou [Harris], and I are slobbering, drooling fans. Previously I enlisted Maria, and in the Trio I have Emmylou to be my artificial McGarrigle. In the case of 'Heartbeats Accelerating,' I used Valerie Carter, an absolutely stunning singer that I'd sung with, on her album, years ago. She did the top octave, and I did the bottom octave. We each did five synchronous voices, and boy, it took a long time. It was a lot of hard work, because there was no room for one flat note. Everything had to be exact."



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## Congratulates John Tesh on the 1994 "Every Weekend Tour!"

Concert Review - Salt Lake City

### Witty, Talented Tesh Shows Side Not Seen on TV

By Cindy Faust  
Salt Lake City  
JOHN TESH in concert  
Abravanel Hall

That familiar face appears nightly on "Entertainment Tonight." But Monday night, John Tesh made his Utah debut at Abravanel Hall. Emmy Award-winning composer Tesh entertained with his quick wit throughout the two hour performance. Salt Lake City caught a glimpse of Tesh not seen on TV.

Tesh, behind the grand piano, wore quite a different look than his "behind-the-desk" appearance on TV and received a warm welcome from the 2,600 fans.

Tesh and his band exploded with enormous energy on the introductory song off his album "Garden City."

The chemistry of the band portrayed a group of talented musicians playing a combination of instruments that sounded unlike any music Tesh has played before. There were crisp, short, staccato shrieks from Charlie Bisharat's electric violin, adding to the array of musical sounds.

Tesh described the background of "Concetta," a song he wrote for his wife, Connie Sellecca, when they were first going out. The jazzy-ballad tune had a deep emotional feeling that conveyed an image of love.

The night was full of surprises. During the performance of "Barcelona," a song Tesh wrote for the Olympic Games

last year, Bisharat wandered off the stage and into the first few rows of the audience. To entice him back on stage, Tesh read his "Top Six Reasons Why Bisharat Should Come Back On Stage." (Is Tesh considering a night talk show as well?)

The second half of the show created a more romantic atmosphere. Tesh, showing a lighter side, performed a soothing ballad duet with Bisharat. The transition exemplifies Tesh's extraordinary musical talent.

Tesh at times seemed to be performing a stand-up comedy act instead of a musical

performance. He picked two couples from the audience to join him on stage to dance to "Key of Love." Tesh had the audience in hysterics by the time the band started playing.

The band also played TV themes and performed a skit in long nightshirts and caps called "John Tesh's Bad Brass" that made the audience roar with laughter. Each member of the band used to play a brass instrument in high school.

Overall, the performance was more than anybody likely expected. Tesh performed with an energy that reached out to each person in the audience. It was a fun-filled evening with great music that left everyone in high spirits. •



## Artists & Music

### SMITHEREENS KEEP IT SIMPLE

(Continued from page 18)

for RCA president Joe Galante, who says the label has made the Smithereens a priority. "I've been in the Smithereens' team meetings," he says. "It's not often you find the president of a company [at such meetings]."

Smithereens lead singer, chief songwriter, and guitarist Pat DiNizio is encouraged by the support, particularly in light of the recent jolt of being dropped last summer by Capitol Records. Borrowing a line from the film "JFK" that served as a working title for the new album, DiNizio says the Capitol rejection made him feel like the band had gone "from Camelot to Smithereens."

Although DiNizio says he no longer feels so bitter, many of the songs on the album reflect his anger and frustration. "This is perhaps our darkest, weirdest set of songs ever," he says.

The tone is set by leadoff track—and potential single—"War For My Mind," which explores mental torment in an uncharacteristically profound and confessional manner for a band known mostly for love songs.

Other thematically charged tracks include "Gotti," which advocates the release of jailed mobster John Gotti on the grounds that he's no more corrupt than those who imprisoned him (another working title for the album was "Cosa Nostradamus"); "Sick Of Seattle," a satire about a musician who moves to the grunge mecca to cash in on the scene, only to find it's dead; and "Afternoon Tea," a tribute to a friend who died of AIDS.

Despite its musical and lyrical depth, "A Date With The Smithereens" was remarkably simple to record, says drummer Dennis Diken. "We just went in, turned on the tape machine, and played," he says. "We went back to making records the way

we really like to make them, which is cutting tracks as a band. There's a couple of songs that we got on the first take."

Accordingly, the group decided to avoid using guest players on the album, breaking a tradition that began on "Especially For You" with Suzanne Vega and Frank Christian and continued on later recordings with Del Shannon, Belinda Carlisle, the Cowsills, Carlene Carter, and others.

However, when Lou Reed learned the Smithereens were recording, he showed up at the studio with guitar in hand. His appearance was fortuitous, given that the band's guitarist, Jim Babjak, was having trouble writing a guitar solo to his song "Point Of No Return." Reed supplied the missing piece on that cut and wound up playing on another.

"We weren't going to have any guests this time, but Lou offered his services, and who would say no?" asks Babjak, who has taken a more active songwriting role recently. Another of his contributions appears on the album, and a third Babjak tune, "I'm Sexy," is a bonus track on a limited-edition boxed set consisting of alternate versions of the album's 12 songs, recorded on four vinyl 45s. Of the 10,000 boxes produced, 4,000 will be given away to industry folks, and the rest will retail for \$15.95, says Hensley.

The vinyl box is aimed at stoking diehard fans right before the band hits the road on a lengthy club tour in support of the album. Noting that the Smithereens have never toured for less than nine months, Diken—who is also the band's unofficial historian—says the upcoming road trip will be no exception. "We're always prepared for a long haul," he says.

### LABELS' WOES LEAVE ACTS SCRAMBLING

(Continued from page 22)

lurch of label closings, but have managed to survive. Rob Kos, manager of former Chameleon Records artist Lucinda Williams (who recently won a Grammy for her song "Passionate Kisses"), says that following Chameleon's troubles, distributing label Elektra picked up the singer.

"As a manager, I wanted to make sure of two things," he says. "One was to maintain her recording deal with Elektra; the other concern was to protect her rights."

Before signing with Chameleon in late 1991, Williams had released a critically acclaimed 1988 album on Rough Trade Records, which subsequently went out of business. She then had a contract with RCA under which she never recorded an album, due in part to a change in the label's management.

In August 1992, Chameleon released Williams' "Sweet Old World."

Kos says Elektra execs are letting him speak with other labels regarding Williams. "I spoke with [senior VP/GM] David Bither, who said he wanted to do the best thing for the artist," says Kos. "It's not common for attractive recording acts to be allowed to do that, but Elektra has always been fair in their dealings."

Founding Dramarama member Chris Carter says that since Chameleon closed its doors, the band has been

earning a living playing tour dates while exploring its options.

"We're still signed with ICM, and we're getting dates, but basically we're looking for another [label] deal," he says.

The band's last album, "Hi-Fi Sci-Fi," was released in late 1993, while Chameleon was in its final days.

Carter says that at one point, the band considered reforming under a new name, but decided against it. "There's still strong name recognition with Dramarama, so we're going to keep the group together and continue touring and shopping," he says.

The timing of a label's demise can make a big difference in a band's position and ultimate outcome. Canadian roots-rock band Blue Rodeo, formerly on Atlantic Records, signed with Chameleon in June 1993. Manager Dana Millman says the closure of Chameleon came just prior to the release of the group's new album. "It was a good thing all that happened before the album dropped, because it would have been a terrible waste," she says.

Millman says that the band's distributor, WEA, has first-option interest on Blue Rodeo. "WEA went ahead and released the album last October in Canada," she says, "and it's sold well. I'm sure we'll find a new label home somewhere within the WEA system."

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RECORDS

## Disney Builds On Its Publishing Reputation

**BUILDING ON A LEGACY:** Disney Music Publishing, according to its chief **Susan Borgeson**, is among the world's top 10 publishers, thanks in no small part to its associations with Walt Disney, Touchstone, Hollywood, and Buena Vista film projects such as "Aladdin," "Beauty And The Beast," "The Little Mermaid," "Cinderella," "Pretty Woman," and "The Three Musketeers."

But Borgeson, a VP for the unit, admits "we've been kinda quiet" about the 45-year-old company's

growing catalog of contemporary and country titles and staff writers. In fact, the company's "newest agenda is to expand its creative activ-

ity to include exclusive songwriters, administration of outside catalogs, subpublishing, and acquisitions."

Disney Music, headquartered at the Walt Disney organization's home in Burbank, has an exclusive writing staff currently consisting of country writer **Will Robinson**, **Ray Kennedy** (country/pop), **Fabian Cooke** (rap/R&B/dance), **Nate Phillips** (R&B/pop), and **Steve Diamond** (rock/pop/country). On the administration end, it has deals with Diamond's Diamond Mine Music and Diamond Cuts Music and, in association with Kennedy, X-Ray Music. It also is the subpublisher of two U.K. firms, Sleeping Giant Music and St. James Music. Among its pop catalog strengths are the **Beach Boys'** "Kokomo"; "Good Thing" and "As Hard As It Is" by **Fine Young Cannibals**; "King Of Wishful Thinking" by **Go West**; and "All For Love," a recent No. 1 single from the film "The Three Musketeers" recorded by **Bryan Adams**, **Rod Stewart**, and **Sting**.

Other recent hits for the company include "I Never Knew Love" by **Doug Stone**, "A Whole New World (Aladdin's Theme)," "Beauty And The Beast," and "Davy Crockett" by the **Kentucky Headhunters**. Music print is handled by Hal Leonard Publications.

Borgeson, who has headed Disney's publishing interests since 1985, hired creative manager **Brian Rawlings** in 1991, after he had spent two years as creative head of Leiber & Stoller in Los Angeles; before L&S, he represented songwriters **Dean Pitchford**, **John Bettis**, **Tom Snow**, and **Eric Kaz**. He came to Los Angeles from Nashville in 1995.

**THE PARTNERSHIP** of Howard Dietz and Arthur Schwartz wasn't a law or accounting practice. Actually, Dietz was the chief publicist for MGM for many years, and Schwartz was a practicing attorney.

But, to the everlasting gratitude of lovers of the musical stage, they did have time to collaborate on Broadway songs (mostly lavish revues). Schwartz did little else but compose after he and Dietz started to work together in the mid-'20s.

Dozens of songs in the Dietz & Schwartz canon are as classy and witty as any by their peerless peers. Although each had made appearances at **Maurice Levine's** 24-year-old New York institution—the Lyrics And Lyricists programs at the 92nd Street Y—Levine decided, as

part of a six-songwriter series this season, to make a posthumous teaming, using video- or audiotape to extend their collaboration.

While the program, presented Feb. 27-28, had a fine cast of live performers, it turned, to the audience's delight, to two performances on screen: **Fred Astaire's** routine on "Shine On Your Shoes," from the film version of "The Bandwagon," and **Bette Davis** comically bemoaning male demographics on the home front during World War II in "They're Either Too Young Or Too Old" (with a lyric by **Frank Loesser**), from the all-star feature "Thank Your Lucky Stars." (Dietz & Schwartz worked with others during their careers, Schwartz with **Dorothy Fields** in particular and Dietz with **Jerome Kern** and **Vernon Duke**.) The stage performers, including musical director/pianist **Peter Howard**, were **Marilyn Caskey**, **Lewis Cleale**, **Nancy LaMott**, **Paula Laurence**, **Artye Phillips**, **Victoria Regan**, **K.T. Sullivan**, and **Ronny Whyte**. **Kitty Carlisle Hart** was the gracious hostess. The program of 21 songs, including "Dancing In The Dark," "If There Is Someone Lovelier Than You," "I Guess I'll Have To Change My Plans," "Something To Remember You By," "Alone Together," and "Rhode Island Is Famous For You," makes one thankful Dietz & Schwartz had time to turn out a score or two.

**ATTRIBUTE:** ASCAP is hosting a memorial tribute to **Stanley Adams**, the songwriter and former ASCAP president who died in January. The event takes place March 16 at noon in the Walter Reade Theatre at New York's Lincoln Center.

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales Inc.:

1. **Stone Temple Pilots**, Core
2. **10,000 Maniacs**, Unplugged
3. **Red Hot Chili Peppers**, Blood Sugar Sex Magik
4. **The Very Best Of Bob Dylan**
5. **Tori Amos**, Little Earthquakes.



by Irv Lichtman

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# HOME-GROWN BOUNCE MUSIC DOMINATES NEW ORLEANS' RAP SCENE

(Continued from page 1)

names (Partners In Crime, Pimp Daddy, and Slugged Up Niggas), mysterious initials (UNLV, P.M.W., B-32, and GBU), and friendlier monikers (DJ Jubilee, Sporty T., and Miss Tee). Some 20 acts have product out on a dozen independent labels; at least as many artists have passed through the scene and disappeared.

The artists, like the label owners, mirror the bounce audience: young and primarily African-American. One producer of bounce tracks says he considers himself too old for the scene at age 25. Many attendees at New Orleans bounce concerts are barely into their teens.

Of the dozens of bounce tracks released since the style's inception, only one has made enough national noise to log time on Billboard's charts. DJ Jimi's album "It's Jimi," distributed by Memphis-based Avenue Records, spent the second half of 1993 on the R&B albums chart, peaking at No. 35. The album spawned the single "Where They At," which spent much of the same period on the R&B singles chart.

Still, bounce's success in Louisiana and parts of Texas, Mississippi, Alabama, Florida, Georgia, and Tennessee has caused some retailers, label owners, producers, and artists to envision a bounce track hitting with the impact of Tag Team's "Whoop! (There It Is)."

"When you've got a [local] group like Partners In Crime selling 200 pieces a week out of just this store, and you have Snoop Dogg selling 65 pieces a week, I would call that kicking national artists in the butt," says Gary Holzenthal, owner of Odyssey Records, a local three-store chain.

Locally produced bounce cassettes routinely sell 200 to 300 units a week—roughly 10 times the sales of national rap albums—at the independent Peaches Records store, manager Rusty Lien says.

The rise of bounce has meant frustration for the budding New Orleans hip-hop scene. "I look at bounce like house music and Miami bass—it's just a style of music that's growing,"



DJ Jimi is the only bounce artist to have logged time on the R&B charts. (Photo: Thom Scott)

says Earl Mackie, president of Take Fo' Records, which sold more than 30,000 copies of DJ Jubilee's "Do the Jubilee All," considered one of the major bounce hits of 1993. "But at the same time, it's killing other rap that's coming from this area," he says, echoing sentiments expressed by other label owners as well as bounce and rap artists.

## 'SILLIEST THING IN THE WORLD'

The bounce sound is simple but distinctive. It relies on a one- or two-line refrain chanted with the rhythm of a boot-camp march, rather than the extended spoken rhyming typical of rap. Most bounce songs with more than a few lines of lyrics stay with the streetwise themes of gangsta rap. Bounce's four-beat rhythm emphasizes the two and four, giving songs a jazz-like swing. Many artists sing in a "bounce bigiddy bounce" imitation of Jamaican dancehall style.

"To me, it was the silliest thing in the world," says DJ Mannie Fresh (Mannie Byron), one of the busiest bounce record producers. "It was basic, basic, basic. In the beginning, it was just chants."

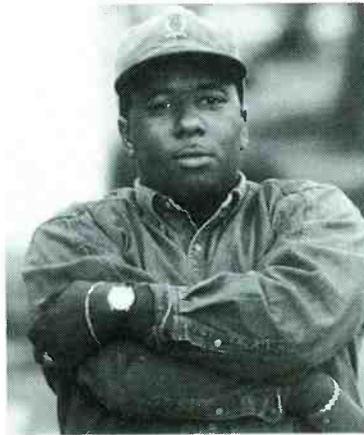
"Bounce music, from my point of view, is just stupid," says James Joseph, who, as a gangsta rapper, dismisses the style—and who, as president of Pack Records, promotes it.

In addition to chants, the tell-tale bounce sound is an extended sample of a synthesized xylophone taken from "Drag Rap," a 1985 song on Profile Records by New York group the Show Boys. In bounce's first 18 months, dozens of bounce tracks used the sample without clearance, according to Profile retail promotions manager John Parker.

Parker says the success of DJ Jimi's "Where They At" brought the popularity of the sample to Profile's attention, which led the label to reissue "Drag Rap" in 1992. More recent bounce records have strayed from "Drag Rap" and have raised the creativity level, both lyrically and musically.

The repetitive chanting of bounce evokes the call-and-response singing of New Orleans' Mardi Gras Indians—fraternities of African-Americans who dress in elaborate costumes and parade on city streets for the pre-Lenten holiday. The Indians' music is largely unknown outside New Orleans (despite the release of albums by the Wild Magnolias and Golden Eagles tribes by Rounder Records), but the tradition remains vital in the poor neighborhoods where many bounce artists were raised.

That, plus an emphasis on local references, may have stunted bounce's ability to gain an audience outside



MC T. Tucker was the first artist to record bounce. (Photo: Thom Scott)

New Orleans. But it helps sales locally. A loud cheer is virtually guaranteed when a bounce record playing in a dance club mentions the names of neighborhoods or public housing developments. Artists quickly learned to include a litany of "shout-outs" to local landmarks in their records and performances. A common refrain is, "Bounce for the 7th Ward, bounce for the 9th Ward, bounce baby bounce bounce bounce."

"People just chant what we like to hear down here—the wards and the neighborhoods and all that," says Dewey Doo (Lendar Dent III), a local producer of bounce and rap tracks.

Another reason bounce succeeds in New Orleans is that it is dance music in a dance city. The shuffle of a second-line beat will turn a New Orleans street into a block party in minutes.

## 'WHERE THEY AT'

Most artists and producers credit MC T. Tucker with being the first to put bounce on tape, if not with originating the style. As early as 1989, Tucker says, he discovered a skill for exciting the crowds that would gather to listen to DJs in the courtyard of the housing project where he lived.

Chanting common phrases heard on the street rather than written raps, Tucker—who says he grew up seeing Mardi Gras Indians—developed confidence on the microphone. He eventually brought his style to neighborhood bars and became an underground phenomenon. A DJ named Ervin Phillips introduced Tucker to the "Drag Rap" excerpt, and bounce was born.

Sensing the potential, Tucker and Phillips released a hastily recorded single on local label Charlot Records based on one of Tucker's phrases, "Where They At." It quickly became the most requested song on urban station WYLD-FM.

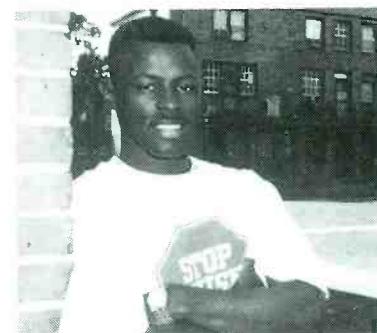
"Just out of my stores, I would say

it sold 500 copies a week," Odyssey's Holzenthal says of the initial craze, which lasted about three months. "It was huge. This was something that sounded like nothing else, and they had to have it."

Tucker says he didn't take "Where They At" seriously at first. But while he spent 18 months in prison for a parole violation involving firearms, other bounce artists began having local hits using similar, simple chants and the same "Drag Rap" sample.

DJ Jimi (Jimi Payton)—who says he had nightclub audiences bouncing long before Tucker did—followed Tucker's "Where They At" several months later with a song of the same name. His album, "It's Jimi," spawned the single "Bounce (For the Juvenile)" by guest artist DJ Juvenile (Teruis Gray), and that song gave the new style its name.

Many others followed, including Li'l Elt, Papadoc, Pimp Daddy, the 3-9 Posse, Silky Slim, the Everlasting Hitman, and a host of newer artists. New Orleans record stores began compiling their own charts of local rap sales in 1992, with bounce invariably dominating. Tucker returned from prison calling himself the "father of bounce," and began work on his first full-length album, which was



DJ Jubilee's "Do The Jubilee All" is considered one of the major bounce hits of 1993. (Photo: Thom Scott)

expected to be released in late March. Tucker's manager says he is negotiating with Interscope to distribute the independent release, which Interscope would not confirm at press time.

Radio has played a key role in solidifying bounce's hold on New Orleans. But there is less bounce on the air now than a year ago.

WYLD-FM, which first broke Tucker's "Where They At," was purchased by Snowden Broadcasting Inc. in 1993, switched to an urban AC format, and no longer plays rap of any kind. That leaves mainstream urban WQUE-FM—whose owner, Clear Channel Communications, operates both WQUE and WYLD in a

joint venture with Snowden—as New Orleans' sole commercial rap outlet.

WQUE PD Gerod Stevens says he plays bounce tracks by four artists—DJ Jubilee, UNLV, Joe Blakk, and Mia X—but has reduced the rotation frequency from a bounce every 2 1/2 hours to once or twice a day. "It was all sounding the same, and everybody was trying to sound like what the last guy did," Stevens says.

He adds that although WQUE still mixes bounce with national rap hits, it does not play local hip-hop. Conversely, college station WTUL rap show host Jeff Bromberger plays local hip-hop but bans bounce because he thinks it's "stupid."

## INFREQUENT PERFORMANCES

For promotion, bounce artists pop up at local dance clubs and record stores. But they do very little posterizing or other advertising.

Holzenthal says, "They'll put a tape out, and within a day or two days—sometimes a tape isn't even out yet—these guys are busting down the doors for the new Magnolia Slim or the new Pimp Daddy or UNLV that they may have heard about. Sometimes [the labels] have to do no promotion. The word-of-mouth is so phenomenal, I've never seen anything like it."

Bounce performances are infrequent in New Orleans. Artists may give surprise performances at 1,000-person-capacity dance clubs, or new acts may seek exposure at monthly talent contests, but scheduled concerts are rare. When they happen once every four to five months, it is not uncommon for 2,000 to 4,000 fans to attend.

But out-of-town concerts throughout Louisiana and neighboring states are nearly weekly affairs, label heads say. Promoting their own concerts, bringing an entire roster of artists to perform for concert-hungry bounce fans, label heads say they often gross \$15,000 to \$20,000 per show.

Many bounce producers and artists release product on small start-up labels and distribute tapes through their own networks of regional wholesalers.

"If you do a bounce song locally, independent, you'll make more money than if you do a rap song on a national record label," says DJ Precise (Leroy Edwards), one of New Orleans' most active bounce producers. A label can gross \$40,000 on sales of 15,000 cassette singles, says Pack Records' Joseph. That's small scale in national terms, but significant to poor young New Orleans residents looking for an alternative to the criminal lifestyles they rap about.

(Continued on page 30)

SHAVER

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Your  
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3/23 Davis, CA  
3/24 & 3/25 Kelseyville, CA  
3/27 Phoenix, AZ

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MARCH 19, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	54	*** <b>NO. 1</b> *** BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
2	3	17	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
3	8	5	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE
4	2	20	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	—	1	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
6	4	15	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
7	6	10	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
8	14	7	SHERYL CROW A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
9	10	7	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
10	11	41	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
11	9	23	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
12	13	5	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
13	16	29	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
14	15	6	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
15	7	3	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
16	17	13	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
17	19	25	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
18	12	4	RICHARD THOMPSON CAPITOL 81492 (10.98/15.98)	MIRROR BLUE
19	36	3	TOP AUTHORITY TRAK 72576 (10.98/15.98)	SOMETHIN' TO BLAZE TO
20	28	20	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD

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

21	18	16	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
22	20	5	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
23	34	12	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
24	27	5	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
25	21	6	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
26	31	33	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
27	25	21	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
28	23	4	DAVID WILCOX A&M 0060 (9.98/13.98)	BIG HORIZON
29	26	21	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
30	22	31	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
31	32	3	ROB WASSERMAN MCA/GRP 4021 (9.98/15.98)	TRIOS
32	29	31	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
33	24	14	GABRIELLE GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
34	30	6	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
35	38	11	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
36	—	6	BASS BOY NEWTOWN 2212 (9.98/14.98)	KING OF QUAD
37	33	25	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
38	—	1	HWA RUTHLESS 5506*/RELATIVITY (7.98/11.98)	AZ MUCH ASS AZZ U WANT
39	—	1	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
40	—	1	MORPHINE RYKODISC 10262 (9.98/14.98)	CURE FOR PAIN

## POPULAR UPRIISINGS

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

**OUTLAW McGRAW:** It looks like Curb Records has another hit on its hands with country singer **Tim McGraw**. Before "Indian Outlaw" was released as a commercial single, Tower Records And Video in Nashville received so many requests for it that the store put up a banner stating, "No, we do not have the Tim McGraw single yet. It will be here Feb. 15."

Dennis Hannon, VP/mar-

keting and sales at Curb, says, "We felt the record was strong, but we thought it would take six to 10 weeks to develop." The label went for adds on the track Jan. 14. Two weeks later, it received "feedback so strong, we had to put out the single," Hannon says.

"Indian Outlaw" had one of

the strongest increases in airplay for the week ending March 4, according to Broadcast Data Systems. It moves 54-28 on Hot 100 Singles, 15-14 on Hot Country Singles & Tracks, and 19-9 on Hot 100 Singles Sales this week.

However, some country stations are pulling the song due to a negative response to its native American references (see story, page 38).

A half-hour radio show distributed by Tim Riley and Associates will air a week prior to the March 22 release of "Not A Moment Too Soon." The Delhi, La.-born artist will also be touring with Sawyer Brown in mid-March.

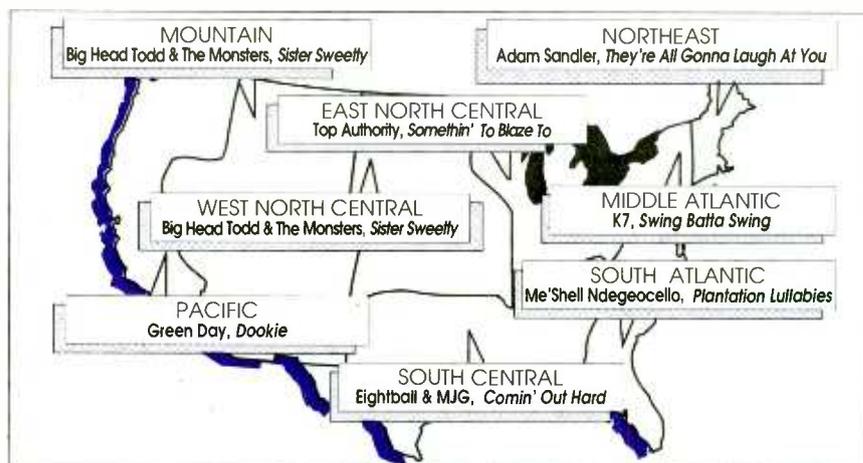
**VIRTUAL Babble:** Reprise is using cutting-edge technology to expose ambient dance pop trio Babble. The label is preparing a promotional mailing of a five-track sampler, "Virtual Audio Words And Music," recorded using the Virtual Audio Processing System (VA). The patented 3D sound process, developed by **Christopher Currell** for Audio Cybernetics, is in use by NASA and Disney's Epcot Center. VA mimics the method the human ear uses to process sound, distorting the distinction between recorded and real-life audio. The label aims to ship 5,000 promo-only discs next week to radio, retail, and press.

Fans who log on to America On-Line can access the Babble



**Bubbling.** John Berry's self-titled Liberty album is the No. 19 best-selling Heatseeker in the South Central region, due to the strength of "Your Love Amazes Me," which moves 44-38 on the Hot Country Singles & Tracks chart this week. Berry will be featured on the "ABC: In Concert" spring break special in April.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Adam Sandler, <i>They're All Gonna Laugh...</i>
2. David Wilcox, <i>Big Horizon</i>	2. K7, <i>Swing Batta Swing</i>
3. Green Day, <i>Dookie</i>	3. Big Head Todd/Monsters, <i>Sister Sweetly</i>
4. Sheryl Crow, <i>Tuesday Night Music Club</i>	4. Dig, <i>Dig</i>
5. Meat Puppets, <i>Too High To Die</i>	5. Kristin Hersh, <i>Hips &amp; Makers</i>
6. Freddy Jones Band, <i>Waiting For The Night</i>	6. Richard Thompson, <i>Mirror Blue</i>
7. K7, <i>Swing Batta Swing</i>	7. Sass Jordan, <i>Rats</i>
8. The Mavericks, <i>What A Crying Shame</i>	8. David Wilcox, <i>Big Horizon</i>
9. Doug Supernaw, <i>Red And Rio Grande</i>	9. Joshua Kadison, <i>Painted Desert Serenade</i>
10. Prong, <i>Cleansing</i>	10. Patra, <i>Queen Of The Pack</i>

bio and enter a contest to win the VA promo disc. All users who accurately answer 14 questions about Babble are eligible to win the contest, which is

scheduled to begin later this month.

Users will learn that the trio includes members of '80s new wave pop act **the Thompson**

**Twins.**

Babble's debut album, "The Stone," streeted March 8.

**SECOND CHANCES:** Lisa Germano's 1993 Capitol album, "Happiness," is getting a second life this year as her new label, 4AD, reissues the set April 26 with a marketing plan that better suits the singer.

"Capitol just didn't get what I was about," Germano said at the Gavin Seminar in San Francisco in February. "They marketed me as John Mellencamp's fiddle player, which is totally wrong." The reissue contains two new songs and two re-mixed songs, and drops her cover of **Nancy Sinatra's** "These Boots Are Made For Walkin'" (Billboard, Jan. 8).

This time around, Germano's label is targeting her to the college and modern rock markets, in addition to album alternative, with hipper album artwork and posters.

**Bev Chin**, director of marketing at 4AD, is shooting for exposure on public radio shows such as American Public Radio's "E-Town," where Germano is scheduled to appear May 22, and MTV's "120 Minutes" and "Alternative Nation."

The label started its marketing efforts in Europe with Germano's EP "Inconsiderate Bitch," released in February in

England and available as an import in the U.S.

"We did this to get her name out there and create a buzz, but apparently there's already a buzz on Lisa out there," says Chin.

As an incentive for consumers to buy "Happiness," the title is listed at \$11.99/\$7.99. Germano also is in the midst of doing in-store performances, and will perform for WEA sales



**Pure Eugenius.** Scottish alternative act Eugenius will hit the road with *Urge Overkill* in March and April in support of its sophomore effort, "Mary Queen Of Scots," released Feb. 22 on Atlantic. The group's supporters include Nirvana's Kurt Cobain. The track "Blue Above The Rooftops" could light up modern rock radio phones.

branches in April. In addition, the album will be in Tower's listening posts in May and positioned on an end-cap. "Puppet" goes to modern rock and album alternative this month.

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



**Historic Moment.** Cema Distribution held gala receptions in 11 major cities as part of its Black History Month promotion, "Celebrating Black History: The Message Is In The Music." The campaign used print, TV, and radio advertising, point-of-purchase displays, a 1994 calendar, and a 12-song CD sampler featuring a cross-section of Cema's African-American artists. Pictured at the Los Angeles reception, from left, are Stanley Winslow, VP of promotion for Pendulum; Martha Lopez, CD buyer for Tower Records in Brea, Calif.; Pendulum/ERG recording artist Lisa Lisa; and Ron Wiggins, urban marketing specialist for Cema.

## Raw Fusion Gets 'Hoochiefied'

### Hollywood Builds On Act's Local Buzz

■ BY J.R. REYNOLDS

LOS ANGELES—The members of Raw Fusion hope to create a strong national identity for themselves with "Hoochiefied Funk," the duo's second album for Hollywood Records. The duo, rappers Money-B and DJ Fuze, are best known as members of Digital Underground.

"Hoochiefied Funk" combines Money-B's smooth lyrical phrasing with DJ Fuze's turntable skills. The two co-produced the 14-track project, which follows their 1991 debut set, "Live From The Styletron."

Hollywood Records hopes to break the Oakland, Calif.-based group by building a strong foundation prior to the new album's April 26 release. "Freaky Note," the first single, went to radio's rap mix shows Feb. 14 before dropping at retail Feb. 17 in cassette and 12-inch configurations. The record



RAW FUSION

then went to urban radio March 7.

"We went with 'Funky Note' first because it's a midtempo track that will not only work at rap and urban radio, but should also get churban and even quiet storm airplay," says Jesus Garber, Hollywood's VP of urban promotion, adding that "Freaky Note" is the kind of record that can be played in any daypart.

Much of "Hoochiefied Funk" has to

do with having fun and intimate relations between the sexes. It features cool, easy-tempo grooves, often with dancehall-influenced rhythms. Money-B says the reggae sound helps set Raw Fusion apart from Digital Underground.

According to Money-B, the main difference between Digital Underground and Raw Fusion is that Digital's musical foundation is firmly rooted in funk, as are many West Coast rap acts.

Referring to Digital Underground's front man, Money-B says, "Shock G's thing is a continuation of the kind of funk George Clinton first started, and you hear it throughout his music... we have a wider musical foundation. I went to a lot of reggae shows with my father growing up, so you hear a lot of that in our music."

However, Shock G is featured on the chorus of "Freaky Note" and ap-

(Continued on page 30)

## ARTIST DEVELOPMENTS

### NOT A REGULAR GUY

Known as the one with the crazy legs during his days with new jack sensation Guy, Damion Hall is out to prove his musical talent does not stop with his dancing shoes.

With former Guy members Teddy Riley and Aaron Hall already in high gear since the group's breakup in 1991, Hall's solo career begins with "Straight To The Point!" due April 26 on Silas Records.

"I've always had the ability to sing lead," he says. "It's just that with Guy, everybody had their role. Mine was to hype the audience with my dancing."



HALL

In addition to singing on "Straight To The Point!" Hall wrote and produced four of the 13 songs on the set. He collaborated on another three

with the freshman production team of Chris "Tricky" Steward and Sean "Sep" Hall (no relation). Also contributing as producers are veterans Brian McKnight, Jon Nettlesby, and Terry Coffy.

Hall is confident about his battle for acceptance as a solo vocalist. "This is a challenge I'm meeting head on," he says. "I look at myself as a complete entertainment package. Fans of Guy know what I can do on stage, and this album shows what I can do on the mic."

Sara Melendez, VP of marketing/artist development for Silas Records, says a key component of the label's marketing campaign is to introduce Hall as a new artist, rather than as a former member of Guy.

"We're positioning Damion's image as a solo artist by going back to square one and marketing him as

a new artist," she says. "We're doing that by providing him as much exposure as possible prior to the release of his album."

The first single, "Satisfy You," was released to radio March 1, and to retail March 8. The campaign was set up by the release of the videoclip for "Straight To The Point!" which went to BET and local music video outlets in early February. In addition, advances of "Satisfy You" were delivered to radio, retail, and the press.

Melendez says 12-inch vinyl copies of the single were serviced to record pools for club play in early February.

"Damion appeals to an 18-54 audience, and we'll be taking advantage of that by going after AC and CHR radio after his urban base has been solidified," she says.

Acknowledging the inevitable comparisons with his brother Aaron, Damion Hall says, "We're brothers, so there's bound to be some similarities. But I have my own unique style, and it shows most in my stage performance."

Melendez says another difference between Hall and other entertainers is the method in his lyrics. "Damion isn't graphic when his musical theme turns to romance," she says. "And a difference between he and Aaron is that Damion is hungry [to disprove the skeptics], and will be going all out as a complete package—he sings, dances, writes, and performs."

Hall says he is competitive when it comes to entertaining, a claim he proved during early showcases, including a show during the Urban Network Power Jam in February and his March performance on "Soul Train."

Hall will hit the road in late April for a promotional tour including radio, retail, and track dates.

J.R. REYNOLDS

## Stars Back In Spotlight At Pioneers Awards; Rhino's Slave Hits Set Is Rising, Not Sliding

SOUL MUSIC MIGHT be the greatest tonic on the face of the earth, because recipients of the 1994 Rhythm & Blues Foundation Pioneers Awards, given out March 3 at Roseland in New York, looked great and sounded better. The performances came after the awards presentation, with music from the "Saturday Night Live" band led by G.E. Smith. Special musical guests included Maceo Parker, Pee Wee Ellis, Fred Wesley, and Steve Cropper. The show's hosts were Ruth Brown and Bonnie Raitt.

Honorees included the Shirelles, Bill Doggett, Ben E. King, Irma Thomas, Don Covay, Mable John, Johnny Otis, Jerry Butler, drummer Earl Palmer, Otis Blackwell, Clarence Carter, and the Coasters/Robins.

Little Richard was the recipient of the Ray Charles Lifetime Achievement Award and, as expected, offered the evening's funniest moments. Another highlight was the Shirelles' performance of their 1961 hit "Dedicated To The One I Love"; it was the first time in 19 years that the group's surviving members had harmonized together.

The star-studded lineup of presenters and attendees included television journalist Ed Bradley, Steve Winwood, Jody Watley, Jimmy Jam & Terry Lewis, George Clinton, Nona Hendryx, Peabo Bryson, Narada Michael Walden, and members of Arrested Development.

SLIDING UP THE CHART: "They call me Drac / Here I come, baby / I ain't gonna bite you / I just want you to hang on."

Those intro lyrics—accompanied by a rumbling bass line that has since become classic, and supplemented by a groovin' horn section—trumpeted the introduction of the '70s funk band Slave to the R&B world.

"Slide" was the group's first single on Cotillion Records and scored a bullseye with listeners, going to No. 1 on the Hot R&B Singles chart in 1977. Its sizzling hard-rock guitar solo electrified college dormitories and house parties everywhere, and made Slave an instant sensation.

Now Rhino has released "Stellar Funk: The Best Of

Slave, Featuring Steve Arrington," and without the benefit of any marketing, the compilation set debuted in the top half of the Top R&B Albums chart last week.

Of course, that ain't no mystery to all of us old-school funkateers; this album is a must-have treasure. To all wannabe young funksters: Pick up this set and be schooled in graduate level funkology.

SOUND BITES: Tag Team's super single "Whoomp! (There It Is)" on Bellmark Records has been certified quadruple platinum. According to the RIAA, it's the best-selling rap single ever... Geffen Records is revamping its A&R department to take on R&B acts. Still no word on who will be coming on board, but the label has already signed two new acts. One is a group called Roots. The other is hip-hopper Gen-



by J. R. Reynolds

ius, one of the artists from the Wu-Tang Clan... Promotion VP Glynice Coleman departs EMI... Qwest vocalist Tevin Campbell did some serious talking to more than 8 million middle and high school students when he guest-anchored a news segment on Channel One, the nationwide educational cable station. Campbell joined regular anchor Allison Fischer on the broadcast... Fox Records recording artist Simple-E, whose single "Play My Funk" is on the Fox soundtrack to the movie "Sugar Hill," is getting heavy video airplay on BET, the Box, and MTV. The song also has entered the Hot Rap Singles chart... Atlas Records signed a label deal with production company Three Boyz, headed by producer Vincent Herbert. Based in Newark, N.J., 20-year-old Herbert has produced or remixed tracks for Bobby Brown, SWV, and Toni Braxton. Under the arrangement, Three Boyz is scheduled to issue two releases per year, beginning with Detroit-based vocalist Joya Owens, whose album is tentatively scheduled for July release.

Assistance in preparing this column was provided by Havelock Nelson at the Rhythm & Blues Foundation Pioneers Awards in New York.

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAR. 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	TITLE	PEAK POSITION
1	1	1	17	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	<b>★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★</b> 7 weeks at No. 1 12 PLAY	1
2	<b>NEW</b>	1	1	<b>HAMMER</b> GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> THE FUNKY HEADHUNTER	2
3	2	2	15	<b>SNOOP DOGGY DOGG</b> ▲ 3 DEATH ROW/WINTERSCOPE 92279* (10.98/15.98)	DOGGY STYLE	1
4	4	3	34	<b>TONI BRAXTON</b> ▲ 3 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	3	4	11	<b>JOCELI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
6	5	5	19	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
7	7	7	14	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1
8	8	8	4	<b>ZHANE</b> MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	8
9	6	6	21	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	6
10	17	12	68	<b>SOUNDTRACK</b> ▲ 11 ARISTA 18699* (10.98/15.98)	<b>★ ★ ★ PACESETTER ★ ★ ★</b> THE BODYGUARD	1
11	9	9	27	<b>MARIAH CAREY</b> ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
12	10	13	17	<b>WU-TANG CLAN</b> LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
13	11	10	21	<b>XSCAPE</b> ▲ SD SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
14	15	—	2	<b>5TH WARD BOYZ</b> RAP-A-LOT 53844/PRIORITY (6.98/10.98)	GANGSTA FUNK	14
15	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
16	13	14	29	<b>BABYFACE</b> ▲ EPIC 53552* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
17	28	—	2	<b>VARIOUS ARTISTS</b> WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
18	14	16	17	<b>A TRIBE CALLED QUEST</b> ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
19	20	20	13	<b>DOMINO</b> ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
20	12	11	4	<b>THE NEW 2 LIVE CREW</b> LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	9
21	19	19	42	<b>JANET JACKSON</b> ▲ 5 VIRGIN 87825 (10.98/16.98)	JANET.	1
22	16	15	16	<b>QUEEN LATIFAH</b> MOTOWN 6370 (9.98/13.98)	BLACK REIGN	15
23	24	18	23	<b>AARON HALL</b> SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
24	22	17	19	<b>TOO SHORT</b> ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
25	18	21	22	<b>MINT CONDITION</b> PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
26	23	23	19	<b>SHAQUILLE O'NEAL</b> ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
27	31	24	68	<b>KENNY G</b> ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
28	26	—	2	<b>GERALD ALBRIGHT</b> ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	26
29	35	37	6	<b>TOP AUTHORITY</b> TRAK 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	29
30	30	26	37	<b>TONY! TONI! TONE!</b> ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
31	21	22	14	<b>US3</b> ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
32	25	25	9	<b>CONSCIOUS DAUGHTERS</b> SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
33	29	30	28	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
34	39	—	2	<b>ARETHA FRANKLIN</b> ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	34
35	34	32	19	<b>ZAPP &amp; ROGER</b> REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
36	27	27	6	<b>CE CE PENISTON</b> A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
37	37	33	13	<b>MARY J. BLIGE</b> UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
38	38	38	11	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
39	33	29	21	<b>EAZY-E</b> ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
40	40	36	64	<b>DR. DRE</b> ▲ 3 DEATH ROW/WINTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
41	42	75	3	<b>SOUNDTRACK</b> BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	41
42	32	34	7	<b>2 LOW</b> RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	25
43	41	35	70	<b>SADE</b> ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
44	48	40	29	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
45	43	48	9	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	43
46	36	28	7	<b>FREDDIE JACKSON</b> RCA 66318 (9.98/15.98)	HERE IT IS	11
47	45	46	23	<b>E-40</b> SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13

48	46	41	24	<b>SPICE 1</b> ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
49	47	55	12	<b>PATRA</b> EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	47
50	55	47	22	<b>TEDDY PENDERGRASS</b> ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
51	50	31	87	<b>BRIAN MCKNIGHT</b> ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
52	49	39	48	<b>INTRO</b> ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
53	51	44	30	<b>SCARFACE</b> ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
54	52	42	71	<b>SWV</b> ▲ 2 RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
55	71	73	7	<b>SOUNDTRACK</b> SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	55
56	56	43	17	<b>MC REN</b> RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
57	44	—	2	<b>SLAVE FEATURING STEVE ARRINGTON</b> RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
58	57	59	37	<b>SOUNDTRACK</b> ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
59	59	49	16	<b>DAS EFX</b> EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
60	54	51	24	<b>KEITH WASHINGTON</b> QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
61	53	50	24	<b>MARTIN LAWRENCE</b> EASTWEST 92289/AG (10.98/15.98)	TALKIN SHIT	10
62	62	52	39	<b>JOHNNY GILL</b> ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
63	61	61	33	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
64	63	65	17	<b>K7 TOMMY BOY</b> 1071 (10.98/15.98) HS	SWING BATTI SWING	54
65	67	64	21	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
66	60	53	17	<b>JODY WATLEY</b> MCA 10947 (10.98/15.98)	INTIMACY	38
67	58	62	55	<b>2PAC</b> ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
68	68	54	20	<b>ERICK SERMON</b> RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
69	66	63	29	<b>FOURPLAY</b> WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
70	65	58	23	<b>KRS-ONE</b> JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
71	73	68	29	<b>JOE</b> MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
72	64	45	5	<b>CASUAL</b> JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
73	77	78	3	<b>GUESS</b> WARNER BROS. 45481 (9.98/15.98)	GUESS	73
74	92	—	2	<b>HWA</b> RUTHLESS 5506*/RELATIVITY (7.98/11.98) HS	AZ MUCH ASS AZZ U WANT	74
75	93	88	15	<b>MAC MALL</b> YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	75
76	79	67	31	<b>WILL DOWNING</b> MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
77	70	66	6	<b>FREDDIE JACKSON</b> CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
78	76	—	2	<b>JOHNNIE TAYLOR</b> MALACO 7472 (9.98/15.98)	REAL LOVE	76
79	82	80	25	<b>THE ISLEY BROTHERS</b> ELEKTRA 61538 (12.98/16.98)	LIVE!	34
80	78	83	8	<b>ERIC GABLE</b> EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
81	83	84	5	<b>VARIOUS ARTISTS</b> TOMMY BOY 1077	BIG BLUNTS	81
82	74	60	16	<b>COLOR ME BADD</b> GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	20
83	69	69	11	<b>RAAB</b> RIP-IT 1002*/ILC (9.98/15.98) HS	YOU'RE THE ONE	67
84	94	86	51	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
85	86	95	31	<b>KRIS KROSS</b> ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
86	75	56	58	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
87	80	70	11	<b>RALPH TRESVANT</b> MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
88	81	57	4	<b>SHAZD OF LINGO</b> EMI 80919*/ERG (9.98/15.98) HS	A VIEW TO KILL	51
89	<b>NEW</b>	1	1	<b>P.K.O.</b> YOUNGSTA 2470 (9.98/15.98)	THAGOOD, THE BAD, THE MAFIA	89
90	<b>RE-ENTRY</b>	23	23	<b>NATALIE COLE</b> ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
91	<b>NEW</b>	1	1	<b>J.T. THE BIGGA FIGGA</b> GETLOW I (9.98/14.98)	PLAYAZ N THE GAME	91
92	<b>RE-ENTRY</b>	22	22	<b>C-BO</b> AWOL 719 (9.98/13.98)	GAS CHAMBER	53
93	97	—	2	<b>DIANNE REEVES</b> EMI 28494/ERG (10.98/15.98)	ART & SURVIVAL	93
94	72	77	12	<b>RONNY JORDAN</b> 4TH & BROADWAY 444060/ISLAND (9.98/13.98) HS	THE QUIET REVOLUTION	70
95	<b>RE-ENTRY</b>	41	41	<b>GETO BOYS</b> ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
96	88	74	40	<b>LUTHER VANDROSS</b> ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
97	89	76	43	<b>INNER CIRCLE</b> ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
98	100	89	24	<b>DE LA SOUL</b> TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
99	85	81	7	<b>ED O.G. &amp; DA BULLDOGS</b> CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)	ROXBURY 02119	36
100	91	82	17	<b>II D EXTREME</b> GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent 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.

# 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. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	14	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 2 weeks at No. 1	38	52	5	<b>DREAM ON DREAMER</b>	BRAND NEW HEAVIES (DELICIOUS VINYL)
2	2	16	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)	39	36	21	<b>GETTO JAM</b>	DOMINO (OUTBURST/RAL/CHAOS)
3	3	11	<b>GROOVE THANG</b>	ZHANE (MOTOWN)	40	44	7	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
4	6	22	<b>(LAY YOUR HEAD ON MY) PILLOW</b>	TONY! TONI! TONE! (WING/MERCURY)	41	35	23	<b>QUIET TIME TO PLAY</b>	JOHNNY GILL (MOTOWN)
5	4	22	<b>SEVEN WHOLE DAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	42	38	19	<b>U.N.I.T.Y.</b>	QUEEN LATIFAH (MOTOWN)
6	11	7	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)	43	46	8	<b>KRAZY</b>	BLACKGIRL (KAPER/RCA)
7	5	16	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	44	48	5	<b>A DEEPER LOVE</b>	ARETHA FRANKLIN (ARISTA)
8	9	19	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)	45	56	5	<b>YOU DON'T LOVE ME</b>	DAWN PENN (BIG BEAT/ATLANTIC)
9	14	12	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M/PERSPECTIVE)	46	50	6	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
10	8	17	<b>CRY FOR YOU</b>	JODECI (UPTOWN/MCA)	47	64	3	<b>JUST ANOTHER DAY</b>	QUEEN LATIFAH (MOTOWN)
11	13	14	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	48	49	9	<b>IS MY LIVING IN VAIN</b>	XSCAPE (SO SO DEF/COLUMBIA)
12	10	17	<b>SHHH</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	49	55	4	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
13	12	28	<b>NEVER KEEPING SECRETS</b>	BAByFACE (EPIC)	50	43	14	<b>FAMILY AFFAIR</b>	SHABBA RANKS (ATLAS/PLG)
14	7	24	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	51	54	5	<b>TELL ME WHERE IT HURTS</b>	GUESS (WARNER BROS.)
15	20	5	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	52	61	6	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
16	21	40	<b>RIBBON IN THE SKY</b>	INTRO (ATLANTIC)	53	60	9	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)
17	18	6	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)	54	45	8	<b>SKIP TO MY LU</b>	LISA LISA (PENDULUM/ERG)
18	25	5	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)	55	53	4	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
19	15	20	<b>ALWAYS ON MY MIND</b>	SWV (RCA)	56	51	2	<b>ELECTRIC RELAXATION</b>	A TRIBE CALLED QUEST (JIVE)
20	16	15	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)	57	47	19	<b>THE MORNING AFTER</b>	MAZE FEAT. FRANKIE BEVERLY (WB)
21	19	9	<b>STAY</b>	ETERNAL (EMI/ERG)	58	58	3	<b>C.R.E.A.M.</b>	WU-TANG CLAN (LOUD/RCA)
22	17	12	<b>WHEN A MAN LOVES A WOMAN</b>	JODY WATLEY (MCA)	59	42	13	<b>BELIEVE THAT</b>	KEITH WASHINGTON (QWEST/WB)
23	24	3	<b>THE MOST BEAUTIFUL GIRL...</b>	PRINCE (NPG/BELLMARK)	60	62	3	<b>SHA'OUTSTANDING</b>	SHAQUILLE O'NEAL (JIVE)
24	22	6	<b>IF THAT'S YOUR BOYFRIEND</b>	ME'SHELL NDEGECELLO (MAVERICK)	61	71	4	<b>BE THANKFUL</b>	PORTRAIT (ATLAS/PLG)
25	27	6	<b>AND OUR FEELINGS</b>	BAByFACE (EPIC)	62	—	1	<b>ROUND AND ROUND</b>	GLENN JONES (ATLANTIC)
26	29	6	<b>NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)	63	41	14	<b>PROCESS OF ELIMINATION</b>	ERIC GABLE (EPIC)
27	26	22	<b>YOU DON'T HAVE TO WORRY</b>	MARY J. BLIGE (UPTOWN/MCA)	64	72	2	<b>MASS APPEAL</b>	GANG STARR (CHRYSALIS/ERG)
28	23	21	<b>BETCHA'LL NEVER FIND</b>	CHANTAY SAVAGE (LD/RCA)	65	68	6	<b>FAITHFUL</b>	HI-FIVE (JIVE)
29	30	7	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)	66	67	11	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
30	—	1	<b>HOW DO YOU LIKE IT</b>	KEITH SWEAT (ELEKTRA)	67	69	39	<b>SOMETHING IN COMMON</b>	BOBBY BROWN/WHITNEY HOUSTON (MCA)
31	37	5	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	68	74	3	<b>WAS IT SOMETHING</b>	FREDDIE JACKSON (RCA)
32	31	24	<b>NEVER SHOULD'VE LET YOU GO</b>	HI-FIVE (JIVE)	69	66	2	<b>ON AND ON</b>	SHYHEIM (VIRGIN)
33	34	31	<b>COME INSIDE</b>	INTRO (ATLANTIC)	70	—	1	<b>WHEN I NEED SOMEBODY</b>	RALPH TRESVANT (MCA)
34	32	30	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)	71	—	1	<b>LOOK INTO YOUR HEART</b>	WHITNEY HOUSTON (WARNER BROS.)
35	39	7	<b>CANTALOOP (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)	72	63	8	<b>IT'S ALL GOOD</b>	HAMMER (GIANT/REPRISE)
36	—	1	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)	73	75	3	<b>YOU DON'T WANNA MISS</b>	FOR REAL (A&M/PERSPECTIVE)
37	59	7	<b>MY LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)	74	—	1	<b>STIR IT UP</b>	DIANA KING (CHAOS/COLUMBIA)
					75	65	10	<b>LET'S MAKE LOVE</b>	AARON HALL (SILAS/MCA)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU)	14	22	17	<b>ONE LAST CRY</b>	BRIAN MCKNIGHT (MERCURY)
2	—	1	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)	15	12	14	<b>SOMETHING'S GOIN' ON</b>	UNV (MAVERICK/SIRE/WARNER BROS.)
3	—	1	<b>ANNIVERSARY</b>	TONY! TONI! TONE! (WING/MERCURY)	16	14	36	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
4	1	3	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)	17	10	30	<b>I'M SO INTO YOU</b>	SWV (RCA)
5	2	3	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)	18	17	23	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/ATLANTIC)
6	4	20	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)	19	11	32	<b>EVERY LITTLE THING U DO</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
7	—	1	<b>TIME AND CHANCE</b>	COLOR ME BADD (GIANT/REPRISE)	20	13	3	<b>RUNAWAY LOVE</b>	EN VOGUE (EASTWEST)
8	7	20	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)	21	15	8	<b>STAY IN MY CORNER</b>	KEITH WASHINGTON (QWEST/WB)
9	6	2	<b>HERO</b>	MARIAH CAREY (COLUMBIA)	22	—	52	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
10	5	5	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)	23	20	14	<b>LOSE CONTROL</b>	SILK (KEIA/ELEKTRA)
11	8	8	<b>ANOTHER SAD LOVE SONG</b>	TONI BRAXTON (LAFACE/ARISTA)	24	18	20	<b>BABY I'M YOURS</b>	SHAI (GASOLINE ALLEY/MCA)
12	3	6	<b>IF</b>	JANET JACKSON (VIRGIN)	25	23	14	<b>CRY NO MORE</b>	II D EXTREME (GASOLINE ALLEY/MCA)
13	9	15	<b>I'M IN LUV</b>	JOE (MERCURY)					

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 84 ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)
  - 23 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
  - 24 AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
  - 78 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
  - 73 BABY IT'S YOURS (Dowhattigotta, ASCAP/WB, ASCAP/EMI April, ASCAP/Riff, ASCAP)
  - 79 BABY WHERE WERE YOU (Len-Tom, ASCAP/MCA, ASCAP/Sony, ASCAP/Multi Culler, ASCAP)
  - 99 BANG BANG BOOGIE (Sweetness, BMI/Stuck On, BMI)
  - 9 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
  - 22 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
  - 59 BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
  - 35 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
  - 71 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
  - 39 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
  - 1 BUMP N' GRIND (Zomba, BMI/R.Kelly, BMI) CPP
  - 25 CANTALOOP (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
  - 80 CAPS GET PEELED (Power Artist, BMI/Tamu, BMI/What's Not, BMI/To Bee Cleared, BMI/Driveby, BMI/X-Men, BMI/McGuffin, BMI)
  - 87 CLOSE TONIGHT (Maverick, ASCAP/Undercurrent, ASCAP/WB, ASCAP/Nomad-Noman, BMI/Audible Arts, BMI/Warner-Tamerlane, BMI)
  - 82 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)
  - 44 COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
  - 46 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI)
  - 52 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
  - 10 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
  - 74 DA BOMB (EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP)
  - 30 A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP/Civilles, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
  - 50 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP)
  - 28 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
  - 89 EGO TRIPPIN' (PART TWO) (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI)
  - 47 ELECTRIC RELAXATION (Zomba, ASCAP/Jazz Merchant, ASCAP)
  - 53 FAITHFUL (Beane Tribe, ASCAP/Arn, ASCAP)
  - 48 FAMILY AFFAIR (Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 12 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM
  - 56 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
  - 36 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) CPP
  - 13 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP) WBM
  - 34 GONNA LOVE YOU RIGHT (Keiande, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP)
  - 54 GOT ME WAITING (E-Z-Duz-It, ASCAP/Across 110th Street, ASCAP/Pete Rock, ASCAP/EMI, ASCAP)
  - 3 GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
  - 83 HERE WITH ME (Brandon Barnes, BMI/Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Cancel Lunch, ASCAP/Midnight, ASCAP)
  - 72 HEY D.J. (Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI) CPP/WBM
  - 41 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI)
  - 26 IF THAT'S YOUR BOYFRIEND (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
  - 7 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
  - 31 I'M OUTSTANDING (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
  - 8 I'M READY (Ecaf, BMI/Sony, BMI) HL
  - 85 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP)
  - 86 IT ALL COMES DOWN TO THE MONEY (Shocklee, BMI/Extra Slammin', BMI/Funk Groove, ASCAP/Lucy Three, BMI)
  - 27 IT'S ALL GOOD (Rap & More, BMI)
  - 38 JUST ANOTHER DAY (Queen Latifah, ASCAP)
  - 37 KRAZY (ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI) HL
  - 6 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
  - 68 LESSONS LEARNED (Sony Tunes, ASCAP/Euparis, ASCAP/Bass Hit, ASCAP)
  - 58 LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI) CPP
  - 43 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM
  - 75 MONEY IN THE GHETTO (Zomba, BMI) CPP
  - 62 THE MORNING AFTER (Amazement, BMI)
  - 16 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP) WBM
  - 55 MY LOVE (STONE JAM, ASCAP/NESS, NITTY & CAPONE, ASCAP/WARNER-CHAPPELL, ASCAP)
  - 14 NEVER FORGET YOU/WITHOUT YOU (Sony, BMI/Rye, BMI/Ecaf, BMI)
  - 21 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL
  - 49 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/AMW, ASCAP) CPP
  - 95 OLD TIMES' SAKE (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP)
  - 61 ON AND ON (Blacknasia, BMI/J.Wilson, BMI/Rugged

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	5	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 5 weeks at No. 1	38	43	5	<b>C.R.E.A.M.</b>	WU-TANG CLAN (LOUD/RCA)
2	2	6	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)	39	—	1	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT/REPRISE)
3	3	9	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	40	53	3	<b>HEY D.J.</b>	LIGHTER SHADE OF BROWN (MERCURY)
4	6	7	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)	41	42	6	<b>LET'S MAKE LOVE</b>	AARON HALL (SILAS/MCA)
5	5	18	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)	42	50	3	<b>SLAUGHTER HOUSE</b>	MASTA ACE INC. (DELICIOUS VINYL)
6	7	12	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)	43	31	20	<b>NEVER KEEPING SECRETS</b>	BAByFACE (EPIC)
7	4	6	<b>IT'S ALL GOOD</b>	HAMMER (GIANT/REPRISE)	44	30	20	<b>HERO</b>	MARIAH CAREY (COLUMBIA)
8	8	11	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)	45	—	1	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)
9	9	8	<b>GROOVE THANG</b>	ZHANE (MOTOWN)	46	37	5	<b>CAPS GET PEELED</b>	DFC (ASSAULT/BIG BEAT/ATLANTIC)
10	10	14	<b>CANTALOOP (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)	47	33	44	<b>WHOOPI! (THERE IT IS)</b>	TAG TEAM (LIFE/BELLMARK)
11	11	5	<b>I'M OUTSTANDING</b>	SHAQUILLE O'NEAL (JIVE)	48	55	3	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
12	13	10	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)	49	48	7	<b>MONEY IN THE GHETTO</b>	TOO SHORT (JIVE)
13	14	3	<b>THE MOST BEAUTIFUL GIRL...</b>	PRINCE (NPG/BELLMARK)	50	35	14	<b>YOU DON'T HAVE TO WORRY</b>	MARY J. BLIGE (UPTOWN/MCA)
14	17	6	<b>NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)	51	38	4	<b>ON AND ON</b>	SHYHEIM (VIRGIN)
15	16	5	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)	52	52	3	<b>AND OUR FEELINGS</b>	BAByFACE (EPIC)
16	66	2	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	53	54	4	<b>DA BOMB</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	12	17	<b>GETTO JAM</b>	DOMINO (OUTBURST/RAL/CHAOS)	54	51	3	<b>IF THAT'S YOUR BOYFRIEND</b>	ME'SHELL NDEGECELLO (MAVERICK)
18	18	5	<b>MASS APPEAL</b>	GANG STARR (CHRYSALIS/ERG)	55	36	17	<b>COME CLEAN</b>	JERU THE DAMAJA (PAYDAY/FFRR)
19	15	15	<b>CRY FOR YOU</b>	JODECI (UPTOWN/MCA)	56	40	3	<b>YOU DON'T LOVE ME</b>	DAWN PENN (BIG BEAT/ATLANTIC)
20	23	2	<b>JUST ANOTHER DAY</b>	QUEEN LATIFAH (MOTOWN)	57	41	21	<b>SEX ME</b>	R. KELLY (JIVE)
21	32	5	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)	58	45	23	<b>GANGSTA LEAN</b>	ORIS (CAPITOL)
22	56	2	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)	59	44	12	<b>BETCHA'LL NEVER FIND</b>	CHANTAY SAVAGE (LD/RCA)
23	58	2	<b>SOMETHIN' TO RIDE TO</b>	CONSCIOUS DAUGHTERS (SCARFACE)	60	47	19	<b>KEEP YA HEAD UP</b>	2PAC (INTERSCOPE/ATLANTIC)
24	26	6	<b>A DEEPER LOVE</b>	ARETHA FRANKLIN (ARISTA)	61	57	7	<b>ZUNGA ZENG</b>	K7 (TOMMY BOY)
25	25	7	<b>STAY</b>	ETERNAL (EMI/ERG)	62	46	19	<b>TIME AND CHANCE</b>	COLOR ME BADD (GIANT/REPRISE)
26	20	10	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M/PERSPECTIVE)	63	60	4	<b>IT AIN'T HARD TO TELL</b>	NAS (COLUMBIA)
27	22	22	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)	64	49	20	<b>AWARD TOUR</b>	A TRIBE CALLED QUEST (JIVE)
28	19	8	<b>(LAY YOUR HEAD ON MY) PILLOW</b>	TONY! TONI! TONE! (WING/MERCURY)	65	61	13	<b>SOUND OF DA POLICE</b>	KRS-ONE (JIVE)
29									

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	*** No. 1 *** <b>GIN AND JUICE</b> (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG 2 weeks at No. 1
2	2	1	9	<b>WHATTA MAN</b> ◆ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
3	5	5	8	*** GREATEST GAINER *** <b>PLAYER'S BALL</b> (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST
4	4	4	16	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	3	3	6	<b>IT'S ALL GOOD</b> (C) (D) (T) GIANT 18271/REPRISE	◆ HAMMER
6	6	8	15	<b>CANTALOOP (FLIP FANTASIA)</b> (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
7	7	7	5	<b>I'M OUTSTANDING</b> (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
8	9	11	5	<b>YOU KNOW HOW WE DO IT</b> (C) (T) PRIORITY 53847	◆ ICE CUBE
9	8	6	16	<b>GETTO JAM</b> ◆ (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
10	10	10	5	<b>MASS APPEAL</b> (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
11	11	—	2	<b>JUST ANOTHER DAY</b> (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
12	28	—	2	<b>SOMETHING TO RIDE TO</b> (C) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
13	NEW ▶	1	1	<b>ELECTRIC RELAXATION</b> (C) (T) (X) JIVE 42179	◆ A TRIBE CALLED QUEST
14	12	9	16	<b>U.N.I.T.Y.</b> (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
15	13	12	12	<b>FAMILY AFFAIR</b> (C) (T) ATLAS 855 232/PLG	◆ SHABBA RANKS
16	18	20	5	<b>C.R.E.A.M.</b> (M) (T) (X) LOUD 62766*/RCA	◆ WU-TANG CLAN
17	NEW ▶	1	1	<b>PUMPS AND A BUMP</b> (C) (D) GIANT 18218/REPRISE	◆ HAMMER
18	24	21	3	<b>HEY D.J.</b> (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
19	22	35	7	<b>BORN TO ROLL</b> (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
20	16	16	5	<b>CAPS GET PEELED</b> (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIHT)
21	14	13	28	<b>WHOOPI! (THERE IT IS) ▲</b> (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
22	26	34	3	<b>COMIN' ON STRONG</b> (C) EASTWEST 98334/AG	◆ SUDDEN CHANGE
23	20	14	7	<b>MONEY IN THE GHETTO</b> (C) (T) JIVE 42195	◆ TOO SHORT
24	17	19	6	<b>ON AND ON</b> (C) (T) VIRGIN 38415	◆ SHYHEIM
25	25	32	5	<b>DA BOMB</b> (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
26	23	33	6	<b>IF THAT'S YOUR BOYFRIEND</b> (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGEOCELLO
27	15	18	16	<b>COME CLEAN</b> (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
28	19	15	18	<b>KEEP YA HEAD UP</b> (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
29	27	27	7	<b>ZUNGA ZENG</b> (C) (M) (T) (X) TOMMY BOY 599	◆ K7
30	30	24	4	<b>IT AIN'T HARD TO TELL</b> (C) (T) COLUMBIA 77385	◆ NAS
31	21	17	19	<b>AWARD TOUR</b> (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
32	31	23	13	<b>SOUND OF DA POLICE</b> (C) (T) JIVE 42192	◆ KRS-ONE
33	29	25	18	<b>REAL MUTHAPHUCKKIN G'S</b> (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
34	33	28	12	<b>SHORT SHORTS</b> LIFE 79504/BELLMARK	RAHEEM THE DREAM
35	39	39	6	<b>IT ALL COMES DOWN TO THE MONEY</b> (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
36	36	22	20	<b>(I KNOW I GOT) SKILLZ</b> ◆ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
37	32	26	16	<b>BOOM SHAK A-TACK</b> (C) (M) (T) DELICIOUS VINYL/EASTWEST 98373/AG	◆ BORN JAMERICANS
38	41	44	3	<b>YEAH YEAH</b> (C) (M) (T) LUKE 170	◆ THE NEW TWO LIVE CREW
39	47	—	2	<b>PLAY MY FUNK</b> (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
40	35	31	16	<b>COME BABY COME</b> ◆ (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
41	40	36	18	<b>69</b> (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
42	RE-ENTRY	2	2	<b>SOUND BOY KILLING</b> (M) (T) (X) VP 5280	MEGA BANTON
43	NEW ▶	1	1	<b>BANG BANG BOOGIE</b> (C) BUST IT 8017	◆ DBG'Z
44	34	29	15	<b>REALLY DOE</b> (C) (T) PRIORITY 53843	◆ ICE CUBE
45	38	38	14	<b>I-I-GHT (ALRIGHT)</b> (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
46	NEW ▶	1	1	<b>WORKER MAN</b> (C) (M) (T) EPIC 77289	◆ PATRA
47	37	37	3	<b>I WANNA ROCK</b> (C) (T) JIVE 42203	◆ JAZZY JEFF & FRESH PRINCE
48	NEW ▶	1	1	<b>WRONGPLACE</b> (C) (M) (T) ELEKTRA 64559	◆ DEL THE FUNKYHOMOSAPIEN
49	NEW ▶	1	1	<b>FREAKY NOTE</b> (C) (T) HOLLYWOOD BASIC 64563/ELEKTRA	◆ RAW FUSION
50	NEW ▶	1	1	<b>DO THE BOOTY HOP</b> (C) (M) (T) (X) WRAP 209/ICHIBAN	◆ 95 SOUTH

## The 45 King Gets Back With Breakbeats; Arrested Development On Tap For Summer

**C**LEARING THE AIR: "People talk shit," says producer Mark James. "Some of the things they were saying about me are:

'I bought a car for my dog.  
'I jumped off a terrace.  
'I'm getting robbed blind.  
'I'm broke and living with my mom.  
'I was on crack, or I was sniffing [cocaine]."

James, known as the 45 King, says the rumors started flying in 1989. "They killed me," he says. "A lot of people turned their heads and didn't return my phone calls. I was working a little bit, but not that much."

Now James reveals that his erratic behavior—which probably cost him his seven-album production deal with Warner Bros.—was caused by the hallucinogenic drug PCP.

James is known for producing or mixing tracks for such acts as Madonna, David Bowie, New Kids On The Block, and Lisa Stansfield. As the ringleader of the Flavor Unit Posse, he was integral in getting Queen Latifah, Chill Rob G., Apache, and others in the crew signed to labels. Also, he produced early tracks for Guru before the rapper linked with DJ Premier. Moreover, he has produced a number of breakbeat compilations. The latest, "The Lost Breakbeats Volume 1 & 2," is out on 45 King Records.

Recorded at Studio With A View in his New York home, the tracks flow from oceanic soul to brisk funk. They're phat.

James began his career as a DJ in 1975. But early success was fleeting, he says. "If I had a party in the park, it rained. If I got a chance to play a club, nobody would show up." So instead of trying to move live crowds, James began constructing instrumental tracks. "Red Alert started playing them, and because my stuff was on the radio, people figured it was good."

James says he has a few more "Lost Breakbeat" sets in the hopper, and he is set to debut new tracks for Naughty By Nature and Bigga Sistas.

**I GO ON:** Arrested Development has completed its sophomore studio set for

Chrysalis/ERG. It's titled "Zingaladuni," an African word that means "beehive of culture," and is due to be released June 14 . . . Melvin Van Peebles has signed with Capitol Records and is recording an album due out later this year. "It'll be something old and something new," he says . . . Quality has left Relativity Records, where he was national street promotions director, to form Streetcorner Promotions with Scrappy, a former employee of Wild Pitch in New York. Based in Manhattan, Streetcorner's initial clients will include Organized Konfusion on Hollywood BASIC and Pete Rock & C.L. Smooth on Elektra . . . Representatives of L.L. Cool J would



by Havelock Nelson

not confirm a published report that he will portray a character based on Jimi Hendrix in an upcoming Joy Productions picture. They did say the self-described "Future Of The Funk" is set to play alongside Tim Reid and Debbie Allen in another film project, a drama titled "Out Of Sync" . . . Dave J, formerly of Ruffhouse Records, has joined the fledgling Blackwiz Records, which has offices in Philadelphia and New York. He will oversee marketing, promotion, and artist development for the label, which just shipped "Products Of The World Gone Mad," the debut 12-inch by Brooklyn's III Man Riot. The track was produced by label principal K.O.T. and features streetwise, locomotive verses over minor-key bass notes, rubbery beats, and jazzy piano, with horn clusters. The single is distributed by Mount Vernon, N.Y.-based S&J Distribution (East Coast) and San Francisco's City Hall Records (West Coast) . . . Streetbeat magazine cover-boys and Thump Records artists the Youngbucks have a cool single out called "I'm Pullin' Girls." The cut bops

gently as the four Chicano teens spout innocent everythings about the opposite sex . . . The next release from Death Row Records is the "Above The Rim" motion picture soundtrack. The set drops March 22 and features such acts as SWV, Jewell, Rage, 2Pac, Warren G., and Snoop Doggy Dogg & the Dogg Pound. The first single will be SWV's "Anything." Death Row's two previous albums, Dr. Dre's "The Chronic" and Snoop's "Doggystyle," both have sold more than 3 million units . . . Hip-hop art can be expressed visually, too. And in light of the recent clamor over rap and violence, the New York Film Academy and the Black Filmmaker Foundation in New York is sponsoring a contest titled "Stop The Violence: Shoot Film, Not People." Each participant must submit a one-page or two-minute treatment for a proposed commercial. First prize is a \$5,000 scholarship to the New York Film Academy. Second- and third-prize winners will receive video cameras . . . ASCAP will present a forum titled "Hip-Hop Taking A Bad Rap" March 21. The event, to be moderated by this columnist, will take place at the Grand in New York beginning at 7 p.m. Panelists will include Sincere Thompson, Chris Lighty, Ras Baraka, and James Mtume.



**Sporting Shot.** Tommy Boy recording vocalist LeShaun visits with New York Knicks star Charles Oakley while attending an NBA game at Madison Square Garden in New York. Oakley serves as the artist's new manager through his Oaktown Entertainment Inc.

HEAR THE MOVIE.

# MI VIDA LOCA

ORIGINAL MOTION PICTURE SOUNDTRACK

NEW & NEVER BEFORE AVAILABLE MUSIC FROM:

NEW FLAVA FROM THE UP & COMING:

BOSS  
A TRIBE CALLED QUEST  
TONY TONI TONE  
FUNKDOOBIEST  
LIGHTER SHADE OF BROWN

PROPER DOS  
PSYCHO REALM  
SHOOTYZ GROOVE  
4 CORNERS

MI VIDA LOCA

FEATURING THE SMASH HIT, "HEY D.J.," BY LIGHTER SHADE OF BROWN

AVAILABLE ON MERCURY CASSETTES AND COMPACT DISCS 314 518 882-4/2

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.

## Movin' On Up At The Winter Music Conference

**T**HE PRIMARY FOCUS of the enduring Winter Music Conference has always been to break new music.

For the past nine years, hundreds of club DJs, label promoters, producers, and performers have converged upon Miami Beach to either present or find that special new record that will likely set the pace for the next season. Set at the leisurely, ornate Fontainebleau Hilton March 1-5, this year's event was flooded with more new records (and oh-so-schmoozy grins) than any sane person could endure. Perhaps the biggest surprise was



**Singing For Survival.** Disco legend Gloria Gaynor performed at recent AIDS benefit in New York. The singer currently is dividing her time between gigs in the U.S. and abroad, promoting a collection of revamped dance music classics that includes her No. 1 smash "I Will Survive." (Photo: Tina Paul)

the quantity and stylistic variety of good music that punters were served. Although assorted mutations of house music clearly dominated the event, those with a hankering for pure freestyle, hi-NRG, and rave flavors could easily find something worth dipping into.

The winner of this year's coveted "record of the conference" sweepstakes? Hands down, "Movin' On Up" by **M-People**. Sure, there were a number of contenders, but there was rarely a party during which we did not hear that irresistible blend of **Heather Small's** smoky alto, **Mike Pickering's** sweet melody, and **Marc "MK" Kinchen's** vigorous remix grooves. Added strength came from the residual effects of a sterling record that has been bubbling for a moment on U.K. import, and the formidable muscle of Epic Records and its tireless promoters, **Liz Montalbano** and **Frank Ceraolo** (we are still in a froth over the sight of him romping throughout the event wearing hot-pink bunny ears, passing out tapes, stickers, and records from a wicker basket). Justice prevailing, "Movin' On Up" will meet with a fate similar to "Gypsy Woman" by **Crystal Waters**, which was launched at the 1991 edition of WMC and later became a massive multiformat hit.

Speaking of Waters, her slammin' new Mercury single, "100% Pure Love," ran a close second to

**M-People**. That **Basement Boys** remix proved quite special, leaving folks at the fourth annual "Magic Session" bash at the Warsaw Ballroom in a frenzy after "Little" **Louie Vega** worked his turntable genius on it. Watching Waters move through the conference with a lot more confidence and control than we have seen in the past, it appears that naysayers can permanently tuck those "one hit wonder" and "one trick pony" tags in their back pockets. This woman is *not* going anywhere, and early response hints that "100% Pure Love" will be a smash.

As far as other records go, we are still feasting on the wickedly contagious "Yo Mira! (Excuse Me)" by **Black Evita** on the New York-based 20 Green indie label (actually, gossip has it that you will be hearing this potential hit on a major label shortly). Other cute musical trinkets included "Don't Let It Go To Your Head" by RCA siren **Chantay Savage**, and "Party Happening People" by Elektra trio **Deee-Lite** (a much-anticipated release that hits the mark with its tribal-house/swing-band tone). Also, people are still agog over **Phillip Damien's** delicious remix of "Pearls" by **Sade**; it was so much of a surprise that even Epic promoter **Ceraolo** was visibly floored when **Tony Humphries** played it. We are still waiting to hear if this rejuvenation of a tune from the singer's "Love Deluxe" collection will ever see the commercial light of day.

Producer/songwriter **Ellis Pacheco** got points for bankrolling and presenting a slew of nifty new mixes of "Do You Want It" by **Lonnie Gordon**. While we would not advise anyone to operate outside the legally safe confines of a major label, he has come to the table with smokin' new versions of the song



by Larry Flick

by **John Robinson**, **Smack Productions**, **Saint Arium**, **Paul Simpson**, and **Zack**. Initial friction between **Pacheco** and **EMI Records** has been settled amicably, and the new mixes are now circulating on a noncommercial 12-inch test pressing.

Even though "Movin' On Up" totally saturated the conference, it was nice to discover so many other fine records. The music noted here is only a small portion of the high volume of what we heard. Consider it proof that dance music, as a whole, is creatively flourishing right now.

Traveling from one showcase and party to the next, it was easy for the lines dividing each event to blur after a while—especially since a fair number of the larger ones were held at the Warsaw Ballroom. Still, we found lots of reasons to be cheerful. The "Masters At Murk" soiree at Club One was a treat for deep, underground appetites. Supreme props go to **Oscar G.** and **Kenny "Dope" Gonzalez** for a job well done (and for bringing in a sound system worthy of their talents). The festive **ZYX** showcase at the Dark Room provided ample opportunity to twirl in hi-NRG heaven, while further boosting the profile of the label's charming dance director, **Harry Frank Towers**. He is fast becoming known as the dude who can rustle up interest in almost any record. Can a splashy major-label gig be far off?

It may be our unending infatuation with the legendary **Maurice Joshua's** abundant talent, but we were thoroughly captivated by his and **Terry Hunter's** manipulation of the turntables at the Vibe Music party. Additional pleasure was derived from a vocal lineup that included **Dajae**, **Meechie**, and the return of **D'Bora**. It was diva *down!*

The question that seemed to be on everyone's lips during the second day of WMC was, "Why doesn't **Danny Tenaglia** get to spin more often?" Truly Mr. Thang with a mixer, **Tenaglia** left attendees of the Motown/Maxi in a serious sweat. What starpower! Also amassing a heaping spoonful of kudos were visiting jocks **David Napp**, **Mark Buxton**, **Josh Wink**, and **Mark Lewis**, as well as local hero **David Padilla**.

On the performance tip, **Taylor Dayne** worked more than a few nerves with a set at Club One that included her cool current single, "I'll Wait," as well as a rendition of the **Bee Gees'** "How Can You

Mend A Broken Heart" that should be committed to tape at some point. Among an virtual army of other live acts were **2 Unlimited**, **Culture Beat**, and **Suzi Carr**, who has emerged after a lengthy absence following a split from **Will To Power**.

In all, not a shabby week for dance music.

**AND THE WINNER IS:** As always, the Winter Music Conference was capped by the National Dance Music Awards, which were dominated by **Big Beat/Atlantic** diva **Robin S**. She won in four categories, including best new artist.

Among the other multiple honorees were **2 Unlimited**, **Janet Jackson**, and **Captain Hollywood**, each of whom took home two awards.

Tabulated from ballots circulated throughout the U.S. club community, the awards honor artists, producers, records, labels, and promoters.

On the label front, **Strictly Rhythm** was named best indie label for the second year in a row, while **Arista** and **Lance Walden** were cited as best major label and major-label promoter, respectively. Also, **Big Beat** won the best indie distributed by a major category, and **ZYX's Harry Frank Towers** was noted as best promoter from an indie. **Bryan Cronin** won the nod as best independent promoter.

In the area of production, **David Morales** was voted both producer and remixer of the year.

We heartily congratulate all of the winners and nominees, but there was a bit of confusion that could (and should) have been avoided. The most glaring mistake was the fact that all but one of the records nominated in the field of freestyle did *not* belong in that cat-

egory—they were either urban/pop or rap tracks. Fortunately, the only freestyle record noted, "I'll Be Loving You" by **Collage**, was the winner.

**TID-BEATS:** New York radio personality **John Robinson** is increasing the time he spends in the studio. In addition to the previously noted remix of **Lonnie Gordon's** "Do You Want It," he recently completed postproduction on "Crazy Crazy," the next single from **MK Featuring Alana** on **Virgin**, as well as original production on "Independence" by **Spring** for the independent **Nott-Us Records**. Injecting rich R&B/house juice into every project he graces, it is little surprise that **Robinson** is fast gaining respect on the international underground circuit... **Retro heads** will not want to miss the brand new three-CD/cassette box tracing the career of **Smokey Robinson & the Miracles**, recently issued by **Motown Records**. Too fierce for words, this set will be the source of cherry picking among DJs with a reverence for classic soul. Here's an idea: How 'bout a club remix package, à la the forthcoming **Diana Ross** project on the same label? What self-respecting club disciple wouldn't live for the chance to hear gems like "Shop Around" and "Tears Of A Clown" brought into the present with phat house or hi-NRG rhythms? Remember where you heard it first... Continuing our twirl back in time, we must point out the rerelease of **Eartha Kitt's** disco anthem "Where Is My Man," refashioned with a giddy trance/ NRG vibe by **Serge Ramaekers** and **Dominic Sas**. Pick this one up on **French Scorpio Records**—which is owned and operated by **Henri Belolo**, the track's original producer.

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING MAR. 19, 1994

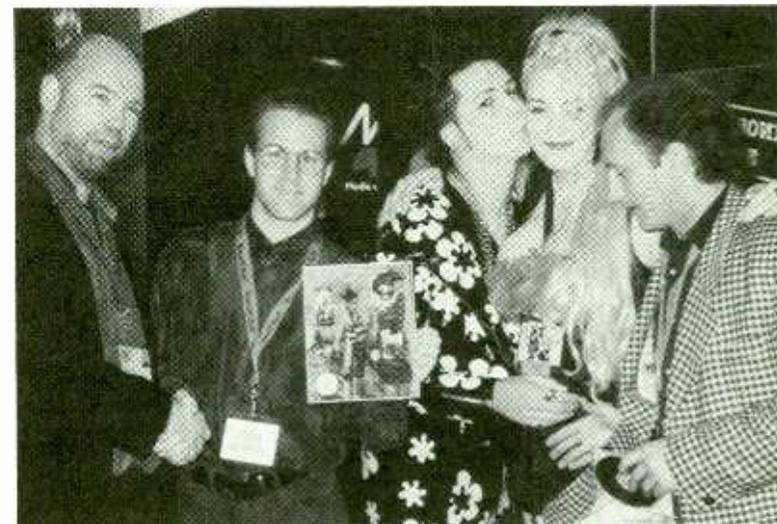
#### CLUB PLAY

1. I WANT TO THANK YOU ROBIN S. BIG BEAT
2. BEAUTIFUL MORNING SENSATION 550 MUSIC
3. MOVIN' ON UP M PEOPLE EPIC
4. DREAM ON DREAMER BRAND NEW HEAVIES DELICIOUS VINYL
5. YOU DON'T WANNA MISS FOR REAL A&M

#### MAXI-SINGLES SALES

1. WITHOUT YOU/NEVER FORGET YOU MARIAH CAREY COLUMBIA
2. WORKER MAN PATRA EPIC
3. COMIN' ON STRONG SUDDEN CHANGE EASTWEST
4. THE MORE YOU IGNORE ME MORRISSEY SIRE
5. PLAY MY FUNK SIMPLEE ARISTA

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



**Factory In France.** Los Angeles-based rave/pop duo **Factory Of Love** was among the dance music acts cutting successful deals at this year's MIDEM Convention in Cannes. The group has inked a worldwide recording contract with Germany's **MMS Group** for an album to be released in May. A European concert tour will commence this summer. Pictured, from left, are **Evert Wilbrink**, president of **MMS**; **Greg Ryan**, the act's U.S. manager; group members **Justin "Love" Nylander** and **Christiana Eastman**; and **Thomas Rehart**, director of **MMS**.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	2	5	7	I WANT YOU REPRIS 41397/WARNER BROS.	JULIET ROBERTS
2	3	6	8	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	PET SHOP BOYS
3	4	7	8	GOT TO GET IT 550 MUSIC 77382/EPIC	CULTURE BEAT
4	5	11	7	SO INTO YOU EASTWEST 95950	MICHAEL WATFORD
5	1	2	8	I'M IN THE MOOD A&M 0461	CE CE PENISTON
6	9	14	7	SPOOKY QWEST 41313/WARNER BROS.	NEW ORDER
7	11	16	6	DON'T GO BREAKING MY HEART MCA 54796	ELTON JOHN/RUPAUL
8	6	9	9	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	THE DAOU
9	13	19	6	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
10	7	13	10	I WANT TO THANK YOU AREA 10 004	LATRECE
11	8	1	10	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651	ARETHA FRANKLIN
12	15	20	6	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
13	17	24	5	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
14	14	15	8	GOING NOWHERE GONDISC IMPORT	GABRIELLE
15	19	26	5	BECAUSE OF LOVE VIRGIN 38422	JANET JACKSON
16	21	25	6	STAY EMI 58113/ERG	ETERNAL
17	12	3	11	BEEN A LONG TIME COLUMBIA 77303	THE FOG
18	16	17	7	GROOVE THANG MOTOWN 4848	ZHANE
19	24	31	4	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
20	10	4	10	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
21	23	27	5	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
22	22	8	13	SELFISH QWEST 41155/WARNER BROS.	THE OTHER TWO
23	20	10	9	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	INXS
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
24	28	38	4	X TRIBAL AMERICA 58035/IRS	JUNIOR VASQUEZ
25	25	29	6	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	JUDY CHEEKS
26	30	43	3	I'LL WAIT ARISTA 1-2659	TAYLOR DAYNE
27	18	12	11	BIG TIME SENSUALITY ELEKTRA 66244	BJORK
28	27	21	11	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
29	31	40	3	TAKE ME AWAY REPRIS 41309/WARNER BROS.	BABBLE
30	33	46	3	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGECELLO
31	29	34	8	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
32	26	18	14	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	HADDAWAY
33	36	45	4	VICIOUS GAMES SMASH 440 812/ISLAND	YELLO
34	37	44	4	OBSESSION AVENUE FOCH 15513/CRITIQUE	FEM 2 FEM
35	44	49	3	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
36	46	47	3	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	PASCAL'S BONGO MASSIVE I
37	48	—	2	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
38	38	33	7	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
39	45	—	2	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	LIGHTER SHADE OF BROWN
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
40	NEW	1	1	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
41	NEW	1	1	I WANNA ROCK JIVE 42202	JAZZY JEFF & FRESH PRINCE
42	NEW	1	1	BREAKDOWN FFRR 120 015	ONE DOVE
43	35	37	9	POWER POLYDOR 859 981/PLG	NU COLOURS
44	NEW	1	1	DO YA COLUMBIA 77401	INNER CITY
45	NEW	1	1	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
46	32	22	13	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	K.D. LANG
47	NEW	1	1	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
48	42	41	10	WELCOME TO MY MIND WAX TRAX 8697	PSYKOSONIK
49	47	39	9	AS I AM ONE 12012	SOUND OF ONE
50	39	42	10	LOVE IS FOREVER CHAOS 77241	TASHAN

## 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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b>					
1	12	—	2	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	SNOOP DOGGY DOGG
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
2	NEW	1	1	ELECTRIC RELAXATION (T) JIVE 42196	A TRIBE CALLED QUEST
3	3	3	5	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	WU-TANG CLAN
4	5	2	8	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	ARETHA FRANKLIN
5	17	—	2	MARCH OF THE PIGS (X) TVT/INTERSCOPE 95938/AG	NINE INCH NAILS
6	1	1	5	GROOVE THANG (M) (T) MOTOWN 4848	ZHANE
7	2	6	5	BUMP 'N' GRIND (T) (X) JIVE 42206	R. KELLY
8	7	—	2	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
9	6	4	6	MASS APPEAL (T) CHRYSALIS 581 11/ERG	GANG STARR
10	4	5	17	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	SAGAT
11	11	38	12	BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	MASTA ACE INCORPORATED
12	14	11	3	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	LIGHTER SHADE OF BROWN
13	13	8	5	BECAUSE OF LOVE (T) (X) VIRGIN 38422	JANET JACKSON
14	22	12	6	IT ALL COMES DOWN TO THE MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	TERMINATOR X
15	NEW	1	1	I WANT YOU (T) (X) REPRIS 41397/WARNER BROS.	JULIET ROBERTS
16	NEW	1	1	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	ROBIN S.
17	8	9	10	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	SALT-N-PEPA FEATURING EN VOGUE
18	10	7	6	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	HAMMER
19	NEW	1	1	U SEND ME SWINGIN' (T) PERSPECTIVE 7449/A&M	MINT CONDITION
20	21	30	8	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	US3
21	9	—	2	JUST ANOTHER DAY (M) (T) MOTOWN 4850	QUEEN LATIFAH
22	25	34	16	I-IIGHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	DOUG E. FRESH
23	NEW	1	1	I'LL WAIT (M) (T) (X) ARISTA 1-2659	TAYLOR DAYNE
24	16	—	2	GOT TO GET IT (T) (X) 550 MUSIC 77382/EPIC	CULTURE BEAT
25	24	22	28	GIVE IT UP (M) (T) (X) FFRR 350 039	THE GOODMEN
26	15	20	3	THE SIGN (M) (T) ARISTA 1-2673	ACE OF BASE
27	NEW	1	1	BEAUTIFUL PEOPLE (T) STRICTLY RHYTHM 015	BARBARA TUCKER
28	20	10	5	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	DAWN PENN
29	NEW	1	1	WRONGPLACE (M) (T) ELEKTRA 66244	DEL THE FUNKYHOMASAPIEN
30	18	24	4	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	ICE CUBE
31	29	19	17	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO
32	47	14	13	SOUND OF DA POLICE (T) JIVE 42191	KRS-ONE
33	27	18	5	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGECELLO
34	44	33	3	I CRIED THE TEARS (T) (X) BIG BEAT 10150/AG	JOMANDA
35	39	36	20	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
36	36	21	5	YOU USED TO HOLD ME '94 (T) STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
37	28	15	6	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	NAS
38	NEW	1	1	DO YA (T) (X) COLUMBIA 77401	INNER CITY
39	NEW	1	1	WHEN A MAN LOVES A WOMAN (M) (T) MCA 54802	JODY WATLEY
40	42	16	4	DON'T GO BREAKING MY HEART (T) (X) MCA 54796	ELTON JOHN/RUPAUL
41	43	32	13	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
42	33	—	2	STAY (M) (T) (X) EMI 58113/ERG	ETERNAL
43	48	—	2	STREETS OF PHILADELPHIA (X) COLUMBIA 77384	BRUCE SPRINGSTEEN
44	NEW	1	1	TREAT U RITE (M) (T) ELEKTRA 66238	ANGELA WINBUSH
45	37	—	2	ZUNGA ZENG (T) (X) TOMMY BOY 599	K7
46	30	17	5	I'M OUTSTANDING (T) (X) JIVE 42200	SHAQUILLE O'NEAL
47	35	—	2	ON AND ON (T) VIRGIN 38415	SHYHEIM
48	RE-ENTRY	27	27	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
49	32	27	22	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
50	40	26	20	SHOOT TO KILL (M) (T) WEEDEE 20072/NERVOUS	MAD LION

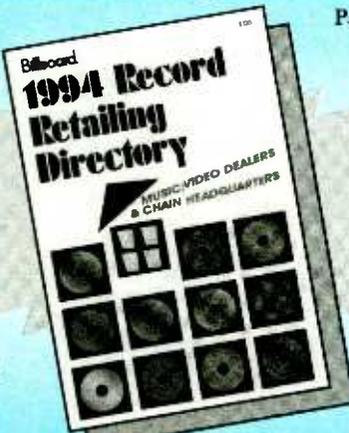
Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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## RCA Welcomes Fans To Cheap Seats Baseball Teams Tie In To Alabama Album

BY EDWARD MORRIS

NASHVILLE—RCA Records has drafted at least six major league and 45 minor league baseball teams for its ambitious promotion of Alabama's "Cheap Seats" album. In addition, the project will be spotlighted on The Nashville Network, Country Music Television, and Cable News Network, in Country America magazine, and in national advertising with retail and rack accounts.

Each market will also be targeted for a full-blown publicity campaign involving local newspapers and television. Essentially, the campaign will explain to local media the other related activities.

Some Canadian teams will also take part in the promotion, but decisions in

that sector are still being made.

Oddly enough, the album being promoted has been out since last October, has been certified gold, and has spawned two hit singles, "Restless" and "T.L.C.A.S.A.P."

Tom White, RCA's VP of sales and product development, says that the original sentiment was to lead with the "Cheap Seats" single but that it was so near the end of the baseball season that the timing would have shorn the song of most of its promotional value.

The promotion will keep Alabama's summer visibility high although, for the first time in its long major-label career, the group will not tour. Instead, it has been booked to play the entire summer season at Opryland.

"Cheap Seats," the single, will be out April 4 and—unlike its two imme-

diated predecessors—will be accompanied by a music video.

Promotions and prizes vary from team to team. The tie-in with the Milwaukee Brewers, for example, includes the team proclamation that opening day is "Alabama Day." On-air giveaways at WMML will include game tickets, statues of Nipper (RCA's logo dog), and autographed lithographs and baseballs.

The grand-prize winner will be awarded a trip for two to Opryland to see Alabama perform. Mainstream record stores in Milwaukee will have countertop registration forms for the

(Continued on page 38)



**Another Country.** Among the country music performers attending the MIDEM convention in Cannes was MCA Records' Trisha Yearwood, fourth from left. With her, from left, are Jeff Green, international director for the Country Music Assn.; Hal Willis, VP/GM of Country Music Television Worldwide; Tracey Storey, CMT's director of programming; Stuart Watson, senior VP of MCA Records International; and Steven Yanovsky, VP of marketing services for Group W Satellite Communications.

## Alan Jackson, Reba McEntire Top Nominees For ACM Awards

NASHVILLE—With seven citations each, Alan Jackson and Reba McEntire are the top nominees for the upcoming Academy of Country Music awards show. The three-hour show will be broadcast on NBC-TV May 3 from the Universal Amphitheatre in Los Angeles.

Jackson and McEntire also will host the program.

Among the newer nominees are Faith Hill, BlackHawk, Doug Supernaw, and Clay Walker.

Here is a complete list of the major candidates for honors:

Entertainer of the year: Clint Black, Garth Brooks, Alan Jackson, Reba McEntire, Travis Tritt.

Top male vocalist: Black, Brooks, Jackson, Billy Ray Cyrus, Vince Gill.

Top female vocalist: McEntire, Mary-Chapin Carpenter, Pam Tillis, Tanya Tucker, Wynonna.

Top vocal group: Asleep At The Wheel, Confederate Railroad, Diamond Rio, Little Texas, Sawyer Brown.

Top vocal duet: Black and Wynonna, Brooks & Dunn, Darryl & Don Ellis, McEntire and Linda Davis, McEntire and Gill.

Top new male vocalist: John Michael Montgomery, Doug Supernaw, Clay Walker.

Top new female vocalist: Faith Hill, Lari White, Kelly Willis.

Top new vocal group or duet: BlackHawk, Boy Howdy, Gibson/Miller Band.

Record of the year: "A Bad Good-bye," Black and Wynonna, produced by Black and James Stroud, RCA; "Ain't Going Down (Til The Sun Comes Up)," Brooks, Allen Reynolds, Liberty;

"Ain't That Lonely Yet," Dwight Yoakam, Pete Anderson, Reprise; "Chattahoochee," Jackson, Keith Stegall, Arista; "Does He Love You," McEntire and Davis, Tony Brown and McEntire, MCA.

Song of the year: "Can I Trust You With My Heart," Tritt, written by Tritt and Stewart Harris, published by Sony Tree, Post Oak, Edisto Sound; "Chattahoochee," Jackson, Jackson and Jim McBride, Mattie Ruth, Seventh Son, Sony Cross Keys; "Does He Love You," McEntire and Davis, Sandy Knox and Billy Stritch, PKM, Triumvirate; "I Don't Call Him Daddy," Supernaw, Reed Nielsen, Englishtown; "I Love The Way You Love Me," Montgomery, Victoria Shaw and Chuck Cannon, Gary Morris, BMG, Taste Auction.

Album of the year: "A Lot About Livin' (And A Little 'Bout Love)," Jackson, produced by Keith Stegall, Arista; "Common Thread: The Songs Of The Eagles," various artists, various producers, Giant; "Hard Workin' Man," Brooks & Dunn, Don Cook and Scott Hendricks, Arista; "I Still Believe In You," Gill, Tony Brown, MCA; "It Won't Be The Last," Cyrus, Joe Scaife and Jim Cotton, Mercury; "This Time," Yoakam, Pete Anderson, Reprise.

Video of the year: "Chattahoochee," Jackson, produced by Venetia Mayhew, directed by Martin Kahan; "Cleopatra: Queen Of Denial," Pam Tillis, Colleen McCrary, Michael Saloman; "Does He Love You," McEntire and Davis, Jon Small and Tom Forrest, Small; "We Shall Be Free," Brooks, Tim Miller, Miller and Brooks; "What Might Have Been," Little Texas, George Weiser, Jack Cole.

Other awards to be conferred are for top radio station, disc jockey, country nightclub, and talent buyer/promoter.

The Academy also will present its Pioneer Award to an artist "who has had fame in prior years and has made a substantial comeback in the preceding calendar year."

## Country Vids A Tool For Teaching Values? Genre's Themes Still Rooted In Basic Life Lessons

**LESSON PLAN:** In these fearsome times—when each passing year looks relatively golden compared to the coming one—more and more people are demanding that our schools teach students not just processes but "values." Values implanted young, some believe, are the keys to eventual social tranquility. The rub, of course, is that there is no general agreement on what those values might be, or how they should be inculcated. However, those who clamor for a moral education are united in one belief: things used to be better than they are now. And when you come to think of it, isn't that notion still the philosophical backbone of country music?

In most ways, the country music of today neither looks nor sounds much like the country music of 10 or 20 years ago. And it shouldn't if it wants to remain relevant in a rapidly changing society. But no matter how they're dressed up and enunciated, some precepts of how life should be lived—in other words, some values—are ageless. And more than any other music, country acknowledges this fact. For example, it recognizes that wisdom is a better survival mechanism than ignorance, that a good reputation is a form of wealth, that there is at least as much joy in savoring a few things as in owning many, and that we ignore the feelings of others at our own peril.

These values—the bedrock of much country music—exist apart from ethics, religion, and all other well-springs of arbitrary conduct because they are rooted not in how the world should work, but how it does.

Thus, if schools want to incorporate values-teaching into their curricula—and do so with maximum pleasure and minimum dispute—they might consider using country videos, many of which serve the same character-shaping function for today's kids that Aesop's fables did for generations past. Like the fables, a lot of the videos are brief, entertaining, and morally explicit. In **Confederate Railroad's** "Daddy Never Was The Cadillac Kind," for example, the moral is that hard work and simple living are swords against circumstance. **Colin Raye's** "That's My Story" makes a whimsically persuasive argument that honesty really is the best policy. And **Garth Brooks'** "Standing Outside The Fire," for all its emotional button-pushing, illustrates the ennobling effect of fighting the odds, whether one wins or loses.

Of course, not all videos are this straightforward. We're not at all sure what **Mike Henderson's** "Hillbilly Jitters" demonstrates. But we do applaud his coming

to terms with that ailment.

**SEMINAR STATS & STARS:** A number of prizes were awarded and officers elected during the recent Country Radio Seminar. Chief among the honorees was **Garth Brooks**, who was recognized by the CRS with its Humanitarian Award. Elected to the DJ Hall Of Fame were **Larry Scott** of KWKH Shreveport, La., and the late **Wayne Raney** of WCKY Cincinnati. Winning the promotion contests were **KMPS** Seattle (large market), **WROO** Jacksonville, Fla. (medium market), and **WCOW** Sparta, Wis. (small market). Newly elected to the board of Country Radio Broadcasters, which stages CRS, was **Denise Nichols** from Arista Records. The new CRB officers are **Ed Salamon**, president; **Shelia Shipley Bidy**, VP; **Charlie Cook**, secretary; and **Jeff Walker**, treasurer. **Robynn Jaymes** of WKYD Lynchburg, Va., is the new agenda chairperson.

Attendance at the March 2-5 seminar was a record 2,251 registrants (including exhibitors, sponsors, press, staff, and volunteers). A record number of radio stations also participated in the artist radio tape session (456) and in the video artist tape session (32).



by Edward Morris

**MAKING THE ROUNDS:** After an eight-year run, the **Desert Rose Band** has called it quits. Its organizer and leader, **Chris Hillman**, says he will now devote more time to songwriting and other pursuits... Responding to our recent piece on Hal Leonard Publishing, **Jay Morgenstern**, who heads Warner Bros. Publications, notes that his company is also a major player in country music (as well as "the world's largest print company"). Among the stars who have their music under the WB logo are **Vince Gill**, **Randy Travis**, **Alan Jackson**, **Alabama**, **Dwight Yoakam**, **Charlie Daniels**, **Michael Martin Murphey**, **Mary-Chapin Carpenter**, **the Eagles**, and **Shenandoah**, as well as the publishers **EMI**, **Maypop**, and **Warner/Chappell**. Morgenstern is rightly proud of his storehouse of hits, the titles of which alone would take a long weekend to read.

**SIGNINGS:** **Dave Robbins** of **BlackHawk** to a songwriting agreement with **EMI**... **Bill LaBounty** to **Famous Music**... Songwriters **Angelo**, **Bucky Jones**, and **Randy Thomas** and singer/songwriters **Pierce Pettis** and **Tony Tolliver** to **PolyGram Music Publishing Group**.

Complete Coverage  
Of Country  
Radio Seminar  
... See page 76

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAR. 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	1	6	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82559/AG (9.98/15.98)	<b>★ ★ ★ No. 1 ★ ★ ★</b> KICKIN' IT UP	1
2	NEW	1	1	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> RHYTHM COUNTRY & BLUES	2
3	2	2	21	<b>VARIOUS ARTISTS</b> <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
4	5	11	7	<b>SOUNDTRACK</b> MCA 10927 (10.98/16.98)	<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b> 8 SECONDS	4
5	3	3	23	<b>REBA MCENTIRE</b> <sup>▲</sup> <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
6	6	4	74	<b>ALAN JACKSON</b> <sup>▲</sup> <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
7	4	5	27	<b>GARTH BROOKS</b> <sup>▲</sup> <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
8	7	7	54	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
9	10	9	88	<b>MARY-CHAPIN CARPENTER</b> <sup>▲</sup> <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/13.98)	COME ON COME ON	6
10	8	6	79	<b>VINCE GILL</b> <sup>▲</sup> <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	9	8	43	<b>LITTLE TEXAS</b> ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	8
12	12	12	50	<b>DWIGHT YOAKAM</b> ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
13	15	23	17	<b>FAITH HILL</b> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	13
14	14	14	6	<b>COLLIN RAYE</b> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
15	22	18	77	<b>GEORGE STRAIT</b> <sup>▲</sup> <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
16	13	13	31	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
17	11	10	23	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
18	16	16	97	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7
19	17	20	5	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
20	19	19	43	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
21	21	25	4	<b>NEAL MCCOY</b> ATLANTIC 82568 (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	21
22	18	15	46	<b>JOE DIFFIE</b> ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
23	24	21	34	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
24	20	17	69	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
25	29	—	2	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (9.98 EQ/15.98) <b>HS</b>	<b>★ ★ ★ HEATSEEKER IMPACT ★ ★ ★</b> RICK TREVINO	25
26	25	27	134	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
27	26	26	182	<b>GARTH BROOKS</b> <sup>▲</sup> <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
28	23	22	8	<b>BOY HOWDY</b> CURB 77656 (6.98/9.98) <b>HS</b>	SHE'D GIVE ANYTHING	19
29	30	29	52	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
30	27	24	37	<b>MARK CHESNUTT</b> ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
31	28	28	24	<b>SUZY BOGDUSS</b> LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
32	31	30	46	<b>TOBY KEITH</b> ● MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
33	34	35	37	<b>BILLY RAY CYRUS</b> ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
34	35	34	253	<b>GARTH BROOKS</b> <sup>▲</sup> <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
35	32	33	21	<b>ALABAMA</b> RCA 66296 (9.98/15.98)	CHEAP SEATS	16
36	33	31	19	<b>TRISHA YEARWOOD</b> ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	37	38	94	<b>BILLY RAY CYRUS</b> <sup>▲</sup> <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
38	36	36	30	<b>AARON TIPPIN</b> ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
39	40	45	52	<b>TRACY LAWRENCE</b> ▲ ATLANTIC B2483/AG (9.98/15.98)	ALIBIS	5
40	43	39	101	<b>WYNONNA</b> <sup>▲</sup> <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
41	39	43	40	<b>DOUG SUPERNAW</b> BNA 66133 (9.98/13.98) <b>HS</b>	RED AND RIO GRANDE	27
42	38	32	16	<b>DOUG STONE</b> EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
43	42	42	130	<b>GARTH BROOKS</b> <sup>▲</sup> <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
44	41	41	20	<b>TANYA TUCKER</b> LIBERTY 89048 (10.98/15.98)	SOON	18
45	46	49	30	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
46	50	64	3	<b>WILLIE NELSON</b> JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	46
47	45	44	37	<b>JOHN ANDERSON</b> BNA 66232 (9.98/15.98)	SOLID GROUND	12
48	44	48	5	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	44
49	47	40	18	<b>DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE</b> ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
50	48	46	14	<b>GEORGE JONES</b> MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30
51	54	55	18	<b>ASLEEP AT THE WHEEL</b> LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
52	49	37	19	<b>VARIOUS ARTISTS</b> K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37
53	51	47	74	<b>LORRIE MORGAN</b> ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
54	56	58	25	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	50
55	55	53	108	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
56	52	51	147	<b>ALAN JACKSON</b> <sup>▲</sup> <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
57	62	—	8	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	<b>★ ★ ★ PACESETTER ★ ★ ★</b> YOU MIGHT BE A REDNECK IF...	57
58	53	50	81	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
59	58	54	64	<b>REBA MCENTIRE</b> <sup>▲</sup> <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
60	57	52	80	<b>COLLIN RAYE</b> ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
61	61	56	76	<b>GARTH BROOKS</b> <sup>▲</sup> <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
62	60	57	156	<b>VINCE GILL</b> ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
63	59	59	10	<b>ANNE MURRAY</b> SBK 27012/ERG (10.98/15.98)	CROONIN	54
64	64	61	117	<b>COLLIN RAYE</b> ● EPIC 47468/SONY (9.98 EQ/13.98) <b>HS</b>	ALL I CAN BE	7
65	68	67	46	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
66	63	60	28	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
67	65	62	46	<b>TANYA TUCKER</b> ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
68	67	65	67	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
69	66	—	6	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98) <b>HS</b>	ON THE ROAD	66
70	69	63	49	<b>VARIOUS ARTISTS</b> K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
71	70	66	199	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
72	RE-ENTRY	192	—	<b>DOUG STONE</b> ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
73	71	69	139	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
74	RE-ENTRY	2	—	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	74
75	RE-ENTRY	150	—	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11

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

## Billboard Top Country Catalog Albums

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

FOR WEEK ENDING MARCH 19, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> <sup>▲</sup> <sup>4</sup> MCA 12* (7.98/12.98) 128 weeks at No. 1	GREATEST HITS	148
2	2	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	133
3	3	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	148
4	4	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	148
5	6	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	146
6	5	<b>THE JUDDS</b> <sup>▲</sup> <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	31
7	7	<b>GEORGE STRAIT</b> <sup>▲</sup> <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	146
8	9	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	37
9	12	<b>DOUG STONE</b> EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	25
10	8	<b>THE JUDDS</b> CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	8
11	11	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	146
12	15	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	24
13	14	<b>DAVID ALLAN COE</b> ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	54

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	<b>ALABAMA</b> <sup>▲</sup> <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	147
15	22	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	100
16	17	<b>VINCE GILL</b> MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	22
17	13	<b>THE JUDDS</b> CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	10
18	19	<b>DOLLY PARTON</b> ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	120
19	16	<b>ALABAMA</b> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	11
20	18	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	25
21	21	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	80
22	25	<b>WILLIE NELSON</b> <sup>▲</sup> <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	23
23	23	<b>WAYLON JENNINGS</b> <sup>▲</sup> <sup>1</sup> RCA 3378* (8.98)	GREATEST HITS	33
24	20	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	87
25	—	<b>TANYA TUCKER</b> CAPITOL 91814 (9.98/13.98)	GREATEST HITS	1

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

### COUNTRY CORNER



by Lynn Shults

**REACHING NO. 1 FOR THE FIRST TIME** on the Hot Country Singles & Tracks chart, with "No Doubt About It" (3-1), is **Neal McCoy**. The song was co-written by **John Scott Sherrill** and **Steve Seskin**, and produced by **Barry Beckett**. The track also is the fifth-best-selling country single. This is the fifth week in 1994 that an Atlantic Records track has sat atop the singles chart. "I Swear" (16-20) by **John Michael Montgomery** occupied the No. 1 position for four consecutive weeks and is still the second-best-selling country single on the Hot 100 Singles Sales chart, while Montgomery's "Kickin' It Up" album remains No. 1 on the Top Country Albums chart for a sixth consecutive week. McCoy's album, "No Doubt About It," holds at No. 21 on the albums chart. When you combine the success of these two Atlantic artists with that of Warner Bros.' **Faith Hill** and Giant's **Clay Walker**, WEA-distributed artists have been No. 1 for 10 of 1994's first 12 weeks.

**PATIENCE AND PERSISTENCE** by both McCoy and the Atlantic team finally paid off. Noted for his dynamic stage presence, McCoy struggled on the now-defunct Opryland Records but was a key part of **Charley Pride's** organization. And it was Pride who personally contacted Atlantic's **Rick Blackburn** and asked that Atlantic come see McCoy in a live performance. Blackburn did just that, and signed McCoy in 1990. His first Atlantic release debuted on the singles chart in January 1990. Of his first five releases, the highest chart position was No. 26. Blackburn then assigned Beckett as McCoy's producer. Once the album was completed, the Atlantic team hit the road with a massive preselling campaign. That was last August. By the end of September, the decision to release "No Doubt About It" had been made. With radio commitments secured, the track debuted on the singles chart Dec. 18, and 14 weeks later, McCoy's lifelong dream of being No. 1 came true.

**THE MOST ACTIVE TRACK** on the Hot Country Singles & Tracks chart is "Before You Kill Us All" (60-48) by **Randy Travis**. But the biggest story is the success of "Indian Outlaw" (15-14) by **Tim McGraw**. The track is the No. 1 country single on Billboard's Hot 100 Singles Sales chart, jumping from No. 19 to No. 9 and exploding from No. 54 to No. 29 on the Hot 100 Singles chart (where it is Greatest Gainer/Sales for the second consecutive week). What makes this story rather remarkable is that "Indian Outlaw" has received no known airplay in any format other than country... Other active tracks are "Wish I Didn't Know Know" (debut-54) by **Toby Keith**, followed by "A Good Run Of Bad Luck" (43-35) by **Clint Black**; "Addicted To A Dollar" (37-30) by **Doug Stone**; "Daddy Never Was The Cadillac Kind" (66-53) by **Confederate Railroad**; "That's My Story" (10-6) by **Collin Raye**; "If Bubba Can Dance (I Can Too)" (33-28) by **Shenandoah**; "(Who Says) You Can't Have It All" (14-12) by **Alan Jackson**; "Kiss Me, I'm Gone" (38-34) by **Marty Stuart**; and "Where Do I Fit In The Picture" (46-41) by **Clay Walker**.

**THE GRAMMY AWARDS**, Hollywood, and unique artistry all come together on this week's Top Country Albums chart. The historic "Rhythm Country & Blues" debuts at No. 2. The Greatest Gainer is the soundtrack album to "8 Seconds" (5-4), while the Pacesetter award belongs to the soundtrack album to "Pure Country" (22-15) by **George Strait**.

## 'Indian Outlaw' Stirs Up A Controversy McGraw, Curb Respond To Native Americans' Objections

BY PETER CRONIN

NASHVILLE—It borrows its beat and fiddle break from Hank Williams' "Kaw-Liga" and employs a musical fragment from "Indian Reservation," a hit for Don Fardon in 1968 and for the Raiders in 1971. But it's the lyrical content of "Indian Outlaw," the biggest hit thus far for Curb recording artist Tim McGraw, that has drawn the ire of some Southwestern Native American groups and prompted some area stations to pull the song.

"Some people seem to think that those who practice our traditional culture don't exist anymore, but that's not true, and this song is offensive to those people that do," says Jo Kay Dowell, coordinator for the American Indian Movement of Northeastern Oklahoma. "Sitting in my wigwam, beating on my tomtom, this is the image we've been fighting against for the last 500 years. He would not get away with singing about black people in this way."

Dowell was among approximately a dozen Native Americans who demonstrated in front of Painted Desert, a Tulsa nightclub where McGraw was appearing Feb. 24. Prior to his performance, McGraw invited Dowell aboard his tour bus to discuss her objections to the song.

"Whenever art is involved, everybody has a different interpretation," says McGraw. "There's only a small percentage of Native Americans that have a problem with [the song]. Who am I going to be loyal to, the 10,000 people that love it or the three that don't?"

That small percentage includes Wilma Mankiller of Tahlequah, Okla., principal chief of the Cherokee Nation, who sent a letter of protest to McGraw personally as well as a form letter to local radio stations requesting that they not play the song. Mankiller's letter characterized "Indian Outlaw" as "crass exploitive commercialism at the expense of Indians," and went on to say it "promotes bigotry."

Among the song's supporters is the Cherokee, N.C.-based Eastern Band of Cherokee Indians, who, in a letter to McGraw's management company, characterized the video for "Indian Outlaw" as "not offensive," further

stating that the group "[views] it as a novelty song, and it seems to be well accepted on the Reservation."

There is surely no shortage of people who love the song. SoundScan figures show that the cassette single of "Indian Outlaw," which was released Feb. 15, sold 32,000 units by Feb. 27. It currently is bulleted at No. 14 on Billboard's Hot Country Singles & Tracks chart. It has risen to the No. 9 position in overall singles sales, and is this week's Greatest Gainer on the Hot 100 for the second consecutive week, jumping from No. 54 to No. 29.

With a solid hit on their hands, Curb, McGraw, and Image Management are working against the fray, making plans for a concert and clothing drive to benefit the Native American community.

"This was all part of the original marketing plan," says Dennis Hannon, Curb's VP of marketing. "We would rather have rolled this out when we had all the i's dotted and the t's crossed, but since there is this controversy, we're going to let everyone know

where we were headed to begin with. This is an issue that we felt had to be addressed, because it's a sensitive issue, and because it's such an important project for us and for Tim. We did not set out to irritate anyone or to profit from any particular ethnic group."

Hannon also is quick to point to the complete lack of Native American artifacts or imagery in McGraw's live show, or the song's video.

Despite the concern of everyone involved in the project, the controversy has already moved beyond the boundaries of Oklahoma to Las Vegas, where, at the request of the local Tribal Council, country station KFM has pulled "Indian Outlaw" from its playlist.

"I have mixed feelings," says KFM operations manager Teddy Brown. "I love McGraw's talent, but 'Pull out the peace pipe and smoke some and pass it around?' Please. I've been on the radio for 24 years, and, boy, this is a hit. But I've got to deal with the local community, and in deference to their feelings, we will stay off this record."

## RCA WELCOMES FANS TO CHEAP SEATS

(Continued from page 36)

WMML giveaway.

In the Nashville Sounds tie-in, the promotion will be evident at all 165 home games. Included will be two "Cheap Seats" banners to hang in the cheap-seats section of the park. There will be an opening day poster giveaway. Ads in the game programs will tag the local Turtle's Music & Video stores. Radio station WSIX will host eight "Cheap Seats" parties. And the single will be played every time the Sounds take the field.

Besides the Brewers, the major league teams participating are the Minnesota Twins, the Texas Rangers, the Colorado Rockies, the Cincinnati Reds, and the Seattle Mariners.

The minor league markets covered include, in addition to Nashville, Birmingham and Huntsville, Ala.; Jacksonville and Orlando, Fla.; Knoxville, Tenn.; Durham and Zebulon, N.C.; Albany, Utica, and Binghamton, N.Y.; Williamsport and Wilkes-Barre/Scranton, Pa.; New Britain, Conn.; South Bend, Ind.; Omaha, Neb.; St.

Paul, Minn.; Des Moines, Iowa; Midland, San Antonio, and El Paso, Tex.; New Orleans and Shreveport, La.; Albuquerque, N.M.; Colorado Springs, Colo.; Tulsa, Okla.; Little Rock, Ark.; Wichita, Kan.; Jackson, Miss.; Canton, Columbus, and Maumee/Toledo, Ohio; Indianapolis; Scottsdale, Ariz.; San Bernardino and Riverside, Calif.; Tacoma and Yakima, Wash.; Eugene, Ore.; Boise, Idaho; Woodbridge, Va.; Frederick and Baltimore, MD; and Norfolk, Va.

Spots for the promotion will run on "TNN Country News" April 11-15 and on CMT April 18-29. The label will also run 30 spots on CNN's "Headline Sports" May 2-8. And Country America magazine will have a full-page ad for "Cheap Seats" in its May issue.

Racks and chains involved on a national basis are Handleman, Walmart, Target, Western, Camelot, and Best Buy. Here the album will be spotlighted by such devices as end caps, ads in store circulars, and special pricing and positioning.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
30 <b>ADDED TO A DOLLAR</b> (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP HL
48 <b>BEFORE YOU KILL US ALL</b> (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP)	26 <b>HEY CINDERELLA</b> (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/ CPP
29 <b>BETTER YOUR HEART THAN MINE</b> (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	66 <b>HIGH TECH REDNECK</b> (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
57 <b>BORN READY</b> (Hayes Street, ASCAP/Almo, ASCAP/ Maypop, BMI/Wildcountry, BMI)	49 <b>HONKY TONK CROWD</b> (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
60 <b>CLOSING TIME</b> (BMG, ASCAP/Muckleroy, ASCAP/ Polygram Int'l, ASCAP/Vector Brothers, ASCAP) HL	47 <b>HONKY TONK SUPERMAN</b> (Acuff-Rose, BMI) CPP
51 <b>COMPANY TIME</b> (Beginner, ASCAP)	67 <b>HOW CAN I HELP YOU SAY GOODBYE</b> (Reynsong, BMI/ Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC)
70 <b>CONFESSION MY LOVE</b> (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/ WBM	19 <b>I CAN'T REACH HER ANYMORE</b> (Ray Stevens, BMI/ Grand Avenue, ASCAP)
73 <b>CORINE, CORINA</b> (Paw-Paw, BMI/Lew-Bob, BMI/Sony Tree, BMI/Buffalo Prairie Songs, BMI/Showbilly, BMI)	33 <b>I'D LIKE TO HAVE THAT ONE BACK</b> (Music Corp Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
53 <b>DADDY NEVER WAS THE CADILLAC KIND</b> (Maypop, BMI/Colegems-EMI, ASCAP)	28 <b>IF BUBBA CAN DANCE (I CAN TOO)</b> (Sugar Bend, BMI/ Polygram, ASCAP/Ranger Bob, ASCAP) HL
74 <b>DRIVIN' AND CRYIN'</b> (Great Cumberland, BMI/Diamond Struck, BMI/Patenick, BMI/United Entertainment, BMI) CPP	27 <b>IF IT WASN'T FOR HER I WOULDN'T HAVE YOU</b> (Songs Of PolyGram, BMI) HL
72 <b>FOR YOUR LOVE</b> (Sony, BMI/Eiffel Tower, BMI) HL	16 <b>IF THE GOOD DIE YOUNG</b> (Sony Tree, BMI/Almo, ASCAP) CPP/HL
11 <b>GOODBYE SAYS IT ALL</b> (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/ House On Fire, ASCAP) HL	13 <b>I JUST WANTED YOU TO KNOW</b> (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
35 <b>A GOOD RUN OF BAD LUCK</b> (Blackened, BMI)	
4 <b>HE THINKS HE'LL KEEP HER</b> (EMI April, ASCAP/	

50 <b>I LOVE YOU 'CAUSE I WANT TO</b> (Tortured Artist, ASCAP/ Sony Cross Keys, ASCAP/Polygram, ASCAP/St. Julien, ASCAP) HL	65 <b>NO MORE CRYIN'</b> (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL	County, BMI/BrahmSongs & Careers-BMG, BMI) HL
17 <b>I'M HOLDING MY OWN</b> (Pookie Bear, ASCAP/Bug, ASCAP)	59 <b>ONCE IN A WHILE</b> (Ensign, BMI/Galewood, BMI/John Bettis, ASCAP/WB, ASCAP)	22 <b>TAKE IT EASY</b> (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
14 <b>INDIAN OUTLAW</b> (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	46 <b>OUTSKIRTS OF TOWN</b> (Myrt & Chuck's Boy, ASCAP/ Flying Fingers, ASCAP) HL	6 <b>THAT'S MY STORY</b> (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL
62 <b>IN MY NEXT LIFE</b> (Irving, BMI/Hardscratch, BMI) CPP	24 <b>PIECE OF MY HEART</b> (Unchappell, BMI/Web IV, BMI) HL	7 <b>THEY ASKED ABOUT YOU</b> (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
52 <b>IN MY OWN BACKYARD</b> (Texas Wedge, ASCAP/ Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)	31 <b>RED AND RIO GRANDE</b> (J-Keys, ASCAP/Supernaw, ASCAP)	8 <b>T.L.C. A.S.A.P.</b> (Zomba, ASCAP/Dixie Stars, ASCAP/ Josh-Nick, ASCAP) HL/ CPP
20 <b>I SWEAR</b> (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM	75 <b>RIDE 'EM HIGH, RIDE 'EM LOW</b> (Sony Tree, BMI)	2 <b>TRYN' TO GET OVER YOU</b> (Benefit, BMI) WBM
3 <b>I'VE GOT IT MADE</b> (Irving, BMI/Hardscratch, BMI) CPP	18 <b>ROCK BOTTOM</b> (BCL, BMI)	39 <b>TRY NOT TO LOOK SO PRETTY</b> (Coal Dust West, BMI/ Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL
40 <b>JOHN DEERE GREEN</b> (EMI Blackwood, BMI/Linde Manor, BMI) WBM	5 <b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM	23 <b>WE DON'T HAVE TO DO THIS</b> (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
64 <b>JUST ONCE</b> (N2D, ASCAP/Brian's Dream, ASCAP)	69 <b>ROPE THE MOON</b> (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP)	44 <b>WE JUST DISAGREE</b> (EMI Blackwood, BMI/Bruser, BMI) HL
34 <b>KISS ME, I'M GONE</b> (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL	68 <b>SAWMILL ROAD</b> (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL	42 <b>WHAT A CRYING SHAME</b> (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
15 <b>LIFE #9</b> (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	37 <b>SHED GIVE ANYTHING</b> (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM	41 <b>WHERE DO I FIT IN THE PICTURE</b> (Linda Cobb, BMI/ Lori Jayne, BMI)
32 <b>A LITTLE LESS TALK AND A LOT MORE ACTION</b> (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/ Songs Of PolyGram, BMI) HL	55 <b>SHE NEVER CRIED</b> (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/ CPP	25 <b>WHERE WAS I</b> (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
56 <b>LOVEBUG</b> (Glad, BMI/Blackjack, BMI)	61 <b>SOMEWHERE IN BETWEEN</b> (Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP/Warner-Tamerlane, BMI/Minnesota Man, BMI) CPP	12 <b>(WHO SAYS) YOU CAN'T HAVE IT ALL</b> (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
10 <b>MY LOVE</b> (Square West, ASCAP/Howlin' Hits, ASCAP/ Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	9 <b>STANDING OUTSIDE THE FIRE</b> (Centerion, ASCAP/ Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	54 <b>WISH I DIDN'T KNOW NOW</b> (Songs Of PolyGram, BMI/ Tokoco, BMI)
58 <b>MY NIGHT TO HOWL</b> (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Cantro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP)	36 <b>STATE OF MIND</b> (Wordy, ASCAP) CPP	21 <b>WORDS BY HEART</b> (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
63 <b>NEVER BIT A BULLET LIKE THIS</b> (Zomba, BMI/ Millhouse, BMI)	43 <b>STONE COLD COUNTRY</b> (Nocturnal Eclipse, BMI/Union	71 <b>YOUNG LOVE</b> (Lowery, BMI)
1 <b>NO DOUBT ABOUT IT</b> (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL		38 <b>YOUR LOVE AMAZES ME</b> (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
		45 <b>YOU WILL</b> (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI/Longitude, BMI) WBM

# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING MAR. 19, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	14	<b>NO DOUBT ABOUT IT</b> B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
2	1	3	11	<b>TRYIN' TO GET OVER YOU</b> T. BROWN (V. GILL)	◆ VINCE GILL (C) (V) MCA 54706
3	4	4	15	<b>I'VE GOT IT MADE</b> J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON (V) BNA 62709
4	5	7	14	<b>HE THINKS HE'LL KEEP HER</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
5	2	2	15	<b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
6	10	11	15	<b>THAT'S MY STORY</b> P. WORLEY, J. HOBBS, E. SEAY (L. R. PARNELL, T. HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
7	8	10	14	<b>THEY ASKED ABOUT YOU</b> T. BROWN, R. MCENTIRE (K. NASH, B. NASH, F. WELLER)	REBA MCENTIRE (V) MCA 54769
8	7	8	14	<b>T.L.C. A.S.A.P.</b> J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. MYERS)	ALABAMA (V) RCA 62712
9	12	12	14	<b>STANDING OUTSIDE THE FIRE</b> A. REYNOLDS (J. YATES, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17802
10	13	14	10	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
11	11	13	18	<b>GOODBYE SAYS IT ALL</b> M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
12	14	17	8	<b>(WHO SAYS) YOU CAN'T HAVE IT ALL</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
13	6	1	15	<b>I JUST WANTED YOU TO KNOW</b> M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) MCA 54768
14	15	18	9	<b>INDIAN OUTLAW</b> J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
15	17	16	11	<b>LIFE #9</b> P. WORLEY, E. SEAY, M. MCBRIDE (KOSTAS, T. PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
16	19	21	7	<b>IF THE GOOD DIE YOUNG</b> J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
17	18	20	11	<b>I'M HOLDING MY OWN</b> S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
18	20	30	5	<b>ROCK BOTTOM</b> T. BROWN (J. R. COBB, B. BUJE)	WYONNNA (C) (V) CURB 54809/MCA
<b>★★★AIRPOWER★★★</b>					
19	23	25	10	<b>I CAN'T REACH HER ANYMORE</b> B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
20	16	9	14	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
<b>★★★AIRPOWER★★★</b>					
21	22	23	8	<b>WORDS BY HEART</b> J. SCAIFE, J. COTTON (R. NIELSON, M. FOWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
22	21	22	21	<b>TAKE IT EASY</b> J. STROUD (J. BROWNE, G. FREY)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18240
<b>★★★AIRPOWER★★★</b>					
23	24	24	10	<b>WE DON'T HAVE TO DO THIS</b> J. CRUTCHFIELD (G. BURR, V. SHAW)	TANYA TUCKER (V) LIBERTY 17803
24	28	34	6	<b>PIECE OF MY HEART</b> S. HENDRICKS (B. BERNIS, J. RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
25	27	32	10	<b>WHERE WAS I</b> S. BUCKINGHAM (H. STINSON, G. BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
26	9	5	16	<b>HEY CINDERELLA</b> J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
27	26	28	17	<b>IF IT WASN'T FOR HER I WOULDN'T HAVE YOU</b> J. STROUD, J. CARLTON (J. L. WALLACE, T. SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
28	33	38	6	<b>IF BUBBA CAN DANCE (I CAN TOO)</b> D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
29	30	37	7	<b>BETTER YOUR HEART THAN MINE</b> G. FUNDIS (L. ANGELLE, A. GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
30	37	45	4	<b>ADDICTED TO A DOLLAR</b> J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
31	35	41	7	<b>RED AND RIO GRANDE</b> R. LANDIS (D. SUPERNAW, L. ATKINSON)	DOUG SUPERNAW (V) BNA 62757
32	29	19	19	<b>A LITTLE LESS TALK AND A LOT MORE ACTION</b> N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
33	25	15	16	<b>I'D LIKE TO HAVE THAT ONE BACK</b> T. BROWN, G. STRAIT (B. SHORE, R. WEST, A. BARKER)	GEORGE STRAIT (C) (V) MCA 54767
34	38	40	9	<b>KISS ME, I'M GONE</b> T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
35	43	54	3	<b>A GOOD RUN OF BAD LUCK</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (C) (V) RCA 62762
36	31	31	18	<b>STATE OF MIND</b> J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
37	32	26	20	<b>SHE'D GIVE ANYTHING</b> C. FARRIN (J. STEELE, C. FARRIN, V. MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	46	6	<b>YOUR LOVE AMAZES ME</b> C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
39	45	48	5	<b>TRY NOT TO LOOK SO PRETTY</b> P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
40	36	35	19	<b>JOHN DEERE GREEN</b> J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
41	46	51	4	<b>WHERE DO I FIT IN THE PICTURE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER (V) GIANT 18210
42	42	44	12	<b>WHAT A CRYING SHAME</b> D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
43	40	43	9	<b>STONE COLD COUNTRY</b> D. J. HANSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
44	39	27	19	<b>WE JUST DISAGREE</b> J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN LIBERTY ALBUM CUT
45	41	29	18	<b>YOU WILL</b> E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
46	49	53	5	<b>OUTSKIRTS OF TOWN</b> M. MILLER, M. MCANALLY (G. HUBBARD, D. CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
47	47	49	6	<b>HONKY TONK SUPERMAN</b> S. HENDRICKS (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (C) (V) MCA 62755
48	60	—	2	<b>BEFORE YOU KILL US ALL</b> K. LEHNING (K. FOLLESE, M. T. BARNES)	RANDY TRAVIS (C) (V) WARNER BROS. 18208
49	51	52	6	<b>HONKY TONK CROWD</b> S. BUCKINGHAM (M. STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
50	52	50	7	<b>I LOVE YOU 'CAUSE I WANT TO</b> H. EPSTEIN (C. CARTER, R. FOSTER)	◆ CARLENE CARTER (V) GIANT 18265
51	53	58	4	<b>COMPANY TIME</b> J. GUESS (M. MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
52	54	—	2	<b>IN MY OWN BACKYARD</b> J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
53	66	—	2	<b>DADDY NEVER WAS THE CADILLAC KIND</b> B. BECKETT (B. NELSON, D. GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
<b>★★★HOT SHOT DEBUT★★★</b>					
54	NEW ▶	1	1	<b>WISH I DIDN'T KNOW NOW</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
55	48	36	15	<b>SHE NEVER CRIED</b> B. BECKETT (D. MAYO, F. WELLER, D. RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
56	68	74	4	<b>LOVEBUG</b> T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	GEORGE STRAIT MCA ALBUM CUT
57	56	64	3	<b>BORN READY</b> B. BECKETT (A. SHAMBLIN, D. GIBSON)	◆ JESSE HUNTER (C) (V) BNA 62736
58	NEW ▶	1	1	<b>MY NIGHT TO HOWL</b> R. LANDIS (R. GILES, A. ROBERTS, C. BLACK)	LORRIE MORGAN (V) BNA 62767
59	63	68	3	<b>ONCE IN A WHILE</b> T. BROWN (S. DORFF, J. BETTIS)	◆ BILLY DEAN LIBERTY ALBUM CUT
60	59	62	4	<b>CLOSING TIME</b> S. FISHELL, R. FOSTER (R. FOSTER, M. SAGER)	◆ RADNEY FOSTER (V) ARISTA 1-2652
61	57	59	6	<b>SOMEWHERE IN BETWEEN</b> M. CLUTE, T. DUBOIS (A. SHAMBLIN, J. VEZNER)	◆ DUDE MOWREY (C) (V) ARISTA 1-2643
62	58	60	8	<b>IN MY NEXT LIFE</b> J. STROUD (M. BARNES)	MERLE HAGGARD CURB PROMO SINGLE
63	72	—	2	<b>NEVER BIT A BULLET LIKE THIS</b> B. CANNON, N. WILSON (J. FOSTER, M. PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
64	64	75	3	<b>JUST ONCE</b> T. BROWN (D. L. MURPHY, K. TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
65	55	42	17	<b>NO MORE CRYIN'</b> J. LEO (T. MCBRIDE, J. LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
66	61	61	19	<b>HIGH TECH REDNECK</b> B. CANNON, N. WILSON (B. HILL, Z. TURNER)	◆ GEORGE JONES (V) MCA 54749
67	NEW ▶	1	1	<b>HOW CAN I HELP YOU SAY GOODBYE</b> E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
68	62	57	17	<b>SAWMILL ROAD</b> M. POWELL, T. DUBOIS (S. HOGIN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
69	NEW ▶	1	1	<b>ROPE THE MOON</b> S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
70	69	63	18	<b>CONFESSIN' MY LOVE</b> M. WRIGHT (S. CAMP, J. S. SHERRILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
71	70	—	2	<b>YOUNG LOVE</b> M. LAWLER, H. SHEDD (C. JOYNER, R. CARTEY)	◆ TWISTER ALLEY MERCURY ALBUM CUT
72	65	56	13	<b>FOR YOUR LOVE</b> J. BOWEN, J. CRUTCHFIELD (J. ELY)	◆ CHRIS LEDOUX (V) LIBERTY 17714
73	NEW ▶	1	1	<b>CORINE, CORINA</b> R. BENSON (PARISH, CHAPMAN, WILLIAMS, R. BENSON, K. BROOKS, R. DUNN)	ASLEEP AT THE WHEEL FEATURING BROOKS & DUNN LIBERTY ALBUM CUT
74	RE-ENTRY	18	18	<b>DRIVIN' AND CRYIN'</b> S. HENDRICKS (R. GILES, S. BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
75	73	73	3	<b>RIDE 'EM HIGH, RIDE 'EM LOW</b> R. DUNN (R. DUNN)	BROOKS & DUNN MCA ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	—	—	1	<b>LIVE UNTIL I DIE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER GIANT
2	1	1	3	<b>WILD ONE</b> S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.
3	3	3	7	<b>FAST AS YOU</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE
4	2	—	2	<b>I NEVER KNEW LOVE</b> J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE EPIC
5	4	2	4	<b>I WANT TO BE LOVED LIKE THAT</b> D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH RCA
6	5	5	11	<b>GOD BLESSED TEXAS</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
7	9	10	25	<b>CHATTANOOCHEE</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
8	8	7	13	<b>MY BABY LOVES ME</b> P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
9	6	6	5	<b>I DON'T CALL HIM DADDY</b> R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW BNA
10	7	4	3	<b>THE BOYS &amp; ME</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
11	10	8	17	<b>WHAT'S IT TO YOU</b> J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER GIANT
12	11	9	3	<b>THE SONG REMEMBERS WHEN</b> G. FUNDIS (H. PRESTWOOD)	◆ TRISHA YEARWOOD MCA
13	13	13	11	<b>EASY COME, EASY GO</b> T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT MCA

14	16	15	9	<b>ALMOST GOODBYE</b> M. WRIGHT (B. LIVSEY, D. SCHLITZ)	◆ MARK CHESNUTT MCA
15	12	11	14	<b>ONE MORE LAST CHANCE</b> T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL MCA
16	14	14	8	<b>RECKLESS</b> J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA RCA
17	—	—	1	<b>IS IT OVER YET</b> T. BROWN (B. KIRSCH)	WYONNNA CURB
18	15	12	20	<b>HOLDIN' HEAVEN</b> T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD MCA
19	17	17	18	<b>HE AIN'T WORTH MISSING</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
20	18	16	18	<b>THANK GOD FOR YOU</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
21	19	18	12	<b>NO TIME TO KILL</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
22	22	—	9	<b>DOES HE LOVE YOU</b> T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS MCA
23	20	22	9	<b>SHE USED TO BE MINE</b> D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
24	21	19	14	<b>HALF ENOUGH</b> R. LANDIS (W. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN BNA
25	—	21	31	<b>SHOULD'VE BEEN A COWBOY</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY

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

# Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST	TITLE
			★ ★ NO. 1 ★ ★			
1	1	9	TWILA PARIS	STARSONG 8805	5 weeks at No. 1	BEYOND A DREAM
2	2	21	MICHAEL W. SMITH	REUNION 0086/WORD		FIRST DECADE 1983-1993
3	3	23	VARIOUS ARTISTS	REUNION 0083/WORD		SONGS FROM THE LOFT
4	4	67	D.C. TALK	FOREFRONT 3002/STARSONG		FREE AT LAST
5	5	17	SUSAN ASHTON	SPARROW 1388		SUSAN ASHTON
6	7	21	CARMAN	SPARROW 1387		THE STANDARD
7	NEW		VARIOUS ARTISTS	MARANATHA 8758		PRECIOUS MEMORIES
8	NEW		STEVE GREEN	SPARROW 1334		WHERE MERCY BEGINS
9	NEW		RON KENOLY	INTEGRITY 055/SPARROW		GOD IS ABLE
10	13	5	VARIOUS ARTISTS	BRENTWOOD 5401		AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2
11	9	9	PRAY FOR RAIN	SPARROW 1403		GOLDIE'S LAST DAY
12	8	21	RICH MULLINS	REUNION 0087/WORD		A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
13	15	21	GEOFF MOORE & THE DISTANCE	FOREFRONT 3011/STARSONG		EVOLUTION
14	11	21	WHITE HEART	STARSONG 8277		HIGHLANDS
15	10	45	MICHAEL ENGLISH	WARNER ALLIANCE 4148/SPARROW		HOPE
16	6	17	PETRA	DAYSRING 4238/WORD		WAKE-UP CALL
17	NEW		MICHAEL CARD	SPARROW 1435		JOY IN THE JOURNEY
18	20	79	MICHAEL W. SMITH	REUNION 0071/WORD		CHANGE YOUR WORLD
19	24	71	NEWSBOYS	STARSONG 8251		NOT ASHAMED
20	19	71	4 HIM	BENSON 2960		THE BASICS OF LIFE
21	17	97	RAY BOLTZ	DIADEM 2094		MOMENTS FOR THE HEART
22	28	59	TWILA PARIS	STARSONG 8252		HEART THAT KNOWS YOU
23	18	149	D.C. TALK	FOREFRONT 2682*/STARSONG		NU THANG
24	NEW		RAY BOLTZ	WORD 57868/EPIC		ALLEGIANCE
25	31	41	VARIOUS ARTISTS	BRENTWOOD 5342		AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
26	14	17	GLAD	BENSON 2227		ACAPELLA HYMNS
27	12	19	WAYNE WATSON	DAYSRING 4239/WORD		A BEAUTIFUL PLACE
28	RE-ENTRY		DAVID MEECE	STARSONG 8189		ONCE IN A LIFETIME
29	23	85	RON KENOLY	INTEGRITY 044/SPARROW		LIFT HIM UP WITH RON KENOLY
30	21	5	KIRK FRANKLIN AND THE FAMILY	GOSPO-CENTRIC 2119/SPARROW		KIRK FRANKLIN & FAMILY
31	22	115	MICHAEL ENGLISH	WARNER ALLIANCE 4104/SPARROW		MICHAEL ENGLISH
32	29	3	HOSANNA! MUSIC	INTEGRITY 705/SPARROW		TIMES OF WORSHIP
33	RE-ENTRY		MARGARET BECKER	SPARROW 1343		SOUL
34	25	7	CRYSTAL LEWIS	METRO ONE 1244/DIAMANTE		THE BRIDE
35	27	51	CARMAN	SPARROW 1339		ABSOLUTE BEST
36	37	5	GAITHER VOCAL BAND	BENSON 2265		SOUTHERN CLASSICS
37	30	5	POINT OF GRACE	WORD 26014		POINT OF GRACE
38	26	87	STEVEN CURTIS CHAPMAN	SPARROW 1328		GREAT ADVENTURE
39	33	9	VARIOUS ARTISTS	SPARROW 1345		CORAM DEO II
40	16	23	STEVEN CURTIS CHAPMAN	SPARROW 1384		LIVE ADVENTURE

● 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.

## CARNELL MURRELL

### and The NETWORK COMMUNITY CHOIR

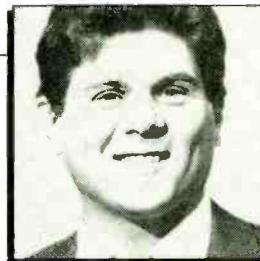
Wait I Say  
On The Lord

NEW...  
...and on the Rise from.



SAVOY RECORDS INC.

# Artists & Music



by Bob Darden

**R**EUNION ARTIST Michael W. Smith has just come off a wildly successful acoustic tour. He's sitting pretty with four Dove nominations, including artist of the year, and his last two releases, "The First Decade" and "Change Your World," are still selling smartly.

So what does Smith want to talk about? A nightclub for teen-agers!

"We're hoping to open Rocketown up in Nashville by the end of April or the first of May," Smith says. "We envision it as a dance club for kids to go to. It has been a dream of mine for the past four or five years.

"I was discouraged from doing it for so long—people kept saying it wouldn't fly. But then finally I got together with the Williamson County Youth for Christ. Rocketown will be accountable to them, but it will be an entirely separate organization. The result is a completely legit dance club with lots of bass, computer lights, and a great director. I'm planning another benefit concert soon to raise enough money to get it going."

Smith hastens to add that Rocketown (named after a hit single from a few years back) won't be a "religious" club.

"We're going to play all kinds of music, from Gloria Estefan to country," he says. "I'm not opposed to playing other stuff, but it will need to have a fairly positive message. There will be, however, lots of dance 12-inch stuff, lots of remixes, and lots of bass.

Smith's dream is to have a chain of Rocketowns across the U.S.—safe havens where young people can dance and listen to music without the pressures of alcohol and drugs.

In the meantime, he's just come off the three-month

acoustic tour, which reunited Smith with some of his early band members, some of whom have gone on to considerable music-industry success themselves: Wayne Kirkpatrick, Chris Rodriguez, Mark Heimermann, Chris Harris, and Steve Brewster. All but drummer Brewster were aboard Smith's inaugural "Friends" tour in 1985.

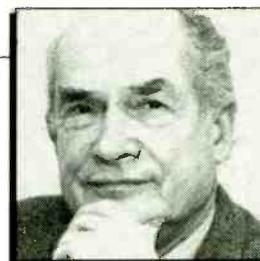
"The amazing thing is that it seems most of the big Smitty fans like this [tour] best," Smith says. "On something like the Change Your World tour, it's really hard to be intimate in a coliseum. On this tour, fans tell me they feel like they're getting a piece of my heart—like listening to a concert in my living room. We did venues with 2,500-6,500 seats—but mostly churches. It was my idea to do the churches, and we've received an amazing response."

**N**EW GROUP, NEW PRESIDENT: The newly formed Christian Music Trade Assn. continues to define its role in religious music retailing. The organization, founded last fall by the Gospel Music Assn., recently met to elect its first board of directors. The board then elected Starsong CEO Stan Moser as its president.

The group's membership comprises organizations and companies actively involved in Christian music. Unlike the Gospel Music Assn., membership is not open to individuals.

The group's stated mission is to promote "an environment for maximum growth and penetration of the marketplace for music-related products and services which creatively and faithfully communicate the grace and truth of the gospel throughout the world."

In addition to Moser, the initial CMTA board includes secretary/treasurer Joe Battaglia, Renaissance Communications; Mike Coleman, Integrity Music; Bill Hearn, Sparrow Communications Group; Terry Hemmings, Reunion Entertainment Group; Earl Jordan, Warner Brothers Records; Neal Joseph, Warner Alliance; Roland Lundy, Word Records & Music; John Styll, president of the GMA and CCM Communications; Jim Van Hook, Brentwood Music; Rick Pigott, Spring Arbor Distributors; Elwyn Raymer, BMG; and Matt Seward, Innovative Resources.



by Is Horowitz

**B**Y THE NUMBERS: The classical record industry must be doing something right. How else to explain the robust gain in annual classical dollar volume over the past five years, rising 42% to more than \$402 million at suggested list in 1993 from \$283 million in 1989?

This is not a statistic normally cited by those who stubbornly mourn the small percentage of total sales enjoyed by the genre. It remains an embarrassment to some that the classical share of net industry shipments continues to hover at about 4%, as reported by the RIAA.

But that minority share has paid out an increasing sum annually as the overall industry expands. The RIAA says net industry shipments rose to \$10 billion last year from \$6.6 billion in 1989. It credits the classical share with 4.3% in the former year and 4% in the latter. The rest is simple arithmetic.

**G**RAMMY POWER: It was an unprecedented display of classical label hegemony. With seven awards, Deutsche Grammophon elbowed out sister PolyGram divisions London and Philips, and it also blew away every other major-label contender. Embarrassingly absent at the finish line were EMI/Angel (except for recent acquisition Virgin), Sony Classical, BMG Classics, and the entire Elektra International Classics combined. Koch and MusicMasters, with a Grammy apiece, did their bit to uphold indie honor.

DG's recording of Bartok's "Cantata Profana" and "The Wooden Prince," with Pierre Boulez and the Chicago Symphony Orchestra & Chorus, won four Grammys, also

a new high for a single album. The DG winners, the disc will be stickered and promoted via dealer incentives.

**H**OPE SPRINGS ETERNAL: BMG Classics is keeping its fingers crossed. There's budding hope that Van Cliburn's reported full-scale return to the concert stage also will spell a return to the recording studio, after an absence of more than 15 years.

Although no one at RCA Red Seal cites any firm commitment, it's considered likely that at least some of Cliburn's upcoming live performances will be taped in the expectation that they will yield new albums.

Cliburn's decision to undertake coast-to-coast in-store appearances this month to plug the reissue of vintage concerto performances with Fritz Reiner and the Chicago Symphony Orchestra (Billboard, March 12) is seen as an indication of renewed interest in recording.

The disc, programming newly remastered recordings of concertos by Rachmaninoff (No. 2) and Beethoven (No. 5), is the pianist's first to appear on the label's high-profile "Living Stereo" series.

As for other "new" material, it now appears certain that a number of Cliburn performances taped in Russia during the '50s and '60s will be released here for the first time on disc and home video.

Among Russian video titles in the Red Seal pipeline are the Brahms Piano Concerto No. 2 and the Tchaikovsky Piano Concerto No. 1, with Kiril Kondrashin directing the Moscow Philharmonic Orchestra. Another features Prokofiev's Third Piano Concerto. Cliburn will conduct from the keyboard, says Red Seal executive producer Jack Pfeiffer.

Also in reserve is a solo recital program, plus an audio-only disc that features Cliburn in Rachmaninoff's "Rhapsody on a Theme of Paganini," again with Kondrashin and the MPO.

Candidates for new live recordings begin June 18 with a performance with Leonard Slatkin and Chicago's Grant Park Symphony.

## 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	39	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 25 weeks at No. 1
2	2	35	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	19	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	17	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	6	13	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
6	5	19	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
7	7	17	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
8	8	15	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
9	10	43	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
10	11	25	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
11	9	37	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
12	12	17	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
13	13	41	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
14	15	25	JOHN P. KEE/VIP MASS CHOIR TYSOT 8800/JIVE	LILLY IN THE VALLEY
15	14	37	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
16	16	17	DOTTIE JONES BELLMARK 77005	ON MY OWN
17	28	3	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
18	18	15	BISHOP P. S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
19	17	27	RICHARD SMALLWOOD SPARROW 1352	LIVE
20	24	15	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
21	23	11	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
22	30	3	CARNELLE MURELL & THE NEWARK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
23	21	21	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
24	19	7	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
25	NEW	▶	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
26	22	31	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
27	NEW	▶	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
28	26	47	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
29	31	33	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
30	NEW	▶	CHICAGO COMMUNITY CHOIR AMBASSADOR 7901425601	WE GIVE YOU PRAISE
31	20	17	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
32	NEW	▶	BOBBY JONES TYSOT 4041	BRING IT TO JESUS
33	33	41	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
34	29	63	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
35	27	19	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
36	25	31	WITNESS CGI 0102	STANDARD
37	32	71	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
38	RE-ENTRY		REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1993	I SHALL NOT BE MOVED
39	36	37	TRINITY TEMPLE GOSPEL CHOIR TYSOT 4037/ATLANTA INT'L	HOLY ONE
40	NEW	▶	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 212	YOUNG ARTISTS FOR CHRIST WORKSHOP 1991

● 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.

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### In the SPIRIT



by Lisa Collins

**BELIEVING IN MIRACLES:** One of the month's most exciting releases comes from the Clark Sisters, who rate among gospel's most beloved veteran groups. Preoccupied with a label change, new producers, and stage and vocal work in gospel-oriented musicals, the group has kept a low profile for the last three years. For the Clark Sisters, the release—which is expected to enter in heavy rotation on gospel airwaves—marks both a personal victory and a milestone. "This is the first time that we've recorded without Twinkie," Karen reports.

For years, it was Twinkie Clark who was most credited with the group's trademark style and innovative sound. "Miracles" showcases the talents of remaining sisters Karen, Jackie, and Dorinda. "If it hadn't been for the studio, for my work, and what the producers were able to bring out, I don't think I would have known what I could do," Jackie says.

Producers Bebe Winans and Michael Powell couldn't be more pleased with the result. "I just believe it's going to do more miraculous things," Bebe says. "They were very diligent in giving us the time to do what we did, and we're all very proud of the end result."

"Miracles" explores the Clark Sisters' vocal depth and growth. In fact, Sparrow Records is heralding "a new and improved Clark Sisters." However, Jackie says the group's trademark sound is still evident. "It's something old and something new," she says. "Of course, it's the combination that really makes it great. We went back and grabbed some of the old traditional

gospel because of our mother [pioneer Mattie Moss Clark], because of our background, and because we don't want to lose anybody. If anything, we want to build."

**CELEBRATING:** James Moore reunites with the Mississippi Mass Choir for a live recording May 28 in Jackson, Miss. Moore is credited with being one of the reasons the choir's debut release was so explosive. Shun Pace Rhodes will be a special guest... Malaco Records celebrates 100 years of gospel music with a live recording, set for June 5 in Atlanta, teaming the Angelic Gospel Singers with the Sensational Nightengales... Speaking of Malaco, gospel director Jerry Mannery reports a bump in sales for the Mississippi Mass Choir since the airing of the Stellar Awards. Others experiencing sales gains include Company, Yolanda Adams, and, of course, Kirk Franklin, who entered The Billboard 200 at No. 193 on March 12—a first for Sparrow Records.

**A DIAMOND IN THE ROUGH:** That's how Warner Alliance president Neal Joseph views Crusade, the latest act to join his roster. The music—contemporary gospel infused with jazz and hip-hop—is derived from the everyday inner-city struggles of group members Chanese Jackson, Charise Jackson, Luther Hanes, and Morris and Yolanda Holmes, who came together in 1987 in the San Francisco Bay area as five troubled young people seeking positive directions for their lives. Joseph signed the group last year after being handed a demo that he found himself listening to over and over again in his car. "It was very unique," Joseph says. "The feel of Earth, Wind & Fire with a praise and worship message. What really got me was when I went to Oakland for a showcase and was floored by the impact they had on live audiences. I saw tremendous potential." The group's self-titled debut release shipped Jan. 21 and is creating a buzz in both the CBA and gospel markets.

### Jazz BLUE NOTES



by Jeff Levenson

**FESTIVAL STUFF:** Festivals could be the jazz industry's greatest growth area. In recent years, we've seen them virtually explode around the country and overseas. Big business. (Was a time when only George Wein had a lock on this action, though he remains the impresario with clout.) We'll keep you posted on upcoming items as they trickle in. For now: The relatively new St. Lucia fest has announced the line-up for its third annual, slated for May 12-15. Those appearing include: George Benson, Betty Carter, Don Pullen, Julian Joseph, Herbie Hancock, Luther Vandross, George Howard, Eric Gable, and Claudio Roditi. BET, which will serve as the title sponsor, is planning a broadcast of the videotaped festival when its 24-hour jazz channel debuts in the fall... Jazz Aspen at Snowmass, my vote for the festival most likely to induce Rocky Mountain spotted (jazz) fever, has its fourth annual planned for June 22-26. Billed as "Le Cirque du Jazz," the fest boasts a fine assortment of performers, among them: Aaron Neville, Gonzalo Rubalcaba, Bobby McFerrin, Ralph Sutton, Kenny Davern, Guy Lafitte, Lou Rawls, Nelson Rangell, and the Rippingtons featuring Russ Freeman. (My favorite stuff? The Snowmass Balloon Festival, and the high-altitude links, where long-drive golf balls travel three-quarters of a mile. Yeah, my lips to God's ears.)... The North Sea fest, which during the last 18 years held the title as the biggest, baddest, most tumultuous of jazz happenings, has fallen on, well, less soft, times. The reason? Hard to pinpoint, though it probably involves the death of festival founder and organizer Paul Acket, a

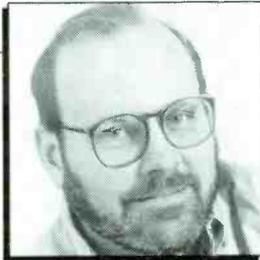
cultural hero and very nice man. The festival's new owner, Mojo Concerts, promises to maintain (renew?) the festival's greatness.

**DEPARTMENT OF NONE GREATER:** Is there anybody on the planet who plays jazz violin as sweetly and as lyrically as Stephane Grappelli? (The answer is no.) There's good reason: He's been at it for most of his 85 years. To celebrate this remarkable musician, Angel has just issued "85 And Still Swinging," a live Carnegie Hall birthday concert featuring gypsy guitarists the Rosenberg Trio... Also up, as part of its new recordings program, Omega/Vanguard Classics has Grappelli's "So Easy To Remember." The cover tag line tells us that the sessions were held "in honor of his 85th birthday." Play on.

**NEW LABEL STUFF:** Avenue Jazz, a new label launched out of Avenue Records, has made a significant signing in Maynard Ferguson. "Live From London" is the first disc out of the box for the dog whistle trumpeter. The label plans to sign between four and six new artists this year... Noteworthy Records, a Seattle-based label targeting the contemporary side of life, is about to issue its first-ever title, "Save The Children"; it comes from saxophonist (and label VP) Michael Paulo.

**JAZZ, KIDS, AND EDUCATION:** GRP has donated its entire catalog—450 titles or so of new recordings and reissues from its current vaults including material from Decca and Impulse—to the LaGuardia High School of the Performing Arts in Manhattan. The donation was designed to assist in the revitalization of the school's jazz studies program... Ernie Watts, who's got a new JVC issue, "Reaching Up," is pushing music education with a national promotion tied to Keilwerth saxophones, his axes exclusively... Keyvn Lettau, another of JVC's artists, is doing a benefit, Wednesday (16), and a video on behalf of Children Of The Night, the resident shelter for teen-age runaways.

## Latin Notas



by John Lannert

**DANCING TO THE MAX:** With the appointment of Rick Correoso as the company's marketing director, prosperous Spanish imprint Max Music and Entertainment is looking to crack the U.S. Latin and dance markets.

So says Max president Alfredo Pecalló, who adds that the label's initial shipment of product will be out within the next few weeks. Max's pair of Latino-targeted albums are Vice Versa's "Un Amigo De Verdad," which, according to Pecalló, has sold 300,000 units in Spain, and Paco Pil's "Viva La Fiesta."

More than a half dozen 12-inch singles are set to ship as well, including titles from Vice Versa, Paco Pil, and a new remix of Eartha Kitt's early '80s club smash "Where Is My Man."

"We want to break into the dance market with several maxis and create a few hits," says Pecalló. "Later, we will make compilation packages of those hits with new remixes."

For Correoso, who was just promoted by Rodven to national sales director several weeks back, the new job offers him "the challenge of starting a new label."

**BUT WHERE WAS THE SOMBRERO?** It is difficult to gauge a new act via three songs sung to a taped instrumental backdrop, but Mexico's upstart salsaero Jesús Enriquez flashed promising signs of stardom

during his pleasant set Feb. 28 at the Warsaw in New York.

Like Jerry Rivera, Enriquez displayed an endearingly shy stage presence, complemented by considerably more stage mobility than Rivera.

And as Enriquez crooned three tracks from his eponymous Sonero/RMM debut, one spectator mentioned that his smooth (if untested) baritone reminded her of a "Mexican Rey Ruiz." While that comparison rang premature, Enriquez could follow Ruiz's path to commercial prosperity—and perhaps convert a few Mexican fans to salsa along the way.

**BAHIA WIGGLES:** In the steamy Bahian capital of Salvador, each Carnival brings a new dancing fad. Last year, "trio elétricos"—huge trucks with bands backed by thunderous sound systems—roamed the city promoting a sexy step scalled the "raia o pinto," based on a song by Zé Paulo. At this year's Carnival, which culminated Feb. 15, the preferred terpsichorean maneuver was "requebro" or "wiggle." Inspired by Olodum's song "Requebra," this kinetic twirl calls for an enclaped couple to shake its hips while descending to the ground until the pair's backsides touch the ground. Sounds something like a fraternity crowd doing the crouch-stomp to the Isley Brothers' "Shout." In any case, Salvador's Carnival was a resounding commercial triumph, bringing in 700,000 tourists, who pumped \$200 million dollars into the local economy. The event cost the city of 3 million people \$6.3 million to stage.

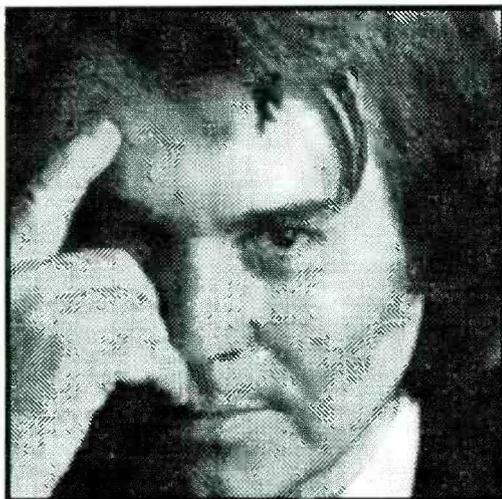
**RELEASE UPDATE:** Just out on TropiJazz/Sony is "In Session," the second splendid album by Tito Puente's Golden Latin Jazz All Stars. Members of the aptly monikered ensemble reuniting are Mongo (Continued on page 44)

# 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		
<b>*** GREATEST GAINER/NO. 1 ***</b>							
1	1	37	GLORIA ESTEFAN	EPIC 53807/SONY	37 weeks at No. 1 MI TIERRA		
2	2	17	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE		
3	3	14	BRONCO	FONOVISIA 6015	PURA SANGRE		
4	4	28	M. A. SOLIS Y LOS BUKIS	FONOVISIA 6002	INALCANZABLE		
5	11	37	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS		
6	5	19	JERRY RIVERA	SONY 81150	CARA DE NINO		
7	8	4	LOS TEMERARIDS	AFG SIGMA 3006	TU ULTIMA CANCION		
8	9	16	MAZZ	EMI LATIN 27738	QUE ESPERABAS?		
9	6	37	LUIS MIGUEL	WEA LATINA 75805	ROMANCE		
10	7	37	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS		
11	16	37	LUIS MIGUEL	WEA LATINA 92993	ARIES		
12	12	2	BANDA MACHOS	FONOVISIA 6012	LOS MACHOS TAMBIEN LLORAN		
13	20	37	SELENA	EMI LATIN 42770	LIVE!		
14	15	22	FAMA	SONY 81134	EN GRANDE		
15	14	7	RICARDO MONTANER	RODVEN 3063	EXITOS Y ALGO MAS		
16	13	16	ANA GABRIEL	SONY 81152	LUNA		
17	17	37	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS		
18	10	28	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE		
19	21	6	REY RUIZ	SONY 81185	MI MEDIA MITAD		
20	23	6	LIBERACION	FONOVISIA 6014	LIBERACION		
21	19	37	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE		
22	34	2	THE BARRIO BOYZZ	EMI LATIN 27344	DONDEQUIERA QUE ESTES		
23	24	37	JULIO IGLESIAS	SONY 38640	JULIO		
24	27	37	GIPSY KINGS	ELEKTRA 61390	LIVE!		
25	33	2	LOS FUGITIVOS	RODVEN 3051	VANIDOSA		
26	29	37	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE		
27	25	22	VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA		
28	31	9	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL		
29	18	12	LOS REHENES	FONOVISIA 6006	LOS REHENES		
30	30	18	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR		
31	22	2	BANDA VALLARTA SHOW	FONOVISIA 6016	EL TIRADOR		
32	32	37	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO		
33	28	37	LA MAFIA	SONY 80925	AHORA Y SIEMPRE		
34	35	37	ANA GABRIEL	GLOBO 80871/SONY	THE BEST		
35	39	37	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO		
36	45	5	VICENTE FERNANDEZ	SONY 81190	20 DE COLECCION		
37	26	13	RICK TREVINO	SONY 81105	DOS MUNDOS		
<b>*** HOT SHOT DEBUT ***</b>							
38	NEW		MANA	WEA LATINA x	FALTA AMOR		
39	41	4	E. GORME/LOS PANCHOS	SONY 81176	24 GRANDES CANCIONES		
40	47	37	BANDA MACHOS	FONOVISIA 9069	CON SANGRE DE INDI		
41	40	37	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE		
42	NEW		LA TROPA F MANNY	x/WEA LATINA	OTRO DIA		
43	46	35	BANDA MACHOS	FONOVISIA 6161	CASIMIRA		
44	49	29	V. FERNANDEZ/R. AYALA	SONY 80628	ARRIBA EL NORTE...		
45	42	36	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES		
46	37	36	JERRY RIVERA	SONY 80776	CUENTA CONMIGO		
47	48	37	CULTURAS MANNY	13022/WEA LATINA	CULTURE SHOCK		
48	38	14	MARC ANTHONY	SOHO SOUNDS 80958/SONY	OTRA NOTA		
49	RE-ENTRY		JULIO IGLESIAS	SONY 84304	HEY!		
50	36	37	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA		
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>		
1	GIPSY KINGS		ELEKTRA	1 GLORIA ESTEFAN	EPIC/SONY	1 BRONCO	FONOVISIA
2	M. A. SOLIS		FONOVISIA	2 JERRY RIVERA	SONY	2 LOS TEMERARIOS	AFG
3	GIPSY KINGS		ELEKTRA	3 CARA DE NINO	SONY	3 MAZZ	EMI LATIN
4	LUIS MIGUEL		WEA LATINA	4 SOUNDTRACK	ELEKTRA	4 BANDA MACHOS	FONOVISIA
5	LUIS MIGUEL		WEA LATINA	5 MI MEDIA MITAD	SONY	5 SELENA	EMI LATIN
6	MANA		WEA LATINA	6 MI MEDIA MITAD	SONY	6 FAMA	SONY
7	R. MONTANER		RODVEN	7 CUENTA CONMIGO	SONY	7 EN GRANDE	
8	ANA GABRIEL		SONY	8 CUENTA CONMIGO	SONY	8 EMILIO NAVAIRA	EMI LATIN
9	THE BARRIO		EMI LATIN	9 OTRA NOTA	SONY	9 SOUTHERN EXPOSURE	
10	JULIO IGLESIAS		SONY	10 BACHATA ROSA	KAREN/BMG	10 LIBERACION	FONOVISIA
11	GIPSY KINGS		ELEKTRA	11 BACHATA ROSA	SONY	11 LIBERACION	FONOVISIA
12	GIPSY KINGS		ELEKTRA	12 SALSAS EN GRANDE VOL. 3	SONY	12 LINDA RONSTADT	ELEKTRA
13	ANA GABRIEL		GLOBO/SONY	13 SALSAS EN GRANDE VOL. 3	SONY	13 CANCIONES DE MI PADRE	
14	GIPSY KINGS		ELEKTRA	14 ALL THE BEST FROM CUBA	SONY	14 LOS FUGITIVOS	RODVEN
15	MANA		WEA LATINA	15 THE BEST	SONY	15 VANIDOSA	
				16 THE BEST	SONY	16 VICENTE FERNANDEZ	SONY
				17 NACE AQUI	SONY	17 LASTIMA QUE SEAS AJENA	
						18 LOS PALOMINOS	SONY
						19 CORAZON DE CRISTAL	
						20 LOS REHENES	FONOVISIA
						21 LOS REHENES	
						22 GARY HOBBS	EMI LATIN
						23 TE VAS A ACORDAR	
						24 BANDA VALLARTA	FONOVISIA
						25 EL TIRADOR	

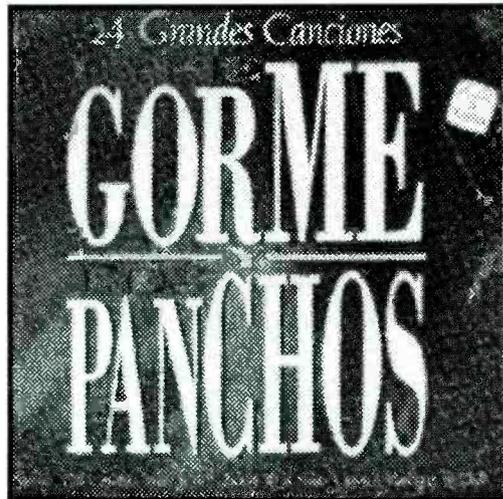
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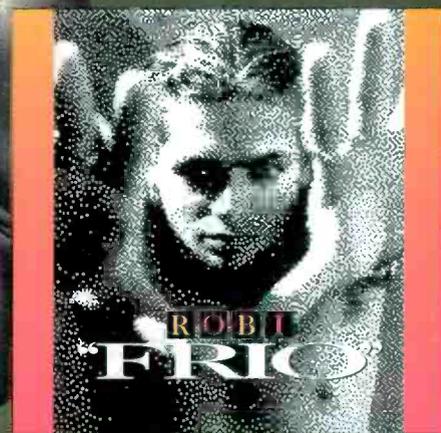
Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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**Sony**  
LATIN

## Soda Singer Goes Solo With Sony Set

■ BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—With his band Soda Stereo enjoying a rare sabbatical last year and his Chilean wife Cecilia Amenábar expecting their first child, Soda's front man Gustavo Cerati decided to move to Santiago de Chile, where his Sony Argentina bow, "Amor Amarillo," slowly began to take shape.

And oddly parallel with his wife's pregnancy, Cerati finally gave life to his album in November, only a few days before the arrival of his son Benito Cerati.

Nowadays, while plans call for a return to Buenos Aires and rehearsals for a new Soda album with bandmates Charly Alberti and Zeta, the elder Cerati proudly announces that "Amor Amarillo" is nearing gold (30,000 units sold), thanks to a recent, two-day interview marathon and heavy radio and

video exposure of the first single, "Te Llevo Para Que Me Lleves."

Recorded initially in the home studio he constructed in Santiago before being hastily finished in Buenos Aires, "Amor Amarillo" was played almost entirely by Cerati. Soda bassist Zeta performed on the title track, with wife Cecilia contributing vocals on "Te Llevo" and "A Merced."

Cerati actually had not planned to cut an album in Chile, but he says the desire to record was "probably dormant, because whenever I compose a song, I fancy the idea of recording it almost completely by myself. What happened in Chile was that I suddenly found myself recording demo tracks of new songs, and I really liked the result. So I then made some overdubs and recorded the vocals."

Though "Amor Amarillo" is his first solo effort, Cerati recorded

one other album outside the band three years ago—"Colores Santos," with keyboard wizard Daniel Melero. Cerati considers the album, a synth-driven outing, a stepping-stone for his own project. Recording "Colores Santos," Cerati notes, "helped me get the necessary momentum for doing something on my own, outside Soda Stereo."

Cerati is not the only Soda member involved in outside projects. Drummer Alberti is recording an album with model Deborah del Corral; Zeta, meanwhile, is producing a record by upstart rock band Peligrosos Gorriones. Both Alberti and Zeta are expected to wrap up their albums in mid-March.

Until then, Cerati may perform a one-off live show with guest sidemen, after which Soda Stereo is expected to record its long-awaited label bow for BMG.

### LATIN NOTAS

(Continued from page 42)

Santamaria, Dave Valentin, Hilton Ruiz, Giovanni Hidalgo, Mario Rivera, Charlie Sepúlveda, Ignacio Berroa, and Andy González. An edited version of pop standard "Teach Me Tonight" could draw airplay interest from AC radio... Also released on Chesky are two superb albums, one by tango legend Astor Piazzolla ("The Central Park Concert") and another by gifted Brazilian guitarist Badi Assad ("Solo")... In Brazil, PolyGram has released Leila Pinheiro's "Coisas Do Brasil," which is likely to be issued in Japan. Also just shipped by Warner is "Eternas Serestas," by Paulo Fortes, along with a host of compilations featuring '50s and '60s global hits ("Songs To Remember," "Oldies But Goodies"), Brazilian pop ("Sons Do Brasil"), Brazilian pop/rock ("A Mais De Mil"), and contemporary international pop smashes ("Hot Hits").

**MISCELLANY:** Look for hot product soon from Sony's Unik-ko, a Puerto Rican pop act that has cut a fine bilingual cover of Earth, Wind & Fire's classic "Reasons"; singer/songwriter Ricardo Arjona; Mexican pop/rock group La Quinta Avenida; and a new pop/soul diva from Miami called Suzette... DG Discos, a division of Buenos Aires-based Rock & Pop International Productions, has released product from English indie 4AD, including albums by the Pixies, Frank Black, The The, Red House Painters, Belly, and the Breeders. Plans call for DG to release albums from two other English indies: Atomic Community Group and Rust Records... Baseball slugger Rubén Sierra, who inked a recording deal with RMM in January, is due to release his label premiere "Tu Imagen Viva"... Rio de Janeiro's city fathers have dubbed 1994 Carmen Miranda Year with music, paintings, and performances that will commemorate what would be the Portuguese-born singer's 85th birthday.

## Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	9	GLORIA ESTEFAN EPIC/SONY	★★★ NO. 1 ★★★ ◆ MI BUEN AMOR 2 weeks at No. 1
2	2	3	7	THE BARRIO BOYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES
3	3	1	16	ANA GABRIEL SONY	◆ LUNA
4	5	7	6	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
5	4	6	7	LUIS MIGUEL WEA LATINA	HASTA EL FIN
6	8	9	8	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
7	10	10	6	PANDORA EMI LATIN	MI FRACASO
8	9	8	7	ALVARO TORRES EMI LATIN	ANGEL CAIDO
9	6	5	10	LOS FUGITIVOS RODVEN	◆ LA LOCA
10	14	11	9	ROBERTO CARLOS SONY	◆ MUJER PEQUENA
11	11	14	6	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
12	12	12	6	REY RUIZ SONY	MI MEDIA MITAD
13	13	15	5	MAZZ EMI LATIN	EL JUEGO ES TUYO
14	17	18	5	JERRY RIVERA SONY	CARA DE NINO
15	16	17	6	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
16	18	20	5	GRUPO NICHE SD/SONY	◆ DUELE MAS
17	15	13	7	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
18	7	4	16	YURI SONY	◆ DETRAS DE MI VENTANA
19	21	27	3	MANA WEA LATINA	LA CHULA
20	19	16	14	M.A. SOLIS Y LOS BUKIS FONOVISIA	TU INGRATITUD
★★★ HOT SHOT DEBUT ★★★					
21	NEW ▶	1		EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
22	25	25	3	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO
23	24	26	5	FRANKIE RUIZ RODVEN	HABLAME
★★★ POWER TRACK ★★★					
24	37	32	3	BACHATA MAGIC RODVEN	QUEDAN PALABRAS
25	22	24	9	BRONCO FONOVISIA	AUNQUE NO ME QUIERAS
26	35	36	5	LOS TITANES FUENTES/VEDISCO	BASTO UNA MIRADA
27	NEW ▶	1		YOLANDITA MONGE WEA LATINA	A PESAR DEL TIEMPO
28	20	21	4	PAULINA RUBIO EMI LATIN	VUELVE JUNTO A MI
29	30	—	2	LOURDES ROBLES SONY	LO AMO
30	NEW ▶	1		EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
31	NEW ▶	1		ROCIO DURCAL ARIOLA/BMG	MI CREDO
32	32	34	4	GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA	NO VIVIRE
33	NEW ▶	1		BANDA VALLARTA SHOW FONOVISIA	PA'YO
34	NEW ▶	1		EDGAR JOEL RODVEN	COMO SERA?
35	34	37	3	FERNANDITO VILLALONA CAMINO	NO PODRAS
36	27	39	3	OLGA TANON WEA LATINA	VENDRAS LLORANDO
37	23	19	17	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
38	36	—	2	JOHNNY RIVERA RMM/SONY	VOY A CONQUISTAR TU AMOR
39	31	—	2	FITO OLIVARES FONOVISIA	LA RANITA
40	28	35	4	EDDIE SANTIAGO EMI LATIN	EL TRISTE

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

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# Music Video

ARTISTS & MUSIC

## A Kids Show Within A Kids Show Team Surrounds Its Music Vids With TV Program

■ BY DEBORAH RUSSELL

LOS ANGELES—"I'm the producer," proclaims 12-year-old actress Melanee Shale during a break in production of the forthcoming musical television series "Kidsongs."

When queried as to what she does as the "producer" of "Kidsongs," a show by kids, for kids, and about kids, Shale matter-of-factly replies, "I fire people. And if they keep on saying, 'I want money,' I don't give it to them."

Veteran music video director Bruce Gowers is the eye behind the series, which debuts in a daily strip format on PBS April 4. He laughs at the young actress' accurate description of her role as pint-sized producer.

"I guess she nailed that one," he says.

Since 1987, Gowers and his partner, real-life executive producer/writer Carol Rosenstein, have been creating the music video series "Kidsongs" for release through home video distributor Warner Reprise. The duo has reeled 15 longform "Kidsongs" videos, which are the foundation of the 30 half-hour episodes they are now producing through their Together Again Productions Inc., along with Warner Bros. Records and the National Television Production Center at WTTW/Chicago.

The program chronicles the day-to-day travails of a preteen cast and crew creating a fictional show anchored by a collection of music videos. Educational subplots about jealousy, teamwork, respect, and self-esteem are woven into the context of the production.

Music clips, starring the "Kidsongs" kids, run the gamut from "Old MacDonald's Farm" to Elvis' "Hound Dog." A recent in-studio guest was Capitol Records saxophonist Dave Koz.

"I was seeking music videos to entertain my daughter when she was a baby, and I couldn't find anything," says Rosenstein, who then conceptualized and pitched the show to Warner Bros. in 1987. When the project was green-lighted, she and Gowers quickly shifted gears from directing and producing rock videos for the likes of Queen, Rod Stewart, and the Rolling

Stones to shooting music clips about farm animals, circus clowns, and trains.

"It's rewarding to bring 'Old MacDonald's Farm' to life and let kids see a real cow; some kids have never seen one before," says Gowers, who shoots the videos himself in order to keep the children focused on the camera. "Performing in the clips comes very easily to the kids. If I have the camera on my shoulder while I am directing them, they can only look at me."

But while Gowers is directing the actual production, his 12-year-old counterpart, actor Kevin Williamson, is directing the fictional one.

"There's some real stuff going on down there," says Gowers of the imitation control booth that mimics his own station. "The [actor who portrays the] stage manager really takes his cue from Kevin."

Indeed, as one steps onto the set of "Kidsongs" a strangely surreal sensation takes over. A tiny camera operator is dwarfed by her mammoth equipment; a young stage manager fidgets restlessly with his hi-tech headgear; and the impeccably groomed on-air talent gives her notes a quick once-over.

At the sound of Gowers' voice over

the public-address system, the entire cast and crew, including Williamson and Shale, snaps to obedient attention.

And while "producer" Shale's blunt revelation about her role on the set gives pause, Gowers and Rosenstein say they rarely are taken aback by the words that come out of their young counterparts' mouths.

"I write for them, so I know what they're going to say," says Rosenstein. She says she has yet to hear the kids conversing in video lingo by the water cooler.

"We give them lines we've actually said in the past," adds Gowers. "We'll put little mistakes into the show, goofs and things that occur on every TV production."

But this show is no goof, notes Rosenstein. "It's empowering for kids in the audience to see other kids doing stuff like this with very little intervention," she notes. "And these kids pull an adult-sized workload."

Every program features 16 minutes of dialog, and the cast wraps two episodes in each day of shooting. The music videos that will air in each of the 30 TV episodes will be culled directly from the home video collection.

## PRODUCTION NOTES

### LOS ANGELES

• **Guns N' Roses'** new Geffen video "Since I Don't Have You" is an F.M. Rocks production directed by **Sante D'Orazio**. **Craig Fanning** produced.

• Country singer **Clint Black** makes his directorial debut in his new video "A Good Run Of Bad Luck." The track is featured in the forthcoming film "Maverick," in which Black has a role. **Paul Flattery** produced the video for FYI; **Ron Mohrhoff** line-produced and **Marc Reshovsky** directed photography.

• **Motley Crue's** latest Elektra video, "Hooligan's Holiday," was directed by **Nick Egan** and produced by **Mark Fetterman**.

• **Cracker's** new Virgin video "Get

Off This" is a Squeak Pictures production directed and shot by **Carlos Grasso**. **William Coleman** and **Catherine Finkenstaedt** produced.

• **One Heart Productions'** **Pamela Springsteen** directed **Peter Blakely** in the new Giant Records video "I'm So Lonely."

• Shine director **Josh Taft** recently reeled a number of clips, including the **Brand New Heavies'** "Dream On Dreamer," **A Tribe Called Quest's** "Electric Relaxation" and "Award Tour," and "Fallin'," a collaboration between **De La Soul** and **Teenage Fanclub**.

• **Fat House/Tommy Boy** artist **Quinton** recently wrapped his debut clip, "Quinton's Here," with director/producer **Eric Monte**. **John Simmons** directed photography.

### NEW YORK

• **Mark Gerard** of **Motus Mfg.** directed **Jazy Jeff & Fresh Prince's** latest Jive clip "I Wanna Rock." **Ulla Holler** produced. Also, Jive artists **Souls Of Mischief** recently wrapped "Never No More," a video directed by **Kwame Nyanning** for WYSI-WYG Productions. **Dan Hayes** and **Eden Johnson** produced.

### OTHER CITIES

• **Sepultura's** new Roadrunner/Epic video "Refuse/Resist" was directed by **Peter Christopherson** on location in Brazil. **Dick Buckley** directed photography; **Fiz Oliver** and **Catherine Finkenstaedt** produced for Squeak Pictures.

• **Billy Joel's** "Lullaby" video, shot in Florida, is a Portfolio Artists Network production directed by **Marcus Nispel**.

## MTV, Blockbuster Plan 'Corner Store' Concept

CORNER STORE: Creative types from MTV and Blockbuster are huddling these days to outline some future retail cross-promotions in the event the merger between MTV parent Viacom and Blockbuster actually comes to pass.

The two companies already have a history, as Blockbuster has promoted the music network's MTV Movie Awards aggressively in its video outlets for the past two years.

Should the proposed merger come to fruition, don't be surprised to see MTV "corner stores" cropping up in music outlets controlled by the huge Blockbuster chain. The space would

be reserved for MTV-specific product, such as albums in its "Unplugged" series, and would be used to promote product by acts closely identified with the channel's "Buzz Bin," "Beavis And Butt-head," and "Alternative Nation."

"It's great promotion for the channel, and makes MTV programming look more significant," says MTV Networks chairman/CEO **Tom Freston** of the station's enhanced profile at retail. "We love seeing success with the artists we choose to get behind and watching the records go up the charts. We may not participate financially [in an act's success], but we create a reason for people to come back and watch MTV."

Sounds just like the pitch we hear from several regional programmers, such as **Paul Carchidi** of "Outrageous," **Mike Drumm** of "Music Link," and **David Balaban** of "The Music Machine," to name a few, who have been promoting their own shows—and the acts they program—at the retail level in their respective markets for several months now.

JAZZ IT UP: Speaking of video/retail cross-promotions, Denver-based program "Jazz Alley" started airing in January on in-store monitors at Colorado's oldest music retailer, Denver-based Record Revival. The music outlet is discounting product by artists featured on "Jazz Alley," and has hosted CD release parties for GRP's **Nelson Rangell** and other jazz acts.

IN OTHER REGIONAL VIDEO NEWS: **Siouxsie Crawford** of Portland, Ore.'s "Bohemia After Dark" is working with a Pacific Northwest-based advertising agency as a conduit to the regional video community. Crawford is hoping the ad agency will agree that regional video programs are a worthy recipient of valuable advertising funds.

She currently is collecting air checks, coverage maps, and media kits from interested programmers, and will forward them to the ad agency. After that, the agency will deal with the programmers on an in-

dividual basis.

Meanwhile, Crawford and filmmaker/husband **Jeff Crawford** are co-directing "Purity," a new clip for Broken Records act **the Clergy**.

QUICK CUTS: West Hartford, Conn.-based programmer **Jeremy Savage** of "KISS TV" is moving forward with plans to launch "The Interactive Music Video Network." He is working with Southern New England Telephone to bring music video-on-demand to a small test group of viewers in the community. Savage hopes to program five to 10 mini-shows per month featuring videos in the top 40,

# THE EYE



by Deborah Russell

adult contemporary, alternative, rock, classic rock, and country genres. The user will pay \$1.95 to view one of the short programs. Savage estimates the test should begin in about a month... Newark, N.J.-based "Power Play" recently wrapped production on its "Power Play Japan" program, a special featuring music by such Japanese rockers as **Shonen Knife**, **the Boredoms**, **Pizzicato Five**, **Ion**, and **Vibrastone**. **John Narucki** of "Power Play" says the show may be made a regular series... "Pickin' In Paradise," a new Key West, Fla.-based country music video show, debuted

March 1. The program is distributed via satellite on the Showcase America network, and airs on such independent broadcast stations as Philadelphia's WTTW; Key West, Fla.'s WEYS; and Hobbs, N.M.'s KHFT. The debut show featured such country artists as **Garth Brooks**, **Doug Stone**, **Faith Hill**, and **Travis Tritt**. Producer **Damon Collins** has linked with Summerland Key, Fla.-based radio outlet WPIK-FM as a cross-promotional partner... Richmond, Va.'s reggae/world beat outlet "Tropical Beat" begins broadcasting on BVTV in London March 12.

REEL NEWS: **Merlyn Rosenberg** has joined the directors' roster at Propaganda Films in L.A.... The directors' roster at Planet Pictures has grown to include **George Bloom**, **John Speaks**, and the art directing team **Kurt & Bart**... Director of photography **Max Malkin** and director **Jeff Stein** have joined L.A.-based production house Shine.

CAPITOL TIME: Capitol VP of visual marketing **Linda Ingrisano** recently hosted a crew of the music vid industry's movers and shakers at N.Y.'s Russian Tea Room for a preview of music from **Bonnie Raitt's** March 22 album release, "Longing In Their Hearts." The set's debut clip, "Love Sneakin' Up On You," directed by **Meiert Avis**, will arrive in time for Raitt's April stint as VH-1 artist of the month.



**Box Power.** Les Garland, third from left, executive VP at Miami-based, viewer-programmed network the Box, joined forces with, from left, rapper 2Pac; Rick Cummings, PD at KPWR (Power 106) Los Angeles and VP of programming at Emmis Broadcasting; and funkmaster George Clinton to celebrate the recent release of the charity compilation album "Straight From Da Streets." 2Pac and Clinton contributed tracks to the album, which benefits the youth-oriented foundation Knowledge Is Power, a nonprofit organization founded by KPWR in 1993. (Photo: Arnold Turner)

# OVER THE LAST ONE GROUP GRAMMY WINNERS CONGRATULATIONS TO

## SONG OF THE YEAR

**A Whole New World  
(Aladdin's Theme)**  
TIM RICE (PRS)

## BEST ROCK SONG

**Runaway Train**  
DAVID PIRNER

## BEST R&B SONG

**That's The Way Love Goes**  
JAMES HARRIS III  
TERRY LEWIS

## GRAMMY LEGEND AWARD

FRANK SINATRA

## RECORD OF THE YEAR

**i Will Always Love You**  
WHITNEY HOUSTON

## BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

**A Whole New World  
(Aladdin's Theme)  
(From Aladdin)**  
TIM RICE (PRS)

## HALL OF FAME AWARDS

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ROBERT CLIVILLES  
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**BUCK CLAYTON**

**LINDA DAVIS**

**DR. DRE**

**BRUCE HORNSBY**

**WHITNEY HOUSTON**

**QUINCY JONES**

**BRANFORD MARSALIS**

**KATHY MATTEA**

**REBA McENTIRE**

**OZZY OSBOURNE**

**DAVID PIRNER**

**TIM RICE (PRS)**

**SADE (PRS)**

**JOEL E. SIEGEL**

**SOUL ASYLUM**

**STING (PRS)**

**STONE TEMPLE PILOTS**

**U2 (PRS)**

**STEVE VAI**

**FRANK ZAPPA'S**

**UNIVERSE**

**WINNERS IN OTHER CATEGORIES**

**AEROSMITH**

**MAYA ANGELOU**

**SAMUEL BARBER**

**BÉLA BARTÓK (GEMA)**

**ALBAN BERG (AKM)**

**PIERRE BOULEZ (GEMA)**

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Black Entertainment Television

14 hours daily  
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- 1 Queen Latifah, Just Another Day
- 2 Mary J. Blige, You Don't Have...
- 3 Mint Condition, U Send Me Swingin'
- 4 Tevin Campbell, I'm Ready
- 5 Janet Jackson, Because Of Love
- 6 Zhane, Groove Thing
- 7 Jody Watley, When A Man Loves...
- 8 Aretha Franklin, A Deeper Love
- 9 Brand New Heavies, Dream On...
- 10 Kris Kross, Da Bomb
- 11 A Tribe Called Quest, Electric...
- 12 Simple E, Play My Funk
- 13 US3, Cantaloup
- 14 Aaron Hall, Let's Make Love
- 15 For Real, You Don't Wanna Miss
- 16 SWV, Always On My Mind
- 17 D. Benoit/R. Freeman, After The...
- 18 R. Kelly, Bump 'N Grind
- 19 Intro, Ribbon In The Sky
- 20 Ce Ce Peniston, I'm In The Mood
- 21 George Clinton, Martial Law
- 22 Terminator X & Godfathers, It All...
- 23 Sagat, Why Is It?
- 24 Salt-N-Pepa/En Vogue, Whatta Man
- 25 Chantay Savage, Betcha'll Never...
- 26 Me'Shell Ndegeocello, If That's...
- 27 Eric Gable, Process Of Elimination
- 28 Shaquille O'Neal, I'm Outstanding
- 29 Shyheim, On And On
- 30 Snoop Doggy Dogg, Gin And Juice

★★ NEW ADDS ★★

- Freddie Jackson, Was It Something Heavy D & The Boyz, U Got Me Waiting
- Phil Bailey, Here With Me
- Force MD's, Stop Frontin'
- Digital Underground, Wussup Wit...



Country Music Television

Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Neal McCoy, No Doubt About It
- 2 Vince Gill, Tryin' To Get Over You
- 3 Patty Loveless, How Can I Help...
- 4 Brooks & Dunn, Rock My World
- 5 Billy Ray Cyrus, Words By Heart
- 6 Blackhawk, Goodbye Says It All
- 7 Collin Raye, That's My Story
- 8 Lee Roy Parnell, I'm Holding My...
- 9 Little Texas, My Love
- 10 Alan Jackson, (Who Says) You...
- 11 Travis Tritt, Take It Easy
- 12 Martina McBride, Life #9
- 13 Mary-Chapin Carpenter, He...

- 14 Tracy Lawrence, If The Good Die...
- 15 Tim McGraw, Indian Outlaw
- 16 John M. Montgomery, Rope...
- 17 Ricky Van Shelton, Where Was I
- 18 Sam Moore/Conway Twitty, Rainy...
- 19 Billy Dean, Once In A While
- 20 Faith Hill, Piece Of My Heart
- 21 Joe Diffie, In My Own Backyard
- 22 Confederate Railroad, Daddy...
- 23 Kim Hill, Janie's Gone Fishin'
- 24 Kathy Mattea, Walking Away A...
- 25 Parton, Wynette, Lynn, Silver...
- 26 Doug Stone, Addicted To A Dollar
- 27 Brother Phelps, Eagle Over Angel
- 28 Andy Childs, Simple Life
- 29 Gibson/Miller Band, Stone Cold...
- 30 Shenandoah, If Bubba Can Dance
- 31 Mavericks, What A Crying Shame
- 32 Daron Norwood, If It Wasn't For...
- 33 Bob Woodruff, Hard Liquor, Cold...
- 34 John Berry, Your Love Amazes Me
- 35 S. Bogguss, R. Benson, Old...
- 36 Carlene Carter, I Love You 'Cause...
- 37 Marty Stuart, Kiss Me, I'm Gone
- 38 Dude Mowrey, Somewhere In...
- 39 Aaron Tippin, Honky Tonk...
- 40 David Lee Murphy, Just Once
- 41 Rick Trevino, Honky Tonk Crowd
- 42 Sawyer Brown, Outskirts Of Town
- 43 Linda Davis, Company Time
- 44 Radney Foster, Closing Time
- 45 Jamie O'Hara, The Cold Hard Truth
- 46 Rhonda Vincent, What Else Could...
- 47 Kieran Kane, Find My Way Home
- 48 Jesse Hunter, Born Ready
- 49 Clay Walker, Where Do I Fit In...
- 50 Twister Alley, Young Love

† Indicates Hot Shots

★★ NEW ADDS ★★

- Charlie Floyd, Man Behind The Wheel
- Daron Norwood, Cowboys Don't Cry
- Davis Daniel, I Miss Her Missing Me
- Pam Tillis, Spilled Perfume
- Rodney Crowell, Let The Picture...



Continuous programming  
 1515 Broadway, NY, NY 10036

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

- 18 Motley Crue, Hooligan's Holiday
- 19 James, Laid \*
- 20 Mariah Carey, Without You
- 21 Candlebox, You
- 22 Xscape, Understanding
- 23 Tori Amos, God
- 24 Cypress Hill, Insane In The Brain
- 25 Dig, Believe
- 26 Ice Cube, You Know How We Do It
- 27 Jodeci, Cry For You
- 28 Eternal, Stay
- 29 Dr. Dre, Let Me Ride
- 30 Salt-N-Pepa, Shoop
- 31 Urge Overkill, Positive Bleeding
- 32 Domino, Getto Jam
- 33 Bruce Springsteen, Streets Of...
- 34 Afghan Whigs, Gentlemen
- 35 Tool, Prison Sex
- 36 Stone Temple Pilots, Creep
- 37 Stone Temple Pilots, Plush
- 38 House Of Pain, Jump Around
- 39 Dr. Dre, Nuthin' But A "G" Thang
- 40 Aerosmith, Cryin'
- 41 Cranberries, Dreams
- 42 Janet Jackson, If
- 43 Melissa Etheridge, Come To My...
- 44 Green Day, Longview
- 45 All-4-One, So Much In Love
- 46 Dr. Dre, Dre Day
- 47 Onyx, Slam
- 48 Mariah Carey, Dreamlover
- 49 R. Kelly, Bump 'N Grind
- 50 Vanessa Williams, Save The Best...

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

★★ NEW ADDS ★★

- Richard Marx, Now And Forever
- Toni! Toni! Toné!, (Lay Your Head...)
- Prince, The Most Beautiful Girl In...
- David Lee Roth, She's My Machine
- Scorpions, Under The Same Sun
- The Knack, My Sharona



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

- 1 Alan Jackson, (Who Says) You...
- 2 Brooks & Dunn, Rock My World
- 3 Billy Ray Cyrus, Words By Heart
- 4 Tracy Lawrence, If The Good Die...
- 5 Collin Raye, That's My Story
- 6 Vince Gill, Tryin' To Get Over You
- 7 Ricky Van Shelton, Where Was I
- 8 Little Texas, My Love
- 9 Travis Tritt, Take It Easy
- 10 Blackhawk, Goodbye Says It All
- 11 Neal McCoy, No Doubt About It
- 12 Lee Roy Parnell, I'm Holding My...
- 13 Martina McBride, Life #9
- 14 Marty Stuart, Kiss Me, I'm Gone
- 15 Sawyer Brown, Outskirts Of Town
- 16 Confederate Railroad, Daddy...
- 17 Kathy Mattea, Walking Away A...

- 18 Mary-Chapin Carpenter, He...
- 19 Parton, Wynette, Lynn, Silver...
- 20 Daron Norwood, If It Wasn't For...
- 21 Billy Dean, Once In A While
- 22 Faith Hill, Piece Of My Heart
- 23 Doug Stone, Addicted To A Dollar
- 24 Clay Walker, Where Do I Fit In...
- 25 Brother Phelps, Eagle Over Angel
- 26 John Michael Montgomery, Rope...
- 27 Joe Diffie, In My Own Backyard
- 28 Andy Childs, Simple Life
- 29 Gibson/Miller Band, Stone Cold...
- 30 Shenandoah, If Bubba Can Dance

★★ NEW ADDS ★★

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



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Because Of Love
- 2 Toni Braxton, Breathe Again
- 3 Adams/Stewart/Sting, All For Love
- 4 Bruce Springsteen, Streets Of...
- 5 Enigma, Return To Innocence
- 6 Aretha Franklin, A Deeper Love
- 7 Meat Loaf, Rock And Roll Dreams...
- 8 Richard Marx, Now And Forever
- 9 Tom Petty, Mary Jane
- 10 Ace Of Base, The Sign
- 11 Celine Dion, The Power Of Love
- 12 All-4-One, So Much In Love
- 13 k.d. lang, Hush Sweet Lover
- 14 Mariah Carey, Without You
- 15 Meat Loaf, I'd Do Anything For Love
- 16 Eternal, Stay
- 17 Aaron Neville, I Owe You One
- 18 Janet Jackson, That's The Way...
- 19 Phil Collins, Everyday
- 20 Sting, If I Ever Lose My Faith In You
- 21 Go West, Tracks Of My Tears
- 22 Travis Tritt, Take It Easy
- 23 Rod Stewart, This Old Heart Of...
- 24 B-52's, Love Shack
- 25 P. Bryson/R. Belle, A Whole New...
- 26 Billy Joel, The River Of Dreams
- 27 Robert Palmer, Addicted To Love
- 28 Madonna, Vogue
- 29 Whitney Houston, I Will Always...
- 30 Phil Simeon, You Can Call Me Al
- § Indicates Five Star Video

★★ NEW ADDS ★★

- Michael Bolton, Completely

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## 'Roundhouse' Gang Puts Out TV's Hippest, Funniest Show

BY ERIC BOEHLERT

**H**IP: Isn't it interesting that the hippest, wittiest, most with-it show on television is aimed at kids 8-14 years old? That's what Nickelodeon's "Roundhouse" can boast.

The program features an 11-person ensemble of street-smart young dancers/actors/comedians. The show, a sort of modern-day "Zoom" (but without all the chit-chat), marries frenetic comedy bits with hip-hop/pop, courtesy of a sharp studio band. And somehow it manages to weave a plot line (buddies start a band, or a loner resists joining a gang) through the fast-paced, 30-minute Saturday night show (8:30 p.m. EST). The program is shot in real time on a single stage, which translates into lots of energy.

It helps that the production is loaded with talent, including the players (several destined for big-screen success), musicians, writers, and choreographer. In fact, wonder-dance kid Barry Lather, who has plotted steps for Janet Jackson, Paula Abdul, and scores more, injects instant credibility with his moves.

In the band, guitarist Marty Walsh used to play for Supertramp, while drummer John Peña once anchored Donna Summer's band. Contributing some of the show's songs since its August 1992 debut have been hit makers Randy Goodrum and Phil Galdston.

Best of all, the comedy on "Roundhouse" writing is top-shelf, particularly its parodies of commercials and movies. ("Dennis The Menace To Society"; "Mr. WILSON!") Not surprisingly, since the show flies by at such a break-neck, media-saturated pace, the show

has landed a loyal collegiate following, along with a legion of 'tweeners.

According to "Roundhouse" executive producers Rita Sheffield and Benny Hester (Buddy Sheffield is the show's third mastermind), kids today are able to take in an incredible amount of information, are amazingly sophisticated, and, most of all, can spot a fake a mile away. Authenticity is one element "Roundhouse" has plenty of.

The folks at the show are in discussions with various labels about making a mainstream pop record (not a kids' record). In fact, a 30-city live tour is in the works for 1995, to coincide with a possible "Roundhouse" release.

Oh, yeah, "Roundhouse" also has TV's coolest theme song, sung a cappella at the end of each show. So, as they say on "Roundhouse," repeat the theme song and roll the credits.

*Whenever my life gets me so down  
 I know I can go down  
 To where the music and the fun  
 never ends.*

*As long as the music is playing,  
 You know what I'm saying.  
 I know I can find a friend,  
 Down at the Roundhouse.*

**D**ISSED: For those who wonder why folks in Nashville have a chip on their shoulder when it comes to national press coverage of country music, the March issue of Pulse! sheds some light.

In a rather belated look at Nashville's ongoing success, Pulse! reports that labels are rapidly "expanding to cash in on the current country craze." Craze? Hula-Hoops and Pet Rocks were crazes. Selling \$7 billion worth of country albums since 1988, as Nashville has done, hardly seems to qualify as a fad.



### DAMN YANKEES

Marquis Theater, New York  
 (Directed by Jack O'Brien)

They don't write them like they used to, but they sure know how to revive them. "Damn Yankees" is another example of a finely tuned '50s musical brought back to life at a time when few contemporary offerings seem to work on Broadway.

This edition lacks Gwen Verdon's execution of Bob Fosse's choreography, which electrified the 1955 production. But there's much to enjoy in this tale of a real estate salesman's adventures with the devil (Victor Garber) and his steamy sidekick, Lola (Bebe Neuwirth).

The cast does justice to an engaging score by Richard Adler and the late Jerry Ross, who crafted two pop standards, "Heart" and "Whatever Lola Wants (Lola Gets)."

Based on Douglass Wallop's novel "The Year The Yankees Lost The Pennant," the book by George Abbott and Wallop recounts the Faustian bargain that transforms middle-aged Joe Boyd, a frustrated

Washington Senators fan, into rookie phenom Joe Hardy, capable of taking a seventh-place team to the World Series. For those too young to remember, the Senators were first in war, first in peace, and last in the American League; the Yankees never lost.

Applegate, who is really Old Scratch himself, will get Boyd's soul in return, unless Joe invokes an escape clause before the midnight hour. Lola arrives to seduce and abandon our hero. Neuwirth, a Tony winner for her performance in a revival of "Sweet Charity," is delectable in the part and a good foil to the acidulous Garber. His rendition of the funny, albeit blood-thirsty "Those Were The Good Old Days" comes closest to being a show-stopper.

But the real hits of the show are Joe Hardy's hapless teammates cavorting in "Bloopers Ballet" and "The Game." If the actual Senators were as skillful on the field, there would still be baseball joy in D.C. Now the pleasures are stage-bound. SETH GOLDSTEIN

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 12, 1994.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

### AMERICA'S NO. 1 VIDEO

- Snoop Doggy Dogg, Gin And Juice

### BOX TOPS

- All-4-One, So Much In Love
- After 7, Gonna Love You Right
- Masta Ace, Inc., Born To Roll
- Rage Against The Machine, Freedom
- Toni Braxton, Seven Whole Days
- D.F.C., Caps Get Pealed
- Jodeci, Cry For You
- Ice Cube, You Know ...
- Simply E, Play My Funk
- Eazy-E, Real Compton City G's
- Vanilla Ice, Roll 'Em Up
- Hammer, It's All Good
- R. Kelly, Bump 'N Grind
- Black Girl, Crazy
- 2 Live Crew, Yeah, Yeah
- Salt-N-Pepa, Whatta Man
- NKOTB, Never Let You Go
- Shaquille O'Neal, I'm Outstanding
- 2Pac, Papa'z Song
- Outkast, Player's Ball
- Hammer, Pumps & A Bump
- MC Ren, Same Ol'
- Xscape, Understanding
- Lighter Shade Of Brown, Hey D.J.
- Wu-Tang Clan, C.R.E.A.M.
- Prince, The Most Beautiful ...
- A Tribe Called Quest, Electric...

### ADDS

- Afghan Whigs, Gentlemen
- E-40, Captain ...
- Illegal, Back In The Day
- Knack, My Sharona
- LeShaun, Wide Open
- Portrait, Be Thankful ...
- Sweet Sable, Old Times' Sake
- Teenage Fan Club, Fallin'
- Treachous 3, Feel The New ...



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Adams/Stewart/Sting, All For Love
- Los Fabulosos Cadillacs, Matador
- Enigma, Return To Innocence
- Nirvana, All Apologies
- US3, Cantaloup
- Tom Petty, Mary Jane's Last Dance
- Aerosmith, Amazing
- Gipsy Kings, Escuchame
- The Cranberries, Linger
- Maria Sanchez, Desesperada
- Cher, I Got You Babe
- Pet Shop Boys, I Wouldn't ...
- Bruce Springsteen, Streets Of ...
- Heroes Del Silencio, Sirena Varada
- Radiohead, Stop Whispering



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

- Tevin Campbell, I'm Ready
- ZZ Top, Pincushion
- October Project, Bury My Lonely
- US3, Cantaloup
- Eve's Plum, I Want It All
- The Brand New Heavies, Dream On...
- Juliana Hatfield, Spin The Bottle
- Brother Cane, Hard Act To Follow
- Cranberries, Dreams
- Afghan Whigs, Gentlemen
- Kate Bush, And So Is Love
- Green Day, Longview
- 7669, Joy



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

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



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

- Twila Paris, God Is In Control
- East To West, Welcome
- Sting, If I Ever ...
- Billy Joel, River Of Dreams
- Whitney Houston, I Will Always ...
- Straight Company, So Excited
- Petra, Just Reach Out
- Barefoot Servants, Box Of Miracles
- Carman, America Again
- White Heart, Heaven Of My Heart
- Steve Taylor, Jesus Is For ...
- DeGarmo And Key, God Good Devil ...



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Beck, Loser
- Smashing Pumpkins, Disarm
- Meat Puppets, Backwater
- Juliana Hatfield, Spin The Bottle
- Sara McLachlan, Possession
- Fury In The Slaughterhouse, Every ...
- ETW, Stay Together
- Kate Bush, And So Is Love
- Urge Overkill, Positive Bleeding
- Stabbing Westward, Nothing
- Afghan Whigs, Gentlemen
- Ramones, Substitute
- Green Day, Longview



Continuous programming  
 P O BOX 398, Branson, MO 65616

- Blackhawk, Goodbye Says It All
- Anthony Crawford, Fit In
- Vince Gill, Tryin' To Get Over You
- Cassandra Wilson, Tupelo Honey
- Mike Henderson, Hillbilly Jitters
- Aaron Neville, I Owe You One
- New Tradition, Hear Jerusalem Moan
- Lee Roy Parnell, I'm Holding My Own
- J. Spencer, Thinkin' About You
- Russ Taff, I Cry
- John Berry, Your Love Amazes Me
- Dan Fogelberg, Go Down Easy
- Glad, A Mighty Fortress
- Holmes Brothers, The Love You Save
- Hoppers, Mention My Name
- Tony Bennett, Steppin' Out
- Chris Ledoux, For Your Love
- Andy Childs, Simple Life
- Ramsey Lewis, Tonight
- Marty Stuart, Kiss Me I'm Gone

# International



**The Platinum Sign.** Ace Of Base takes a break during recent festivities in Hilversum, Holland, where the band was toasted with platinum awards for the success of its single, "All That She Wants," and album, "Happy Nation." Pictured, from left, are Jonas Berggren, Malin Berggren, Jenny Berggren, and Ulf Ekberg.

## Japanese Firm Enters Taiwan Deal To Develop Local Acts

BY GLENN SMITH

TAIPEI—Three decades of business cooperation have culminated in the inking of a joint venture agreement between Taiwan Kolin and Japan's Nippon Columbia for the launch here of a new company, K&D Music Entertainment Inc.

The latest deal between these two veteran firms is considered significant for two reasons. It offers Kolin a source of Japanese pop recordings, which are expected to grow in importance in Taiwan now that the broadcast ban on Japanese songs has been lifted

## S. Korea Probes Local Music Firms

BY BYUNG HOO SUH

SEOUL—South Korea's Office of National Tax Administration has been investigating the business practices of a number of local music companies, including the PolyGram affiliate.

The investigation began Jan. 20. Inspectors seized all the accounting documents from the four firms on which the probe is focused: Jigu Records, SungEum Ltd., Shinara Wholesaler, and PolyGram Records Ltd.

"We were puzzled at first," says Kim Dong Shik, controller at PolyGram Korea, "because we haven't contravened the law. We believe the investigation is part of a general, random survey into the [music] industry's accounting practices."

That survey was to have been concluded at the end of last month, but the seized accounting records and documents were, at press time, not returned to the respective companies. That remains a source of some difficulty in everyday business, one company official complains.

Other sources disclose that prior to the current audit by the Office of National Tax Administration, other successful production companies had been subjected to similar investigations.

(Billboard, Dec. 18, 1993). Secondly, it provides an opportunity for Nippon Columbia to expand its sales in Taiwan, as well as establish a launching pad for the penetration of other Chinese markets, including the mainland.

K&D plans to develop new artists in Taiwan, in addition to distributing Nippon Columbia's Denon line. Locally, sales will be handled by Kolin, which has more than 165 stores scattered around the island. Overseas, K&D will seek its own agents.

The agreement was signed quietly last November, but the official announcement probably will not be made until April. Kolin will be the dominant investor, with a 60% share in the venture. K&D will be run by Tom Ueno, a Nippon Columbia manager who will be No. 2 in charge, under Kolin man Liau Jau-ren. Neither partner would reveal the amount of capital earmarked for the new firm.

"The market is always changing," says David Wu, assistant section chief of domestic marketing for Kolin, explaining the deal. "In the past, we could only sell [Nippon Columbia's] Denon label classical and jazz recordings. Now that Japanese music can be aired, we will be able to promote and distribute its pop and enka as well."

Kolin has long distributed Nippon Columbia's large classical catalog, which features recordings by Western and Japanese orchestras. Jazz greats in the Japanese firm's inventory include Count Basie, Charles Mingus, and Miles Davis. Kolin executives say these add prestige to their own stable of 25 Mandarin pop and folk artists.

"The reason we chose Kolin," says Tom Ueno, giving a contrasting rationale, "is because it can help us expand in the region. In Taiwan, the language is Mandarin, and the people have a great sense of business."

Both Kolin and Nippon have roughly analogous backgrounds in their respective countries, each being audio manufacturers that later expanded into the music business. Nippon Columbia, founded in 1910, is Japan's oldest record company.

Kolin was founded in 1963 and had total sales last year of \$2.5 billion.

## Merger Causes Alarm In Germany Retailers Told To Sell Some Music Outlets

BY WOLFGANG SPAHR

HAMBURG—The accelerating pace of retail consolidation in the German music market has triggered an alarm with the Federal Cartel Office.

After hearing the views of trade associations and the recording industry, Cartel Office officials have approved the merger of the two giant department store groups, Karstadt and Hertie, only on the condition that they sell some of their record departments and stores. It has been agreed that this will be implemented within 12 months.

The two companies' combined market share in prerecorded music would exceed the 33% level viewed as critical by the Cartel Office. Informed sources estimate that the Karstadt stores have around 16%-18% of total retail music sales, and that Hertie has a similar share.

Hertie owns leading specialist chain World Of Music, which has 17 outlets in Germany and annual revenues estimated at nearly \$118 million. It also owns the Schaulandt web of audio/video hardware/software stores.

The Karstadt/Hertie combine must

dispose of three or four of its department stores in Berlin, as well as surrender the WOM outlets in Hamburg, Munich, Kiel, and Berlin. The Hamburg site alone is thought to have revenues of \$12 million. In addition to potential buyers in Germany, France's FNAC and Britain's HMV and Virgin are expected to show interest in the WOM stores.

German record manufacturers were concerned at the potential concentration of buying power at the new Karstadt/Hertie behemoth. Senior executives point out that another de-

(Continued on page 54)

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## Sony Touts Filipino Singer In Indonesia Commercial Offers Extra Exposure For Maribeth

■ BY STEVE McCLURE

TOKYO—Sony Music Entertainment Japan and parent company Sony Corp. have put their full promotional muscle behind Filipino singer Maribeth in the Southeast Asian market—and the effort appears to have paid off.

Maribeth's debut album, "Alone Against The World," has sold 350,000 copies in Indonesia since its release last September under the title "Maribeth" by Sony Music licensee P.T. Indo Semar Sakti. In terms of the Indonesian market, it puts Maribeth in the same league as Michael Jackson, whose "Dangerous" album has sold 400,000 units there.

Until Maribeth came along, the former CBS/Sony's biggest sellers in Southeast Asia were artists such as Japan's Mike Chiba, whose Mandarin-language singing skills helped one of her albums sell 150,000 copies in Taiwan, and Seiko Matsuda, whose album "Seiko" moved 80,000 units in all of Asia, excluding her native Japan.

Maribeth came to Sony's attention when one of the Japanese company's Philippines-based staffers heard her sing at a local club and encouraged her to compete in Sony's "Voice Of Asia '91" talent contest in Hong Kong. She placed first among the 5,000 contestants, and subsequently signed a management contract with Tokyo-based production company Aki Promotion as well as a record deal with SMEJ.

Aki and Sony spent two years preparing Maribeth's market debut. "Alone Against The World," a polished collection of English-language pop songs, was recorded in London and Tokyo under the direction of producer Mark Fisher and Sony in-house producer Takashige Tsukuma, and released in Japan last July.

While the album's sales in Japan have been minimal, mainly due to its English lyrics and the lack of a tie-in with a commercial or TV drama, Indonesia is a different story altogether.

The main reason for Maribeth's suc-

cess in that country is that one of the album's tracks, "Denpasar Moon," was used as the theme for a commercial on Indonesia TV extolling the virtues of a Sony mini-component stereo system. Maribeth also appeared in the TV spot. "Stocks of the album ran out after the commercial was shown," says SMEJ deputy president Hiroshi Inagaki.

To build further on that success, Inagaki says Maribeth has recorded an Indonesian-language version of the song, which will be included as a bonus track on new pressings of the album. A Japanese-language version of "Denpasar Moon" is set for release this spring.

Inagaki says the next step in Sony's campaign to promote Maribeth in Southeast Asia is to focus on Thailand and the singer's native Philippines, where a similar TV ad tie-in is planned. Sony has released "Alone Against The World" in most territories in the region, but so far sales haven't matched those in Indonesia. The album also has been released in European markets such as Germany and the Netherlands.

## Pacific Rim Takes To Western Hits

### 'Now That's' Big In Japan

■ BY STEVE McCLURE

TOKYO—Toshiba-EMI has scored a surprise hit with a compilation of non-Japanese music based on EMI's popular chart-toppers series, "Now That's What I Call Music."

Since its release in December, the 16-track "Now 1" album has sold a remarkable 650,000 copies. That is a phenomenal result for any foreign album in Japan's heavily domestic-oriented market, and is unheard of for a compilation of songs by foreign artists. As a result, Toshiba-EMI is considering releasing more such packages in the future.

Tracks on "Now 1," which sells for 2,500 yen (\$23.80), include Queen's "We Are the Champions," US3's "Cantaloop," the Pet Shop Boys' "Go West," and Lenny Kravitz's "Are You Gonna Go My Way."

"We're surprised by how well the album has done," says Masaaki Saito, executive GM of Toshiba-EMI's international division. "Usually a foreign 'omnibus' album sells 50,000 units at most in Japan."

Saito says the success is due mainly to a series of nationwide prime-time TV ads that ran over two weeks in December. After the spots were shown, many record stores ran out of copies of "Now 1," which led to more industry and public interest in the album and, ultimately, even greater sales, he says.

"Now 1" had occupied the No. 1 spot on trade magazine Oricon's international album chart for five consecutive weeks as of Feb. 28, and it stayed in the top 10 on the magazine's combined foreign/domestic album chart throughout that period.

Saito says Toshiba-EMI had been considering releasing a "Now"-style compilation for some time, and finally decided to go ahead with the project after singles by various foreign artists licensed to the Japanese company sold better than expected last year. None, however, sold more than 10,000 copies in the cutthroat Japanese singles market, which is dominated by domestic releases that benefit from "tie-ups" with TV dramas or commercials.

While the concept behind "Now 1" is based on the British compilation album series, which encompasses 26 titles to date, Toshiba-EMI handled all the design, coordination, and track-selection/clearance work, says Saito.

"At first, we decided to sell 'Now 1' in Osaka and Tokyo only," he says, explaining that Japan's two biggest cities are the main centers of interest in foreign music in Japan. But thanks to the TV ad campaign, Toshiba-EMI found

(Continued on page 54)

### Majors Turn Up Promo Heat

■ BY MIKE LEVIN

HONG KONG—Compilation albums of Western pop hits have always been good sellers for international record companies in Asia. With sales of several collections hovering around the half-million-unit mark, the majors have turned up the promotional heat.

EMI appears to have scored the top spot so far with the fifth in its "Megahit" series. Released throughout the region during November and December, EMI claims the album has sold 600,000 copies, and is aiming at 800,000 for its three- to six-month lifespan.

Warner Music is forecasting at least 500,000 units for its "Hitbank 5," released in January, while PolyGram hopes for about 400,000 for its most recent "SuperHits" seller.

Slower into the game, Sony and BMG formed a joint venture to release "Hot Stuff 100% Hits" in the first week of February, but have yet to give sales forecasts.

Marketed along the lines of "The Only Western Pop Record You Have To Buy," compilation albums contain between 10 and 14 of the labels' top international hits. New versions usually come out between six months and a year apart.

Their popularity in the market allows the majors to sell CDs and cassettes at regular prices in a region accustomed to paying discount for "best of" versions.

"They aren't necessarily the top U.S. and U.K. hits because tastes are a bit different over here," says Calvin Wong, EMI's regional manager of Western repertoire and head of the EMI committee that selects the "Megahit" songs. "For example, Joey Lawrence's 'Nothing My Love Can't Fix' was only a top 20 hit in the U.S., but here it has done extremely well."

"Megahits" also contains UB40's "Can't Help Falling In Love," Janet Jackson's "That's The Way Love Goes," Pet Shop Boys' "Go West," Kenny Thomas' "Trippin' On Your Love," the Proclaimers' "I'm Gonna Be (500 Miles)," and Meat Loaf's "I'd Do Anything For Love (But I Won't Do That)," as well as tracks by Shaggy, Jon Secada, Boy George, Tina Turner, and Duran Duran.

Familiar with years of pirate recordings that counterfeited a variety of top-selling artists, Asian consumers are quicker to accept compilation albums than Westerners are. Most do not want to buy an entire album of a particular singer, instead preferring a selection of

(Continued on page 54)

## Restless Ventures Overseas With New Distribution Pacts

RESTLESS RECORDS, true to its name, is venturing into new lands. The U.S.-based company, which has emerged as one of America's top independents since it was relaunched in 1991 by president Joe Regis and chairman William Hein, has bolstered its international presence and potential in recent weeks with a flurry of distribution accords.

"It's a top priority for us because it's the area ripe for the greatest growth," says Regis, who teamed up three years ago with Hein to purchase Restless from its former owner, Enigma Entertainment and Capitol-EMI.

Restless execs acknowledge that international development took priority only after the company strengthened its domestic operation. It has done that on several fronts: acquiring worldwide rights to the Twin/Tone Records roster and its catalog of such acts as Soul Asylum and the Replacements, launching the Alternative Distribution Alliance (ADA) with the Warner Music Group (Billboard, July 17, 1993), and building a lineup of new artists.

In the weeks before and since MIDEM, working with the London marketing company Real Time as its overseas representative, Restless has obtained distribution through Revolver/APT for the U.K.; Intercord for Germany; Media 7 for France; MNW for Scandinavia; Play It Again Sam for Belgium, Holland, and Luxembourg; and Caroline for Spain. Deals for Italy and Greece are in the works.

In addition, Restless previously obtained distribution through Cargo for Canada; Shock for Australia; Roadrunner in a licensing deal for Brazil; and Toy's Factory for Japan, in a licensing deal through Jade Music.

"It means there are a lot of early morning phone calls," quips Dave Gerber, who coordinates international operations from Restless's Hollywood headquarters. Gerber works closely with David Whitehead at Real Time in London, who operates as Restless's label manager for Europe. Real Time's Richard Powell worked on the distribution deals, while Charlie Inskip handles promotion and marketing for Restless at Real Time.

"It's important that we impress upon our European partners what the strengths are of each of our bands," says Gerber. Among the first round of Restless releases flowing through the international channels: the benefit album "In Defense of Animals," featuring R.E.M.'s Michael Stipe, Pearl Jam, and the Shamen, as well as new albums by former Replacements guitarist Slim Dunlap, the

Buck Pets, the Golden Palominos, hard-edged rockers God & Texas, San Diego's aMinature, Sister Psychic, Beowulf, the female trio Smut, Dumpster Juice, and Louisville, Ky.'s Crain.

"We've made a commitment to get our artists over there," says Regis. "We'll choose our shots carefully." Beowulf will launch a six-week European tour April 15, and Dumpster Juice and Smut will share a bill in Europe this spring.

Taking the same aggressive and street-smart approach to international market development that it has demonstrated domestically, Restless predicts that territories outside the U.S. could account for

up to 30% of its overall sales within two years.

"It sounds ambitious," says Gerber, "but I don't think it's overreaching at all."



by Thom Duffy

GUIDE TO OZ: The 12th edition of the Australasian Music Industry Directory, boasting 5,000 company listings in Australia, New Zealand, Japan, China, and eight Pacific Rim markets, has just been published. To order, contact publisher Phil Tripp at 61-2-211-5938.

BORDER CROSSINGS: Eros Ramazzotti's upcoming tour of Latin and South America opens April 2 in Buenos Aires. The Italian superstar will play 20 concerts, many of them stadium shows, in Argentina, Chile, Venezuela, Peru, Costa Rica, and Mexico. Ramazzotti, who has gained priority attention from Arista Records in the U.S. (Billboard, July 10, 1993), will be performing songs from the Spanish-language version of his album "Tutte Storie," which, according to BMG International, has sold some 800,000 copies in South America, including 250,000 in Argentina and 150,000 in Chile.

"Eros has been working well in Latin America for several years, and they wanted him for live concerts to follow through on this success," says Donatella De Gaetano, international manager at Ramazzotti's label in Italy, DDD Records. "He's the first Italian artist to work at this level of international stardom in Latin America."

Assistance in preparing this column was provided by Mark Dezani in Milan.

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.

# Refusing To Rest On Laurels, HMV Plots Further Expansion

■ BY ED CHRISTMAN

NEW YORK—In seven short years, the HMV Group has grown from a \$70 million merchant with 42 stores into a global power that now generates about \$600 million



McALLISTER

a year in sales from 179 stores. While that kind of explosive growth might please most chief executive officers, HMV Group chairman / CEO Stuart McAllister says the company has no time to rest on its laurels. Its mandate, he declares, is to "very quickly"

grow into a \$1 billion merchant, and then press onward to the \$2 billion mark.

HMV, a subsidiary of Thorn EMI, will work toward that goal through the use of the global stage and the continued rollout of superstores surrounded by satellite outlets. HMV currently has stores in the U.K., Ireland, Canada, Australia, the U.S., and Japan.

In three of those markets—the U.K., U.S., and Japan—McAllister says he is looking for significant growth over the next two years.

In Japan, the chain has expanded to seven outlets in three years, churning out about \$100 million in the current fiscal year, which ends March 31. McAllister says HMV will double its revenue

there in two years. In the U.K., HMV has 96 outlets; McAllister wants that total to grow to 140 outlets during the same time frame.

And in the U.S., which has been a weak spot for the company, HMV generates about \$50 million in annual sales through its three outlets, all superstores. By April 1995, McAllister says the company plans to open an additional 10 outlets, including three more superstores.

As HMV jockeys with Tower Records/Video, W H Smith, and Blockbuster Music to become the second music retailer—following the Musicland Group—to pass \$1 billion in worldwide turnover, McAllister undoubtedly has an-

other mission: to bring the chain's financials clearly into the black.

The chain's current fiscal year is shaping up as its strongest in the last few years. According to results posted for the nine months ended Dec. 31, 1993, HMV achieved total sales of 308.7 million pounds (about \$452 million) and operating profit of 6.5 million pounds (about \$9.5 million).

But in the year that ended March 31, 1993, HMV had a turnover of 323.2 million pounds (about \$473 million) and an operating profit of 2.6 million pounds (about \$3.8 million). After interest, taxes, and depreciation are subtracted from the operating profit, it seems likely that HMV posted a loss for the year.

McAllister declines to reveal net profit. But he says, "HMV is still a development business. You can't go for profit and still build a business capable of worldwide growth."

In taking the global approach, HMV doesn't expect to make an instant profit when it enters a new market. "It generally takes three years to get to break-even," McAllister says. "HMV has been, and will be, nurtured until it doesn't have to be; we are seeing evidence that it is coming of age now . . . and over the next few years, you will see a large maturing effect."

In addition, "part of the price you pay for being part of a conglomerate" is having the parent's overhead ascribed to a subsidiary's numbers. "You

(Continued on page 60)

## Piracy Stunts Turkish Market Bootleggers Focus On Int'l Music

■ BY ADRIAN HIGGS

ISTANBUL—Many major record labels are on the verge of strengthening their operations in Turkey, attracted by the potential of a country of 60 million people within easy reach of Western Europe.

Sony Music International entered the Turkish market with a full subsidiary last year (Billboard, Nov. 6, 1993), and others are tapped to follow this year. The market was worth \$172 million in 1992, according to IFPI statistics. Cassette is still the dominant format: In 1992, it accounted for 98% of the 59.6 million units sold. CD has gained some popularity in 1993 as the overall market has grown.

But the scale of piracy is a cautionary lesson in how the inadequacies of the present system can stunt revenue. Pirate sales currently account for 20%-25% of recorded music sales in Turkey, estimates Ergin Bener, CEO of local PolyGram licensee Yonca.

In contrast with many other moderately pirated markets, international music is not yet the first target of the

pirates. A top international release may only sell 150,000 copies nationwide, against some local artists who sell more than 1 million. A pirate compilation of local artists can swiftly find a relatively large market, and thereby minimize the financial consequences of impounding. Successful legal action carries just a \$150 fine plus around \$2 for each impounded copy.

However, recent changes here have limited the sales of local artists while, according to Ayse Birkan, international manager for EMI's local partner, Kent Elektronik, market growth is now in international music. This has not gone unnoticed in pirate circles.

Piracy is "the big problem for us," says Yildiz Asan, promoting manager for BMG and Warner Music licensee Milletlerarasi Muzik Yayinlari. Her company's team turned up five pirate compilation cassettes of international artists from MMY's repertoire in August and two in September. MMY is not alone. Yonca and Kent also have found numerous examples.

The pirates are also moving with the

(Continued on page 54)

## China Records Readies Dance Imprint

LONDON—China Records, the U.K. independent that recently sealed an overseas deal with Warner Music International (Billboard, Feb. 12), is launching a dance music imprint, IndoChina.

It will be headed by Chris Checkley, formerly head of dance-oriented c.t. Records. "IndoChina has been planned for the past year," explains China managing director Derek Green, "but its launch has been dependent on finding the right person to run it. Obviously, I feel Chris is that person."

Green notes that white-label promotional copies of the first IndoChina singles will go to U.K. clubs during the next four weeks, with commercial availability to follow. "All our debut releases originate from within the U.K.," he says. "Chris feels good about talent in this country."

Green expects the imprint to release about 40 12-inch singles in its first year, with albums dependent on the success of individual projects. IndoChina will be distributed under China's U.K. deal with Pinnacle. Elsewhere, product will not necessarily be handled through Warner Music International.

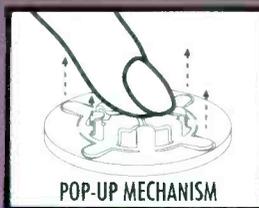
"Majors are not especially interested in one-off 12-inch hits," says Green, "and it's the norm for labels like IndoChina to be free internationally."

Checkley will be looking for innovative and experimental product, including a new hybrid of jazz and ambient. His c.t. label was formed in 1988, and developed into a manufacturing and distribution outlet for other imprints, including Mo' Wax and Junior Boys Own. Artists with whom Checkley has been associated include Tania Evans (now with Culture Beat) and Angel C.

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# HITS OF THE WORLD

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AUSTRALIA (Australian Record Industry Assn.) 3/13/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	3
4	2
5	6
6	13
7	4
8	7
9	8
10	18
11	NEW
12	9
13	16
14	NEW
15	10
16	12
17	17
18	15
19	11
20	14
<b>SINGLES</b>	
1	1
2	5
3	3
4	2
5	6
6	13
7	4
8	7
9	8
10	18
11	NEW
12	9
13	16
14	NEW
15	10
16	12
17	17
18	15
19	11
20	14
<b>ALBUMS</b>	
1	4
2	1
3	2
4	5
5	NEW
6	3
7	NEW
8	8
9	10
10	6
11	9
12	7
13	16
14	11
15	12
16	NEW
17	NEW
18	14
19	NEW
20	17

CANADA (The Record) 2/28/94	
THIS WEEK	LAST WEEK
1	2
2	1
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	12
11	11
12	10
13	NEW
14	14
15	13
16	16
17	18
18	19
19	NEW
20	15
<b>SINGLES</b>	
1	1
2	2
3	7
4	3
5	4
6	8
7	6
8	9
9	5
10	13
11	12
12	11
13	17
14	15
15	NEW
16	16
17	14
18	18
19	19
20	10
<b>ALBUMS</b>	
1	1
2	2
3	7
4	3
5	4
6	8
7	6
8	9
9	5
10	13
11	12
12	11
13	17
14	15
15	NEW
16	16
17	14
18	18
19	19
20	10

GERMANY (Der Musikmarkt) 3/8/94	
THIS WEEK	LAST WEEK
1	3
2	1
3	2
4	4
5	5
6	9
7	6
8	8
9	11
10	7
11	13
12	12
13	14
14	10
15	17
16	15
17	16
18	NEW
19	20
20	NEW
<b>SINGLES</b>	
1	3
2	1
3	2
4	4
5	5
6	9
7	6
8	8
9	11
10	7
11	13
12	12
13	14
14	10
15	17
16	15
17	16
18	NEW
19	20
20	NEW
<b>ALBUMS</b>	
1	1
2	2
3	3
4	4
5	6
6	5
7	7
8	17
9	8
10	9
11	16
12	NEW
13	11
14	10
15	19
16	12
17	13
18	15
19	NEW
20	14

ITALY (Musica e Dischi) 3/7/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	NEW
5	5
6	6
7	NEW
8	7
9	4
10	NEW
<b>SINGLES</b>	
1	1
2	2
3	3
4	NEW
5	5
6	6
7	NEW
8	7
9	4
10	NEW
<b>ALBUMS</b>	
1	NEW
2	2
3	1
4	3
5	NEW
6	NEW
7	4
8	6
9	NEW
10	9

NEW ZEALAND (RIANZ) 3/2/94	
THIS WEEK	LAST WEEK
1	5
2	3
3	2
4	1
5	4
6	6
7	8
8	9
9	7
10	10
<b>SINGLES</b>	
1	5
2	3
3	2
4	1
5	4
6	6
7	8
8	9
9	7
10	10
<b>ALBUMS</b>	
1	2
2	1
3	3
4	7
5	4
6	9
7	8
8	6
9	NEW
10	5

# HITS OF THE U.K.

© 1994, Billboard/BPI Communications (Music Week/© CIN) 3/12/94

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	4
5	NEW
6	3
7	NEW
8	NEW
9	6
10	12
11	7
12	8
13	5
14	26
15	16
16	14
17	NEW
18	9
19	NEW
20	10
21	13
22	NEW
23	NEW
24	NEW
25	17
26	NEW
27	NEW
28	NEW
29	15
30	11
31	NEW
32	NEW
33	23
34	22
35	NEW
36	29
37	18
38	20
39	24
40	27
<b>SINGLES</b>	
1	1
2	2
3	NEW
4	4
5	NEW
6	3
7	NEW
8	NEW
9	6
10	12
11	7
12	8
13	5
14	26
15	16
16	14
17	NEW
18	9
19	NEW
20	10
21	13
22	NEW
23	NEW
24	NEW
25	17
26	NEW
27	NEW
28	NEW
29	15
30	11
31	NEW
32	NEW
33	23
34	22
35	NEW
36	29
37	18
38	20
39	24
40	27
<b>ALBUMS</b>	
1	1
2	2
3	NEW
4	4
5	NEW
6	3
7	NEW
8	NEW
9	6
10	12
11	7
12	8
13	5
14	26
15	16
16	14
17	NEW
18	9
19	NEW
20	10
21	13
22	NEW
23	NEW
24	NEW
25	17
26	NEW
27	NEW
28	NEW
29	NEW
30	NEW
31	NEW
32	NEW
33	NEW
34	NEW
35	NEW
36	NEW
37	NEW
38	NEW
39	NEW
40	NEW

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	5
5	3
6	6
7	4
8	NEW
9	7
10	11
11	8
12	9
13	20
14	13
15	22
16	NEW
17	10
18	15
19	17
20	14
21	12
22	19
23	23
24	18
25	16
26	NEW
27	NEW
28	39
29	NEW
30	31
31	20
32	NEW
33	21
34	NEW
35	27
36	NEW
37	25
38	28
39	NEW
40	25
<b>ALBUMS</b>	
1	1
2	2
3	NEW
4	5
5	3
6	6
7	4
8	NEW
9	7
10	11
11	8
12	9
13	20
14	13
15	22
16	NEW
17	10
18	15
19	17
20	14
21	12
22	19
23	23
24	18
25	16
26	NEW
27	NEW
28	39
29	NEW
30	31
31	20
32	NEW
33	21
34	NEW
35	27
36	NEW
37	25
38	28
39	NEW
40	25

SPAIN (TVE/AFYVE) 2/26/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	NEW
5	NEW
6	4
7	5
8	9
9	NEW
10	NEW
<b>SINGLES</b>	
1	1
2	2
3	3
4	NEW
5	NEW
6	4
7	5
8	9
9	NEW
10	NEW
<b>ALBUMS</b>	
1	4
2	2
3	1
4	3
5	6
6	7
7	NEW
8	10
9	5
10	8

AUSTRIA (Austrian IFPI/Austrian Top 30) 3/12/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	3
4	4
5	2
6	10
7	6
8	7
9	NEW
10	8
<b>SINGLES</b>	
1	1
2	5
3	3
4	4
5	2
6	10
7	6
8	7
9	NEW
10	8
<b>ALBUMS</b>	
1	NEW
2	NEW
3	1
4	2
5	NEW
6	5
7	4
8	

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 3/12/94 MUSIC & MEDIA

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

## IRELAND (IFPI Ireland) 3/3/94

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

## DENMARK (IFPI/Nielsen Marketing Research) 3/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	JUNGLEDYRET DIVERSE SONY
4	5	GET AWAY MAXX SCANDINAVIAN RECORDS
5	4	ANYTHING CULTURE BEAT SONY
6	NEW	RIGHT IN THE NIGHT JAM & SPOON SONY
7	NEW	LOOK WHO'S TALKING DR. ALBAN EMI MEDLEY
8	NEW	OMEN III OMEN III EMI MEDLEY
9	6	TWIST & SHOUT CHAKA DEMUS & PLIERS BMG/ ARIOLA
10	9	JAR OF FLIES ALICE IN CHAINS SONY
<b>ALBUMS</b>		
1	NEW	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
2	1	TV.2 VERDENS LYKKELIGSTE MAND PLADECOMPAGNIET
3	NEW	RANDY CRAWFORD VERY BEST OF... WARNER
4	2	ENIGMA THE CROSS OF CHANGES VIRGIN
5	5	LARS LILHOLT BAND I KONG PUKKELRYGS LAND ELAP/CMC
6	10	TAKE THAT EVERYTHING CHANGES BMG ARIOLA
7	4	DIVERSE AH ABE! SONY
8	3	BRYAN ADAMS SO FAR SO GOOD POLYGRAM
9	8	ROLLING STONES JUMP BACK VIRGIN
10	NEW	MARIAH CAREY MUSIC BOX SONY

## SWITZERLAND (MEDIA CONTROL Switzerland) 3/6/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
2	9	MOVE ON BABY CAPPELLA PHONOGRAM
3	2	IT'S ALRIGHT EAST 17 POLYGRAM
4	5	RIGHT IN THE NIGHT JAM & SPOON SONY
5	4	TAKE CONTROL D.J. BOBO FRESH
6	7	RETURN TO INNOCENCE ENIGMA EMI
7	3	U GOT 2 LET THE MUSIC CAPPELLA PHONOGRAM
8	10	GET-A-WAY MAXX MV INTERNATIONAL
9	NEW	BABE TAKE THAT BMG
10	NEW	ANYTHING CULTURE BEAT SONY
<b>ALBUMS</b>		
1	1	GOTTHARD DIAL HARD BMG
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	ZZ TOP ANTENNA BMG
4	5	ENIGMA 2 THE CROSS OF CHANGES EMI
5	4	MEAT LOAF BAT OUT OF HELL II EMI
6	6	PHIL COLLINS BOTH SIDES WARNER
7	8	D.J. BOBO DANCE WITH ME FRESH
8	NEW	RICHARD MARX PAID VACATION EMI
9	9	AEROSMITH GET A GRIP BMG
10	10	ACE OF BASE HAPPY NATION U.S. VERSION POLYGRAM

## CHILE (APF Chile) 1/94

THIS MNTH	LAST MNTH	ALBUMS
1	3	LUIS MIGUEL ARIES WARNER
2	2	EROS RAMAZZOTTI TODO HISTORIAS BMG
3	8	MANA DONDE JUGARAN LOS NINOS WARNER
4	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? BMG
5	NEW	CHRISTINA Y LOS SUB QUE ME PARTA UN RAYO WARNER
6	NEW	ZAPATO VELOZ PONTI "COUNTRY" LA PARED POLYGRAM
7	NEW	LUIS MIGUEL ROMANCE WARNER
8	7	LUCIO DALLA ATENTO AL LOBO BMG
9	6	MICHAEL JACKSON DANGEROUS SONY
10	5	ILLAPU EN ESTOS DIAS EMI

## NORWAY (VERDENS GANG Norway) 2/26/94

THIS WEEK	LAST WEEK	SINGLES
1	2	SE ILDEN LYSE SISSEL KYRKJEBO STAGEWAY/BMG
2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
3	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
4	4	RETURN TO INNOCENCE ENIGMA VIRGIN
5	7	GUYS IN DISGUISE ONE GOAL BMG
6	10	RIGHT IN THE NIGHT JAM & SPOON SONY
7	5	AMAZING AEROSMITH BMG
8	6	HERO MARIAH CAREY SONY
9	9	BREATHE AGAIN TONI BRAXTON BMG
10	8	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
<b>ALBUMS</b>		
1	1	TRINE REIN FINDERS KEEPERS EMI
2	5	MANFRED MANN THE VERY BEST ARCADE
3	2	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	MEAT LOAF BAT OUT OF HELL II SONY
5	6	ENIGMA THE CROSS OF CHANGES VIRGIN
6	4	PRIMA VERA ABSOLUTE PRIMA VERA EMI/EMI
7	7	ZZ TOP ANTENNA BMG/ARIOLA
8	8	ELEANOR MCEVOY ELEANOR MCEVOY BMG
9	10	RICHARD MARX PAID VACATION EMI
10	9	VARIOUS ARTISTS DANCE COLLECTION 6 MEGA

## BELGIUM (IFPI Belgium/SABAM) 2/25/94

THIS WEEK	LAST WEEK	SINGLES
1	2	MOVE ON BABY CAPPELLA RED BULLET
2	1	LA SOLITUDE LAURA PAUSINI CGD
3	4	RIGHT IN THE NIGHT JAM & SPOON RSLBR
4	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
5	7	DON'T BE SILLY DEF DAMES DOPE GAME
6	5	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
7	NEW	TAKE MY LOVE GOOD SHAPE DINO
8	NEW	IT'S ALRIGHT EAST 17 LONDON
9	9	MUSTAPHA (CHERIE JE T'AI) PLEASURE GAME AMC
10	6	IT'S A LOVING THING CB MILTON BYTE
<b>ALBUMS</b>		
1	1	STEF BOS VUUR HKM
2	3	LAURA PAUSINI LAURA PAUSINI CGD
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	AEROSMITH GET A GRIP GEPFFEN
5	6	ZZ TOP ANTENNA RCA
6	NEW	JULIAN CLERC CE N EST RIEN EMI
7	7	ROCH VOISINE I'LL ALWAYS BE THERE RCA
8	8	PHILIPPE LAFONTAINE D'ICI ARCHIP'L
9	10	WILLIAM SHELLER ALBION PHILIPS
10	NEW	TORI AMOS UNDER THE PINK EAST WEST

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NETHERLANDS:** Following in the admirable tradition of the Nits and Bettie Serveert, the Amsterdam-based Daryll-Ann intends finally to bury the idea that Dutch bands are more inclined to shrewd imitation than genuine innovation. The band's self-written, four-song EP on the U.K.'s Hut Records (through Virgin) has been picking up encouraging airplay in the U.K., Scandinavia, and the Benelux countries, with the guitar-driven tracks "I Could Never Love You" and "Friends" proving the stand-out cuts. Daryll-Ann's musical structures and harmonies have drawn comparisons with the Byrds, Crosby, Stills & Nash, and the Beach Boys. But if that sounds dangerously like '60s retro, the four musicians—Jelle Paulusma (lead vocals/guitar), Anne Soldaat (backing vocals/guitar), J. Vos (bass), and Jeroen Kleijn (drums)—also point to more contemporary influences such as R.E.M., the Ramones, the Chills, and Camper Van Beethoven. Having drawn positive responses on European support slots with Verve and Smashing Pumpkins, the band—whose name, trivia fans, derives from a minor character in the U.S. cop series "Hill Street Blues"—is readying another EP for release next month. An album, produced by Henk Jonkers (ex-Fatal Flowers) is due in the fall.

CHRIS FULLER

**FINLAND:** Katri Helena has become the first recording act to break a significant barrier in the nation's music industry. The combined sales of her records in Finland now stand at 1 million copies, no mean feat in a country with a population of just 5 million. (Not far behind her are the duo Matti Ja Teppo and pop-rock band Eppu Normaali, both of which have passed the 900,000-unit mark.) The 48-year-old songstress has been making records since 1963, and this spring marks the 30th anniversary of her breakthrough hit, "Puhelinlangat Laulaa." Throughout the '60s and '70s, Helena's traditional Finnish-language pop earned her a constant string of hits, and her down-to-earth, girl-next-door image made her one of the most cherished women in the country. Over the years, she has released some 30 albums, and she represented

Finland in the Eurovision Song Contest in 1979 and 1993. After keeping a low profile for a decade, Helena made a comeback in 1992 with "Anna Mulle Tähtitaivas" (Finnlevy), which became the biggest album of her career, with sales approaching double platinum (100,000 units). She hopes to continue the lucky spell with her newly released album "Läheemmäksi."

ANTTI ISOKANGAS

**ROMANIA:** The murder of the celebrated conductor and singer Ioan Luchian Mihalea in his apartment has been an episode of high national drama. Traffic came to a standstill in the vicinity of his funeral as thousands of mourners attempted to pay their last respects. Best known as conductor of the popular student choir called Song and a similar choir of children called Mini-Song, Mihalea was a graduate of the Music Conservatory in Bucharest. He sang for a while with the rock group Krypton, and presented TV music programs for children. There was speculation in the press that the 42-year-old Mihalea may have been the victim of a crime of passion, but the real motive appears to have been robbery. On a similarly tragic note, the remarkable singer Cornelia Vorvoreanu died recently at age 35 in Israel, where she had emigrated in 1990. Her spectacular career took off in 1984, when she won first prize at the National Contest in Mamaia.

OCTAVIAN URSULESCU

**SPAIN:** Pata Negra, the highly influential flamenco-blues group that paved the way in the 1980s for what is now called new flamenco, reformed for one night to play at Madrid's 2,000-capacity Aqualung club. It was the band's first concert in three years. Now the group, which split due to drug-related differences between gypsy brothers Rafael and Raimundo Amador, is thinking of relaunching after the success of the concert, even though Raimundo is still missing from the lineup. Before the start of the sold-out gig, Rafael told the audience to expect "lots of flamenco improvisation and some blues, as always." He reassured the crowd that "I was very ill, but I'm OK now," before admitting that "everything I like is illegal, immoral, and fattening."

HOWELL LLEWELLYN

**PORTUGAL:** Ten years after the death of singer Antonio Variações from an AIDS-related illness, his record company, EMI/Valentim de Carvalho, is releasing a tribute album in memory of his all-too-brief career. Titled "Variações—The Songs Of Antonio," it features new versions of his best numbers by 10 of the country's top acts: Sergio Godinho, Sitiados, Resistencia, Os Delfins, Isabel Silvestre, Tres Tristes Tigres, Madre-deus, Santos E Pecadores, Ritual Tejo, and Mao Morta. Variações was a supremely entertaining performer. His singing style was influenced by the queen of fado, Amalia Rodrigues (see Global Pulse, Feb. 19), and despite a lack of formal training he was clearly a man of vision. When he went into a recording studio for the first time, he told the producers and musicians that he wanted a sound that was "something between Braga [the town in the Minho region where he was born] and New York." The result was "Estou Alem," a debut single that was a smash hit in 1982, followed by a big-selling first album, "Anjo Da Guarda." Sadly, his second album, "Dar E Receber," released in 1984, was also the last before his untimely death at age 39.

FERNANDO TENENTE

## PIRACY STUNTS TURKISH MARKET

(Continued from page 51)

times. Counterfeiting is increasing and may take over from the readily detectable pirate compilations. Turkish pirating operations are also becoming internationalized and are eyeing the export market. Yesil Giresunlu, MMY's managing director, who is also a partner in cassette manufacturer Plaksan, was recently approached to replicate a Guns N' Roses cassette.

On checking, he realized the CD masters were pirated from a video of the band's Japanese tour and may have originated in Southeast Asia. He believes the CDs and supporting paperwork for the recording's successful banderole application came from Italy.

As the law stands, every release needs a Ministry of Culture banderole, a small sticker affixed to each cassette as a sign of official approval and authenticity. The banderole law was introduced in 1986 and effectively curtailed a major piracy cottage industry based in Turkey's southeastern border town of Gaziantep. But the inherent weakness of the law and lax enforcement has allowed piracy to resurface in the last two years.

Much of the piracy is now based in Istanbul and operates cheek by jowl with the legitimate companies in the IMC building, Istanbul's recorded music company center. "We live with these people," complains Giresunlu.

The inadequacies of the banderole law has brought forth more devious pirates. Sometimes banderoles issued for one recording are used on a pirated release, sometimes they are forged, or, as in the Guns N' Roses case, legitimate banderoles are obtained for illegitimate ends.

Reputable companies wonder at the ease with which pirates get banderoles when the Ministry of Culture procedures for their own releases are so comprehensive. Bribery of officials is widely suspected.

Legitimate banderole or not, getting

pirated cassettes to market is no problem. Distribution is in the hands of several wholesalers who supply the many small retailers, including the ubiquitous barrow men who sell everything from condoms to saucers, which form the main recorded music outlets in Turkey.

These small retailers often lack the capital to finance their stock and become heavily dependent on their wholesaler's line of credit.

Financial dependency and a general lack of appreciation of intellectual property rights make pushing pirated recording a matter of routine. According to Umit Guner, GM of Kent and a board member of Mu-Yap, the local IFPI affiliate, a pirated tape wholesale price of \$1.15, compared with a normal wholesale price of \$2.70, giving a welcome extra margin to smaller retailers. Only a few large retailers buy direct from the cassette producers and are generally free of pirated recordings.

The Turkish government is formulating several new laws relevant to the record industry. Broadcasting, patent, and copyright protection legislation are all on the way as the government belatedly puts the legislation in place for full customs union with the European Union in 1995. Added pressure has come from the U.S. Board of Trade, which recently placed Turkey on the priority watch list of countries with poor intellectual property rights legislation or enforcement, with a review of Turkey's position set for June.

Whatever the final form of the new laws, local record companies with international repertoire hold out big hopes for their comprehensiveness and are pleased that larger fines and imprisonment will probably be the adopted penalties. The vital job of detection, however, may still be left largely to the companies themselves, whether they be licensees or subsidiaries of majors.

## MERGER CAUSES ALARM IN GERMANY

(Continued from page 49)

partment store chain, Kaufhof, already controls a significant share of the market through its TVG rackjobbing wing, Saturn music stores, and hardware/software chain Media Markets.

Label executives add that if the AMS buying group—which represents more than 300 independent stores—is included, more than half of Germany's entire prerecorded music market is concentrated in very few hands.

The takeover of Hertie by Karstadt produces the largest retail store

group in Europe. Karstadt's 165 department stores generated revenues of \$11.7 billion last year; Hertie extended its network of department and specialist stores to more than 300, achieving sales exceeding \$4.2 billion.

The president of the Federal Cartel Office, Dieter Wolf, has said that such mergers cannot be blocked. The retail trade sector complained of further concentration of business, he said, but expert studies had shown that there was no indication of a lack of competition.

## MAJORS TURN UP HEAT

(Continued from page 50)

top 40 radio hits.

But, says Wong, that is changing as album sales grow by about 30% a year throughout Asia. "In some cases, such as Duran Duran and Jon Secada, it's actually helped increase sales because people's music tastes are becoming more sophisticated, and they want to experience more than just one song."

The "Megahits 6" success has also come from a move into television ad-

vertising, the first time a compilation album has used video for regionwide promotion. EMI has concentrated on Singapore, Malaysia, and Indonesia for TV campaigns and plans launches in Taiwan and South Korea.

Wong says "Megahits" has sold a combined 2 million units across five releases, since the series was introduced in 1990.

# Canadian Music Week Rolls With Changes Principals' Departure, Competition Spurs New Focus

BY LARRY LeBLANC

TORONTO—Some 1,500 delegates are expected to attend Canadian Music Week, to be held here Monday (14)-March 20.

Following the announcement (Billboard, Aug. 28, 1993) that David Farrell and Patricia-Dunn Farrell, principals in the Canadian music trade publication *The Record*, had ended their involvement in the event they had conceived in 1982, there was sizable skepticism throughout the Canadian music industry about the future of the annual festival, exhibition, and conference, which precedes the industry's Juno Awards ceremony.

However, Neill Dixon, the Farrells' former half-partner, has produced an ambitious multi-event that appears to outshine events of previous years. "So far, we're exceeding last year's delegate figures for the conference [which takes place March 18-20]," he says. "I suspect we're going to have a minimum of 1,500 delegates, and we may even hit 2,000. Last year, there were about 1,000 people."

Despite immense competition from the four-year-old, Vancouver-based conference/trade show/festival Music West, CMW, previously named *The Record's* Music Industry Conference and Awards, is still the Canadian music industry event of the year, if only because it is linked strategically with the Junos.

"No other similar industry event is tied in with an awards show, and that strategic alliance is good for our business," says Dixon, noting that CMW also will host the annual meeting of the U.K.-based International Manager's Forum, and will have individual spotlights on the U.K. and Australian music industries. "When you bring in all these people from around the world, they get to see and sample everything at our event, and get to go to the Junos."

At the same time, Dixon openly says that competition from Music West has spurred CMW to be more creative and aggressive in programming.

"Music West '91 was an eye-

## 'NOW THAT'S' SCORES

(Continued from page 50)

that the album sold well in other areas of the country to record-buyers, such as high-school students, who don't usually buy non-Japanese music.

Toshiba-EMI's main concern in marketing "Now 1" was that it might undercut sales of albums by artists featured on the compilation. But Saito says such worries proved unfounded. In fact, he adds, album sales in Japan by such "Now 1" artists as Janet Jackson, UB40, and the Pet Shop Boys have been boosted because of the collection's success.

opener," says Dixon, referring to the year the Junos were held in Vancouver and competed directly with the rival confab. "The fact they put together a [talent showcase] festival built around the Junos was a big catalyst for us to expand. In 1992, we added a festival at a handful of clubs here. Last year, we had a major push on the festival and introduced an [equipment] exhibition. Then, with the ballyhoo of Music West last year, it was either lie down and let them take it, or compete head-to-head."

The Dixon-piloted CMW has shifted dramatically away from being an industry event toward being directed both at music industry professionals and at entry-

*'Music West '91 was a big catalyst for us to expand'*

level players. "This year, it's consumer- and trade-oriented, whereas last year it was trade only," Dixon says. "The conference itself, however, is still restricted to professionals."

Conference keynote speakers this year include artists Robbie Robertson and Malcolm McLaren; lawyer Allen Grubman; Dire Straits manager Ed Bicknell; ex-Led Zeppelin manager Peter Grant; publisher Leeds Levy, president of Leeds Entertainment; theatrical producer Garth Drabinsky, president of Live Entertainment; Michel Dupuy, Minister of Canadian Heritage; Jocelyne Cote-O'Hara, president and CEO of Stentor Telecom Policy

Inc.; and Canadian marketer Richard Peddie.

At CMW, some 318 signed and unsigned bands from varied musical genres will showcase in 25 clubs locally all week long. CMW also will feature seminars specifically aimed at entry-level musicians. Additionally, there are exhibits, product demonstrations, and clinics from 60 equipment manufacturers, including Roland, Ensoniq, Alesis, Akai, Musicware, Electro-Voice, Eventide, Tascam, E-Mu Systems, and Soundcraft.

"This year, we've leaned more toward [an entry-level] resource day and the [talent] festival, because the [Canadian] industry is targeting the indie market so heavily," says Dixon. "We put the word out and had 650 bands apply to perform during the week. Two years ago, we only had about 100 bands apply. This year we've integrated the [entry-level] musician seminars into Music Resource Day on Sunday [March 20], and I'm sure we'll have 500 musicians this year. Two years ago, we struggled with 100 musicians; last year, we had 300."

Dixon concedes that CMW now bears a resemblance to rival Music West. "There's a reasonable similarity between the two events, although they are dedicated a lot more to the musician and the entry-level players," he says.

"We're not concerned with Canadian Music Week," says Music West producer Laurie Mercer. "Toronto should have a strong national show. Music West is a service-driven, musician-oriented, international event. It's very Pacific Rim-oriented, and very West Coast."

# 230 Acts Set To Play At Fourth Annual Music West

TORONTO—Delegates planning to attend the fourth annual Music West convention being held May 12-15 in Vancouver, British Columbia, can expect warm weather, spectacular scenery, and the chance to see more than 230 bands showcased in 23 local clubs.

"We're trying to create an event that is overwhelmingly informational, and we're trying to offer as many networking opportunities as possible," says Music West producer Laurie Mercer.

Confirmed keynote speakers for the event include Deane Cameron, president of EMI Music Canada, producer Joe Boyd, and artist/producer Thomas Dolby.

Here are some of the highlights planned for the four-day event:

- Production workshops with Hugh Padgham, Bruce Fairbairn, Steve Lillywhite, and Steve Brown at local recording studios.
- Songwriting workshops featuring songwriters Kirsty MacColl, Jane Siberry, Bonnie Hayes, John Ims, Hugh Prestwood, and Marc Jordan.

- Technical clinics with drummers Chad Smith (of the Red Hot Chili Peppers), Charlie Quintana (Bob Dylan), and Don Famularo, music education director for Sabian, as well as with guitarists Tommy Emmanuel, Ellen McIlwaine, and Jennifer Batton (Michael Jackson).

- MTV Asia head Darren Childs critiquing North American music videos that could potentially attract a Southeast Asian audience. LARRY LeBLANC

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## PolyGram Prioritizes Developing Acts 'Full Court Press' Aims To Raise Product Turnover

■ BY SARI BOTTON

NEW YORK—PolyGram Group Distribution is adopting a more aggressive stance in promoting developing artists.

On February 28th, the company launched its "Full Court Press" program, aimed at nudging less-established artists who are deemed to have explosive retail potential, beyond their current levels of popularity and sales.

"We chose the basketball term, 'Full Court Press,' because that relates to one of the most dramatic, aggressive situations in that sport," explains Curt Eddy, PGD VP of field marketing.

To persuade music merchants to highlight select PGD-distributed acts with in-store play and highly visible placement, the company is offering extended dating, discounts, and exclusion from its return policies, along with promotional support.

"It's certainly not unusual for distribution companies to engage in artist development programs," Eddy acknowledged, "but this program is unique because of our special dating combined with discounts and a guaranteed sale."

Beyond the usual 60-day terms of sale, PGD is offering its customers an additional 120 days to pay for their merchandise.

"We want to convey to our retail accounts that we feel very strongly about the potential of certain artists, so that they'll have confidence in them," Eddy says. "What we're saying to them is, 'We'll bet you'll sell this even before you have to pay for it.'"

The company is also offering discounts to its retailers, "hoping they'll pass them on to the consumer," Eddy says. The size of the discounts—as well as the equivalent list price at which titles will be issued—will be determined by the respective PGD labels.

Discounts can range from 7%-12%, says Eddy. For example, Mercury issued titles carrying a \$15.98 list price with a 12% discount in January to test the Full Court Press promotion (Billboard, Jan. 29), while A&M will issue an album by Jackopierce at \$11.98 and \$7.98 list equivalents for CD and cassette, respectively, with a 5% discount.

In addition, PGD will allow stores up to three weeks' window to take advan-

tage of the program, for each artist in the promotion.

"What's good about that is that they can place a small initial order and test it, and then reorder before that time period is up," Eddy says.

This is the first developing-artist program to include all the PolyGram labels under one marketing umbrella, says Eddy. Titles featured in the promotion may be chosen from any of the 13 labels owned by PGD, or the three independent labels it distributes, Morgan Creek, Megaforce, and Abkco.

Also, Full Court Press titles can come from any musical genre. "They can be jazz, hip-hop, classical acts," alternative or whatever, he says. But, PGD will be very selective about the artists chosen for the promotion, he adds. "Discussion between each of the labels and distribution will determine which acts are right for Full Court Press," he says. Also, in order to make sure that Full Court Press gets the at-

tention of retail, the program will be limited to a maximum of about 12 artists per year.

The factors that help distinguish an artist as ripe for the pushing, Eddy says, are touring, high-profile media appearances, high-rotation frequencies at radio and on video shows, and certain sales levels.

For example, he says, "Laid," a title by alternative band James, on the Mercury label, was chosen as the first title to be promoted by Full Court Press, "because it's featured as a Buzz Clip on MTV, they're on tour, they're doing well on radio and in the press, and their sales figures are hovering at a level where they could really explode." About 140,000 units of "Laid" have been sold at retail since the album was released, Oct. 5, 1993. A total of 300,000 were ordered by retailers.

Next up will be Lucky Peterson's album "Beyond Cool" on the Verve label, due April 19.



**Out For A Spin.** Sales rep Phil Avelli, principal of A&M Marketing, sits proudly in the driver's seat of his new 1994 Mazda Miata, which he won in Case Logic's "Leadership Challenge" contest. During the six-month contest period, Avelli achieved greater proportional market penetration than any of Case Logic's other reps at 17 other firms, despite the relatively modest overall territory size Avelli services. In addition to Avelli's prize, 41 other reps were given leather Case Logic carrying cases. The prizes were awarded at Case Logic's sales meeting at the Winter Consumer Electronics Show in Las Vegas. Case Logic president James Temple is shown sitting next to Avelli. Shown, from left, are Case Logic VP of sales Pat Stanley, A&M Marketing partner Lou Miranda, Case Logic VP of marketing Randy Lervold, and Case Logic national sales manager John Casey.

## Music, Video Database Service Follows Its MUZE

■ BY CATHERINE APPELFELD

WASHINGTON, D.C.—MUZE Inc., which offers a 100,000-plus-album database to music retailers worldwide, has seen deployments of its systems mushroom during the past year from 135 to more than 1,000 accounts. Now the Staten Island, N.Y.-based company plans to launch a video version of its service, called VUZE.

Paul Zullo of MUZE predicts that the number of accounts will more than double this year, and says the reasons for the company's success are the increasing demand for quality customer service and the currency of the material.

"We're part of a change that's occurring in the business," says Zullo. "You can go into a store in Iowa and get treated to the same level of expertise as in any of the megastores in the big cities."

Among the upgrades MUZE plans to implement in 1994 are "power searches," which will allow users to cross-reference artists, as well as make selections according to awards

designations, song hooks, and classifications beyond the basic music genres.

The new searching capabilities automatically will be sent to subscribers as part of the monthly software updates, says Zullo, who adds that the company already has put its awards search in play with February listings of Grammy nominees and March notification of the winners.

Zullo says that despite the upgrades, MUZE "has no plans" to increase the price of its software from about \$1,000 per year. The MUZE system still carries a price tag of \$5,500-\$6,000.

The name of the game for MUZE, which has nearly doubled its staff to about 65 people, is making it easier for retailers to assist customers and, consequently, make the sale. "How many times does a hook appear in a song that has nothing to do with the title?" asks Zullo, referring to the new option that will list hit songs by their hooks as well as by titles. "A sales person might not know offhand what the name of the song is, but he

goes up to the MUZE machine and, all of a sudden, that person is a music expert."

The company will debut its latest developments at the upcoming National Assn. of Recording Merchandisers conference in San Francisco this month, where it also will unveil the first VUZE machine, a video cousin of MUZE.

"VUZE will do for video what MUZE does for music," says Zullo, who adds that the first machines will be available to retail by early summer. Because it will include some motion video, the VUZE software will have to be filtered through its own system, according to Zullo. He says VUZE will contain basic categories such as film, director, and actor, as well as the ability to cross-reference such classifications as genre, time period, and awards.

"We don't want to put too much in, because then people get too entertained and the stores don't get the sales," he says. "We are about sales; we're partners with the record retailing industry."

The majority of MUZE's customers are chain stores, but indies constitute a growing percentage as well, Zullo says. MUZE last year began a campaign to generate interest among mom-and-pops by holding mass regional demonstrations in central locations (Billboard, March 6, 1993), a tack Zullo says it dropped because of logistical problems. "Store owners would call up and say they were planning to attend, and had every intention of being there, but at the last minute they simply needed to be in the store," he says.

Now MUZE lets indie stores know about the service through a direct-mail campaign orchestrated out of its new West Coast office. Zullo says he or another staffer will pay a direct visit to any retailer interested in purchasing one of the systems, all of which are available via a risk-free offer.

In addition to making a splash in 49 states, MUZE now makes a home in 12 other countries, and its software is available in Japanese, German, and Spanish, as well as English.

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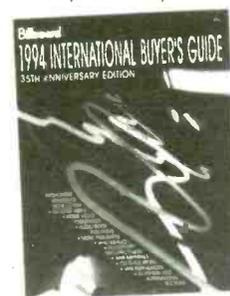
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## Retail

### Wherehouse Decentralizes Through Field Reorganization

**S**HUFFLED DECK: Wherehouse Entertainment, the chain that has emerged as the No. 1 subject of rumors over the last year, has just completed a major field reorganization. During the rollout of the restructuring, the industry was rife with rumors that Wherehouse was letting go anywhere from 40-300 people from its district manager, store manager, and assistant manager ranks. But Scott Young, chairman/CEO of the Torrance, Calif.-based chain, says, "We are not looking for a major change in payroll out of this. Net, there is a slight reduction in administration functions, but hopefully [staff will be] added back in the store."

Although the reorganization adds a layer of management, giving the field structure three management levels, its main goal is to further decentralize. So in making the move, the old structure of having four regional managers and 28 district managers overseeing the chain's 346 stores has been replaced by three regions, 12 markets, and 80 areas.

Each area manager oversees her or his store and three or four other Wherehouse outlets. "With the way the world is moving," says Young, "I felt that we had to have a much more localized solution to the music business. [Wherehouse] has freestanding stores that depend on the ability to respond to that neighborhood. The trick is to be more responsive to the local markets." Previously, the chain's more centralized structure had impaired that ability at times, Young adds.

Young acknowledges that the chain cut some of its corporate staff. But he adds that having less corporate management improves the chain's ability to act in a more decentralized manner. The elimination of corporate staff means "we cannot over-manage," he says.

Internally, the move appears to be getting a mixed reaction within Wherehouse. Competing chains report that incoming resumes from Wherehouse field staff are heavier than usual right now.

Young concedes that since only 12 of 28 district managers have become market managers, there might be some unhappiness among the remaining district managers who have been offered positions as area managers. But on the other hand, about 80 store managers are now area managers, and "are thrilled to death" with their new responsibilities, according to Young.

The restructuring is the latest change being implemented, born out of a series of meetings held late last summer, when Wherehouse senior management and Ernst & Young huddled to put together a plan to "re-engineer" the company. Five VPs were let go last fall, and in late January Scott Hessler, senior VP of merchandising and marketing, and

his right-hand man Joe Haley, VP of accessories/technologies, left the chain (Billboard, Feb. 12).

Another part of the restructuring involves Young getting more involved in the chain's day-to-day management. The functions that previously reported to Hessler now report to Young, while senior VP/CFO/real estate planning and development Cathy Wood has been shifted from reporting from Young to Jerry Goldress, president/COO for the chain.

**NARM FUN & GAMES:** Just in case attendees at the March 19-22 National Assn. of Recording Merchandisers annual convention were worrying that there wouldn't be

enough activities at this year's convention, Track has details on yet another fun evening of music planned. On March 20, Ryko-disc will have a

showcase for three of its artists at Slim's, a local club, according to Bob Carlton, the label's VP of sales and marketing. It is open to all NARM attendees, but they must get an invite, which will be handed out at the indie product presentation. Doors open at 8 p.m., and the music begins at 9. The featured acts are John Trudell, a Native American poet-songwriter; the Oyster Band; and Morphine. And, yes, for the thirsty among you, beer and wine will be served.

**AND THE ENVELOPE Please:** Trans World Music Corp. held its annual vendor awards dinner March 3 at the Rainbow Room, during Grammy week in New York. At the well-attended dinner, the Albany, N.Y.-based merchant gave out some employee awards as well. Larry Paul won regional manager of the year, and Bill Joyner won district manager of the year. Richard Matteo won for best sales performance; Rob Burke was acknowledged for best personnel management; and Paul Decoulos was honored for best loss-prevention results. Paul Cooper won the district manager rookie-of-the-year award.

On the vendor side, Sony Music Distribution was named vendor of the year, while Columbia won label of the year. The music salesperson of the year award was presented to Andy Cass, sales rep at PolyGram Group Distribution. The video vendor of the year was Fox Video, while the video salesperson award was presented to Maureen Howlett of Universal Home Video. Alpha Enterprises, in Canton, Ohio, was named special products vendor of the year, while Kathleen Kober of Jansco Marketing was named salesperson of the year for that category. The service vendor of the year went to the Travelers, while David Bauer of Bauer Insurance Co. won the salesperson award for that category.

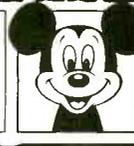
## RETAIL TRACK

by Ed Christman



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# RECORDS

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# Except For Disney, A Quiet Year For Indies At Grammy Awards

**EXCUSE ME?** It may be close to two weeks since the 36th Grammy Awards ceremony, but this year's selections by the membership of the National Academy of Recording Arts & Sciences shouldn't pass without comment.

On the plus side, the best news of the year was that an independently distributed label was a big winner: Walt Disney Records, whose "Aladdin" soundtrack carried home a total of five trophies (although three of these were in songwriting categories). Only Arista, Columbia, Deutsche Grammophon, and Verve collected more of the little Victrolas.

On the debit side, Disney's Grammy haul represents half of the indie-label award tally, since only 10 nods, out of a total of 79, went to the nonmajor sphere.

Two of the remaining five came in classical music categories (to MusicMasters and Koch); kudos in new age (American Gramophone), bluegrass (Sugar Hill), and world music (Water Lily Acoustics) rounded out the indie list.

A sobering footnote even qualifies the Disney triumph: Some of the Mouse's Grammys were shared with Columbia, since "A Whole New World" was issued by that major.

Even given the depressingly mainstream nature of the '94 Grammys, it would appear that the voters gave extremely short shrift this year to the indie sector. Major labels even took the prizes in such traditional indie bastions as blues, reggae, and gospel.

It's hard to escape the idea that the miserable showing of the indie labels this year, coupled with the

arch-conservative **Houston-Braxton-Foster** juggernaut, suggests that the Grammys continue to provide an opportunity for bizzers to salute the biggest and most-monied—and not necessarily the best or most adventurous. Looking over this year's list of winners, one can only groan and quote **Peggy Lee's** timeless musical question: "Is That All There Is?"



by Chris Morris

**DISTRIBUTION SHUFFLE:** San Fernando, Calif.-based California Record Distributors, part of INDI, has assumed western regional distribution of American Gramophone Records, home of such top-selling adult alternative acts as **Mannheim Steamroller** and **Fresh Aire**. The label's other regional handlers include Navarre, Titus Oaks, Big State, and Rock Bottom.

American Gramophone previously had been handled in the West by Precision Sound, now part of REP Co. Word on the street has it that REP had aggressively sought a national exclusive on the label, which may explain the current switch.

In other news, Alliance Distribution (the Bassin/Encore/Titus Oaks

axis) has cemented two exclusive national pacts, with Seattle-based Miramar and New York's Viceroy. Miramar's roster includes **Tangerine Dream**; Viceroy's rock roster features **Cowboy Mouth**, **Alvin Lee**, and **Robert Gordon**.

Finally, **John Horton** of Cherrydisc in Boston rang up DI to note that, contrary to previous reports, his company was not among those dropped by Relativity Entertainment Distribution in a paring-down of its labels late last year.

**FLAG WAVING:** **Pat McLaughlin**, well-known in some circles as the author of one of the best-loved unreleased albums of all time, finally has a new record in the racks.

McLaughlin's debut for the dos label, "Unglued," features the singer/songwriter's usual expert songcraft, rough'n'ready vocals, and seamless melding of R&B, rock, and country strains.

The current disc follows a long silence on McLaughlin's part: His late-'80s Capitol bow was much-admired, but a fantastic **Mitchell Froom**-produced sequel, "Get Out And Stay Out," was deemed unfit for release by the label, which failed to see its commercial potential. Critics who heard advance tapes of the record bemoaned the decision, which became the subject of a much-discussed full-page article in Tower Pulse.

With typical humor, McLaughlin says he has no regrets about the situation. "If Capitol hadn't done that big hype, nobody would have heard of my ass... They gave me a good start. And hey, I'm a kid—I'm only

43!"

Since parting ways with Capitol in '89, McLaughlin has been honing his formidable writing chops in his hometown of Nashville. He says, "I kinda started thinking, 'If that's the way this recording career is gonna go, I better write some songs!'"

His tunes have appeared on albums by **John Prine** ("It felt real good to work with him," McLaughlin says), **Tanya Tucker**, **Maura O'Connell**, and **Ashley Cleveland**.

Finally, it was dos chief **Harry Friedman** who brought McLaughlin back into the studio. The singer explains modestly, "He used to live in Nashville. He had some friends here, and asked, 'Anybody here I

should make a record on?' And somebody mentioned me."

McLaughlin, whose live shows will delight anyone who's ever admired **Prine** or **John Hiatt**, also has made frequent live appearances at the Howlin' Wolf in New Orleans, which is home to his friends the **Subdudes** and his longtime drummer **Carlo Nuccio**, now with the transplanted L.A. group the **Continental Drifters**.

To promote "Unglued"—which was produced by **Neil Young's** frequent collaborator, **Ben Keith**—McLaughlin is hitting the road in April, with dates tentatively set in New York, Boston, Chicago, Detroit, and Toronto.

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## Santa Fe's Candyman Caters To Customers' Every Musical Need

BY ED CHRISTMAN

SANTA FE, N.M.—While some record stores claim to take care of all their customers' musical needs, they could take a lesson or two from the Candyman, a 10,000-square-foot retail operation here.



SCHWARTZ

At the Candyman, customers not only can buy their favorite albums, they also can purchase the hardware to play it on. Also, should they feel so musically inclined, they can buy guitars, basses, drums, keyboards, or amplifiers, among other instruments and equipment, to try to recreate their favorite songs.

The Candyman is the brainchild of Matthew Schwartzman, a transplanted New Yorker who moved here in 1969 with the idea of opening a guitar shop and maybe selling a record or two to bring in some supplemental revenue.

Today, the music software component of the operation accounts for about 20% of revenue, Schwartzman reports, but declines



to reveal total revenue.

The store has changed from its 1969 focus of selling Janis Joplin, Jimi Hendrix, Led Zeppelin, Crosby, Stills & Nash, and blues artists to selling classical, world, folk, and other musical genres likely to be favored by a middle- and upper-level demographic customer base.

But Schwartzman says that despite the shift in musical focus, the Candyman still serves the same customers. "We have the same cus-



tomers as 20 years ago; they've just gotten more affluent," he says. "Our focus in music changed as our customers' tastes have changed."

The customers' tastes are not the only things that have changed during that time. Schwartzman describes himself as an ex-hippie. But his involvement in selling classical music helped pave the way for

his involvement with the Santa Fe Opera. "I am past treasurer of the Santa Fe Opera, currently still on its board of directors. Also, I am currently president of the Santa Fe Opera club," he says.

Santa Fe is very conscious of the classical music market since it has an internationally known opera house, he says. In general, he notes that Santa Fe has changed considerably in the last 20 years, with "more people looking for serious music."

His hardware operation has evolved accordingly as well, catering to the mid-level and upper end of that market. The store carries home audio and video electronic equipment, such as a RUNCO increased-definition projection TV that lists for \$24,000, and three-piece CD players that go for \$23,000.

Schwartzman says his business has come a long way from when he started in 1969. After spending some years dreading the corporate life, Schwartzman says he left New York that year to open an acoustic guitar shop here. "At the same time, I felt that I would need a record department to provide me with my daily bread and butter," he remembers. To prepare for that business, he spent his last months in Manhattan visiting many now faded (and long-since closed) record stores, taking notes.

Two months after spending his last penny opening a 400-square-foot guitar shop here, he drove to Denver and talked a distributor into selling him approximately \$1,200 worth of goods, which he paid for with three post-dated checks.

With one lone bin of albums in his store, Schwartzman found himself in the record business, although he was still learning as he went along. In the middle of December of that year, "my distributor, on his own accord, shipped me a box of the 'Led Zeppelin II' album, which really irked" Schwartzman since he usually ordered maybe three or four copies of hit albums at a time. "But on the very last day before Christmas, I sold out that shipment on my last sale that day," he notes. That day also was significant for another reason: The Candyman had its first \$1,000 day.

The following year, the Denver distributor, which was the Candyman's main supplier, hit some hard times. "My guy was on credit hold with Capitol, and I couldn't get the Beatles," he remembers. So Schwartzman flew to Los Angeles and went to "an operation called Record Merch, which was also called City 1-Stop.

"I met a lot of wonderful people in the record business, but when I walked in there, looking to open an account, I met their new credit manager, Pat Moreland, and became the first account she ever opened up for them."

Moreland, who eventually became a principal at Show Industries, the parent company of City 1-Stop, as well as the president of



The Candyman's interior sports an upscale look to appeal to its customer base's mid- and upper-level demographics. (Billboard photo)

the National Assn. of Recording Merchandisers—died in 1992, after a long illness. "[Moreland] was as wonderful and as magnificent a human being as I have ever met," Schwartzman says sadly. "There was nobody like her. She was absolutely without peer."

About a year and a half after opening up in Santa Fe, Schwartzman moved the Candyman to the city's historic Plaza District, to a shop that took in a couple of thousand feet of space. At that time, he expanded his guitar shop to include the electric music equipment business as well, and shortly thereafter dived into the hi-fi business.

In 1976, the hi-fi shop was moved to another location, and that space was used to add a new product line—drums. But in 1981, five weeks before Christmas, the location housing the main business burned down. The Candyman spent two years in an outlet on the

other side of the Plaza before moving to its present location, in a shopping center built and owned by Schwartzman.

"I [conceived the design of] the shopping center for myself," says Schwartzman. "I decided if I had to be inside all day, I would enjoy it with my customers. So I had Ed Mazria, a solar architect of international renown, build the center."

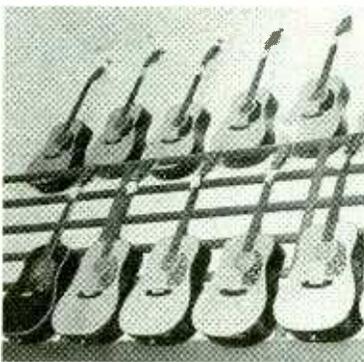
Since 1983, the Candyman, which shares the center with a couple of other customers, has expanded so that its music and electronic hardware stores take in about 7,000 square feet of selling space. Its musical equipment stores occupy two bays next to that operation, and another 3,000 square feet serve as office and storage space.

The Candyman operation now employs 16 people, with the record department managed by Michael Schneider. The store sells CDs priced at \$14.97 and \$15.97. Schwartzman says he doesn't know how many titles the store carries, but he notes that the store carries most genres of music, including rock.

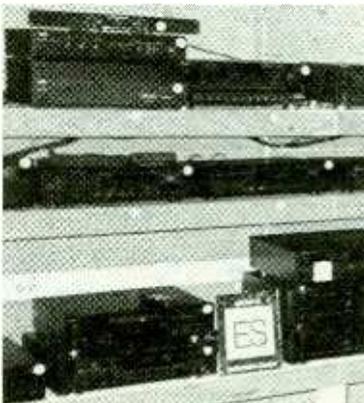
In music software, the Candyman competes against Hastings Books, Music & Video; Disc Jockey; Musicland; and Rare Bear, an independent retailer located a mile or two away. In fact, Rare Bear has recently taken a very serious run at the Candyman's classical music, putting in its own classical department in a separate room. Schwartzman says he has responded accordingly, beefing up his classical offering.

Meanwhile, Schwartzman says he is waiting for "another great period of popular music to happen.

"Not that there isn't good music today, but it is not the same in terms of" the music that was around when the Candyman opened in 1969, he says. "My daughter is 23, and she and her contemporaries are listening to the music from when I was young. The kids today have been, as we used to say in the army, short-sheeted, and their music shows [that]. I am hoping that I hang around long enough to hear the next popular music revolution, and I hope I will still be young enough to recognize it if it does happen."



The Candyman operation includes a combo store, which carries guitars, drums, amplifiers, and musical equipment, pictured above, as well as electronic equipment, pictured below.



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# CD One Stop Sets Sights On Becoming A Leading Kids' Distributor

**W**HOLESOME: With the recent publication of Kidstop, a wholesale catalog devoted to children's product, CD One Stop has made it known that it intends to become one of the nation's foremost distributors of children's audio.

According to director of special markets **Lou Miranda**, Bethel, Conn.-based CD One Stop—part of the New York-based Alliance Entertainment Group, which also includes wholesalers Bassin Distributors and Abbey Road—has been selling children's music throughout its seven-year existence.

All told, CD One Stop carries more than 1,000 labels encompassing some 90,000 titles, Miranda adds. "We service 80%-85% of the country's record retail base—approximately 5,000 accounts altogether," he says. With the demand for kids' product having increased substantially during the past few years, Miranda says, "It was necessary to create a specific catalog for children's audio."

Kidstop, which will be a quarterly catalog, debuted prior to last month's Toy Fair. The first issue features about 1,000 titles, according to Miranda, and he says that number will increase with the addition of more independent labels. Currently, the two most prominent wholesalers of children's product are Silo Inc. (Waterbury, Vt.) and Music For Little People (Redway, Calif.).

Miranda notes that CD One Stop

promotes its kids' product through three other regular publications: a buying guide that goes out to traditional record stores, a music library catalog sent to more than 1,000 libraries, and an A to Z desktop reference. In addition to record retail stores, CD One Stop services alternative markets such as toy retailers, bookstores, children's apparel and educational stores, department stores, pharmacy chains, supermarkets, day-care centers, and new age stores.

Miranda says CD One Stop's focus is not simply to supply product, but also to provide marketing tools and help develop artists. Custom-made P-O-P displays, for instance, helped move "over 120,000 pieces of 'Barney's Favorites Vol. 1' in November and December alone," says Miranda.

While he notes that more traditional record retailers are showing an interest in beefing up their children's sections, many still need a lot of help in merchandising this specialized genre. "Retailers need to do more in-store promotion," says Miranda. "They need to keep up with which children's artists are appearing in their area, and they should keep up with what are the requested titles on local children's radio. Parents are the ones who actually buy kids' music, and for most of them it's a blind purchase—there are few opportunities to hear it first, so in-store play is important." Acknowledging that in-

store play of children's music presents a problem for most mainstream record stores, Miranda points out that some retailers are now providing listening stations. "If children's product isn't effectively merchandised," he says, "it sells pretty much by accident."

**W**ONDEROUS: Sony Wonder has



by *Moira McCormick*

announced the debut of its Family Artist Series, featuring kids' performing artists **Rory** and **Tom Chapin** (the two remaining performers of the original six signed by the now-dissolved Sony Kids' Music), as well as Sony-affiliated pop artists **Kenny Loggins** and **Nicolette Larson**. First release is "Rory's Little Hollywood," due March 22, featuring Rory's interpretations of movie tunes like "Raindrops Keep Falling On My Head" and "Talk To The Animals." Next up is Loggins' "Return To Pooh Corner," to be released April 26 (Loggins' wistful recording with **Jim Messina** of "House At Pooh Corner" is a

contemporary children's classic.) Chapin's latest, "Zag Zig," hits stores May 10, followed by Larson's lullaby album, "Sleep, Baby, Sleep," May 17.

**P**UBLISHING NEWS: New York-based Brad Simon Organization, one of the foremost talent bookers of children's performers, has entered an exclusive long-term agreement with Zomba Music Publishing to develop a full-service publishing venture in the area of children's music. Called Zomba/BSO Kids, the partnership will sign composers and artists, supervise music for kids' media programming, provide publishing administration for production companies, and acquire catalogs.

A pair of Dallas songwriters who also happen to be mothers, **Beverly Houston** and **Barbara McMillen**, have formed their own children's label, Remarkable Records, and sister company Flying Red Horse Publishing. McMillen and Houston are looking for children's songs for upcoming projects on Remarkable Records.

**N**EW & NOTED: From husband-wife duo **Chad** and **Terri Sigafus**, an exceptionally beautiful lullaby album, "The Bravest Little Cowboy" (Teeter-Tot Records, distributed by Silo and Music For Little People) ... From veteran children's performer **Red Grammer**, "Red Grammer's Favorite Sing Along Songs" (Red Notes Records, Brewer-

ton, N.Y.) ... From folk balladeer **Sarah Pirtle**, the multilingual "Magical Earth" (A Gentle Wind, Albany, N.Y.) ... From upbeat kids' pop artist **Caren Glass**, "One Big Family" (Kids U.S.A., Agoura, Calif.) ... From the best-selling Wee Sing series, "Wee Sing Around The World," the series' first multicultural effort (Price Stern Sloan, Los Angeles) ... From children's singer and Broadway actor **Kevin-Anthony** ("Miss Saigon"), "Bright Ideas' Best," a compilation of tunes Anthony has performed on the "Positive Music For Today's Kids!" series (Bright Ideas Productions, Westlake Hills, Calif.) ... From venerable kids' duo **Cathy Fink** and **Marcy Marner**, a trio of new releases on a trio of labels: "Nobody Else Like Me" (A&M), "Air Guitar" (High Windy Audio), and "A Cathy & Marcy Collection For Kids" (Rouner) ... From Rosewood Publications Inc. (San Mateo, Calif.), a new movement-centered audio/book package, "Monkey Moves," featuring music by jazz artists like **Paul McCandless** ... From children's character **Curly Lasagna** (aka **Reyn Guyer**, inventor of the Nerf ball and Twister game), "Curly Lasagna's Car Tapes" (Winsor Records, St. Paul, Minn.).

**K**IDBITS: Discovery Music/BMG Kidz is sponsoring the March of Dimes' (Continued on next page)

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		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	★ ★ ★ NO. 1 ★ ★ ★ MEAT LOAF ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL 21 weeks at No. 1	148
2	3	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	148
3	2	BOB MARLEY AND THE WAILERS ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	137
4	4	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	9
5	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	148
6	6	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	125
7	7	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	148
8	8	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	148
9	15	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	146
10	12	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	147
11	10	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	148
12	16	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	139
13	17	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	102
14	13	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	148
15	18	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	145
16	22	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	148
17	11	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	146
18	23	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	80
19	19	CREDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	57
20	20	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	134
21	21	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	131
22	9	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	22
23	41	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	54
24	14	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	22
25	30	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	3
26	24	METALLICA ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	130
27	27	FLEETWOOD MAC ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	121
28	31	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	27
29	29	U2 ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	112
30	36	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH	7
31	35	SADE ▲ <sup>2</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	32
32	34	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	144
33	32	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	25
34	25	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	72
35	28	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	138
36	39	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	144
37	—	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	49
38	38	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	134
39	33	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		56
40	42	ENYA ▲ ATLANTIC 81842/AG (9.98/15.98)	ENYA	96
41	37	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	138
42	40	MARIAH CAREY ▲ <sup>6</sup> COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	16
43	—	CAROLE KING ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	15
44	26	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBAY ROAD	49
45	43	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	31
46	45	SADE ▲ <sup>2</sup> EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	14
47	—	NEIL YOUNG ▲ <sup>3</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	9
48	46	DEF LEPPARD ▲ <sup>11</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	129
49	—	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	27
50	—	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	9

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.

## Retail

### HMV PLANS WORLDWIDE EXPANSION

(Continued from page 51)

would see a different accounting if HMV were a separate company," McAllister says.

On the other hand, HMV is blessed to have a strong parent like Thorn EMI, which is willing to invest its resources in helping the chain grow, he adds.

That includes its British home base, where McAllister sees "plenty of growth left for us." HMV, which had about an 8% market share in 1987, now claims a 14.5% market share, with total sales above \$300 million in the current fiscal year. In addition to opening new stores, it will "continue to take market share from our competition," McAllister says. The 96-unit operation, under managing director Brian McLaughlin, has about eight superstores, each measuring more than 10,000 square feet. These include two high-profile sites in central London's Oxford Street, where its flagship outlet has around 55,000 square feet. Over the last year, HMV has added "Level One," a computer game department, in 40 of its stores, with more U.K. outlets scheduled to add the product line.

In neighboring Ireland, HMV has five stores generating about \$25 million, overseen by Alan Townsend. The company claims to have about a



HMV now has seven outlets in Japan, including the one above in Yokohama.

### CHILD'S PLAY

(Continued from preceding page)

charity walking event WonderWalk, April 23-24. Discovery's three artists, Joanie Bartels, Bethie, and Dennis Hysom, have been chosen as celebrity spokespeople for the event. Discovery is providing audio and video prize packages, including selections from each artist's music series (like Hysom's latest, "The Wooleycat's Favorite Fairy Tales" and Bethie's new one, "Really Silly Songs About Numbers"), as well as free cassettes of a Hysom-penned WonderWalk theme... SBK/ERG will release the Barry Manilow-composed soundtrack (his first) to upcoming Don Bluth-animated feature film "Thumbelina" on April 5. First single is the Manilow-Debra Byrd duet, "Let Me Be Your Wings"... Child's Play fave Eric Nagler recently finished up his fifth album, "Eric's World Records—The Best Of Eric's World" (MCA Canada), from his terrific Canadian kids' TV program "Eric's World." Manager Bruce Davidsen says the show should hit U.S. airwaves this fall. Can't wait... A collection of celeb fathers like Michael Doucet, Leon Redbone, and Doc Watson have released a lullaby compilation, "Daddies Sing Good Night" (Sugar Hill Records, Durham, N.C.).



Pictured above is the hit wall at HMV's Manchester store in the U.K., where HMV claims 14.5% market share.

26% market share, but McAllister acknowledges that he sees limited expansion opportunity there. The same applies to Australia, where HMV has five outlets, overseen by Dave Curnow, delivering \$20 million-\$25 million.

In Canada, McAllister pegs the market share for HMV's 66 stores at around 20%, with revenues of approximately \$110 million. Last year, HMV Canada president Paul Aloff took the chain into British Columbia for the first time, according to McAllister, who says he expects it to generate an annual growth rate of about 15%-20% over the next few years.

Yet it is clear that the HMV chief executive's primary focus is on Japan, the U.S., and Hong Kong. The retailer entered the former two markets in November 1990, and now has Philip Kung, GM of HMV's Chinese/Asia operations, looking for a superstore location in the latter market.

"My major project," says McAllister, "is to roll out very quickly in Japan," where HMV was one of the first international retailers to enter without a local joint venture partner. Under president Chris Walker, stores range from 4,000-22,000 square feet, with the average size about 8,000 square feet. To show the diversity of HMV's selection, McAllister notes that the Japanese division has a catalog of about 400,000 stock-keeping units, as opposed to the U.S., where it has about 260,000 SKUs.

In the U.S., HMV got off to a slow start. For the first 18 months of its existence, U.S. sales couldn't support the company's overhead structure. As its difficulties became evident, HMV consistently was harried by a rumor that it was about to close one, if not both, of its New York stores. The U.S. music industry's perception of HMV improved when the chain opened its Cambridge, Mass., store.

Today, "[HMV USA president] Pete Luckhurst is being very active on site locations," McAllister says. "Pete has a commitment from the HMV Group to roll out. We will put down 10 stores between April 1994 and April 1995, then 10 to 20 the year after that. The only limitation on that plan is in getting the appropriate sites and making sure that we manage that development effectively."

HMV will concentrate on the Northeast corridor, from Massachusetts down to Washington D.C. In moving forward, HMV plans to open up satellite stores as well as superstores, which could be located in

enclosed malls or strip centers, or could be stand-alone outlets. McAllister says that, in all likelihood, three of the 10 U.S. stores slated for the coming year will be superstores.

In planning the satellite stores, "we will make sure they are of an appropriate size for the respective markets—that might be 7,000-8,000 square feet, with the smallest that we would build being about 3,500-4,000 square feet," he says.

McAllister declines to reveal any specific locations, but sources say HMV will build a store in Connecticut as part of a project spearheaded by the Limited. Also, HMV is said to have locked up the northeast corner of 34th Street and Sixth Avenue in New York's Herald Square, one of the city's premier retail areas.

Although HMV bid on the 393-unit Camelot Music, losing out to Investcorp, McAllister says he expects the company's U.S. growth to be mainly organic. He declines to specify further, but sources say HMV bid on Camelot because it considered the North Canton, Ohio-based chain to be a trophy property. Those sources speculate that HMV would be interested in acquiring a U.S. chain only if one with similar qualities came up for sale.

In general, McAllister prefers to achieve growth through HMV's own efforts. "Our people are second to none in the industry," he says.

HMV has a busy schedule for the near future. This year, HMV will launch a new store design that will be used in all its divisions worldwide. The new stores will open with the design, then the chain will incorporate it into its plans for refurbishing existing stores.

In addition, after a successful trial, HMV will roll out a new management information system, which incorporates point-of-sale and inventory-replenishment data with other management tools. "Rolling it out will be a huge task, but it's a great system," McAllister says. "By the end of 1994, we will have it in 50% of the chain."

But HMV's main objective will be continuing to "convey the image of being a music specialist wherever we are in the market," he says. Other chains may be evolving into home entertainment retailers, but while HMV will watch and incorporate new product lines, McAllister doesn't want to lose what he regards as HMV's major difference. "We want HMV to be regarded as having the most credible music offering."

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/LABEL	ARTIST
16 SACRED SITE	MICHAEL STEARNS
HEARTS OF SPACE	
17 HUMAN RITES	SPOTTED EAGLE
NATURAL VISIONS	
18 DECEMBER	GEORGE WINSTON
WINDHAM HILL	
19 NOUVEAU FLAMENCO	OTTMAR LIEBERT
HIGHER OCTAVE	
20 EOLIAN MINSTREL	ANDREAS VOLLENWEIDER
SBK	
21 MAGIC THEATER	SHADOWFAX
EARTH BEAT	
22 NARADA DECADE	VARIOUS ARTISTS
NARADA	
23 WINTER SONG	JOHN TESH
GTS	
24 WINE, WOMEN & WALTZ	ADRIAN LEGG
RELATIVITY	
25 WINTER INTO SPRING	GEORGE WINSTON
WINDHAM HILL	

### TOP REGGAE ALBUMS™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			★★ NO. 1 ★★	
1	1	7	PROMISES & LIES VIRGIN 88229	UB40 7 weeks at No. 1
2	3	7	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
3	2	7	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
4	4	7	QUEEN OF THE PACK EPIC 53763*	PATRA
5	5	6	BIG BLUNTS TOMMY BOY 10777	VARIOUS ARTISTS
6	6	7	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
7	7	7	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
8	8	7	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
9	9	7	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
10	11	5	DANCEHALL MASSIVE NOVEMBER 1106	VARIOUS ARTISTS
11	10	7	PURE PLEASURE VIRGIN 87953	SHAGGY
12	12	7	ROUGH & READY VOL. II EPIC 57203	SHABBA RANKS
13	14	6	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
14	13	7	DON DADA COLUMBIA 52435	SUPER CAT
15	15	6	X-TRA NAKED EPIC 52464	SHABBA RANKS

Compiled from a national sample of retail store sales reports.

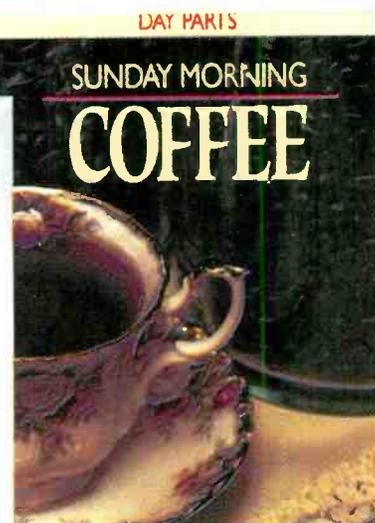
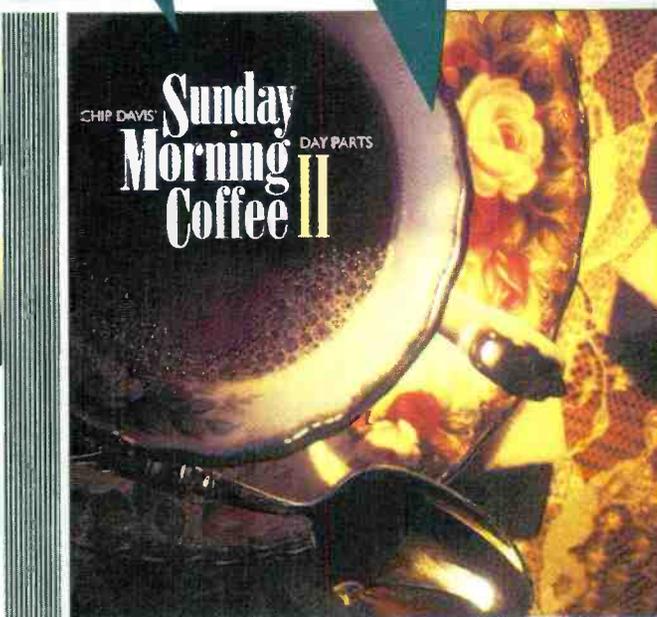
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			★★ NO. 1 ★★	
1	1	15	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS 11 weeks at No. 1
2	2	17	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
3	3	11	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
4	5	19	ISLAND ANGEL GREEN LINNET 1137	ALTAN
5	4	37	BANBA ATLANTIC 82503	CLANNAD
6	12	3	I CHING POINT MUSIC 442 037/PLG	UAKTI
7	9	17	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
8	14	51	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
9	11	9	BEAT THE BORDER REAL WORLD 62333/CAROLINE	GEOFFREY ORYEMA
10	6	35	THE SOURCE HANNIBAL 1375/RKODISC	ALI FARKA TOURE
11	10	31	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
12	8	49	ANAM ATLANTIC 82409/AG	CLANNAD
13	NEW ▶		ANDADAS XENOPHILE 4009/GREEN LINNET	INTI-ILLIMANI
14	NEW ▶		HOPE TRILOKA 7203	HUGH MASEKELA
15	13	11	SPIRIT OF THE FOREST HANNIBAL 1377/RKODISC	BAKA BEYOND

### TOP NEW AGE ALBUMS™

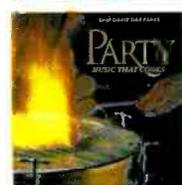
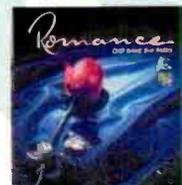
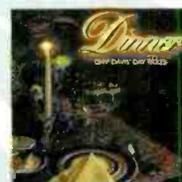
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			★★ NO. 1 ★★	
1	1	27	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA 21 weeks at No. 1
2	2	21	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
3	3	25	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
4	5	119	SHEPHERD MOONS ▲ <sup>2</sup> REPRISE 26775/WARNER BROS.	ENYA
5	9	3	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
6	6	35	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
7	7	47	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
8	4	23	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
9	8	250	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
10	12	17	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
11	14	7	SOMEWHERE IN A DREAM REAL MUSIC 7000	HISHAM
12	13	9	THE HIGHER OCTAVE COLLECTION HIGHER OCTAVE 7052	VARIOUS ARTISTS
13	11	15	CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
14	17	33	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
15	10	21	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS

● 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.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

► **DAVID LEE ROTH**  
Your Filthy Little Mouth  
PRODUCER: Nile Rodgers  
Reprise/Warner Bros. 45391

The former Diamond Dave roughs up the edges and jumbles up his genres in an unexpected album that could have been a mess, but instead turns out to be his most enjoyable in years. Inspired production by Rodgers keeps things in control while Roth is busy keeping them interesting with the little-bit-country "Cheatin' Heart Cafe" (with a guest shot by Travis Tritt), little-bit-reggae "No Big Ting," and little-bit-blues "A Little Luck" and "Big Train." Sure, Roth wears 'em all like an oversized coat, but it's a nice look nonetheless and one he seems to be growing into. Driving first single "She's My Machine" already is working its way up the Album Rock Tracks chart, and "You're Breathin' It," "Hey, You Never Know," and title track could follow suit. Steamy "Sunburn" does a pleasingly slow burn, while nearly six-minute "Experience" is hottest of the lot.

**THE BRIAN SETZER ORCHESTRA**  
PRODUCER: Brian Setzer  
Hollywood 61565

Singer/guitarist and all-around cool cat strays into big-band territory for a rollicking romp'n'roll through originals and standards that swings righteously, man. Fronting a 17-piece orchestra of saxes, trombones, piano, upright bass, and drums, Setzer fuses the blues and rockabilly vibe of the Stray Cats with an old-fashioned big-city swing, creating something newfangled and delightful that's sure to set feet flying. Setzer evokes Sinatra on slower numbers, but what would the chairman say about those loud guitar solos?

★ **VARIOUS ARTISTS**  
Brace Yourself! A Tribute To Otis Blackwell  
PRODUCERS: Various  
Shanachie 5702

Label that has already turned in star-studded tributes to Curtis Mayfield and Don Covay fetes pioneering songwriter Blackwell, whose "Don't Be Cruel" and "All Shook Up" helped Elvis touch the heavens. Those and other classics—such as "Great Balls Of Fire," "Return To Sender," "Fever," and "Handyman"—are cut here by an assortment of artists that includes Graham Parker, Chrissie Hynde & Chris Spedding, Frank Black, Tom Verlaine, Deborah Harry, the Smithereens, Dave Edmunds, and Kris Kristofferson. A+ material.

★ **FURY IN THE SLAUGHTERHOUSE**  
Mono  
PRODUCER: Jens Krause  
RCA 66352

German alternative rock band's successful indie album is licensed for U.S. release by RCA. The modern-rock chart success of the first single, "Every Generation Has Its Own Disease," suggests group can duplicate its success stateside. Other cuts—notably "Dead Before I Was Born," "When I'm Dead And Gone," and "Won't Forget These Days"—are equally equipped to crack alternative playlists and even cross into album-rock terrain. An impressive debut.

**STANLEY JORDAN**  
Bolero  
PRODUCERS: Stanley Jordan, Robert Kahn, Robert Zantay, Onaje Allan Gumbs  
Arista 18703

Anyone who thought the steamy standard "Bolero" held few surprises of the musical variety should hold onto their hat, or just plain hold on; title-track version here is one weird, wonderful ride propelled by uncanny hands of the celebrated young touch/tap guitarist, who returns after a four-year recording hiatus. His "Bolero" is a 22-minute exploration of variations on a simple

## SPOTLIGHT



**NINE INCH NAILS**  
The Downward Spiral  
PRODUCERS: Trent Reznor & Flood  
Nothing/TVT/Interscope 92346

The Nails can always be counted on to produce industrial noise of the highest order. Following the explosive success of last year's "Broken" EP, the Reznor-masterminded outfit returns with a work that slashes through the layers of the human psyche, exposing even its darkest recesses. Featuring guest shots from guitar idol Adrian Belew, sonic landscape is appropriately jagged, particularly on first single "March Of The Pigs" and standouts like "Closer," "Ruiner," "Piggy," and "Big Man With A Gun." Primed to make a big dent on the charts, release is first on Reznor's Nothing imprint.

melodic theme, which charges into African, funk, and heavy metal terrain on the way to a breathless climax. Technically, there's only one original among the six songs here, but Jordan makes them all his own.

★ **1993 LONDON CAST**  
Carousel  
PRODUCER: Chris Walker  
RCA Victor 62506

This London production of "Carousel," with a darker approach that has apparently put new life into the Rodgers & Hammerstein classic, opens on Broadway March 24. Meanwhile, before a cast album deal is made for the American version, buyers get the same acclaimed lead in Michael Hayden, as much an earthy Pal Joey as he is a Billy Bigelow, who, along with the rest of the cast, maintains the glory of the words and music.

## RAP

► **GANG STARR**  
Hard To Earn  
PRODUCERS: DJ Premier & Guru  
Chrysalis/EMI/ERG 28435

Guru matches streetwise chill with learned restraint on newest release, and his pot-laced voice delivers the combined sentiments with authoritative measure. Meantime, Gang Starr's beat technician, DJ Premier, stitches together fluid, unique, and classic rap beats that ultimately are as magical as almost anything on Guru's acclaimed '93 release, "Jazzmatazz."

## JAZZ

► **YELLOWJACKETS**  
Run For Your Life  
PRODUCERS: Yellowjackets  
GRP 9754

Fourth label outing cloaks the Yellowjackets in varied raiment, expanding their stylistic range within a contemporary jazz framework. Keyboardist Russell Ferrante, saxophonist Bob Mintzer, bassist Jimmy Haslip, and drummer Will Kennedy are joined by guitarist Robben Ford in a set that ranges from the springy, bright tones of "Ancestors" to the gospel inflections of "Even Song" to Mintzer's uptempo, latter-day bebop number

## SPOTLIGHT



**C.C. ADCOCK**  
PRODUCER: Tarka Cordell  
Island 314 518 840

Debut from young Southern Louisiana guitar slinger distills that region's native sounds into a potent brew of blues-fired rock'n'roll, with requisite Cajun spice. Adcock delivers standards like "Cindy Lou" and "I'm Just A Fool To Care" with as much swagger as crafty originals like "Kissin' Kouzans," "Couchemal," and "What I Like (Womens)," proving he's as good at upholding tradition as he is at bending it. His considerable writing, playing, and singing talents further suggest he'll be around for years to come.

"Runferyerlife." Outstanding are percussive, modally motivated themes "City Of Lights" and "Wisdom," the latter paying homage to Coltrane and Dolphy.

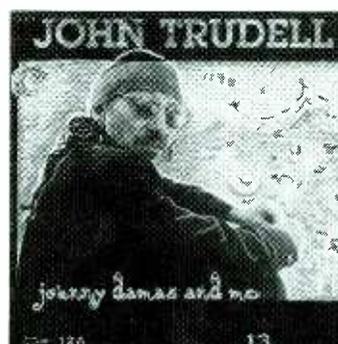
► **ABBEY LINCOLN WITH HANK JONES**  
When There Is Love  
PRODUCER: Jean-Philippe Allard  
Verve 519 697

Lincoln shares title credit with the very active Jones, and what seems like risk taking—voice, piano, and no rhythm section or band—only proves to underscore the richness and maturity of talent here. Love songs are the focus this time, with standards sharing the spotlight with Lincoln's new songs; Jones gets a solo outing on "Close Your Eyes." Especially compelling are inimitable versions of "The Nearness Of You" and "I Should Care," both of which shimmer and blaze. A jewel.

► **RALPH MOORE**  
Who It Is You Are  
PRODUCER: Takao Ogawa  
Savoy 75778

Tenor ace Moore directs his commanding horn toward a powerful, traditional set of standards and originals, in the company of hot young pianist Benny Green and veteran drummer Billy Higgins. Standouts from a fresh, tuneful collection include a punchy, uptempo "Skylark," an effusively romantic

## SPOTLIGHT



**JOHN TRUDELL**  
Johnny Damas And Me  
PRODUCERS: Terry Becker, Ricky Eckstein & Mark Skarik  
Rykodisc 10286

There's no denying the power of the spoken word, at least not when the speaker is John Trudell and the words are as emotionally charged as they are here. "Heart speak from the spirit" is how poet/activist Trudell puts it in first track "Rant And Roll," and the phrase rings true throughout an album that moves from the topical (with many songs adopting a female perspective, and getting away with it) to the deeply personal, but never wanders far from the heart of the matter. Underscoring Trudell's recitation is a simple musical bed of blues-rock beats, but, unlike predecessor "AKA Graffiti Man," here they are liberally threaded with traditional Native American chants and rhythms for a striking sonic mosaic. Executive producer Jackson Browne provides the chorus on haunting first single, "That Love."

"Recado Bossa Nova," a warm-hued "Some Other Time," and a soulful swing through "Since I Fell For You." Originals include Green's joyful strut "Testifyin'" and Moore's sassy, sharp "Yeah You!"

**CHARLIE HADEN QUARTET WEST**  
Always Say Goodbye  
PRODUCERS: Hans Wendl & Charlie Haden  
Verve 521 501

Bassist/composer/leader Haden expands his cinematic fantasies with a set bookended by music and dialog from film noir "The Big Sleep." Haden's crew of Ernie Watts, Alan Broadbent, and Larence Marable moodily remakes material from Duke Ellington ("Low Key Lightly"), Coleman Hawkins ("My Love & I"), Chet Baker ("Everything Happens To Me"), and others—with each followed by the original recordings. Also includes lyrical Haden themes "Nice Eyes" and "Our Spanish Love Song," Broadbent's bluesy lament "Sweet Afternoon," and "Where Are You

## VITAL REISSUES™

**THE "5" ROYALES**  
Monkey Hips And Rice: The "5" Royales Anthology  
RERELEASE PRODUCERS: Gary Stewart & James Austin  
COMPILATION PRODUCER: Ed Ward  
Rhino 71546

Fifties R&B vocal quintet made its mark with such risqué masterpieces as "Laundromat Blues," "Right Around The Corner," and "I Like It Like That," plus gospel-tinged ballads like "Dedicated To The One I Love" (later a hit for the Shirelles). These sides—originally cut for New York's Apollo and Cincinnati's King labels—are remastered and reissued by Rhino as part of its King Masters series, which also includes titles from Hank Ballard & the Midnighters, Freddy King, Billy Ward & His Dominoes, Little Willie John, Wynonie Harris, and Roy Brown.

**VARIOUS ARTISTS**  
Soul Train Hall Of Fame: 20th Anniversary  
COMPILATION PRODUCERS: Don Cornelius, Ron Weisner, Shannon Williams  
Rhino 71618

If there were an R&B Hall Of Fame, every artist on this compilation—culled from Cornelius' seminal TV variety show—would be in it. The names are too numerous to mention, but you know them all: Aretha, Stevie, Marvin, Prince, Diana, Smokey, Tina, Whitney, Luther, etc. Because their appearances were lip-synced, the tunes included in this luxurious 3-CD collection (in a velvet-covered box) are the studio versions of classics like "I'm Every Woman," "Sexual Healing," and "Super Freak." The mother of all party mixes.

My Love," featuring guest Stephane Grappelli.

## LATIN

**VARIOUS ARTISTS**  
Cumbia Cumbia/Cumbia Cumbia 2  
PRODUCERS: Discos Fuentes/Nick Gold  
World Circuit/Rounder 016/033

Initially released five years ago outside the U.S., this pair of compilation sets offers an appetizing exploration of Colombia's best-known musical export, cumbia, and its various hybrids with rock, ska, and Amerindian sounds. The packages contain virtually every cumbia hit culled from Fuentes' deep catalog from 1950 to 1970, with major artists like Sonora Dinamita, Pedro Laza y Sus Pelayeros, and Rodolfo Y Su Tipica represented.

## COUNTRY

**NEAL MCCOY**  
No Doubt About It  
PRODUCER: Barry Beckett  
Atlantic 82568

McCoy has a reputation as a country entertainer, and that may be one reason radio hasn't taken him seriously in the past. All that changed with his first hit, the title track from this album (his third). The sympathetic, soulful touch of producer Beckett reveals a hell of a singer underneath the Nash-Vegas glitz. McCoy milks ballads like "I Apologize" and the title cut, and he sounds equally at home with rowdy dance-floor anthems like "Wink" and "Small Up And Simple Down." A pleasant surprise.

**RICK TREVINO**  
PRODUCER: Steve Buckingham  
Columbia 53560

Trevino was raised in Austin with one ear cocked to the local honky tonks and the other listening to his father's Tejano band. Capitalizing on his border-line background, Columbia has released a Spanish-language version of this debut to the Tejano market, and one of those cuts, "Un Momento Allá," is included here. Trevino displays an easy vocal flair on songs like "Honky Tonk Crowd" (the current single), "Doctor Time," and Bill Anderson's "Walk Out Backwards," but the overall impression left by this album is of a firmly rooted artist who's still got some growing to do.

## CLASSICAL

**BOYCE: THE EIGHT SYMPHONIES**  
English String Orchestra, Boughton  
Nimbus NI 5345

These pieces are about all most collectors know from the pen of the 18th-century British composer. They are well-crafted, tuneful, and engaging, though they lack the development other composers soon brought to the form. So be it. They are thoroughly enjoyable on their own, nevertheless. Recording features a full, modern string sound, which some may prefer to dryer period-instrument treatment accorded elsewhere.

**JERRY HADLEY**  
In The Real World  
PRODUCER: Jay David Saks  
RCA Victor 61937

The opera tenor crosses over to popdom with more than the usual fare of showtunes. While a few are present, the program also culls material from a variety of sources, including Jimmy Webb, Will Jennings, and Richard Kerr (who contributes the title song). Even the showtunes—like William Finn's "What Would I Do?" and Richard Maltby & David Shire's sardonic "I Don't Remember Christmas"—are off the beaten track. Also of note is the seamless manner in which the orchestra, under Paul Gemignani, goes from track to track. A daringly attractive performance.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **DOMINO** *Sweet Potatoe Pie* (no timing listed)  
PRODUCER: DJ Battlecatt  
WRITERS: Domino, K. Gilliam  
PUBLISHERS: Ghetto Jam/Chrysalis/No Dooze/Cats On The Prowl/Famous, ASCAP  
Chaos/RAL/Outburst 77349 (c/o Sony) (cassette single)

Follow-up to the gold-certified "Getto Jam" has a similarly juicy hip-hop groove and tongue-twistin' rapping. Flowing between Domino's rhymes and the elastic bassline is a line of melodic keyboards, which adds a little extra radio-friendly zest. Guaranteed to stick to your brain immediately, this single is likely to match and eventually surpass the success of its predecessor. One more good reason to check out Domino's self-titled debut.

► **THE PROCLAIMERS** *Let's Get Married* (3:08)

PRODUCER: Pete Wingfield  
WRITERS: C. Reid, C. Reid  
PUBLISHERS: Warner-Chappell, PRS; Warner-Tamerlane, BMI  
Chrysalis/ERG 19803 (c/o Cema) (cassette single)

Charismatic duo seems certain to maintain recent chart momentum with this delightful pop ditty. Warm words of love are delivered within a swaying retro-pop setting punctuated by loose-wristed guitar strumming and earnest unison vocals. Will blow a lovely, fresh breeze into stagnant top 40 and AC radio formats. From the act's new album, "Hit The Highway."

★ **LISETTE MELENDEZ** *Will You Ever Save Me* (3:30)

PRODUCER: Tony Moran  
WRITERS: T. Moran, M. Lovello  
PUBLISHERS: Moran/Dee-Ski, BMI; Muskapeeta/Funny Bear, ASCAP  
REMIXERS: Jeff Trotter, Vic  
Chaos/Fever/RAL 77089 (c/o Sony) (cassette single)

There have been moments when it appeared that this Latin siren's recent hit "Goody Goody" would linger indefinitely. Softly rhythmic ballad from the noteworthy "True To Life" album features a sweet vocal and a caressing array of keyboard lines. The song is one of tunesmith/producer Tony Moran's best to date, and has been treated to three remixes that range from downtempo and romantic to funky and butt-shaking. Will sound swell over top 40 and crossover airwaves.

**BILLY PILGRIM** *Get Me Out Of Here* (2:57)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5400 (cassette single)

Billy Pilgrim is actually a male duo that dabbles in acoustic-rooted pop/rock. Exuberant ditty builds to a contagious, anthemic conclusion, thanks to act's gutsy performance and the song's fist-clenching lyrical attack. Already picking up fans at alternative and album rock radio, track is poised to woo mature popsters. Give it a shot.

**ROBYN MICHELLE** *Boys Will Be Boys* (3:39)

PRODUCER: Harley Hatcher  
WRITERS: J. Saward, G. Anderson  
PUBLISHER: Scratch  
Curb 1077 (CD single)

Michelle comes across like a teenage Paula Abdul on this busy but pleasing funk/dance romp. Aggressive rhythms are embellished with jiggly guitar passages and a vocal that teeters between pouty and vampy. There is no denying that the track is as formulaic as they come, but it is executed well. Should prove appealing to crossover stations geared toward young girls.

## R & B

► **KEITH SWEAT** *How Do You Like It?* (no timing listed)

PRODUCERS: Keith Sweat, Fitzgerald Scott  
WRITERS: K. Sweat, F. Scott  
PUBLISHERS: Keith Sweat/E/AWB, ASCAP; Scottsville/EMI-Blackwood, BMI  
REMIXERS: Keith Sweat, Fitzgerald Scott  
Elektra 66235 (cassette single)

Sweat is true to form as he previews the forthcoming "Get Up On It." He struts like

the only lover-man on the planet, atop a muscular jack-swinging/hip-hop groove that is as sexy and infectious as the song's words. All the elements for a massive, multiformat, and much-deserved hit are in place. All ya gotta do is wait and watch radio programmers fall in line.

**COMMISSIONED** *Love Is The Way* (3:37)

PRODUCER: Chuckii Booker  
WRITERS: C. Booker, F. Hammond, M. Luckey  
PUBLISHERS: Count Chuckii/Big Giant/SCA/Warner-Tamerlane, BMI; Paragon/K&F Benson/CGI 4505 (CD single)

Track manages to blur the lines dividing traditional gospel and new-jack without sounding compromised or watered down. With the aid of fab urban producer Chuckii Booker, words of positivity and spirituality pack a potent mainstream punch inside an arrangement that sits comfortably next to the toughest tracks on radio right now.

## COUNTRY

► **JOHN MICHAEL MONTGOMERY** *Rope The Moon* (4:06)

PRODUCER: Scott Hendricks  
WRITERS: J. Brown, J. Denton, A. Brown  
PUBLISHERS: Almo/Bamatuck/Just A Dream/Pearl Dancer, ASCAP  
Atlantic 5551 (cassette single)

Releasing this sound-alike hot on the heels of the popular "I Swear" is sure to get Montgomery accused of playing to the formula. But it's obvious that Montgomery was born to sing this stuff, and, as formulas go, it's a real good one.

► **RODNEY CROWELL** *Let The Picture Paint Itself* (3:56)

PRODUCERS: Tony Brown, Rodney Crowell  
WRITER: R. Crowell  
PUBLISHER: Sony Tunes, ASCAP  
MCA 54821 (c/o Uni) (7-inch single)

On the first single for his new label, Crowell returns to mainstream country sounding refreshed and rejuvenated. As usual, his lyrics pack a wallop, and the tempo here is as "up" as the message. Amid a crowded

## NEW & NOTEWORTHY

**JOI** *Sunshine & The Rain* (4:46)

PRODUCER: Dallas Austin  
WRITERS: D. Austin, Joi  
PUBLISHERS: Darp, ASCAP; EnJoi/Butter Jinx, BMI  
EMI/ERG 58071 (c/o Cema) (cassette single)

Not since the onset of Mary J. Blige has seductive R&B vamping worked so well in a hip-hop groove context. Joi has a voice that oozes with romantic angst and sex, and it is put to excellent use inside this slowly ingratiating tune. A hard and punctuating beat is cushioned by a thick bassline, snakey funk guitars, and layers of slinky backing vocals. Miss Thing comes on so much like a seasoned vet that it is difficult to believe that this is her first record. Smokin' single is a shoo-in for quick (and completely deserved) acceptance at urban and top 40 radio stations.

**QUINTON** *Quinton's Here* (4:34)

PRODUCER: J-Swift  
WRITERS: M. Martinez, D. Beckman, A. Page, T. Moore, J. Martinez  
PUBLISHERS: Crack Addict/Mic A Bust/Mouse Spills/Back To The Dawning/Page Note, BMI  
Fat House/Tommy Boy 604 (CD single)

First single on new Tommy Boy subsidiary is a playful hip-hop ditty that combines clever rhymes and skittling beats with brassy horns and be-bop jazz colors. Track has a spirited vibe and a contagious chorus that will help it rise above the glut of rap records circulating at the moment. Filled with ear-catching sound effects and turntable scratching, single will sound great on pop airwaves. For added fun, go for the harder "I'm Not, An MC" on the flipside.

field of cardboard cowboy singers, it's good to have Crowell back.

► **PATTY LOVELESS** *How Can I Help You Say*

*Goodbye* (4:22)  
PRODUCER: Emory Gordy, Jr.  
WRITERS: B. B. Collins, K. Taylor-Good  
PUBLISHERS: Reynsong/Burton B. Collins, BMI; W.B.M./K.T. Good, SESAC  
Epic 77416 (c/o Sony) (7-inch single)

As she's proven time and time again, Loveless has no equal when it comes to caressing a country lyric. Put her together with a killer ballad like this, and you've got something truly special. A broken heart never sounded so good.

► **TOBY KEITH** *Wish I Didn't Know Now* (3:26)

PRODUCERS: Nelson Larkin, Harold Shedd  
WRITER: T. Keith  
PUBLISHERS: Songs Of Polygram International/Tokeco Tunes, BMI  
Mercury 1149 (c/o PolyGram) (CD promo)

The fourth single from Keith's smash debut album is enough to make you wish they'd stopped at number three. Paper-thin production, vapid lyrics, and a by-the-numbers arrangement are among this track's better qualities.

► **BOY HOWDY** *They Don't Make Them Like That*

*Anymore* (3:23)  
PRODUCER: Chris Farren  
WRITERS: J. Steele, C. Farren  
PUBLISHERS: Farren-Curtis/Mike Curb, BMI; Full Kee/Farrenuff/Curb Songs, ASCAP  
Curb 1081 (7-inch single)

Boy Howdy seemed to come out of nowhere last year, and if they keep coming up with generic country/pop songs like this one, we're all going to wish they'd stayed there.

**PIRATES OF THE MISSISSIPPI** *Save The Wild Life*

(2:32)  
PRODUCER: Mark Wright  
WRITERS: B. McDill, D. Lee, B. Jones  
PUBLISHERS: PolyGram International/Ranger Bob/Songs of Polygram International/Pal Time/Sony Tree/Bucknote, ASCAP/BMI  
Liberty 79026 (c/o Cema) (CD promo)

A good old-fashioned honky-tonk song about an endangered species—the good old-fashioned honky-tonk. Even with this spirited a lead vocal, this one's as dumb as it is catchy. But give it half a chance, and it'll hook ya.

## DANCE

► **ULTRA NATE** *How Long* (6:36)

PRODUCER: Basement Boys  
WRITER: not listed  
PUBLISHER: not listed  
Warner Bros. 6850 (12-inch single)

On the heels of the No. 1 hit "Show Me" comes what is easily the best single Ms. Nate has offered to date. Besides its assured vocal and solidly persuasive production (props to the Basement Boys), punters are served a smokin' tune with a wildly catchy chorus and clever wordplay. Double-pack of remixes flirt with numerous club formats—not to mention pop and urban radio, which should have a field day with this one.

★ **ALISON MOYET** *Whispering Your Name* (4:57)

PRODUCER: Ian Broudie  
WRITER: J. Shear  
PUBLISHERS: Geffen Again/Music Corp. Of America/Fanzalo/Jeters, BMI  
REMIXERS: Steve Rockett, Johnny Nitrate  
Columbia 77389 (c/o Sony) (CD single)

Images of Yaz will swirl in your head upon impact of this percolating pop/NRG ditty from the eternally underrated belter's new "Essex" collection. Her voice is in excellent shape and put to good use with a song that is instantly memorable. Producer Ian Broudie fleshes the track out with a synth-savvy arrangement that skirts the lines dividing modern pop radio and nightclubs. For a complete shift in mood, check out her balsy live version of Led Zeppelin's "Rock & Roll." Outstanding.

**PHUTURE** *Spirit* (6:50)

PRODUCERS: Roy Davis, Jr., Damon Neloms  
WRITERS: R. Davis, Jr., D. Neloms, E. Smith  
PUBLISHERS: Strictly Rhythm/Umosia, ASCAP  
REMIXERS: DJ Pierre, Felix Da Housecat  
Strictly Rhythm 12234 (12-inch single)

Team of Roy Davis and Damon Neloms

concocts a fierce blend of deep underground house beats, covered with festive vocal loops and sound effects. The original mix kicks mighty hard, though you may want to indulge in DJ Pierre's 10-minutes-plus remix, which is a dark excursion that any self-respecting club disciple should take. Contact: 212-246-0026.

**BREAKDOWN FEATURING EGG** *Feeling The Love*

(no timing listed)  
PRODUCER: Breakdown  
WRITERS: E. Guzman, B. Scarff  
PUBLISHER: PPO, BMI  
REMIXER: Fred Jorio  
Knockout 0009 (12-inch single)

The combination of hip producer Breakdown, the smooth-voiced Egg, and master-mixer Fred Jorio makes for a deliciously jazzy slice of deep-house. An undercurrent of rich gospel flavors and strong lyrics provide added pleasure. Should warm the hearts of many. Contact: 212-473-8284.

## A C

► **BOBBY CALDWELL** *Never Take A Chance*

(3:40)  
PRODUCER: Bobby Caldwell  
WRITERS: B. Caldwell, S. Cross  
PUBLISHERS: Bobby Caldwell/Listening Room/Honest Man, BMI  
Sin-Drome 1184 (CD single)

Early buzz on this slick power ballad is overwhelmingly positive. The man behind such hits as "What You Won't Do For Love" and "Heart Of Mine" takes a good song and raises it high above the competitive ranks with glossy production and a performance that is striking without becoming too overwrought. Nice one. Contact: 818-884-4888.

**CHRIS REA** *Julia* (3:55)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
EastWest 5504 (c/o Atlantic) (cassette single)

After making friends at album rock radio with this bouncy tune, Rea aims for adult pop audiences. Track has layers of interesting, ear-catching sounds, the best of which are fluid guitar lines and echoed backing vocals. Happy li'l single should have no trouble winning the hearts of adult-oriented radio programmers.

## ROCK TRACKS

► **MORRISSEY** *The More You Ignore Me, The*

*Closer I Get* (3:44)  
PRODUCER: Steve Lillywhite  
WRITERS: Morrissey, Boorer  
PUBLISHERS: Bona Relations/Warner-Tamerlane, BMI  
Sire/Reprise 41276 (c/o Warner Bros.) (CD single)

Morrissey sounds positively sweet and breathy on this easy-paced acoustic-rock jam from his new "Vauxhall & I" album. Steve Lillywhite's textured production is a fine complement to an amazingly catchy and reliably literate tune. Excellent entry will renew wavering interest in the enduring artist, while vindicating diehards. Once alternative radio has a moment with it, don't be shocked if pop radio indulges in this wonderful single.

► **PANTERA** *I'm Broken* (4:25)

PRODUCERS: Terry Date, Vinnie Paul  
WRITERS: Pantera  
PUBLISHERS: Cota/Warner-Tamerlane, BMI  
EastWest 5511 (c/o Atlantic) (CD promo)

First taste of thrash rockers' upcoming "Far Beyond Driven" opus displays what has placed 'em among the ruling dudes of heavy metal: rock-solid rhythms, buzz-saw guitars, and primal-scream vocals. Dark and foreboding track will send chills up the spines of converted, and leave everyone else in the cold. Will be a nice kick in the ass of metal radio programs and album rockers who are brave enough to climb aboard.

★ **JOE HENRY** *Fireman's Wedding* (no timing listed)

PRODUCER: Joe Henry  
WRITER: J. Henry  
PUBLISHER: WB/Lemz/True North, ASCAP  
Mammoth 0067 (CD single)

To paraphrase this song's chorus, all news from this songwriter ought to be good news to radio. Tune is lyrically picturesque and features sweet, completely memorable country/rock with the proper dose of twang (supplied in part by members of the Jayhawks). Album rock and modern rock should investigate.

**THE MIGHTY MIGHTY BOSSTONES** *Simmer*

*Down* (3:32)  
PRODUCER: The Bosstones  
WRITER: B. Marley  
PUBLISHER: not listed  
Mercury 1154 (CD promo)

As a Marley cover recorded by a ska band, this tune taps two built-in fan bases. Modern rock and/or college radio also may want to tap into any one of three metal/ska mix tunes from band's current "Don't Know How To Party" set—"Illegal" is particularly fine.

**INSPIRAL CARPETS** *Party In The Sky* (no timing listed)

PRODUCER: Pascal Gabriel  
WRITERS: Inspiral Carpets  
PUBLISHER: Mute Song  
Mute/Elektra 8912 (CD promo)

Respite from this track's numbing repetition of guitar/synth passages comes only from fairly cool organ work, which is in short supply here—and the "Bobbitt edit" does what you'd think and excises the song's best bit—the organ break. However, song is obviously capable of embedding itself in the memory, so modern rock can certainly make use of it.

**CANDLEBOX** *You* (4:19)

PRODUCERS: Kelly Gray, Candlebox  
WRITERS: K. Martin, Candlebox  
PUBLISHER: Skinny White Butt/Maverick/WB, ASCAP  
Maverick 6802 (c/o Warner Bros.) (CD promo)

Band relies on what's now come to be known as "that Nirvana arrangement," i.e., quiet verses and blow-ya-away guitars and vocals in chorus. Although Candlebox doesn't exhibit any of the Big N's pop chops, it has snared the attention of album rock listeners/record buyers, so top 40 PDs might just want to go for it.

**OVIS** *Regular Thang* (3:30)

PRODUCER: not listed  
WRITER: Ovis  
PUBLISHER: Schadenfreude/Famous, ASCAP  
Restless 033 (CD promo)

Strength in this Prince-derived R&B/rock tune comes from repetition of subtly catchy melodies in verse and chorus. Sharp, sparkly hook, paired with quiet guitar and hip-hop-styled beat, should interest PDs.

**THE OBSESSED** *Streetside* (3:25)

PRODUCER: M.C. Snobb  
WRITERS: R.S. Weinrich, G. Rogers, G. Pinhas  
PUBLISHER: Depravitam, ASCAP  
Columbia 5693 (c/o Sony) (CD promo)

Strictly for metal outlets with space for a by-the-numbers track. Neither the guitar work nor the vocal is especially engaging, and plodding drums only serve to further bog down what's already leaden cliché.

## RAP

► **THREAT** *Shut Your Punk Ass Up* (3:49)

PRODUCER: DJ Pooh  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: DJ Pooh  
Da Bomb/Mercury 1119 (c/o PolyGram) (maxi-cassette single)

Propelled by sample from George Clinton's "Dr. Funkenstein," track stomps along with an ample supply of macho bravado. Supreme producer DJ Pooh works his considerable magic, while Threat proves his formidable lyrical chops. End result is a slammer that could move into mainstream pop radio circles with relative ease.

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

## Compton's Plans Lennon, 'Babylon' CD-ROMs

BY MARILYN A. GILLEN

NEW YORK—Imagine this: The definitive history of John Lennon on CD-ROM. Compton's NewMedia and Warner Bros. Consumer Products plan to make that concept a reality as part of a joint-venture arrangement revealed March 2 during the Intermedia show in San Jose, Calif.

The two also will work together on developing a CD-ROM from another Warner property, the sci-fi television series "Babylon 5," which is distributed by Warner Bros. Domestic Television. Other joint projects drawing on Warner film, TV, and music resources are likely, according to Norman J. Bastin, Compton's executive VP/GM, who says he expects to announce additional titles this year.

Both the Lennon and "Babylon" projects are due out in the third quarter of this year.

At Intermedia, Compton's also unveiled a new company structure that sees the creation of Compton's Entertainment, a new line devoted to entertainment products.

"We are going to set the company up into two different divisions," Bastin explains. "One will be devoted to reference and education, which will be our information line, and the other

will be our entertainment company." Bastin will head both divisions.

Compton's NewMedia produces a wide variety of interactive information, infotainment, edutainment, and entertainment software on CD-ROM.

Its flagship title is its "Interactive Encyclopedia," but it also has made a series of high-profile entertainment pacts recently, including its first venture with a record label—a pact with Rhino Records for a series of CD-ROMs based on material from Rhino's vaults. The first two titles are due this spring. Compton's also distributes Peter Gabriel's "Xplora 1" multimedia album and will handle Pete Townshend's "Tommy," being produced by Redbook Publishing Group in collaboration with Kardana Productions.



LENNON

### LENNON'S LEGACY

The Lennon disc, titled "Imagine," is envisioned as "a tribute to Lennon's music, life, and art," says Bastin, and will benefit greatly from the cooperation of the Lennon estate.

Bastin says Yoko Ono has played a key role in shaping the project, adding, "She's very enthusiastic."

The evidence of that cooperation will come through the inclusion of home videos and art never before released to the public, as well as previously unreleased music and text from Lennon's published and unpublished writings, Bastin says.

"This is a unique and intimate look at John Lennon," he says. "It's a perspective you won't get anywhere else."

Visitors to this "virtual gallery" of Lennon's life can explore Lennon's legacy from his childhood to his early days in clubs, through Beatlemania and his solo career.

The gallery includes hundreds of photographs taken of the artist throughout his life by a host of photographers, and the tour is guided by Lennon himself through the use of historic and private video clips.

In all, the CD-ROM contains nearly an hour of video, writings, poems, and art spanning Lennon's life.

"Lennon was truly a multimedia artist," says Warner Bros. Worldwide Consumer Products president Dan Romanelli. "CD-ROM is an ideal medium to showcase his music, his art, his words, and his life."

"Imagine" will be made available in both Windows and Macintosh formats, and will carry a \$69.95 suggested retail price tag. A special limited-edition collectors' set also is planned.

### 'BABYLON' AND ON

The second Compton's-Warner project is "Babylon 5—The Universal Encyclopedia," a guide to the aliens, technology, and characters of the recently introduced television series about a space station.

The interactive CD-ROM will include such pathways as "The Universe Of Babylon 5," describing the ship and its inhabitants; "Aliens," an encyclopedic description of the aliens' backgrounds and worlds; "Special Effects," which offers a look at the visual effects created for the show; and "Behind The Scenes," which takes users onto the back lot.

In a new move for Compton's, the company also will publish an original companion print encyclopedia to accompany the disc. "We believe this is the first time a book has ever been developed from a CD-ROM," Bastin observes.

The CD-ROM will be available in both Windows and Macintosh formats. Pricing for the CD-ROM and book package has not yet been established.

## 3DO Offers Stock To Licensees

CUSTOMERS EYEING Panasonic's REAL 3DO multiplayer recently have gotten a sticker shock, but of the pleasant variety. The price has been dropped by 28%.

Previously priced at \$699.95, the units manufactured by 3DO licensee Matsushita Electric Industrial Co. now carry a suggested retail of \$499.95, a reduction Matsushita president/COO Richard Kraft attributes to "improvements in technology and an expansion of production scale resulting from the introduction of the multiplayer in Japan and Europe."

In other, not coincidental, 3DO news, Redwood City, Calif.'s 3DO Co., which licenses the multiplayer technology to outside manufacturers, has instituted a "licensee incentive" program designed to accelerate retail sales of 3DO players. According to the company, licensees will be issued two shares of 3DO common stock for each multiplayer sold at or below "certain suggested retail price targets" through Sept. 30.

Although 3DO did not specify the target price, the company says it expects Matsushita's new pricing structure to qualify for the incentive. Other hardware licensees, including Sanyo and AT&T, are expected to be made similar offers. Both companies are expected to introduce their own versions of the players this year.

3DO president/CEO Trip Hawkins cited ongoing cost-reduction efforts in announcing the initiative to nudge prices downward. The company says the cost of manufacturing 3DO systems has dropped by about 15% thus far, and that it expects manufacturing costs to decline an additional 20% or more this fall.

"We knew that a price of \$499.95 could be achieved in the fall of 1994 because of these efficiencies," Hawkins said. "Our agreement with Matsushita has enabled this magic price point to be achieved seven months early."

MICROSOFT and Tele-Communications Inc. are joining for an interactive cable TV test, this one based on Microsoft's newly developed software operating system. The first phase of the test is slated to begin in the fourth quarter, and will encompass a test among several hundred Microsoft and TCI employees in the Seattle area. The second phase, to begin in 1995, will expand to include a marketing test of interactive TV services among TCI residential cable customers in the Denver and Seattle areas.

At press time, Microsoft also revealed plans to launch a cable TV channel about computers, with the assistance of TCI. Details are pending.

IN OTHER SUPERHIGHWAY news, U S West, AT&T, and TCI have extended for another six months their market-survey test of video-on-demand and other pay-per-view services being conducted in Littleton, Colo. The 18-month test involving some 300 homes had been slated to end March 31. The extension is aimed at determining whether PPV buy rates would rise if movies were offered every 15 minutes rather than every 30 minutes.

## Musicians Go On-Line, Tap Into Cyberspace Fan Base

BY MARILYN A. GILLEN

NEW YORK—In the future-music lexicon, "interactive" usually refers to the CD-ROM discs artists create. But don't forget the creators themselves, more and more of whom are taking the phrase to heart and putting themselves on-line to interact directly with their audiences via computer modems.

On the interactive computer service Prodigy, for instance, Meat Loaf, Peter Gabriel, Duran Duran, and

Ozzy Osbourne are among the acts that already have tapped in and typed out answers to questions from some of Prodigy's millions of subscribers.

Due up soon are Soundgarden, Billy Joel, Rush, and Kiss.

"Thousands and thousands of [electronic] notes will come in after we've announced the guest," says Lisa Robinson, a veteran music journalist and author who is the newly named leader of Prodigy's Music Bulletin Board, divided into 30 topics ranging from classic rock to classical. "Then the guest

will go through them and pick out the ones he wants to answer." Generally, about 20 questioners get their queries addressed, Robinson says.

As part of her new role as Music Board leader, a post she assumed in January, Robinson is responsible for booking the artists to appear for those Q&A sessions. It's been a surprisingly easy sell, she says.

"I thought first that we'd do two artists a month, and I thought we'd have trouble getting those two," she says. "And now I have too many. Apparently, all the artists and record companies are starting to understand that this is a great way to promote records, kind of a cross between a call-in radio show and an in-store appearance."

Robinson says the Q&A sessions often include promotions and contests, such as the giveaway of Duran Duran CDs, Heart CD-ROMs, and 25 limited-edition Osbourne demo sessions to Prodigy members who didn't get their questions answered.

"We're really trying to promote a lot of different activities with record companies and the artists," she says. "This is a whole new world for them to explore, and I'm sure we will be taking it in new directions as it gets off the ground."

But if the artists are getting interactive, so, too, are the critics and fans. In addition to the Q&A sessions, Prodigy's Music Bulletin Board in-

cludes a daily rock column written for the last four years by Robinson, who also is the rock music columnist for the New York Post. Robinson also answers questions from subscribers and posts on-the-spot music news flashes.

"What it is is basically an interactive, music-themed mailbox where we all write to each other and share opinions, reviews, insights, complaints about bad experiences, or tips about great albums," she says. "And I, as the 'leader,' have the role of a combination schoolteacher, hostess, and friend."

Does this open-access cyberchat signal the beginning of the end for rock critics acting as funnels for music news and criticism? Robinson doesn't think so. "There are still people who write to me on this and want to know what I thought about something, want to know about my unique experiences traveling with everyone from Led Zeppelin to Patti Smith," she says. "But I think it's great that, this way, people can also participate on their own in a way that they never could before, by writing their own reviews and sharing their opinions on everything from ticket scalping to new music."

"And I'm loving it," she adds. "Because in all the work I've done in radio and print, you don't get instant feedback, you don't know who's reading it, or what they think about what you've written. But with this, when I put something up on that board, live, within 15 minutes I start getting responses. And it's the same for the artists—they are in touch with the fan base in a very direct and immediate way."



ROBINSON



### VIRTUAL VALERIE: THE DIRECTOR'S CUT Reactor Inc. Macintosh CD-ROM, \$95

This is an updated version, with added "scenes," of an extremely popular animated CD-ROM game that is not for the prudish or those lacking a sense of humor. Developer Mike Saenz pretty much invented "cybererotica" with "Virtual Valerie," which has sparked quite a bit of controversy in the multimedia world.

Valerie is the program's animated heroine, and she lives in a swank apartment full of interesting art to peruse, books to examine, and rooms to explore. You take an elevator up to her floor, after knocking on assorted wrong doors throughout the building, whose

tenants aren't at all pleased about being disturbed. When you finally locate her, Valerie lets you in and you can either take a virtual tour of her pad, or engage Valerie in amorous conversation. Valerie is no bimbo, however, and the game can end suddenly when you give an inappropriate response.

One thing leads to another, and soon Valerie is doing things that would give this title an X rating if it were a motion picture. Even though this "director's cut" adds some rather lewd sights and sounds, the erotic content is more humorous than it is sexy. What continues to make the title noteworthy is its sly humor and well-detailed virtual environment. Expect Valerie to continue shocking the industry, as well as remain one of the top-selling discs.

CHRIS MCGOWAN

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**DUBBING FOR DOLLARS:** Once again, WEA Manufacturing in Olyphant, Pa., is being touted as the next major video duplicator, capable of taking business from Rank Video Services America and Technicolor Video Services. And once again, WEA shoots down the idea.

Now, though, manufacturing senior VP David Brown leaves some wiggle room. Brown says WEA is sticking "at this time" to dubs for the Time Warner home video family, including A\*Vision and Time-Life Video. While WEA isn't "going after third-party business," he adds, "it could" at some point.

Any legwork done by WEA's sales staff doubtless will avoid Warner Home Video, which has a long-term dubbing agreement with Technicolor. Indeed, none of the duplication executives we contacted have felt tremors heralding any changes. Still, WEA has the potential to shake things up and the ability to upset the dubbing establishment.

Olyphant is equipped with nearly 2,000 real-time VCRs and a Sony Sprinter, capable of turning out 10 million cassettes annually, Brown says. He won't reveal current production levels, but sources believe WEA is dubbing 5 million-6 million cassettes a year. WEA was among the latest batch of duplicators to be licensed by JVC. "We have no plans to greatly expand the plant," Brown notes. However, "everything is subject to change."

**FOLLOW THE Bouncing Ball:** Playboy Video is looking to strike a deal that would have the magazine's Playmates doing karaoke laserdiscs. Conversations are under way with several potential partners. Meanwhile, Playboy Video has some big personnel changes in the works, including key promotions.

**WELL-RECEIVED:** Central Park Media claims that its Japanimation starter kits, with cassettes priced at \$30-\$40 (Billboard, Jan. 22), helped make February the biggest month in the company's history. November 1993, in the heart of the holiday season, had held the record. The kits "did extremely well in the video industry, and even better in the comic book industry," says CPM's Jules Abramson.

## Judging Disney Vids By Their 'Covers'

### Indie Suppliers Score With Alternative Fairy Tales

BY EILEEN FITZPATRICK

LOS ANGELES—Program suppliers truly believe that imitation is the sincerest form of flattery. They have the proof when it comes to Disney's animated fairy tales, themselves taken from stories long in the public domain.

Disney, of course, has the definitive "Snow White And The Seven Dwarfs." But that hasn't stopped others from introducing their own versions of the timeless tale. In fact, the media blitz surrounding a Disney release is all the incentive an independent like GoodTimes Home Video needs to tag along for the ride. The sales prospects are exhilarating.

The copycat trend, gathering momentum with each sell-through hit, started a few years ago when GoodTimes, United American Video, and Starmaker Entertainment released their versions of "Peter Pan," "The Little Mermaid," "Beauty And The Beast," and "Aladdin" to coincide with the Disney releases. Predictably, similar titles bred similar packaging, using the clamshell boxes and graphics that Disney considered proprietary. Lawsuits resulted; Disney lost.

As a result, so-called "cover" versions have become a market unto themselves. "A lot of parents buy the cover version because their kids see the ads for the Disney tape and want something right away," says Rose Mary Atkins, VP of product at Boston-based Videosmith. "The parents use it as hold-over until the real one comes out."

Disney's "Snow White" is not scheduled to arrive until fall. At present, GoodTimes will provide the only competition, but that could change when undiscovered public-domain versions are snatched up by budget suppliers.

"We've had a 'Snow White' in pro-

duction eight months ago," says GoodTimes senior VP Andy Greenberg. "Ours will be out in September with clamshell packaging, priced at \$19.95."

Starmaker, which sold approximately 1.5 million units of its version of "The Little Mermaid" released in 1989, has been selling a half-hour, animated "Snow White" for \$4.99, but at present lacks a full-length feature. United American continues to ship three "Snow White" tapes, priced from \$5.99-\$9.99. One, the 45-minute, animated "Snow White Christmas," will get an extra push during the fourth quarter, says Riley Fields, special projects marketing manager. At the high end of the price range, the "fun-set" comes with a coloring book and markers.

Consumers might be confused by all these covers on the market. However, most distributors and dealers say buyers are able to sort out the title confusion.

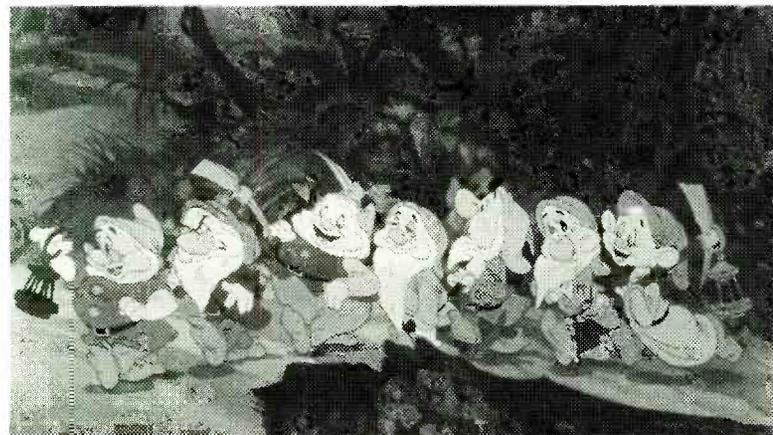
"Rental and sell-through accounts are always looking for new titles," says Ken Stilling, VP of sales at East Texas Distributing. "The average customer doesn't get confused, and it's a way for a store to add to their kids inventory without too much investment."

Atkins says that when Disney announced "Aladdin," it spawned a demand for "Aladdin-type" product that was filled by cover versions.

"If you make an effort to differentiate it from the Disney version, and educate your clerks to tell customers it's not the Disney title, they sell all right," says Atkins. "But as soon as the Disney one comes out, sales diminish."

Timing is everything. Most suppliers and retailers say releasing a cover either around the title's theatrical release date or about a month before its video release is most effective.

"Our 'Little Mermaid' was out when



Disney's "Snow White" sales will dwarf the competition, but cover versions from suppliers like GoodTimes can ride the studio's ad blitz to success.

## MGM/UA, Republic To 'Duke' It Out At Sell-Through

BY SETH GOLDSTEIN

NEW YORK—MGM/UA Home Entertainment and Republic Pictures are bringing more Hollywood royalty to the people at sell-through prices.

Republic has repriced eight titles featuring John Wayne, aka the Duke, to \$9.98, and expects to move 2 million units in a major promotion that reaches stores April 20. Wayne has been a potent revenue source for Republic for years, but this effort promises to top everything the studio has done before.

Marketing senior VP Glenn Ross figures to deliver about 2 million cassettes by the end of 1994, compared to 1.7 million Wayne tapes sold since Republic introduced him to the couch potato crowd. "We going to sell more with this promotion than the whole catalog has sold to date," Ross says.

(Continued on next page)

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## Laserdisc Rentals Boost Japanese Market Out Of Doldrums

BY STEVE McCLURE

TOKYO—Last year was an epochal one in the history of the Japanese laserdisc business, for one big reason: LD rental finally became a reality. By year's end, there were signs that rental was beginning to lift the LD business out of the doldrums it found itself in as Japan's recession continued.

According to market leader Pioneer Electronic Corp., hardware sales in calendar 1993 for all manufacturers were roughly 450,000 units, compared to 1992's 669,000. Laserdisc software titles available now total roughly 18,000.

Another major development on the LD front was Pioneer's introduction last summer of a new LD-based interactive format—called, logically enough, LaserActive—that the company co-developed with computer-game company Sega Enterprises and NEC Home Electronics. Pioneer is placing great emphasis on LaserActive, stressing what it says are its advantages over CD-ROM and CD-I.

In those formats, the application program, as well as other data such as images and sound, are stored within a 540-megabyte area. With LaserActive, the existence of a separate, 60-minute analog image and FM sound storage area

allows the 540-megabyte area to be used for interactive data capabilities.

Pioneer also established the Multimedia Creators Network, made up of computer-graphics artists, musicians, movie directors, and academics, to develop LaserActive software. Members of the group include Hirosmi Ito, who heads Los Angeles-based computer graphics company Magic Box; producers Maurice White and George Martin; video artist Hiroyuki Nakano, known for his work with Deee-lite; YMO member Haruomi Hosono; and keyboardist Herbie Hancock.

The network, says Pioneer spokesman Kinro Shimizu, was set up to avoid duplication of effort on the part of software developers working with the new format.

Many industry observers saw Pioneer's decision to approve rental and the introduction of LaserActive as the company's effort to stave off potential competition from the Video CD format now being developed. But Pioneer is keen to point out that, for now at least, Video CD can't match LD in terms of

picture quality.

When rental began in October, about 350 stores nationwide offered LD software rental, rising to about 400 by the end of the year, according to an article in the trade paper Dempa Shimbun. Currently, about 440 titles can be rented, including both domestic and foreign movies, animation, sports, and porn. Popular foreign rental titles included "Dances With Wolves" and "Silence Of The Lambs."

According to the Dempa story, LD hardware sales in September, October, November, and December rose 27%, 30%, 19%, and 20%, respectively, over the corresponding 1992 levels, reflecting increased consumer interest in LD brought on by the advent of the rental era.

Hardware makers expect this increased diffusion of LD players to help boost the sell-through market as well. Many video/CD rental shops, however, are taking a wait-and-see stance regarding LD rental, with most citing the need for more titles to be available.

Laserdisc entered the high-defini-

tion era in 1993 with the introduction by Matsushita Electric Industrial and Pioneer of high-definition laserdisc players. Matsushita's LX-HD10 went on sale in Japan last May at a list price of 600,000 yen (\$5,405), with monthly production set at 500 units. The company expects annual demand in Japan for high-definition TV sets to reach 50,000 units in fiscal 1993, which ends in March 1994.

Pioneer launched domestic sales of its HLD-1000 high-definition LD player in July for 650,000 yen (\$5,855), producing 800 units a month.

Both players are based on the specifications for Hi-Vision laserdiscs in the Japanese analog-based MUSE format, which was agreed upon in 1991 by Matsushita, Sanyo, Sony, Toshiba, and Pioneer.

Users will be able to play existing NTSC-format laserdiscs on both the LX-HD10 and the HLD-1000. Pioneer says it could introduce a digital HDTV laserdisc system if the need for one arises in the future. Currently, 20 high-definition titles are available.

### MGM/UA, REPUBLIC TO 'DUKE' IT OUT

(Continued from preceding page)

MGM/UA won't talk numbers, but it anticipates a retail bonanza with eight new-to-video titles starring Clark Gable, the reigning King before Elvis was crowned. The package is part of the studio's 70th anniversary celebration, actually a celebration of the sell-through clout of MGM/UA's catalog.

Senior VP/GM George Feltenstein hopes to spread the word via a promotional cassette, "The Lion's Roar," that's being offered as a giveaway and as a free rental to consumers. "What we're trying to do is expand the base of video buyers," says Feltenstein, who thinks MGM/UA's most popular titles have reached only a fraction of the buyers who have purchased 22 million copies of "Aladdin."

Some 125,000 copies of "The Lion's Roar" have been shipped. Chains such as Suncoast Motion Picture Co. and Trans World Music "are really getting behind it," he adds. Blockbuster has it "in some locations, but not everywhere." For stores emphasizing rental, MGM/UA has created a slightly different second edition. Two copies will go free to those stores buying four copies of the rental-priced "Fatal Instinct."

Feltenstein is reworking cassettes to include features made popular on laserdiscs, among them mini-documentaries on the making of the main attraction and outtakes. More sell-through titles will be letter-boxed using the LD master, such as "Fiddler On The Roof" and "How The West Was Won." Both arrive in April at \$19.98 suggested list for single tapes, \$29.98 for two. Finally, MGM/UA is adding a marbled border as part of its 70th-anniversary box design, which "sets us a little bit apart," says Feltenstein. "We've had a problem in the past with our packaging [being] adopted by others."

The studio has priced the Gable fea-

tures, including "Adventure," "Comrade X," "Lone Star," and "To Please A Lady," at \$19.98, targeting retailers other than the mass merchants. The latter aren't big buyers of catalog unless the price is lower, notes Feltenstein, "and then you're cheapening the product." MGM/UA did well with an earlier batch of Gables, released in 1991, and expects to at least duplicate those results using what Feltenstein considers the best of the King's titles as yet unreleased.

Later this year, MGM/UA will put up its own Dukes, soliciting orders for six John Wayne westerns made for Warner Bros. in the early '30s. The titles, part of a pre-1949 Warner catalog MGM/UA acquired long ago, are "basically forgotten," says Feltenstein, but should be a "mega-draw on home video... John Wayne fans will go nuts." First on the release schedule are "The Man From Monterey" and "Ride 'Em Cowboy," due in May at \$19.98 each.

Ross says the "economies of scale" of Republic's Wayne promotion justify its price even with the use of high-quality tape and standard play duplication. Republic is aiming high: While it has promoted individual Wayne titles, this is the studio's first venture into prepacks and 48-unit displays, which come with life-size replicas of the Duke.

The image will stand next to stacks of "Dark Command," "Rio Grande," "Sands Of Iwo Jima," and "Wake Of The Red Witch," among others. "These are his most popular films," Ross notes. "There's nice breadth. It covers his whole [Republic] career."

Ross would like to do one to two \$9.98 promotions annually, tapping such programs as the "Bonanza" television series and Republic's cache of Max Fleischer cartoons. As for Wayne, "I think we'd consider another one."

### Billboard.

FOR WEEK ENDING MARCH 19, 1994

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	3	41	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98
2	1	13	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
3	2	11	<b>CNN SPORTS: PLAY OF THE DAY FAVORITES</b> Turner Home Entertainment 3111	12.98
4	5	9	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95
5	4	53	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
6	11	11	<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98
7	7	17	<b>THE JOE MONTANA STORY</b> PolyGram Video 4400881953	19.95
8	10	5	<b>MAGIC MEMORIES ON ICE II</b> ABC Video 44002	24.98
9	13	17	<b>THE NFL'S 15 GREATEST COMEBACKS</b> PolyGram Video 4400876873	14.95
10	NEW		<b>DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS</b> PolyGram Video 4400876913	19.95
11	14	45	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98
12	9	5	<b>NBA RISING STARS</b> FoxVideo (CBS/Fox) 4084	14.98
13	12	36	<b>NBA SHOWMEN: THE SPECTACULAR GUARDS</b> FoxVideo (CBS/Fox) 2383	9.98
14	6	7	<b>MICHAEL BOLTON'S WINNING SOFTBALL</b> Columbia Music Video 19V49187	19.98
15	RE-ENTRY		<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)	9.98
16	17	33	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
17	15	39	<b>LT</b> PolyGram Video 4400863893	19.95
18	8	226	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
19	RE-ENTRY		<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
20	RE-ENTRY		<b>HOCKEY-HERE'S HOWE: POWER SKATING</b> Barr Entertainment	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	1	19	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
2	9	3	<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> A*Vision Entertainment 55021-3	19.98
3	3	21	<b>SUSAN POWWER: LEAN, STRONG &amp; HEALTHY</b> ♦ A*Vision Entertainment 50466-3	19.95
4	2	33	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> ♦ Parade Video 94	12.98
5	11	11	<b>BUNS OF STEEL STEP 2000</b> The Maier Group TMG1142	14.95
6	14	23	<b>KATHY SMITH'S GREAT BUNS AND THIGHS</b> ♦ A*Vision Entertainment 50446-3	19.95
7	4	19	<b>MARKY MARK WORKOUT: FORM, FITNESS, FOCUS</b> GoodTimes Home Video 05-79319	19.95
8	12	29	<b>THIGHS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG158	9.95
9	8	21	<b>TONY LITTLE: HIPS, BUTTOCKS &amp; THIGHS</b> ♦ Parade Video 93	12.98
10	7	27	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
11	6	13	<b>ABS OF STEEL 2000</b> The Maier Group TMG227	14.95
12	15	97	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
13	RE-ENTRY		<b>TONY LITTLE: ABDOMINAL MUSCLE TONING</b> ♦ Parade Video 92	12.98
14	5	23	<b>JANE FONDA'S FAVORITE FAT BURNERS</b> ♦ A*Vision Entertainment 55008-3	19.98
15	17	79	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
16	13	99	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
17	RE-ENTRY		<b>CHERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577	19.98
18	16	103	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
19	10	11	<b>NIKE: TOTAL BODY CONDITIONING</b> A*Vision Entertainment 50532-3	19.95
20	20	3	<b>TONY LITTLE: TIGHTEN, FIRM &amp; SMILE</b> Brentwood Home Video BC106	9.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

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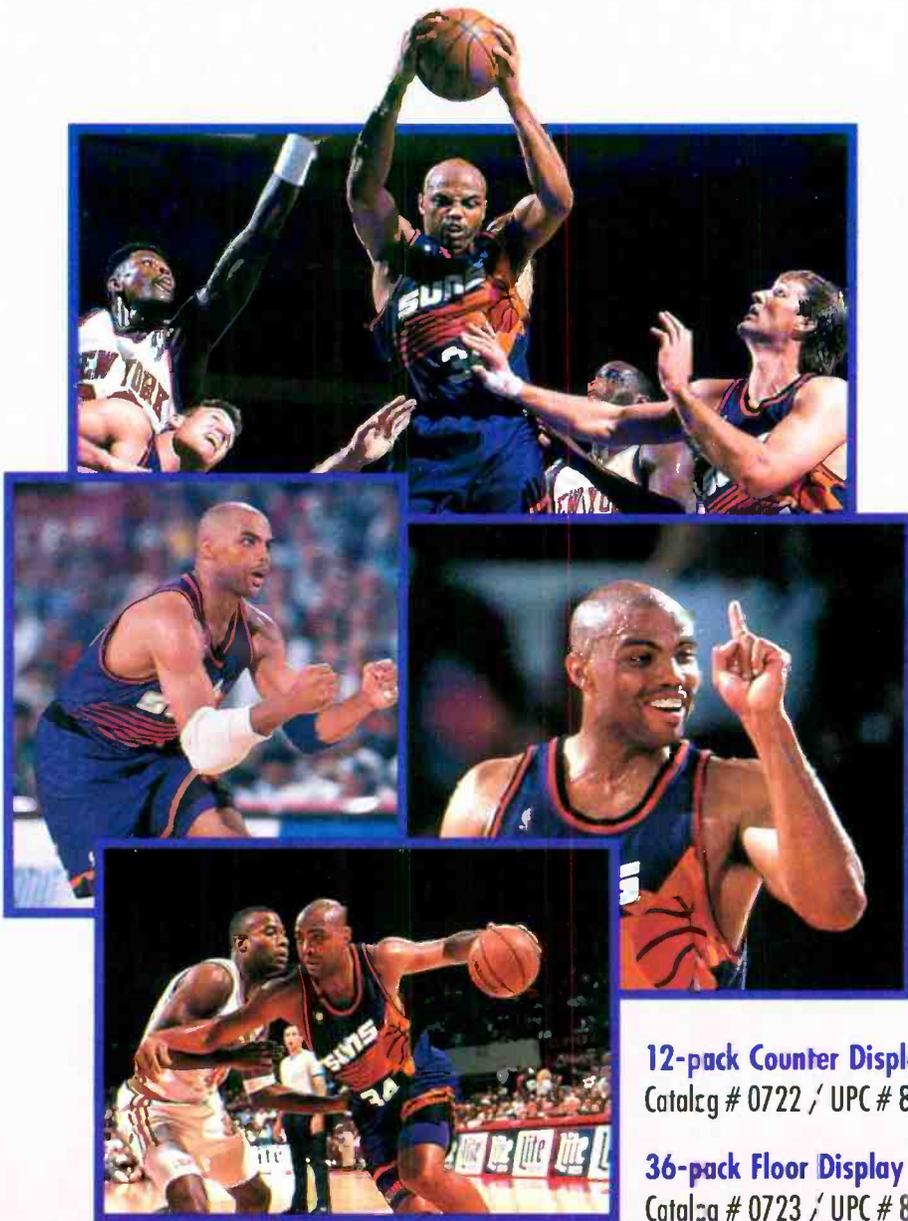
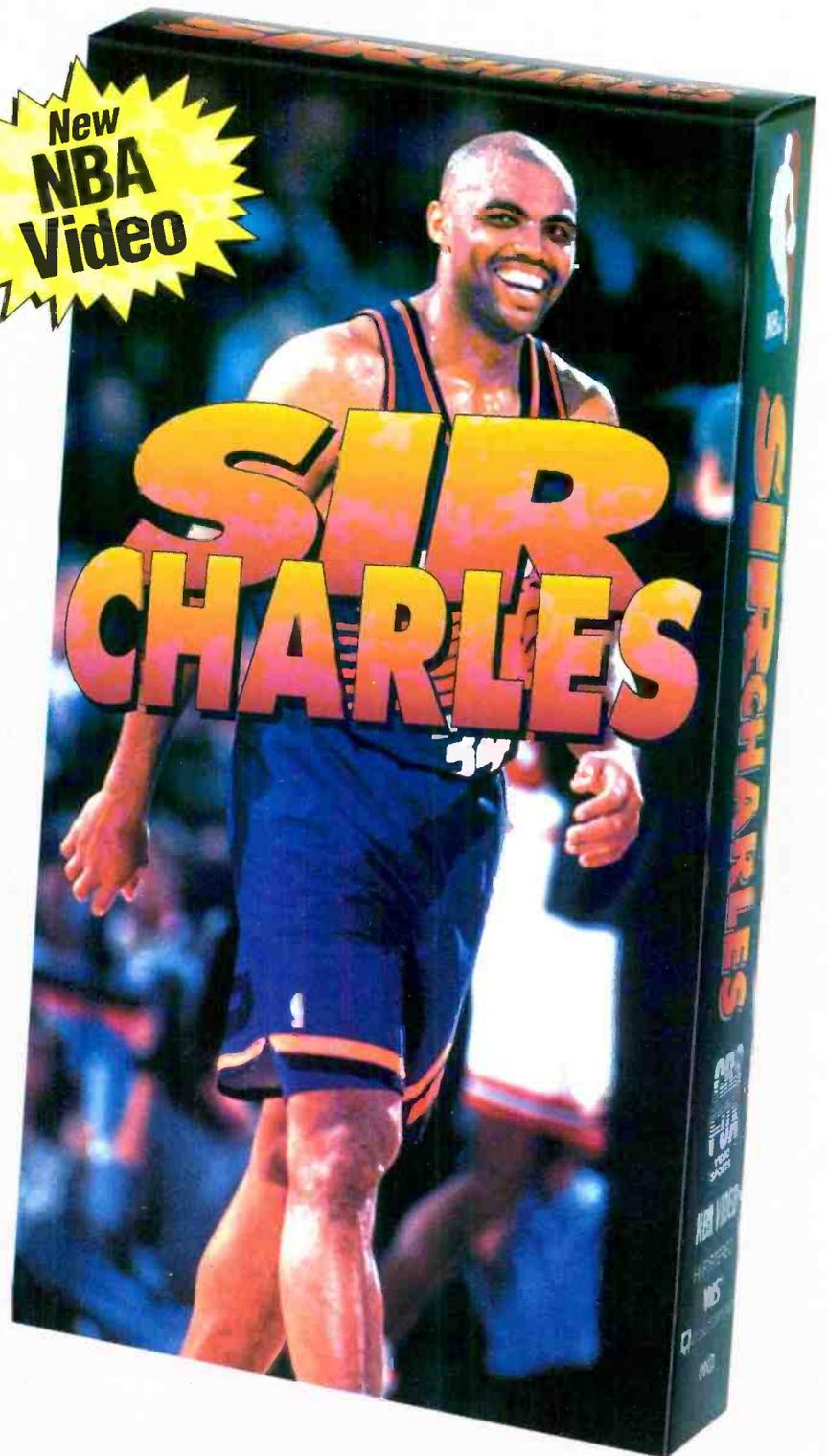
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Now for the first time on video, here's a career-spanning, up-close and personal look at Charles Barkley. Filled with exclusive action footage and candid interviews, *Sir Charles* is the video that Barkley watchers have been waiting for. Follow Charles from his childhood days in Leeds, Alabama to his rise to prominence in the NBA; from his early start in Philadelphia, all the way to Phoenix where he led the Suns to the 1993 NBA Finals and captured the 1993 NBA Most Valuable Player Award. *Sir Charles* captures it all.

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NBA  
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**NBA Entertainment, Inc.**

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	1	3	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
2	2	5	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
3	3	5	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
4	4	11	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
5	5	10	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
6	8	5	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
7	14	2	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
8	6	10	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
9	7	5	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
10	11	7	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
11	9	8	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
12	20	2	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
13	19	3	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
14	12	5	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
15	10	13	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
16	13	8	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
17	16	7	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
18	15	5	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
19	<b>NEW ▶</b>		SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
20	18	7	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
21	17	11	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
22	<b>NEW ▶</b>		FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
23	21	8	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
24	22	2	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
25	<b>NEW ▶</b>		BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
26	<b>NEW ▶</b>		STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
27	23	15	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
28	<b>NEW ▶</b>		NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Max Von Sydow	1993	R
29	24	16	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
30	<b>NEW ▶</b>		FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R
31	25	4	INDOCHINE	Columbia TriStar Home Video 27233	Linh Dan Pham Vincent Perez	1992	PG-13
32	<b>NEW ▶</b>		THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
33	27	6	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
34	26	3	THE METEOR MAN	MGM/UA Home Video M903022	Robert Townsend Bill Cosby	1993	PG
35	30	2	THE THING CALLED LOVE	Paramount Pictures Paramount Home Video 32843	River Phoenix Samantha Mathis	1993	PG-13
36	31	8	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
37	28	14	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
38	<b>NEW ▶</b>		SON OF THE PINK PANTHER	MGM/UA Home Video 903044	Roberto Benigni Herbert Lom	1993	PG
39	34	20	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
40	32	11	DRAGON: THE BRUCE LEE STORY ◊	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13

◆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.

## 'NBA Jams' Wins Acclaim; TriStar's New Cover Girl

**SLAM DUNK FOR 'NBA JAMS':** It looks like the consumer hype Acclaim Entertainment created for "NBA Jam Day" will be as successful as the frenzy it helped build for "Mortal Kombat."

Oyster Bay, N.Y.-based Acclaim reports that it has shipped nearly 2 million units of "NBA Jams." Some 55,000 units were presold to consumers before the title's March 4 street date.

"We've had a lot of calls from consumers asking if 'NBA Jams' would be in our stores on March 4," says Tower Video game buyer Vicky Mehring. "There's been a ton of advertising, and the consumer response has been very high."

Based on the calls, Mehring says several Tower stores upped their initial orders for the game. Interest also could buoy CBS/Fox Video's cassette of the same name.

Acclaim will spend \$10 million marketing the title, which includes a pre-sell campaign, a national retail sweepstakes, television ads, and a spot that ran in 1,500 theaters.

Just six months ago Acclaim put an equal amount of money into "Mortal Kombat," which has sold 5 million units. In addition, the title benefited when it became a target in the heated controversy over violence in entertainment.

Acclaim won't have to fend off such a controversy over the squeaky-clean "NBA Jams."

"This is not a violent game, and they've picked a sport that is so hot right now," says Mehring. Steve Apple, VP of corporate communications and new business development at West Coast Entertainment, says the game could outperform "Mortal Kombat" based on its many levels of play.

"'NBA Jams' appeals to the avid game player because there's no end to it," says Apple.

For example, up to four players can interact with as many as 54 NBA stars, including Patrick Ewing and Scottie Pippen.

**PLAYBOY TAPS VIDEO FIRST:** Playboy Entertainment Group has inked a multititle deal with Motion Picture Corp. of America to produce direct-to-video features for the rental market. The co-venture will concentrate on dramas, thrillers, and comedies to distinguish itself from Playboy's erotic fare. "Temptress," starring Kim Delaney, will be the first release under the new venture.

In a related move, the James Michener television miniseries "Texas" will debut in video stores prior to its TV airdate. The miniseries will be made by Aaron Spelling Productions.

**NO GENDER BENDER:** Columbia TriStar Home Video has opted to use

a sexy cover shot to market "Orlando," a time-travel story in which the star plays a man in one century and a woman in another.

The studio decided against using marketing materials from the movie's domestic release, which showed "Orlando" dressed as a man.

Instead, Columbia TriStar will employ the European marketing materials showing actors Tilda Swinton and Billy Zane in bed together, naked.

"This was not a gender issue," says executive VP Paul Culberg. "It was an issue of presenting 'Orlando' in a

manner that has broader appeal. The graphic is clearly sexy and appealing to more retailers and consumers."

Columbia TriStar also

thinks putting Zane on the cover will grab some attention, based on his performances in past video hits "Dead Calm," "Memphis Belle," and "Sniper."

Meanwhile, General Mills will package boxes of Golden Grahams and Cinnamon Toast Crunch cereals with a free tape from "Beakman's World," the popular kids' science show.

The giveaway, not available at retail, contains two episodes of the show. Packed inside is a coupon for a \$3 rebate on "The Best Of Beakman's World," which Columbia TriStar released last fall.

**VIDEO COMICS:** Fox Lorber Home Video president Richard Lorber describes the new Mondo Pop line as a "Power Rangers for adults."

The line will showcase original live-action science fiction/fantasy movies gathered from around the world. Fox Lorber expects to release six features a year, beginning with "Gunhed" in July and "Wicked City" in September.

All titles will be synched in English through an agreement with Streamline Pictures, which also will acquire product for the line. Orion Home Video handles distribution.

**BATMAN, PART THREE:** Warner Home Video has put together \$8 worth of rebates for "Batman: Mask Of The Phantasm," the animated feature that had a brief run in theaters last Christmas.

A \$5 mail-in rebate is available when consumers purchase the title plus any one of five other Warner titles. Eligible titles include "Batman," "Batman Returns," "Dennis The Menace," "Free Willy," and "The Secret Garden."

Consumers also can get a coupon for \$3 off a Payless Shoes purchase. A mail-in application for the coupon is inside each cassette box. The offers expires Nov. 15.

The title, due in stores April 26 for \$19.96, comes with a free collector's edition of a comic book, "Batman: Mask Of The Phantasm."



by Eileen Fitzpatrick

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**PFR, "Unleashed. On Stage. On Film. On Life," Sparrow Music Video, 30 minutes, \$12.95.**



It's easy to detect the rampant influence of the Beatles on this midwestern band (aka Pray For Rain), which captured a Grammy nomination in 1992 as well as a Dove award for rock album of the year. Trio of youth leaders-turned-singers has taken the industry by storm during the past couple of years, and it complements its new "Goldie's Last Day" album with this comprehensive longform that includes, as its name would suggest, footage of live performances, videoclips, and lots of interview footage about the band's bent for steering listeners toward true faith and love.

**Al Denson, "Reasons," Benson Music Group (Nashville), 30 minutes, \$9.95.**

Compilation of four new clips from creative contemporary Christian artist Denson showcases several sides of the diverse singer's musical personality. There's the dancefloor ditty "Say It With Love" and compelling ballad "The Door," both directed by Cory Edwards; sentimental "I Know A Love," directed by Troy L. Whittaker; and "Alcatraz," directed by the video's producer, Stephen Yake. Peppering the song selections are interview snippets with Denson, who lets fans in on his faith as well as his creative inspiration and philosophy. Nothing particularly new or different as far as music videos go, but more of the same from Denson will be welcomed by his fans.

## CHILDREN'S

**"The Bremen Town Musicians," Rabbit Ears Video/BMG Kidz (203-857-3760), 30 minutes, \$9.98.**

Bob Hoskins narrates the classic Grimm Brothers fairy tale of a troupe of outcast domestic animals who band together, literally, to make sweet music—and wind up disbanding a couple of robbers along the way. With his comedic touch and bubbly

use of inflection, Hoskins proves himself the perfect narrator for this story of fate, the latest in Rabbit Ears' "We All Have Tales" series. Aside from fanciful drawings by illustrator David Johnson, "Bremen Town" also includes a wonderful musical score, composed and performed by cellist Eugene Friesen, that matches an instrument with each of the animals to create a magic akin to that of "Peter And The Wolf." Also new from Rabbit Ears is "Mose The Fireman," the story of the daring exploits of one of New York's finest firefighters, as told with a heavy accent by Michael Keaton.



**"Uncle Elephant," "Mouse Soup," Golden Book Video (414-633-2431), 30 minutes each, \$12.95 each.**

Original musical numbers highlight each of these new stop-motion animation entries in Golden's John Matthews Collection, based on author Arnold Lobel's popular children's stories. "Uncle Elephant," which does a terrific job of demonstrating the special bond between children and the elderly, tells the story of a young elephant who learns to love and respect his uncle when his parents are lost at sea. Four songs decorate the proceedings, with the feisty "Count To Ten" a standout among them.



"Mouse Soup" details the antics of a lazy mouse who suddenly has to think fast when he is snatched up by a weasel determined to make him into dinner. Buddy Hackett provides the voice of the witty rodent, who saves his skin by convincing the weasel that his seasoned stories are the key ingredients for a truly tasty

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.

mouse soup. Songs here include Scheherazade-style "Do-Di-Dadango," "Ain't Got It," and "Feelin' Good."

## HEALTH/FITNESS

**"Yoga With Richard Freeman," Delphi Productions Ltd. (800-548-8200), 120 minutes, \$29.95.**

The two hours of video material and 96-page accompanying handbook likely will frighten off all but those most serious about learning and practicing the techniques of yoga—which seems to be the precise audience Boulder, Colo.-based instructor Freeman speaks to. One of the few to present the more concentrated, vigorous Ashtanga method of yoga, Freeman's program is detailed down to the duration of a breath, and therefore requires more time and patience from viewers before they can become completely comfortable with it. Production values are superb, and the cover photo is equally striking. Freeman provides viewers with an education as well as challenging fitness routine. One caution: The exercises here are progressive, and even the most enthusiastic practitioner should incorporate them in a step-by-step fashion.

## DOCUMENTARY

**"More Than Bows And Arrows," Wood Knapp Video (310-473-4147), 60 minutes, \$19.98.**

The title may sound a bit pejorative, but this first title in Wood Knapp's nascent Ancient America Series is quality programming through and through. Narrated by Pulitzer Prize-winning Kiowa author Dr. N. Scott Momaday, video documents Native Americans' contributions to the development of modern civilization—which are many. Filmed on location at several national parks, museums, reservations, and other historic sites in the United States and Canada, Momaday traces the seeds of modern forms of government, art and architecture, medicine, languages, energy conservation, and agricultural innovations directly to native peoples. Ancient Southwestern inhabitants the Anasazi, for example, were master builders who constructed the first American high-rises, as well as the land's first working basement rooms. These and other fascinating historical facts unfold amid glorious photography and engaging narration. Ancient America is off to a fine start.

## INSTRUCTIONAL

**"Parenting The Gifted," Marci Nichols (408-622-9441), 75 minutes, \$29.95.**

During her two-part lecture before a live audience, teacher and gifted program coordinator Marci Nichols answers many of the basic questions about recognizing giftedness in children and the best ways parents can nurture it and prevent potential roadblocks. Unfortunately, her amateurishly produced program is poorly adapted for commercial video, and therefore comes across as dull at best. For starters, close-ups of charts and other supplementary material fail to zoom in far enough for viewers at home to make out important details. The camera also fails to focus on a frontal view of Nichols while she is speaking, and its constant jumps around the room are distracting. The result of all of this is that the spirit of lengthy Q&A periods gets completely lost—and this is a killer for any company hoping to translate a live performance successfully to the video format.

**"Put Your Show On The Road," Tomkat Productions (800-580-0857), 51 minutes, \$29.95.**



"Neatness counts" seems to be the guiding principle of this how-to video aimed at aspiring musicians who are ready to get their band out of the garage and into clubs and concert halls. Most of the material covered here is bare-bones stuff that would come as news only to those who've had their heads buried in the sand: It's important to show up to meetings and gigs on time; put together promo materials at a nearby copy center if an office is not available; an energetic person is the best bet to play deal-maker for the band, etc. On the more helpful side, the video also covers the best ways to create a band bio and written material; the five keys to getting that big break sooner than later; and the six "must-have" publications. Bogging down the proceedings are parental-type phrases such as "No plan is a plan to nowhere," which are annoying at best. Also new from Tomkat is "Buying A Business," the first in its Entrepreneurs' Series.

## MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

**"Ruby In Paradise" (1993), R, Republic Pictures Home Video, prebooks March 30.**

Ashley Judd truly deserves the critical raves she reaped from her highly detailed character study of Ruby, a reflective young woman who drives out of her disadvantaged rural life and into a minimum-wage job on the vacationers' strip of Florida's Gulf Coast. The fiercely independent Ruby copes with her mistakes and misfortunes while keeping two men at arm's length: her boss' obnoxious son, Ricky (Bentley Mitchum), and idealistic working man Mike (Todd Field). With a minimum of action—or even plot—this appears to be some sort of pensive, European cin-

ematic portrait with twangy narration from its journal-keeping heroine. Fine portrayals by supporting actresses Allison Dean and Dorothy Lyman are welcome, but the impressive performance of the non-country-singing Judd will be its greatest draw.

**"Visions Of Light" (1993), not rated, FoxVideo, prebooks March 31.**

Ostensibly a tribute to the great cinematographers of movie history, this lovingly assembled, briskly paced documentary also serves as a primer on the visual language of film itself. Moving more or less chronologically, it details the looming imagery of German expressionism; the stark black-and-white contrasts of *film noir*; TV news-influenced *verité* techniques; and the color-coded

(Continued on next page)

## Billboard®

FOR WEEK ENDING MARCH 19, 1994

### Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	23	<b>ALADDIN</b> Walt Disney Home Video 1662	1992	24.99
2	4	228	<b>PINOCCHIO</b> ◆ Walt Disney Home Video 239	1940	24.99
3	2	71	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99
4	3	5	<b>LET'S PRETEND WITH BARNEY</b> The Lyons Group 2000	1994	14.95
5	5	7	<b>MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER</b> ◇ Saban Entertainment/PolyGram Video 4400881193	1993	9.95
6	6	7	<b>THE REN &amp; STIMPY SHOW: ON DUTY</b> Nickelodeon/Sony Wonder LV49215	1994	14.98
7	<b>NEW</b> ▶		<b>THE MAGIC VOYAGE</b> Hemdale Home Video 7215	1993	19.95
8	10	7	<b>MIGHTY MORPHIN: VOL. 2-FOOD FIGHT</b> ◇ Saban Entertainment/PolyGram Video 4400881213	1993	9.95
9	9	17	<b>TOM AND JERRY: THE MOVIE</b> Family Home Entertainment 27416	1993	24.98
10	15	266	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod., Inc./Paramount Home Video 8099	1973	14.95
11	13	93	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99
12	8	25	<b>REN &amp; STIMPY: THE CLASSICS</b> ◇ Nickelodeon/Sony Wonder LV49200	1993	14.98
13	11	99	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99
14	12	7	<b>MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK</b> ◇ Saban Entertainment/PolyGram Video 4400881113	1993	9.95
15	17	7	<b>MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND</b> ◇ Saban Entertainment/PolyGram Video 4400881133	1993	9.95
16	18	5	<b>RAFFI ON BROADWAY</b> Troubadour Records Ltd./MCA Music Video 10709	1993	19.98
17	16	353	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video 36	1951	24.99
18	7	23	<b>ONCE UPON A FOREST</b> FoxVideo 8501	1993	24.98
19	14	7	<b>MIGHTY MORPHIN: VOL. 3-HIGH FIVE</b> ◇ Saban Entertainment/PolyGram Video 4400881233	1993	9.95
20	21	27	<b>THE PRINCE AND THE PAUPER</b> Walt Disney Home Video 1185	1991	12.99
21	<b>NEW</b> ▶		<b>WINNIE THE POOH: COWBOY POOH</b> Walt Disney Home Video 2198	1994	12.99
22	25	410	<b>DUMBO</b> ◆ Walt Disney Home Video 24	1941	24.99
23	<b>NEW</b> ▶		<b>SPEEDRACER: THE MOVIE</b> Family Home Entertainment 27505	1993	19.98
24	19	7	<b>OUR FIRST VIDEO: MARY-KATE &amp; ASHLEY OLSEN</b> ▲ <sup>2</sup> Zoom Express/BMG Kidz 4860	1993	12.98
25	24	51	<b>DISNEY'S SING ALONG SONGS: BE OUR GUEST</b> Walt Disney Home Video 311	1992	12.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## MARQUEE VALUES

(Continued from preceding page)

symbolism in Bernardo Bertolucci's "The Last Emperor." Alongside interviews with prominent directors of photography are appraisals of such innovative lensmen as D.W. Griffith's Billy Bitzer and Orson Welles' Gregg Toland, who gave "Citizen Kane" its distinctive look. This sumptuous, clip-laden survey is sure to be a hit with know-it-all filmies and old-movie buffs alike.

### "Ernest Rides Again" (1993), PG, Monarch Home Video, prebooks April 6.

To the delight of his pint-sized, slapstick-happy fans, Ernest P. Worrell (Jim Varney) is still a danger to himself and those around him—this time coming to the aid of a history professor (Ron K. James) who's trying to prove a theory about a lost Revolutionary War regiment. Wittingly or otherwise, Ernest does battle with a variety of overacting bad guys, gets trapped in an extended gag involving a runaway colonial-era cannon, and helps his professor pal realize his personal potential. Adult viewers may be unconvinced by Varney's attempts to add a human dimension to his sputtering, scattershot cartoon-character-made-flesh, but his young—and none too analytical—viewers doubtlessly will be moved by his broad pathos and demand repeat rentals. Also included is a "Mr. Bill" short in which the oft-squashed clay character visits our nation's capital.

### "The Unborn II" (1994), R, New Horizons Home Video, prebooks April 6.

Of all the issues facing America, those of the unborn are extremely divisive. Yet most people would agree that in the case of the murderous, monstrous, blood-craving baby of "The Unborn II," life may not have been such a beautiful choice. Mom Michelle Greene is under the spell of the nasty little nipper, who thinks nothing of chowing down on his unsuspecting babysitter and her boyfriend. Robin Curtis is the gun-wielding avenger running down a hit-list of demonic kids—and Greene's repugnant rugrat is the next in line. While a few effects are notably

gross, laughter is the likeliest reaction to seeing adults slain by an ill-willed infant who resembles Lon Chaney's Phantom Of The Opera in Huggies. Marketers and psychologists alike are unable to fathom the broad appeal of killer-baby movies, and still it persists.

### "Dying To Remember" (1993), PG-13, Paramount Home Video, prebooks March 29.

Fashion designer Melissa Gilbert's chance encounter on a New York street triggers a series of dreams that tell her she'd been murdered 30 years before, in a previous life. As amateur sleuth Gilbert looks into the 1963 case, she incurs the wrath of the ubiquitous Shadowy Forces Who Want The Past To Stay Buried and is soon in danger herself. Unfortunately, any possible suspense is drained away from the story by keeping its characters in the dark and, thus, several steps behind an increasingly impatient audience. Gilbert may be dying to remember, but viewers will be dying for her to just get a clue and relieve the tedium. It's a tired supernatural thriller best recommended to those unashamed to yell "Aw, kill her again!" during its predictable climax.

### "Invisible: The Chronicles Of Benjamin Knight" (1993), R, Full Moon Entertainment, prebooks March 29.

In the self-referential world of Full Moon, it makes perfect sense to cobble together a story about a good scientist Ben Knight (Michael Dellaferina), who turned invisible in a horrible lab disaster; b) disfigured evil scientist Drago (Curt Lowens), who operates out of an inmate-run asylum; and c) muscular remote-controlled robot Mandroid, who's manipulated by the wheelchair-bound Wade (Brian Cousins). While its fast-moving and moderately gory plot recalls a cubist painting in its unwillingness to make logical connections, it should have dispensed with gratuitous and often unpleasant sex scenes. (And so avail itself to younger viewers who adore semi-coherent stories like this.) Its best hope lies with those Sci-Fi hardies unfazed by the incomprehensible.

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Ace Ventura (Warner Bros.)	5,095,449	1,963 2,596	4	52,405,898
2	Greedy (Universal)	4,805,115	1,710 2,810	—	4,805,115
3	On Deadly Ground (Warner Bros.)	4,464,304	2,010 2,221	2	27,678,541
4	Sugar Hill (20th Century Fox)	3,458,511	859 4,026	1	10,566,233
5	The Chase (20th Century Fox)	3,421,028	1,633 2,095	—	3,421,028
6	Schindler's List (Universal)	3,207,985	803 3,995	11	50,271,183
7	Angie (Buena Vista)	2,779,640	808 3,440	—	2,779,640
8	Blank Check (Buena Vista)	2,726,754	1,577 1,729	3	21,428,355
9	Blue Chips (Paramount)	2,660,597	1,980 1,357	2	19,024,209
10	8 Seconds (New Line Cinema)	2,626,487	836 3,142	1	6,862,194

# Top Video Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	23	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	17	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
3	3	4	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
4	4	15	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
5	8	2	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
6	11	5	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
7	7	14	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
8	10	4	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
9	5	195	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
10	9	71	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
11	6	16	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
12	NEW		PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
13	16	38	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
14	NEW		PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
15	19	7	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
16	12	7	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	NR	14.98
17	21	18	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
18	18	4	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
19	14	6	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
20	15	14	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
21	NEW		THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
22	20	4	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
23	13	29	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
24	28	8	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
25	NEW		PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
26	25	7	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
27	39	5	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR	19.98
28	NEW		MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.98
29	17	18	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
30	32	7	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
31	24	8	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
32	23	16	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
33	22	19	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
34	NEW		SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
35	26	26	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
36	29	41	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	14.95
37	30	3	UNTAMED HEART	MGM/UA Home Video M204549	Christian Slater Marisa Tomei	1993	PG-13	19.98
38	27	6	MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
39	33	2	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
40	38	2	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26733	Emma Thompson Anthony Hopkins	1992	PG	19.95

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(Continued on page 72)

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MARCH

March 13, **Sixth Annual Tamika Reggae Awards**, Town Hall, New York. Clinton Lindsay, 718-515-4895.

March 13, **"The Music Business: Contracts, Managers & Copyrights,"** seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

March 14-17, **Second Symposium on Digital Audio Broadcasting**, Sheraton Centre Toronto Hotel, Toronto, Canada. 613-233-4035.

March 14-20, **Canadian Music Week**, 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 presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

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, **"Airplay: Straight Talk From Radio, Promotion and Record Professionals,"** panel discussion presented by Columbia College and the Chicago chapter of NARAS, Columbia College, Chicago. Norman Alexandroff, 312-663-1699 x416.

### APRIL

April 10-11, **VSDA Video Games Conference**, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12-14, **REPLitec International**, pres-

ented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

### MAY

May 2, **T.J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 3, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 11-15, **NAIRD Convention**, Chicago, Ill. 606-633-0946.

## LIFELINES

### BIRTHS

Boy, Dylan Israel, to Tom and Cindy Frank, Jan. 28 in Baltimore. She is a member of disappear fear, a recording group on Rounder Records.

Boy, John Rubins, to John and Julie Bianucci, Feb. 2 in Sacramento, Calif. He is an independent production manager and guitar player for Saturday Night Special. She is travel and events manager for MTS/Tower Records.

Boy, Jesse Vincent, to Tony and Petrina Florentino, Feb. 10 in Manhasset, N.Y. He is program director for WKJY-FM Long Island, N.Y.

Girl, Erica Taylor, to John and Debbie Kubiak, Feb. 13 in Philadelphia. He is promotion director for WMMR Philadelphia.

Boy, Ivan, to Dave and Nancy Wolin, Feb. 22 in New York. He is distribution label manager for Caroline Records.

Boy, Ziya Mehmet, to Sandy Smallens and Leyla Turkkan, Feb. 23 in New York. He is manager of media services for Atlantic Records. She is VP of national publicity for Columbia Records.

Girl, Miranda, to Tony Gottlieb and D'Nette Woods, Feb. 25 in Nashville. He is manager of singer Dan Seals. The paternal grandfather is Lou Gottlieb of the folk group the Limelites.

Girl, Teddi Truax Wiegel, to Tim Wiegel and Vicki Truax, March 2 in Evanston, Ill. He is a sportscaster. She is morning show co-host at WJMK Chicago.

### MARRIAGES

Bruce Kilgour to Susan Pinoli, Jan. 10 in Las Vegas. He is senior sales manager with Virgin Megastore in Costa Mesa, Calif.

### DEATHS

Frank Strasek, 81, of natural causes, Feb. 23 in Cleveland. Strasek was a trumpet player who began performing with the Stubby Gordon Orchestra on WTAM Cleveland at age 16. He then worked in the pit orchestra of the Palace Theater and was a member of big bands the California Collegians, Bobby Meeker's band, the Horace Heidt Group in New York, and the Alvino Rey Band with the King Sisters in New Jersey. Strasek also played with the Sammy Kaye band in the film "Ice-land." During World War II, Sgt. Strasek hosted the radio show "Call To Arms," which aired on three national networks. After the war, he formed his own band in Cleveland, which played at area clubs and backed visiting stars such as Nelson Eddy and Eydie Gorme. He also led the staff orchestra at local TV station WEWS. In the late '50s, Strasek opened Strasek's Music Studios in Rocky River, Ohio. Strasek is survived by his wife, Mary Kay Hendricksen, a pianist and vocal coach; daughters Kathleen Dyller, Susan Strasek, and Mary Ellen DeMarco; and son Dr. Frank M. Strasek.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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## GOOD WORKS

**FOR A MUSIC CENTER:** The National Music Foundation reports that Warner Music Group, Sony Music Entertainment, and Dick Clark Productions have each committed to donations of \$500,000 over the next three years. The Foundation is a non-profit group building the National Music Center in Lenox, Mass. It will include a residence/retirement complex for professionals from music, radio, and recording; an interactive museum of American ballet; performance spaces; educational programs; as well as a library and archive. For more info, call **James Gardner** at 1-800-USA-Music.

**FOR RESEARCH:** Wayne Huizenga, chairman of Blockbuster Entertainment, and Gloria Estefan were among those present March 8 at the Sylvester Cancer Center to launch a \$30 million capital campaign to build what is being called the world's largest facility dedi-

cated to spinal cord injury research at the University of Miami School of Medicine. Groundbreaking is scheduled for October 1995, 10 years after **Marc Buoniconti**, son of former Miami Dolphins all-pro and project co-founder **Nick Buoniconti**, suffered a football injury that left him a quadriplegic. Contact: **Sy Schwartz** at 305-489-6900.

**SCHOOL TIES:** Bruce Hornsby will give a concert to benefit the University of Miami School of Music March 31 at the Dade County Auditorium. After the concert, there will be a black-tie dinner at the Biltmore Hotel in Coral Gables, Fla. For more info, contact **Rachel Marcus** at 305-284-5500.

**SPEC'S HELPS OUT:** The Spec's Music retail web will feature the Warner Bros. release "All Men Are Brothers: A Tribute To Curtis Mayfield" in each of its 58 units in Florida and Puerto Rico, where \$1 from the sale of every CD or cassette will be donated to the Miami Project, a pioneering spinal injury facility. Mayfield suffered a paralyzing injury in 1990 and has been involved in other fundraising efforts for the Miami Project. A percentage of the proceeds earned by the album will be donated by Mayfield to the Miami Project. Other royalties go directly to Mayfield.

## FOR THE RECORD

Bruce Hornsby's recent Grammy Award win for best pop instrumental performance is his third Grammy. Incorrect information was given in the March 12 issue of Billboard.

## Feedback Sounds Sweet To AES Chair

■ BY PAUL VERNA

AMSTERDAM—Han Tendeloo says he worries when he hears nothing but positive feedback. Consequently, the chairman of the 96th Audio Engineering Society Convention, held Feb. 26-March 1 here, said after the gathering that he felt "nervous" about the overwhelmingly favorable reaction to the event.

According to Tendeloo, this year's European event attracted approximately 8,500 registrants, 1,500 more than last year's show in Berlin. The number of exhibitors, 312, was roughly the same as last year's figure.

One of the most visible improvements over the 1993 event was the convenient layout of the convention center here. Whereas the Berlin event was held in a multilevel space in which attendees had trouble moving around, the recent AES took place in the comfortable confines of the RAI Congress Centre, which allowed free and clearly indicated access to all key areas.

Tendeloo said a lot of effort went into having "a couple of shows running at the same time for different target groups," particularly the duplication and replication sector, which he admits had been under-represented in the past.

"It's quite clear that we had put too little emphasis on that area of our industry in past years," said Tendeloo. "I come from PolyGram and PDO, where [duplication and replication] were my daily life, and I always found it disappointing at AES conventions that there was scarcely anything happening [in these areas] aside from the exhibits."

Accordingly, AES initiated a series of forums on topics ranging from high-speed duplication to optical media manufacturing to CD quality control and inspection.

### REPLITECH'S EURO ARRIVAL

The emphasis on replication/duplication was precipitated at least partially by the arrival on European shores of the Replitech duplication show, usually held in the U.S. in the summer. Perhaps taking a cue from AES, Replitech has decided to expand to two shows per year, one on each continent (AES holds a European show in late winter and a U.S. show in the fall).

"Of course, Replitech played quite a role in the whole decision to highlight [duplication] this time," said Hendeloo. "In view of Replitech, we wanted to consolidate the exhibitor position that we had and create a series of seminars."

Exhibitors had mixed reactions to AES' gesture. Raph B.J.M. Alnik, sales engineer for Optical Disc Manufacturing Equipment in nearby Eindhoven, said AES "may be a little afraid of Replitech coming up in Munich." He added that ODME has scaled down its booth space at AES in recent years, because the show still caters to the "studio business more than duplication or even mastering." ODME was showcasing a CD tester and a media conversion system in addition to its basic mastering and replication gear.

But Orjan E. Svedberg, managing director of Danish duplication equipment manufacturer Lyrec, said AES' focus is "a move in the right direction." Noting that Lyrec will commit to only one European show per year, he said the company will skip the European Replitech, at least this year.

Elsewhere on the show floor, product rollouts proceeded as anticipated, with a few surprises thrown in.

Moving boldly beyond the 16-bit frontier, various manufacturers unveiled products that use up to 24 bits of audio for recording, mastering, or both.

After making a splash last year with its PCM-9000 CD mastering system last year, Sony used this year's gathering to unveil its DAE-D5000 editor, successor to its DAE-3000. The new editing unit allows users to reap the full benefits of the magneto-optical-based PCM-9000, which can be used as a master recorder for mixdown in 20 or 24 bits, or as a CD premastering format running in the requisite 16 bits.

Picking up where the DAE-3000 left off, the DAE-D5000 essentially is an audio workstation that uses knobs and buttons rather than computer controls. Among other digital audio workstations debuting at AES were models by Akai, Avid, Fairlight, DAR, and Spectral Synthesis (Billboard, March 5).

Meanwhile, Studer unveiled a 24-bit recording option for its D827-48 digital recorder. The new capability allows users of the 24-track to 48-track upgradable unit to assemble the first 16 bits of audio on the first 24 tracks of tape, and the remaining eight bits on tracks 25-48, according to a Studer spokesperson.

Audio Digital Technology unveiled a 24-bit R-DAT machine, believed to be the first of its kind. New circuitry allows the unit to handle up to 24-bit resolution at 48 kHz, and also work at different sample rates and bit configurations.

### ISDN MAKES NEWS

In other news, ISDN was somewhat of a buzzword at AES, with several companies offering products compatible with the networking standard. CCS showed off its CDQ2000 ISDN codec by broadcasting the latest single by ex-Marillion vocalist Fish directly from his studio in Scotland, and also rolled out its ReporterSet, which allows reporters to transmit voice and text data via a high-quality phone connection; Maycom Automation Systems unveiled its Digiorder unit, which offers recording, editing, playback, and communication via ISDN; Audio Processing Technology displayed its CD-quality DSM100 digital audio transceiver, which can be used with the Pro-Link adaptor to transmit 24 kHz of stereo audio on ISDN; and Dolby Labs introduced its AudioFax service, which enables ISDN-connected studios to send digital audio signals back and forth.

Microphones were the subject of high-profile product launches, the most notable being AKG's C12VR, a revival of its classic CK12, and Audio-Technica's new variable-pattern AT

4050, which came with an endorsement from celebrated producer Alan Parsons.

In the realm of digital consoles, Lawo made waves with its MC80, while Studer unveiled its D940 desk, both tailored to the broadcast market. Meanwhile, SSL drew crowds to its corner booth with demonstrations of its Scenaria, Omnimix, and Screen-Sound systems for audio postproduction and audio-for-video.

Other digital developments occurred at Euphonix, which boasted an "overwhelming" response to its revamped CS2000 console, and Foxtex, which launched its RD-8 ADAT recorder, compatible with the Alesis ADAT.

Among the digital formats *not* making news at AES were Sony's MiniDisc and Philips' Digital Compact Cassette, both of which were relegated to small stands within large booths on the show

floor. If one company emerged with an upper hand, publicity-wise, it was probably Philips, which had the home-field advantage. The company hosted AES attendees at its nearby DCC and cassette manufacturing facility.

The Dutch element of this year's AES also was palpable in the Dutch Pavilion, a row of a dozen or so exhibitors including D&R, Augan, ASL, BNS, CBT, Dateq, Duran Audio, JTM, Maycom, RSL, and Stage Accompany. A distinctly local flavor also permeated the closing-night banquet, held in the Rijksmuseum in the gallery containing Rembrandt's classic "The Nightwatch."

Reflecting on the success of the 96th AES, Tendeloo said he looked forward to receiving input "from people I think I trust and who will be honest, so I can pass it on" to the next convention chairpersons, who indeed will have a lot to live up to.



**Belly Buttons.** Sire/Reprise/4AD modern rock act Belly recently was at Platinum Island Recording Studios in New York working on a remix of "It's Not Unusual" by Tom Jones. Shown seated, from left, are producer Matt Stein, Belly singer Tanya Donnelly, and guitarist Tom Gorman. Standing is Belly drummer Chris Gorman.

## AUDIO TRACK

### NEW YORK

**BATTERY STUDIO'S NEW Neil Grant**-designed room recently was christened by GRP recording artist **Dave Valentin**. **Josiah Gluck** engineered the sessions behind the SSL 4064 G series console and listened through the new Boxer 5 monitors.

**Kid of Select** recording group **Kid N' Play** has been working at Bayside Sound, producing the new project by LaFace recording artist **Ras Posse**. **Left Eye** of the group **TLC** stopped by the sessions to contribute some vocals to the project; engineer was **Par-ri- Robinson**.

At DB Plus Digital Services, producer **Ben Sidran** recently mastered **Mose Allison's** "The Earth Wants You" for Blue Note. The project was EQ'd using the custom Coleman console featuring Amek Medici and Sontec EQ.

At K&K Studio City, DC **Twist** has been recording guitar and vocal overdubs with **Kasenetz-Katz** producing. Engineering the sessions was **Chaz**.

Columbia recording artist **Toshiko Akiyoshi** recently was in Clinton Recording Studios working on his upcoming big-band project. Engineer **Jim Anderson**, assisted by **Jonathon Mooney**, recorded through the classic Neve 8078 onto 32-track digital.

### LOS ANGELES

**COUNTRY** Singer/Songwriter **Jim Lauderdale** has been locked in Paramount Recording Studios, tracking his upcoming release for Normal/Atlantic records.

**DJ Pooh** has been busy producing tracks for Giant/Reprise recording act **Jade** at the Digital Shack. Tracks were recorded through the Tascam M2524 console and onto an Alesis ADAT digital tape machine.

At Precision Mastering, engineer **David Radin** recently mastered "Straight From Da Street," a Priority Records charity project for local ra-

dio station Power 106 FM. The proceeds will go toward building an arts and recreation center for L.A. children.

**Queen** drummer **Roger Taylor's** anti-Nazi tune "Nazis" recently was remixed at Brooklyn Recording Studios. Producer **Danny Saber** and engineer **Tom Banghart** worked behind the Neve 8078 with GML automation.

Guitarist **Chris Spedding** recently was spotted at the Nut Ranch in Studio City, working on a track for an upcoming **Edith Piaf** tribute for Capitol. **Philippe Rault** is producing the project for the BMG-distributed AB Disques label.

**Leonard Cohen** recently was at Image Recording, working with engineer **Leanne Ungar** on the monolog for the documentary "The Tibetan Book Of The Dead." **Terri Wong** assisted on the vintage Trident console.

### NASHVILLE

**MCA RECORDING ARTISTS** the **Mavericks** just got out of Emerald Studios, where they were recording a version of "Matchbox" with special guests **Carl Perkins** and **Duane Eddy**. **Randy Scruggs** produced the track, which will be included on the upcoming AIDS benefit album "Red, Hot & Country." **Steve Tillisch** engineered the session behind the SSL console, and **Brian Hardin** assisted.

Scruggs also recently was at his own Scruggs Sound Studio, producing the upcoming debut album from Atlantic recording artists **Archer Park**. Engineer **Ron Reynolds** worked behind the Neve 8232 with Necam 96 automation.

A&M recording artist **Sting** was at Masterfonics working on a remake of "Every Breath You Take" as a duet with Sony recording artist **Tammy Wynette**. **Barry Beckett** produced the sessions, with engineer **Csaba** working on the SSL 4056 E with G series automation. **David Hall** assisted.

At the Sound Emporium, RCA recording artist **Lari White** has been working on her upcoming project with producer **Garth Fundis**. Engineers **Donivan Cowart** and **Dave Sinko** worked behind the vintage Neve console.

Epic recording artist **Patty Loveless** has been tracking and overdubbing her upcoming release at Woodland Digital. **Emory Gordy Jr.** is producing the project, with **Bob Bullcock** and **Russ Martin** engineering.

### OTHER LOCATIONS

**AT REFLECTION SOUND** Studios in Charlotte, N.C., Columbia recording artist **James McMurtry** has been working on his upcoming project with producer **Don Dixon**. Engineer **Mark Williams** recorded McMurtry through the Sony MXP3036 console with hard-disc automation, onto Sony 3324A digital recorders. Assisting was **Tracey Schroeder**.

Columbia artist **Peabo Bryson** has been in Atlanta's Musiplex Studios completing vocals and overdubs on a remake of "Through The Fire," produced by **David Foster**. **Marc Freeman** is engineering and co-producing the project.

At Tiki Recording Studios in San Jose, Calif., Rowena recording artist **Floyd Malone** has completed recording for his upcoming release "Always Chasing Rainbows." Producing the project was **Jeannine O'Neal**, with **Gracie J. O'Neal** engineering.

At Dallas' Planet Dallas Recording Studios, American recording artist **Mark Griffin** of MC 900 Ft. Jesus recently mixed his upcoming project, "Looney Tunes." **Griffin** produced the sessions, and **Rick Rooney** engineered.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



**Digital-Leigh Speaking.** John Storyk and Beth Walters of the award-winning Walters-Storyk Design Group are working on a 3,400-square-foot digital studio for Broadway composer Mitch Leigh, of "Man Of La Mancha" fame. Shown, from left, are Leigh, Walters, Storyk, and Ham Brosious of Audiotechniques, which is providing digital technology for the facility.

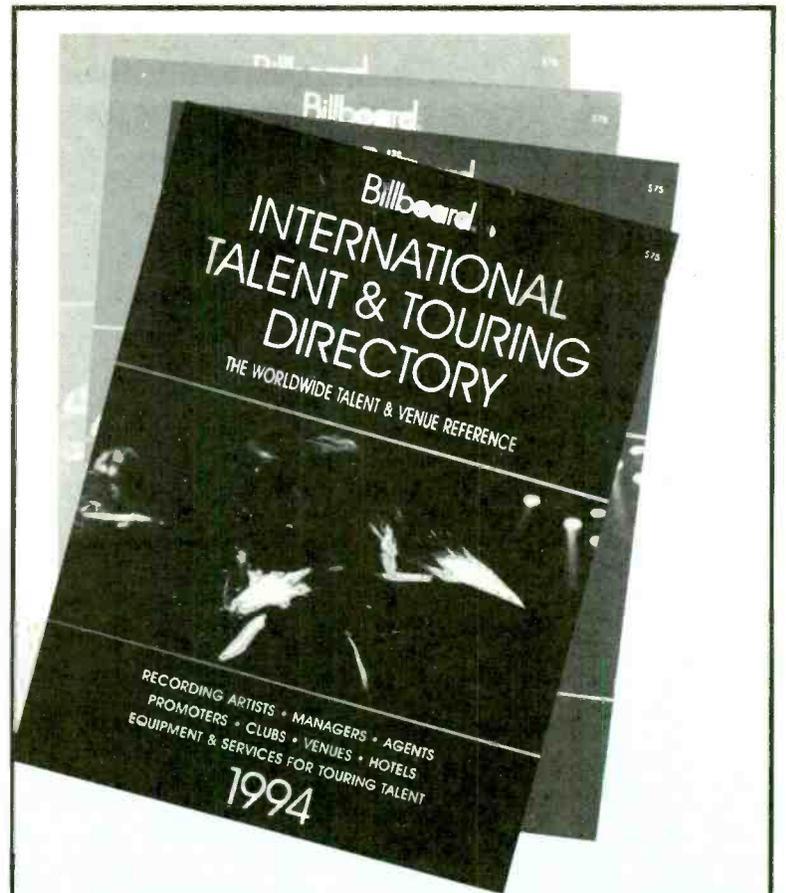
Billboard.

## STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 12, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	TRYIN' TO GET OVER YOU Vince Gill/ T. Brown (MCA)	DUECES ARE WILD Aerosmith/ B. Fairbairn (Geffen)	GIN AND JUICE Snoop Doggy Dog/ Dr. Dre (Interscope)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	EMERALD (Nashville) John Guess	LITTLE MOUNTAIN (Vancouver, B.C.) Mike Fraser	VILLAGE RECORDER (Los Angeles) Barry Golberg
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	SSL 4000E w/ Ultimotion	SSL 4048 E/G	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony APR24	Studer A827	Mitsubishi X-850	Studer A800	Studer A820
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Kinoshita/Hidley	Yamaha NS10	Yamaha NS10 JBL w/ TAD
MASTER TAPE	3M 996	3M 996	Ampex 456	3M 996	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	CHEIRON (Stockholm, Sweden) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	MASTERFONICS (Nashville) John Guess	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien	LARRABEE WEST (Los Angeles) Chris Taylor Barry Goldberg
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimotion	SSL 4000E G Computer	Neve VR 72	SSL 4068E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony APR24	Studer A827	Otari DTR	Studer A827	Studer A800
STUDIO MONITOR(S)	Fountain	Lakeside/ TAD	Kinoshita/Hidley TAD	Yamaha NS10 Augsperger	Yamaha NS10 Augsperger Custom
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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## Oldies May Be Country Format Of '90s Genre Proclaimed Healthy At Radio Seminar

■ BY PHYLLIS STARK  
and EDWARD MORRIS

NASHVILLE—Will '80s country be the hot new format for the '90s? According to consultant John Parikh, CEO of Joint Communications, the answer is yes.

Speaking at the Country Radio Seminar, held here March 2-5, Parikh said that in the last 10 years country stations have been developing an "oldies" base, and he predicted a demand for it among listeners in nearly every market in the next few years.

"Without a doubt, oldies will be a growth area for country radio," he said, thanks to an aging audience and the fact that there are few places listeners can currently hear the music.

Asked to pin down when country oldies will come into play, Parikh said, "It depends on the market, but my estimation is we'll see it in the next two to three years." In some markets, he predicted, it may happen within a year. "I guarantee, within five years there will be an oldies country station in most markets," he said.

When an audience member asked how country oldies can come back when it doesn't sound compatible with current country music, Parikh responded, "sound compatibility is a programming concept; it doesn't seem to be a listener concept."

Parikh also spoke about what he sees as a "major marketing issue" facing country radio stations that use various adjectives to describe their stations. "Listeners don't know the difference between 'fresh,' 'young,' and 'new' country," he said. "We're going to have to get to be better marketers than ever before... better at differentiation."

### THE RIVALRY ISSUE

The close relationships long enjoyed by country artists and programmers continue to be threatened by the station rivalries that have resulted from heightened competition. That issue was explored at CRS, as it was two weeks earlier at the Gavin Seminar (Billboard, March 5).

At a panel on the subject that included artists, managers, and programmers, WKHX/WYAY Atlanta MD Johnny Gray launched into a series of complaints about perceived slights by artists who came through town, including Clint Black, Travis Tritt, Wynonna, and Vince Gill. "The most important thing for a station to do when they come to town has got to be radio," he said.

Black, who was on the panel, noted that the station hadn't requested a visit from him when he was in town, then graciously added that he should have taken the initiative and called the station to see if they wanted him.

### THE HEALTHY STATE OF COUNTRY MUSIC

There were a few flashing caution lights on the opening panel that assessed the state of country music, but for the most part it beamed with optimism.

Ed Benson, executive director of

the Country Music Assn., said the industry is in its healthiest state ever—and cited figures to prove it. He noted that country's share of the pop music sales pie had widened from 8.8% in 1990 to 17.5% last year, and that the number of teens listening to country had tripled during the same period.

Benson said country is taking hold internationally, noting that London's first full-time country station will go on the air in May. He and others on the panel gave Country Music Europe—the foreign version of CMT—much of the credit for breaking the format abroad.

Further, Benson speculated, the rise of privately owned commercial stations in Europe should be good news for American investors and programming consultants.

"From an owner's perspective, country music has never been better," observed Steve Hicks of SFX Broadcasting.

MCA/Nashville chairman Bruce Hinton agreed with Benson about country's international prospects, calling it "a wide-open field to us." He predicted "very solid record growth" for the format during the next year.

Hinton said that catalog sales now account for 30%-35% of MCA/Nashville's activity, and that the percentage was higher before the advent of the current spate of superstars. Patsy Cline albums routinely sell 1 million to 1.5 million copies a year, he added. He urged programmers, "Don't judge a record by the year it was put out or the age of the artist."

"I'm not quite as upbeat as Bruce," said Tim DuBois, president of Arista/Nashville, who said he is concerned about the multiplication of country labels and the consequent pressures on playlists. DuBois noted that there were six major labels in Nashville when Arista entered the game, and that now there are twice as many, with more on the horizon. "We've almost reached the saturation point out there," he said.

DuBois also warned that there are too many new artists and too many sound-alike records for the market to absorb easily. "People are having to go to CMT," he said, "to find out who these new artists are."

Compounding the labels' problems, DuBois continued, is the fact that it now costs \$350,000 to \$500,000 to launch a new act. Moreover, he said, "I really fear that perhaps we have gotten a little young-demo crazy." He also lamented radio's reliance on "very few consultants" to determine what to play.

The grimmest assessment of the day came from John David of the National Assn. of Broadcasters. His fears were not about the viability of country programming, however, but rather about legislative encroachments on station owners.

David seemed particularly alarmed about the Recording Industry Assn. of America's efforts to make broadcasters pay a percentage of their gross revenue for the right to broad-

cast recorded music digitally. He also cited attempts by Sen. Strom Thurmond (R-S.C.) to pass a bill that would require stations to air warning spots within beer and wine commercials. Some brewers, he said, have already announced they will quit advertising on radio if such a bill passes.

### MUSICAL HIGHLIGHTS

The CRS continues to be primarily about music, and this year was no exception. Dozens of artists performed at the event, and dozens more were spotted simply roaming the hallways and greeting attendees.

Among the highlights were a showcase by John Michael Montgomery, a performance by Kathy Mattea

(Continued on page 79)



Where The Girls Are. WQEW New York VP of programming Stan Martin enjoys the duties of judging a Marilyn Monroe look-alike contest, in conjunction with the release of a new Monroe toy doll.

## Some PDs Still Wary Of Rotation Software Small-Town Stations Sticking With Index Cards For Now

■ BY ERIC BOEHLERT

NEW YORK—When computer software systems for music scheduling were introduced to radio programmers in the late '70s and early '80s, they allowed managers to rotate records more efficiently. In most cases, software replaced the tried-and-true index card system, in which song titles were filed on cards and jocks selected them throughout their shows.

Today, nearly half of all locally produced music stations have some hi-tech help when it comes to deciding which songs get spun and when. But the card system has survived in smaller markets from coast to coast. And at those stations, some figure if it ain't broke, don't fix it.

"It's a real primitive system for doing music, but it works," says Steve McKay, PD at top 40 WSBG Scranton, Pa., describing his station's card system.

WSBG rotates songs the way countless other small-town stations have for decades. A jock starts his shift by pulling an hour's worth of music. He reaches into a recipe box and picks out cards from several different rotation categories, power, secondary, new songs, recurrent, and gold. On the cards, the name of the song, artist, musical description, and other pertinent information is printed.

Then, by matching the color-coded card scheme (i.e. gold songs are yellow) with the clock, which is divided up like a colorful pie chart, the jock knows when to play what type of song; by looking at the card, he knows exactly what song to spin. After the song is played, the card goes to the back of the pack, just like returning a question card when playing a board game.

Lee Facto, VP of Radio Computing Services (RCS)—makers of Selector, one of the three major radio rotation software systems—says

Selector is, in fact, based on that age-old index card system, which most major-market stations were using as recently as 1980. Today, with Selector, MusicScan from Tapscan, or Micropower's PowerPlay, all of that handwritten information is put into a personal computer, which then helps scramble the songs to achieve rotations with "variety, balance, and control," as Facto puts it.

Selector actually was created at the request of NBC's FM stations back in 1979, when NBC owned stations. By 1984, only 82 clients were using the pricey system. But in 1986 RCS switched to a PC-compatible system, which took the cost of a computer and printer from approximately \$6,000 down to \$2,000. The company also introduced monthly payment fees for the software, based on a station's market size. Now, in a metro area with a population of 200,000, a client station pays RCS \$260 a month. (Major-market players dole out \$450 a month, while smaller stations ante up \$150.)

According to Facto, 3,500 of the approximately 11,000 stations in the U.S. now use some sort of music software. And if you subtract the N/T and satellite stations (approximately 5,000 outlets), that leaves 6,000 stations with locally produced music. That means more than half of all music stations now use software.

For the software companies, small-market stations, along with overseas outlets, now represent the biggest growth areas. Facto thinks that in three or four years, just a tiny minority of stations—5%—will be programming without music software of some kind.

In a few short years, software has gone from being a major-market luxury to a fixture at small-town stations. For instance, country/AC combo WILQ/WSHW Kokomo, Ind. (metro population 83,000), just hooked up its system

last fall, reports PD Todd Jenkins.

Some, though, are in no rush to join the computer age. Relying too heavily on software and being locked into its rotation "can add to a sterile sound," says Mitch Cooley, PD at top 40 KQKY Kearney, Neb. Although jocks are supposed to follow the card system, they are given some leeway, he says.

Martha Steele, PD at top 40 KTRS Casper, Wyo., used to hand out index cards to jocks at her old station, top 40 KGWY Gillette, Wyo., which could not afford software. Her system allowed slightly more freedom than the recipe box set-up, and Steele thinks her jocks were more in touch and more familiar with the music.

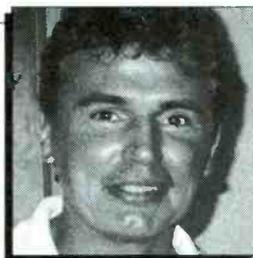
"You really had to do your homework" to ensure smooth segues, she says, adding that there wasn't a "button-pushing" mentality among KGWY staffers.

McKay at WSBG agrees. "[Cards] give jocks an opportunity to mold the sound of the station," he says.

The drawbacks of manual rotations also are acknowledged. Just as the cards give jocks the chance to create, they also allow for abuse. Because of the color-coded clock, station PDs know exactly what type of song should be playing every minute of the day (i.e., gold at 20 after each hour). When the music and the clock don't match up, it's up to the PD to "blow the whistle, which makes life kind of interesting," says Steele.

Whether the perceived freedom of a man-made rotation outweighs the benefits surrounding the ease and precision of computer software is still debated by some. But one thing's for sure: Computers will continue to gain new followers and become more and more common. That leaves card users like McKay in the minority. "People think I'm nuts not to have [music software] in here yet," he says.

Billboard's  
**PD** of the week™  
Bobby Novosad  
KSMB Lafayette, La.



IT IS REMARKABLE enough when any mainstream top 40 station tops the Arbitron ratings these days, but when a station is as dominant as KSMB Lafayette, La., which commanded a 13.1 share of the 12-plus audience in the fall book, it is particularly newsworthy.

PD Bobby Novosad's ratings during his morning shift are even more remarkable. In that daypart, the station had a 12.5 share of the 12-plus audience in the last book. If further proof was required, the station's 18-34 numbers supply it. In that demo, KSMB was up 9.6-21.6 overall, and up 7.8-23.1 in morning drive. In both the 12-plus and 18-34 demos, KSMB is No. 1 in the market by a wide margin.

The station's 7.6-13.1 12-plus fall gain is deceptive, however, since it had dipped 14.0-7.6 last summer. Novosad calls the summer book a "fluke," noting that summer was "when hot county exploded in this market." Lafayette now has four country stations.

Novosad gives a large amount of credit for the success of his morning show to the prep service he uses, KHKS Dallas morning man Kidd Kraddick's "Bit Board," which is based on daily contributions from jocks around the country. "I rely on it religiously," Novosad says.

He also believes the station's success is a result of a personality-intensive format. "My morning show is very personality-driven, but that doesn't stop at 10 o'clock," he says. "I don't put [the jocks] in the liner-card mode at 10:01. And when you're out on the streets you don't just hear 'Bobby, Bobby, Bobby.'" Listeners talk about the other jocks, too, he says.

Novosad competes in mornings with three syndicated morning shows that reach into the market: Tom Joyner, Walton & Johnson, and Stevens & Pruett. He says having so much national-caliber competition in town "keeps me on my toes in the mornings."

The closest thing the station has to a direct format rival is KDEA, which uses the satellite-delivered programming of ABC/Satellite Music Networks' hot AC format. Besides KDEA, which had a 1.1 share in the last book, Novosad

says KSMB shares the most audience with country KXKC (13.8-8.7) and gold-based AC KTDY.

He also has to contend with signals from nearby Baton Rouge, La., particularly country WYNK, which had a 7.6 share in Lafayette in the last book and once topped that market's ratings.

Musically, KSMB is very mainstream, and uses SoundScan and Broadcast Data Systems information from surrounding markets in making programming decisions, which he says are based on "gut, sales, requests, and MTV."

Here's a recent afternoon hour: Ace Of Base, "The Sign"; Toni Braxton, "Breathe Again"; Aerosmith, "Amazing"; Jesus Jones, "Right Here, Right Now"; Inner Circle, "Bad Boys"; Lauren Christy, "Steep"; Mariah Carey, "Without You"; Bryan Adams, "Can't Stop This Thing We Started"; Mr. Big, "Ain't Seen Love Like That"; Snap, "Rhythm Is A Dancer"; Big Head Todd & the Monsters, "Bittersweet"; and Gabrielle, "Dreams."

The station is promotionally active, sponsoring weekly \$1,000 Thursdays, one of the station's most popular features, and concert ticket giveaways for all the top 40 acts coming through Baton Rouge. Last month, KSMB hosted a Mardi Gras party featuring appearances by Fem 2 Fem, Lauren Christy, and Boy Crazy.

Novosad grew up in Houston and was inspired to get into radio by that city's legendary top 40s. He can even recall reading the intros and outros with radio news directors when he was just 6 years old.

After doing club DJ work in Houston, he moved to Lafayette for his first radio job at then top 40 KROF. After a stint in mornings at KUFO Galveston, Texas, he returned to KROF as PD/morning man, where he remained for three more years. From there, he moved to crosstown top 40 KTDY, then top 40 KFXM Morgan City, La., and urban KJCB Lafayette. He finally joined KSMB as midday jock in 1984. He was upped to PD in 1992.

PHYLLIS STARK

## NAB Offers Insight On House's Information Superhighway Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters has answered questions by key lawmakers on how traditional radio and TV broadcasters will respond to new challenges contained in a pending House information superhighway bill that includes a section on "flexible use of available broadcast spectrum."

However, responding to pressure, lawmakers have removed for now the sections of the bill dealing with broadcaster-related flexible use.

NAB pointed out to the lawmakers that existing stations will be able to follow the broad policy objectives in the bill of providing "delivery of new services" such as in-band digital audio broadcasting and nonbroadcast services, "to consumers through the promotion of vigorous competition" by using available as well as additional spectrum.

NAB said radio broadcasters using DAB "should not be precluded" from providing the new services.

One legislator, House Energy and Commerce chairman John Dingell (D-Mich.), expressed concern that such extended services, especially the nonbroadcast services, might "reduce, restrict, or eliminate" public service obligations.

In response, longtime broadcaster ally Rep. Billy Tauzin (D-La.) removed the amendment, but said he will try to work out a compromise with Dingell.

**NO FCC RELEASE ON EVERGREEN YET**  
The FCC, according to sources in-

side the commission, has still not announced its decision involving indecency actions against Evergreen Media, in which it dropped charges and demands for total payment of fines (Billboard, March 5).

Evergreen said in its own announcement that the FCC had dropped the indecency charges and the \$39,750 in

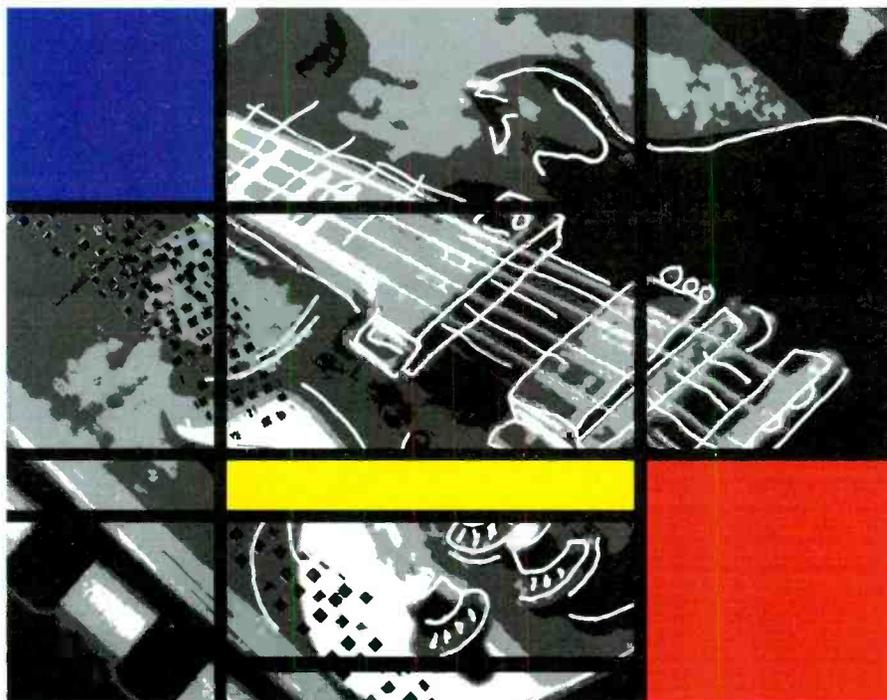
### WASHINGTON ROUNDUP

fines it levied in 1989 and 1991 against WLUP-AM (now WMVP) Chicago.

Evergreen agreed to pay the government \$10,000 without admitting wrongdoing. The FCC had also agreed, as part of the settlement, to publish further indecency guidelines to aid broadcasters. In exchange for the dropped charges, Evergreen will drop its countersuit against the commission challenging the constitutionality of the FCC's indecency rules.

The reason the commission has not yet announced the settlement is that "the court papers have not been filed" with the District Court hearing the case, according to the source.

**KENNARD: NO DECISION ON INFINITY**  
FCC general counsel Bill Kennard, reacting to questions about the Evergreen decision, told several reporters at the NAB's State Leadership Conference that "we're sure as hell taking Infinity to court" to collect the \$1.6 mil-  
(Continued on page 79)



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# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	<b>★★★ No. 1 ★★★</b> DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	4 weeks at No. 1 ♦ AEROSMITH Geffen
2	2	3	6	NO EXCUSES JAR OF FLIES	♦ ALICE IN CHAINS Columbia
3	3	2	12	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
4	4	4	14	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
5	32	—	2	<b>★★★ AIRPOWER ★★★</b> THE CALLING TALK	YES Victory/PLG
6	7	9	5	HIGH ROAD EASY RATS	♦ SASS JORDAN IMPACT/MCA
7	5	7	17	LOW KEROSENE HAT	♦ CRACKER Virgin
8	11	20	3	SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
9	9	10	8	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON Relativity
10	6	8	16	YOU CANDLEBOX	♦ CANDLEBOX Maverick/Sire/Warner Bros.
11	10	11	4	HOOLIGAN'S HOLIDAY MOTLEY CRUE	♦ MOTLEY CRUE Elektra
12	21	36	3	SHE'S MY MACHINE YOUR FILTHY LITTLE MOUTH	♦ DAVID LEE ROTH Reprise
13	12	19	4	NOBODY'S HERO COUNTERPARTS	RUSH Atlantic
14	28	—	2	<b>★★★ AIRPOWER ★★★</b> BREAKAWAY ANTENNA	♦ ZZ TOP RCA
15	13	15	7	BOX OF MIRACLES BAREFOOT SERVANTS	♦ BAREFOOT SERVANTS Epic
16	15	22	4	HARD ACT TO FOLLOW BROTHER CANE	♦ BROTHER CANE Virgin
17	16	12	21	DAUGHTER VS.	PEARL JAM Epic
18	8	6	19	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic
19	19	17	20	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
20	<b>NEW ▶</b>	1		<b>★★★ AIRPOWER/HOT SHOT DEBUT ★★★</b> HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
21	22	24	10	ANIMAL VS.	♦ PEARL JAM Epic
22	27	31	3	<b>★★★ AIRPOWER ★★★</b> BACKWATER TOO HIGH TO DIE	♦ MEAT PUPPETS London/PLG
23	31	32	4	TOO COLD IN THE WINTER BROTHER	CRY OF LOVE Columbia
24	17	16	8	UNDER THE SAME SUN FACE THE HEAT	♦ SCORPIONS Mercury
25	29	25	6	STREETS OF PHILADELPHIA "PHILADELPHIA" SOUNDTRACK	♦ BRUCE SPRINGSTEEN Columbia
26	20	27	6	RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
27	24	21	7	SOMETHING IN THE AIR TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
28	26	18	18	MOTHER THRALL-DEMONSWEATLIVE	♦ DANZIG American/Reprise
29	18	14	20	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
30	25	23	21	BAD THING BROTHER	♦ CRY OF LOVE Columbia
31	23	13	18	COLD FIRE COUNTERPARTS	RUSH Atlantic
32	14	5	9	PINCUSHION ANTENNA	♦ ZZ TOP RCA
33	30	26	8	DOGMAN DOGMAN	♦ KING'S X Atlantic
34	36	35	4	PRISON SEX UNDERTOW	♦ TOOL Zoo
35	33	30	21	AMAZING GET A GRIP	♦ AEROSMITH Geffen
36	34	34	5	BELIEVE DIG	♦ DIG Radioactive
37	39	—	2	DISSIDENT VS.	PEARL JAM Epic
38	37	28	12	COME TO MY WINDOW YES I AM	♦ MELISSA ETHERIDGE Island/PLG
39	<b>NEW ▶</b>	1		DISARM SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
40	35	29	7	ROCK AND ROLL DREAMS COME THROUGH BAT OUT OF HELL II: BACK INTO HELL	♦ MEAT LOAF MCA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	22	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
2	3	4	13	NO RAIN BLIND MELON	♦ BLIND MELON Capitol
3	2	2	17	PEACE PIPE BROTHER	♦ CRY OF LOVE Columbia
4	5	3	25	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
5	6	5	17	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
6	7	6	34	HARD TO HANDLE SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES American/Reprise
7	8	9	19	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
8	—	8	28	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH Geffen
9	4	7	20	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE Virgin
10	9	10	3	ANOTHER BRICK IN THE WALL PART II THE WALL	♦ PINK FLOYD Columbia

# Radio

## Network Listening Down By Nearly 10%

LOS ANGELES—The RADAR 48 report indicates more bad news for the network radio business. Thirteen of the 14 networks rated were down significantly, with drops ranging from 5.6% to 21.2%, according to the newly released fall 1993 network radio audience survey compiled by Statistical Research Inc.

Overall, listening among networks measured by RADAR fell 9.8%. While listening has been down for the past few years, 1993's decrease was more severe. In 1992, listening was down 6.6%. In 1991, on the other hand, RADAR 46 indicated a decrease of only 1%.

In addition, young adult and adult networks took dramatic dips. The young adult demo dropped 15.8%, and adult networks dropped 8.3%. In the last survey, both dipped 5.7%.

The only network with an increase in listeners 12-plus was ABC Radio Networks' Galaxy, which was up 5.3% and moved from 14th to 12th place.

ABC's Genesis dipped the most, with a 21.2% fall and a two-place drop in rank to No. 6. Westwood One's Source and NBC networks also took plunges, with 15.8% and 13.5% decreases, respectively, among listeners 12-plus. However, the Source remained in the 11th position, and NBC remained in the seventh position.

Those networks were followed closely by ABC's Excel (down 13.2% and slipping from 12th to 13th place), American Urban Radio Network (down 12.4% and down from 13th to 14th place), CBS Radio Networks' Spectrum (down 11.3%, but up one position to fifth place), WW1's Mutual (down 10.4%, but remaining at No. 2), and Unistar Radio Networks' Super (down 8.4%, remaining at No. 8).

ABC's Prime and Platinum nets keep the first and third position, with dips of 7.5% and 5.6%, respectively. Unistar's CNN+ dipped 7.9% and moved up one spot, to No. 4. CBS and Unistar's Power also kept their positions in ninth and 10th place, with dips of 5.6% and 8.1%, respectively.

Among listeners 25-54, ABC's Galaxy was the only network with a percentage increase (1.5%) from RADAR 47. In this demo, the biggest losers were CNN+ and the Source, which were both down 15.4%.

Overall, networks fared better with listeners 25-54 than in the previous year's survey. They dipped 7.4% in this survey, whereas in RADAR 47 they dipped 9.4% with listeners in the 25-54 demo.

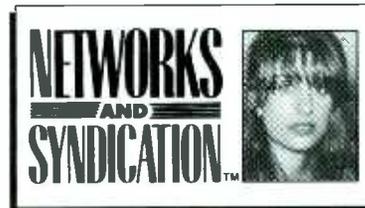
Once again, ABC dominated the top network programs, with Paul Harvey's weekday morning and noon news shows taking the first two spots again.

CBS' "the Osgood File" fared better in this survey. It claimed seventh, 14th, and 16th places. Last survey, the show took 11th, 16th, and 18th places.

### AROUND THE INDUSTRY

Modern rock and country stations will have more syndicated programs to choose from starting this spring.

"Brave New Radio," whose parent company is Guerrilla Uplink, will bow April 25. The weekly one-hour program will feature modern rock music, interviews, and music business news on artists ranging from alternative rockers Jawbox to the softer sounds of Lisa Germano, the punk band Ex-



by Carrie Borzillo

Idols, unsigned bands, and the rap/jazz act New Kingdom. Veronika Sanna-monika will host.

Instead of selling commercials, Brave New Radio will sell what it is calling "socially responsible messages" to sponsors. The show is distributed free to college and commercial modern rock outlets.

WW1 is shooting for an April 1 debut date for "Out Of Order," a two-hour modern rock countdown show hosted by KROQ Los Angeles jock Jed The Fish. The show counts down the top 15

songs, taken from WW1 affiliate playlists.

A few new programs were introduced at the recent Country Radio Seminar (see story, page 76). Unistar's 90-minute acoustic concert series, "Acoustic Country," is scheduled for its first broadcast March 25-27.

American Freedom DJs Inc. introduced the USA Country Network, which is working on weekly features, specials, dayparted programming, and possibly a 24-hour format down the road. The first special is "Elvis: The Legend Of A King," a three-hour show slated for Memorial Day weekend for oldies and country stations.

The company also has hired Radio Direct principal Sean McKay and former Randall Broadcasting affiliate relations representative Robin Mackinaw as affiliate relations representatives.

(Continued on next page)

# Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	3	8	<b>★★★ No. 1 ★★★</b> GOD UNDER THE PINK	1 week at No. 1 ♦ TORI AMOS Atlantic
2	1	2	9	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	♦ CRASH TEST DUMMIES Arista
3	4	4	6	NO EXCUSES JAR OF FLIES	♦ ALICE IN CHAINS Columbia
4	6	14	4	RETURN TO INNOCENCE THE CROSS OF CHANGES	♦ ENIGMA Virgin
5	2	1	13	LOSER MELLOW GOLD	♦ BECK DGC/Geffen
6	9	18	3	13 STEPS LEAD DOWN BRUTAL YOUTH	♦ ELVIS COSTELLO Warner Bros.
7	7	7	9	GET OFF THIS KEROSENE HAT	♦ CRACKER Virgin
8	5	5	17	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
9	8	6	16	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
10	<b>NEW ▶</b>	1		<b>★★★ AIRPOWER ★★★</b> THE MORE YOU IGNORE ME, THE CLOSER... VAUXHALL AND I	♦ MORRISSEY Sire
11	14	13	6	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW A&M
12	11	9	8	WATCH THE GIRL DESTROY ME POSSUM DIXON	♦ POSSUM DIXON Interscope
13	12	11	14	DISARM SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
14	13	10	23	LAI LAI	♦ JAMES Mercury
15	10	8	12	BIG TIME SENSUALITY DEBUT	♦ BJORK Elektra
16	16	19	5	EVERY GENERATION... MONO	♦ FURY IN THE SLAUGHTERHOUSE RCA
17	25	—	2	<b>★★★ AIRPOWER ★★★</b> SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
18	17	24	5	BACKWATER TOO HIGH TO DIE	♦ MEAT PUPPETS London/PLG
19	19	22	7	BELIEVE DIG	♦ DIG Radioactive
20	18	15	13	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic
21	15	12	13	LOCKED OUT TOGETHER ALONE	♦ CROWDED HOUSE Capitol
22	20	21	21	TODAY SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
23	24	17	21	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
24	<b>NEW ▶</b>	1		LONGVIEW DOOKIE	♦ GREEN DAY Reprise
25	<b>NEW ▶</b>	1		CAN'T GET OUT OF BED UP TO OUR HIPS	♦ THE CHARLATANS Beggars Banquet/Atlantic
26	21	20	16	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD Epic
27	22	16	8	THE GREAT BIG NO COME ON FEEL	♦ THE LEMONHEADS Atlantic
28	26	27	4	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM Epic
29	23	23	28	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4AD/Elektra
30	27	26	8	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL Epic Soundtrax

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.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	1	17	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION 4 weeks at No. 1
2	2	2	12	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
3	3	4	12	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	4	5	15	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
5	7	8	7	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
6	5	6	21	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
7	6	3	20	SAID I LOVED YOU...BUT I LIED COLUMBIA 7. 260	◆ MICHAEL BOLTON
8	9	10	12	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
9	8	7	21	HERO COLUMBIA 77224	◆ MARIAH CAREY
10	11	12	13	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
11	10	11	16	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
12	12	9	17	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
13	16	18	6	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
14	13	13	34	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
15	15	15	11	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
16	14	14	34	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
17	19	20	9	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
18	18	16	20	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
19	17	17	21	AGAIN VIRGIN 38404	◆ JANET JACKSON
20	20	19	32	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
				★★★ AIRPOWER ★★★	
21	32	—	2	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
22	22	23	7	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
				★★★ AIRPOWER ★★★	
23	23	27	4	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
				★★★ AIRPOWER ★★★	
24	29	—	2	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
				★★★ AIRPOWER ★★★	
25	25	26	4	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
26	21	21	14	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
27	26	28	4	IN WALKED LOVE ARISTA ALBUM CUT	EXPOSE
28	24	22	19	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
29	28	30	3	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
30	27	24	23	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
31	30	31	5	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
32	33	35	21	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
				★★★ HOT SHOT DEBUT ★★★	
33	NEW ▶	1	1	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
34	35	34	25	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
35	NEW ▶	1	1	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
36	38	—	25	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
37	36	—	2	OH NO, NOT MY BABY ELEKTRA ALBUM CUT	LINDA RONSTADT
38	40	—	2	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
39	37	38	19	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
40	RE-ENTRY	22	22	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	FIELDS OF GOLD A&M 0258	◆ STING
2	3	3	5	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
3	2	2	8	I'M FREE SBK 50434/ERG	◆ JON SECADA
4	4	4	3	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
5	5	5	11	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
6	10	9	36	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
7	7	6	3	HOPELESSLY RCA 62597	◆ RICK ASTLEY
8	9	—	2	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
9	6	7	18	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
10	8	8	36	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA

## WASHINGTON ROUNDUP

(Continued from page 77)

lion in indecency fines the company has accrued in connection with its syndicated Howard Stern broadcasts.

Kennard admits to making the remark, but now says that the statement was "taken out of context."

"The point I was trying to make, perhaps not too artfully, was that the decision in the Evergreen case doesn't bind the commission in other cases," he says.

Kennard, despite his quoted comment, said there is not yet an official decision on Infinity.

The Evergreen case, he says, "just doesn't have precedential value. We have to evaluate the merits of each case and go through a cost-benefit analysis of whether [a suit] is in the best interest of the public."

Also still in flux at the commission is the legality of a Congressionally mandated, extended "safe harbor" rule that prohibits indecent broadcasts between 6 a.m. and midnight. That rule has been overturned by a three-judge panel here, but the decision is under appeal.

### FCC REJECTS CHARGES AGAINST KEGL

The FCC has concluded that new allegations of equal opportunity violations do not merit a reconsideration of a case involving Eagle

Radio's KEGL Dallas, the subject of a Feb. 1 short-term renewal and an \$18,750 fine for EEO violations.

"We conclude that the allegations of [complainants Al] Wescott and [Tom] Blackwell do not raise any substantial and material question of fact requiring resolution in a hearing," the FCC said.

The FCC determined that Wescott had not actually heard the material in question over the station, but rather on another station carrying the syndicated Howard Stern show.

Blackwell had alleged that KEGL's chief engineer made racist, harassing, and indecent remarks over a ham radio frequency, but not over KEGL itself, and that the station management did not know of the incident.

### FCC FINES KTBB \$5,000

KTBB Tyler, Texas, has been fined \$5,000 for broadcasting a telephone conversation on the air without informing the caller.

KTBB execs heard about the complaint in a Dec. 9, 1993 letter, and subsequently responded to the commission saying they had spoken to the talk show host whose action was in violation.

The commission levied the forfeiture even though the phone caller in question withdrew her complaint.

## OLDIES MAY BE COUNTRY FORMAT OF '90s

(Continued from page 76)

at the ASCAP lunch, and an acoustic show at the BNA Entertainment hospitality suite that featured label artists such as Lisa Stewart, Turner-Nichols, and Jesse Hunter. A show-closing acoustic set brought the house down, featuring artists Suzy Bogguss, Alabama's Randy Owen, and Terry McBride, and songwriters Bob DiPiero, Rick Giles, Alex Harvey, and Gerry House of WSIX Nashville.

Comedian and Warner Bros. recording artist Jeff Foxworthy, best known for his trademark "you might be a redneck if..." routine, livened up an early-morning session with a 45-minute standup act that earned him a standing ovation for material like "you might be a redneck if you've ever been accused of lying

through your tooth."

This year's seminar set a new attendance record of 2,251, up from 1,994 last year.

The artist humanitarian award was presented to Garth Brooks. The radio humanitarian awards went to WQCB Bangor, Maine, WSIX Nashville, and KMPS Seattle. Radio promotion winners were WCOW La Crosse, Wis., WROO Jacksonville, Fla., and KMPS. This year's DJ Hall of Fame inductees were Larry Scott of KWKH Shreveport, La., and the late Wayne Raney of WCKY Cincinnati.

All four current CRS officers were elected for another term. Newly elected to the board were Denise Nichols of Arista Records and Robynn Jaymes of WYYD Lynchburg, Va.

## NETWORKS

(Continued from preceding page)

"Country Currents" has inked five new affiliates: WCMS Norfolk, Va., KBUF/KFLA Garden City, Kan., WKAC Huntsville, Ala., WVIM Coldwater, Miss., and WDXN Clarksville, Tenn.

Former KCBS-AM San Francisco GSM Erle Younker joins Unistar as Northeast regional manager for formats and CNN... XTRA-AM San Diego is picking up "The Pete Rose Show," offered by Katz Radio Group Syndication.

Sega has become an advertising partner with Sports By-Line U.S.A. Under the two-year agreement, Sega Sports will be featured in

Sports By-Line's programming and advertising packages including in-program contests, commercial advertising and billboards, and feature programming.

WW1 and Hooked On Phonics donated \$18,000 to Amer-I-Can Foundation to help fund projects designed to educate inner-city children.

Contrary to incorrect information given to Billboard, Major Networks' modern rock format "The Exxit" is not heard on WZRH (the Zephyr) New Orleans 24-hours. It is aired in overnights only.



# Hits! in Tokio

Week of February 27, 1994

- 1 The Sign Ace Of Base
- 2 Gently Goody Lisette Melendez
- 3 I'm In The Mood Ce Ce Peniston
- 4 It's Because Of You Kiss The Sky
- 5 Now And Forever Richard Marx
- 6 Hero Mariah Carey
- 7 Hey Mr. D. J. Zhane
- 8 Send Me Daryl Hall
- 9 Stay Eternal
- 10 Moon Child Ice
- 11 Return To Innocence Enigma
- 12 I'm Ready Tevin Campbell
- 13 Breathe Again Toni Braxton
- 14 Save The Best For Last Vanessa Williams
- 15 Without You Mariah Carey
- 16 Another Season Kevyn Lettau
- 17 Because Of Love Janet Jackson
- 18 Little Bit Of Heaven Lisa Stansfield
- 19 I'm In Love Lisa Keith
- 20 Across The View Dido
- 21 Time Of Our Lives Alison Limerick
- 22 Please Forgive Me Bryan Adams
- 23 Again Janet Jackson
- 24 Dreamer Coldcut
- 25 Everyday Phil Collins
- 26 Nervous Breakdown Carleen Anderson
- 27 What's My Name? Snoop Doggy Dogg
- 28 All That She Wants Ace Of Base
- 29 Can We Talk Tevin Campbell
- 30 Choice Of Colors Manhattan Transfer
- 31 The Power Of Love Celine Dion
- 32 Heaven Come Down Jennifer Brown
- 33 Gotta Get It Right Lena Eradgbe
- 34 Twist And Shout Chaka Demus & Pliers
- 35 Cry For You Jodeci
- 36 Choose Color Me Badd
- 37 Dirty Dawg NKOTB
- 38 All For Love Bryan Adams, Rod Stewart & Sting
- 39 True Love Elton John & Kiki Dee
- 40 Love Connection Kiss Of Life
- 41 Forever One Yngwie Malmsteen
- 42 Spend The Night Earth, Wind & Fire
- 43 I Can See Clearly Now Jimmy Cliff
- 44 Tinsel Town Ronny Jordan
- 45 Still A Friend Of Mine Incognito
- 46 Tempted Tashan
- 47 Life So Free Federation
- 48 Hush Sweet Love K D Lang
- 49 Things Can Only Get Better D-Ream
- 50 She's The Most Manhattan Transfer

Selections can be heard on "Pioneer Tokyo Hit 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.



## Chong Gets Nod For FCC's Republican Slot; Hundt Chooses Buenos Aires Event Over NAB

**T**HIRTY-FOUR-YEAR-OLD San Francisco communications attorney **Rachelle Chong** was nominated March 2 for the vacant Republican seat on the FCC after months of complaints that the Clinton administration was dragging its feet on nominations for two replacements. No word yet on the vacant Democratic seat.

Although there won't be any announcement, insiders say top officials at the National Assn. of Broadcasters are less than pleased that FCC chairman **Reed Hundt** has bowed out of attending the huge NAB convention this month in Las Vegas.

Hundt told NAB he would be unable to fulfill his March 21 duties as keynote speaker because Vice President **Al Gore**, who will attend the first World International Telecommunications Conference in Buenos Aires, had strongly urged Hundt to accompany him to that conference, which is taking place at the same time.

Hundt is the first FCC chairman to skip the NAB convention in many years, according to veteran observers in D.C.

In other news, Liberty Broadcasting has acquired Beck-Ross Communications and its three FMs for a reported \$35 million. The move gives Liberty a total of 12 stations and sets up a duopoly on Long Island, N.Y., marrying Beck-Ross's **WBLI** with crosstown **WGBB/WBAB** and the pending purchase of **WHFM**. Beck-Ross's president **Jim Champlin** becomes executive VP for Liberty.

A proposed merger between Canadian media companies Rogers Communications and MacLean Hunter Ltd. will add considerable content to Rogers' core business of cable television, but will result in some duplication in broadcasting interests in Ontario and western Canada. With the Canadian Radio-television and Telecommunications Commission only allowing companies to own two stations per market, some radio stations will have

to be sold if the merger is approved by MacLean Hunter shareholders and federal regulators.

One of the key markets concerned is Toronto, where Rogers operates FM AC station **CHFI** and AM N/T station **CFTR**, while MacLean operates FM modern rocker **CFNY** and country AM **CKYC**.

1994 is off to a good sales start, according to the Radio Advertising Bureau. Combined local and national radio revenues for the month of January were up 12% over the same month last



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

year. Individually, local revenue was up 12% in January, and national revenue was up 10%.

The Nashville Tennessean reports that **Garrison Keillor** will reopen the newly renovated Ryman Auditorium with a live radio broadcast of "A Prairie Home Companion" June 4. The program, which originally was inspired by the Grand Ole Opry, will have an audience on 278 public radio stations.

### NETWORK NEWS

**WRKO** Boston midday host **Tom Leykis** joins Westwood One to host an afternoon drive talk show beginning this spring. The show, which will include guests ranging from politicians to celebrities, will target the younger end of the 25-54 demo.

CBS Radio Networks is offering the infamous top 10 list from the "Late

Show With David Letterman" to radio, beginning April 1. The top 10 list was already being bootlegged by scores of stations.

The witty folks at CBS even came up with the top 10 reasons to listen to the top 10 list on radio, including, "Like **Larry King**, it's easier on the ears than the eyes," and "You're not distracted by Dave's hair." CBS's **Frank Cammarata** is executive producer of the new feature.

ABC Radio Networks personality **Tom Joyner** was saluted by American Airlines for being the most notable of American's frequent flyers when he commuted every weekday between **KKDA-FM** Dallas and **WGCI-FM** Chicago. The airline installed first-class seat 4A (Joyner's regular seat) and companion seat 4B in Joyner's radio studio March 10.

**WRKS** New York PD **Vinny Brown** and night jock **Wendy Williams** will host American Urban Radio Networks' new "USA Music Magazine," a two-hour music, interview, and news show. It debuts in April.

Former **KLAC** Los Angeles morning jock **Chuck Clifford** joins Unistar's country format for middays, replacing **Mary Price**.

New affiliates for Premiere's syndicated **Gerry House** morning show include **KNEW** San Francisco, **WILS** Lansing, Mich., **WNUC** Buffalo, N.Y., **KTFX** Tulsa, Okla., **WDL** Scranton, Pa., **WTND** Greenville, N.C., **WOWW** Mobile, Ala., **WKDY** Utica-Rome, N.Y., **WKAZ** Charleston, W. Va., and **WWEW** Mitchell, Ind.

### PROGRAMMING: TRACY EXITS KGFJ

**KGFJ** Los Angeles PD **Don Tracy** exits. **OM Shirley Jackson** denies rumors that the urban oldies format will change to black talk... Former **KABC** Los Angeles PD **Diane Cridland** leaves her new post at Metro Traffic to become PD at **KDKA** Pittsburgh, which had been without a top programmer for 16 months.

**Roy Laurence** from **WKLR** Indianapolis has been named PD at **WXTR** Washington, D.C., replacing **Bob Duckman**... Sister stations **WLTS** New Orleans and **WTKL** Baton Rouge, La., swap PDs. **Steve Suter** arrives at **WLTS**, while **Bob Mitchell** moves to **WTKL**.

**WGY-FM** Albany, N.Y., flips from oldies to adult rock **WRVE** "the River." **OM Hank Nevins** takes over as morning man, replacing **Tom Mailley** on the air. New staffers include **John Carucci** from **WRCK** Utica, N.Y., who takes over middays, moving **Dave Scott** to nights. **Scott bumps Bill Williams** to the traffic department. **Linda Parsons** is the new afternoon jock. She was last at **WIBA-FM** Madison, Wis.

Contrary to speculation about an anticipated format change at **WZPL** Indianapolis following the purchase of the station by MyStar Communications, new PD **Jim Vincent Cerone** reports that the new owners are not planning any format tinkering.

**N/T WAKR** Akron, Ohio, flips to oldies... **KSET** El Paso, Texas, PD **Brian Kennedy** adds VP of operations duties for corporate parent Magic Media.

## newsline...

**SCOTT KORB** has been named GM at **KSKY** Dallas, replacing **William Simmons**, who becomes a consultant. Korb most recently was owner/operator of **WTSS/WTSW** Scranton, Pa.

**STATION SALES:** **WXYT** Detroit, from Fritz Broadcasting to Infinity Broadcasting for \$23 million; **WWWS/WUFX** Buffalo, N.Y., from Metroplex Communications to Rich Communications for \$4.7 million; **WVPO/WBSG** Scranton, Pa., from Commonwealth Broadcasting to Nassau Broadcasting for an undisclosed price.

**SONNY BLOCH'S** Independent Broadcasters Network has purchased its third station, **N/T WBDN** Tampa, Fla., from Asti Broadcasting Corp. The company also owns **KLXR** Redding, Calif., and **WGGG** Gainesville, Fla., and is negotiating the acquisition of 11 additional stations to be purchased in the next 24 months. **WBDN** has become the flagship station for the network.

**SALE CLOSINGS:** **WAXY** Miami, from Ackerly Communications to Clear Channel Communications for \$14 million.

Country **WNDD** Knoxville, Tenn., is now simulcasting sister country station **WUSJ** Johnson City, Tenn. **WNDD** changes calls to **WUSK**... **WNOX** Knoxville flips from adult alternative to urban AC.

**WWKL** Harrisburg, Pa., PD **Denny Alexander** is heading to **WKLR** Rochester, N.Y., as PD, replacing **Al Brock**, who exits. Back at **WWKL**, **R.J. Harris** takes over as the new morning man, replacing **Todd Jeffers** and **Nancy Ryan**. **Harris** is a former jock on crosstown **WIMX-FM**. **Jeffers** and **Ryan** are off to do mornings at **WBNS-FM** Columbus, Ohio. Also, **WBNS** midday jock **Harley B. Davidson** exits radio. PD **Steve Bender** is accepting T&Rs.

**WFVI** Fort Wayne, Ind., flips from AC to '70s-based oldies... **WMXJ** Miami inks legendary consultant **Bill Drake**... **Mike Marrone** from **FMQB** joins **KIOT/KOYT** Santa Fe/Albuquerque, N.M., as PD, not MD as previously reported.

### PEOPLE: CROCKER OUT AT WBL

Legendary **WBL** New York personality **Frankie Crocker** is out following failed contract negotiations. He recently had been originating his show from Los Angeles, but his last day on the air was Feb. 24. Also, **WBL** is now using the handle "the Vibe 107.5."

**KSFM** Sacramento, Calif., late-night host **A.J. (aka Dave Bilger)** is upped to APD, replacing **Sonia Jimenez**, now at **KGGI** Riverside, Calif.... **Rick Vanderslice** is upped from P/T to evening host at **KOAI** Dallas. He previously hosted afternoons at **KOAI**, when the station was at its former frequency.

At **KHFI** Austin, Texas, **Fernando Ventura** joins as MD/afternoon jock, replacing **Tracy Austin**, now at **KIIS** Los Angeles. **Ventura** previously held the same positions at **WSNX** Muskegon, Mich. Air personality **Krash Kelly** is upped to assistant MD at **KHFI**. Back at **WSNX**, PD **Jim Richards** is looking for a replacement for **Ventura** and wants T&Rs.

Former **WPNT** Chicago morning jock **Kelli D'Angelo** and former **KIKK** Houston morning man **Bill Taylor** join **KSAN** San Francisco for wake-ups, replacing **Buddy Baron**. Evening jock **Karen Dee** joins sister **KABL-FM** for evenings. **KNCI** Sacramento afternoon jock **Tim Anthony** joins **KSAN** for evenings.

**Michael Linn** rejoins **WAMO** Pittsburgh for mornings, replacing **Rock**

**Thompson** and **Kangaroo Jack**, who exit. **Linn** previously did afternoons at **WAMO** and most recently was doing mornings at **WJMH** Greensboro, N.C. Also, **Debbie Norell** from crosstown **WCXJ** joins **WAMO** for morning news.

**KWJJ** Portland, Ore., part-timer **Mark Lacy** is upped to nights, replacing **Craig Lockwood**, who joins the morning team... **Mike Harris** joins **WCBS-AM** New York as sports anchor. He previously was sports anchor/producer at **ABC Radio Sports**.

**Skip Mahaffee** joins **WCOL-FM** Columbus, Ohio, as morning sidekick. He previously was part of the morning team at **KYSR** Los Angeles... At **WJXR** Jacksonville, Fla., midday host **Jim Forest** moves to mornings, PD/afternoon host **Gary Williams** moves to middays, and morning man **Jay Kidd** moves to afternoons.

Morning man **Ernie Brown** and sidekick **Roy Munse** are out at **KHEY-FM** El Paso, Texas. PD **Jim Hays** is handling wake-ups for now and is accepting T&Rs... Former **KBLX** San Francisco promotion director **Janet Scheer** joins **KQBR** Sacramento in that capacity.

**Terry Fox** joins **KMBZ/KLTH/KCMO-AM-FM** Kansas City, Mo., as production director. He previously was creative director and air personality at **KSD** St. Louis... Former **KQLZ** Los Angeles afternoon jock **Tawn Mastrey** joins crosstown **KLSX** for "All-Request" Saturday nights. The station also adds the acoustic show "KLSX Classic Rock Coffeehouse" on Sunday mornings.

At **WXPXN** Philadelphia, afternoon host **Elise Brown** adds promotion director duties. **Robert Drake** is upped from program coordinator to producer for the evening "Kid's Corner" program.

**CFOX** Vancouver swing jock **Clau-dine Grant** joins **KFBI** Las Vegas in that capacity... **KJR-AM** Seattle is looking for an afternoon drive sports host. Send T&R to PD **Tom Lee**.

Philadelphia radio veteran **Randy Kotz** (**WYSP**, **WMMR**, **WYXR**), who currently works at Express Broadcast Services, is looking to get back into music radio. He can be reached at 215-482-4813.

Assistance in preparing this column was provided by **Bill Holland** in Washington, D.C., and **Larry LeBlanc** in Toronto.

## 'Good Guy' Jack Spector, Longtime N.Y. DJ, Dies At 66

**NEW YORK**—Jack Spector, one of the original **WMCA** New York "Good Guys," died of an apparent heart attack March 8 while working on the air at **WHLI** Long Island, N.Y. He was 66.

**Spector** worked at **WMCA** from 1961-72. After spending four years at **WHN**, **Spector** joined **WCBS-FM** in 1976 and spent the next 10 years hosting the "Saturday Night Sock Hop" there.

More recently he had been working weekends and fill-ins at

**WHLI**. At the time of his death he was substituting for another former "Good Guy," **Dean Anthony**.

He was best known for his on-air greetings, "Look out street, here I come," and "It's your main man, Jake." In 1986, **Spector** was immortalized in the song "Saint Jake," written and recorded by former **EMI** act the **Del-Lords**.

**WCBS** aired a tribute to **Spector** throughout the day March 9. PD **Joe McCoy** says, "He was really an up guy and had a lot of energy, and he loved radio. I think it was his first love, besides his family."

**Spector** is survived by his wife, **Marilyn**, and three daughters.

PHYLLIS STARK



SPECTOR

# NEW WORLD LABEL SAFEGUARDS AMERICA'S NEGLECTED MUSICAL GENRES

(Continued from page 1)

The tiny label, operated by the non-profit Recorded Anthology of American Music Inc., neither expects to sell quantity nor, for that matter, cares. The main thing, according to founder Herman Krawitz, is to fully document American music in all its forms, especially those that are neglected by the commercial labels.

A look at New World's recent releases charts the breadth of Krawitz's dictum: "White Spirituals From The Sacred Harp" and "The Colored Sacred Harp" represent the Southern shape-note religious singing convention, while "Zoop Zoop Zoop: Traditional Music And Folklore Of St. Croix, St. Thomas And St. John" (Billboard, Nov. 6, 1993) explores America's Caribbean outposts. Electronic music pioneer Vladimir Ussachevsky's "Film Music" includes the score from Orson Welles' 1962 obscurity "No Exit," and "Angels' Visits And Other Vocal Gems of Victorian America," featuring Kathleen Battle, collects American songs and hymns published during the late 19th century.

Other examples of New World's reach include flautist Robert Dick's "Third Stone From The Sun," derived from the compositions of Jimi Hendrix, and "The Emerson String Quartet Plays 50 Years Of American Music 1919-1969," which delivers chamber works by Henry Cowell, Gunther Schuller, Roy Harris, Arthur Shepherd, and Andrew Imbrie.

While most of the label's output is classical, including Grammy-winning titles like Samuel Barber's "Antony And Cleopatra," Leonard Bernstein's "Candide," and Ned Rorem's "String Symphony, Sunday Morning, Eagles," its non-classical fare has been recognized as well.

"Navajo Songs From Canyon de Chelly," for example, was cited by the Library of Congress as "Outstanding Folk Recording For 1991." The title, one of a six-volume series of ritual, ceremonial, and social music from different Native American tribes, is particularly indicative of New World's methods and, some might say, madness.

"They thought I was daft when I put it out!" says Krawitz of the set, which also presents the music of the Cherokee, Seneca, Creed, Arapaho, Yurok, Tolowa, Pueblo, and Plains Indians. "But how can you talk about American music and overlook Native Americans? It can't just be immigrants and their descendants—there were people here before!"

Krawitz proudly adds that the once-crazy concept has become a best-seller for the label and, like many New World offerings, was way ahead of its time. "We first started putting out Native American music 15 years ago," he notes, long before Native American culture piqued pop culture's interest. "We were the first to put out the Emerson String Quartet, and had an album of Civil War songs that was far better and more authentic than what was used in the PBS series."

Narrated by Tony Randall, "Songs Of The Civil War" was released by New World in 1976 as part of a 100-disc anthology mandated by the Rockefeller Foundation to encompass the broadest possible spectrum of American musical genres. Krawitz had founded New World Records/The Recorded Anthology of American Music Inc. for the Rockefeller Foundation in 1975.

"My idea was to compile the music

of America and circulate it free of charge to every music library of distinction in the world," says Krawitz, who started the undertaking after a nearly 20-year tenure in various capacities at the Metropolitan Opera.

After leaving the Met in 1972, Krawitz went on to teach at City College of New York and was approached by the Rockefeller Foundation, which was seeking to fund a major music project in honor of the 1976 bicentennial celebration.

"They gave me a very large grant at the time—\$4 million—to organize what became New World Records," says Krawitz, who launched the company in 1975 following a two-year study. "I didn't want just the music of America, but the whole history of the United States as told through its music."

The fully annotated, 100-disc anthology was completed in 1978 and was sent out gratis to nearly 7,000 educational and cultural institutions around the world. Another 2,000 establishments were allowed to buy the entire set for \$199. Krawitz says that more than 500 libraries subscribe to the original series.

An effort to make the collection available to the public through retail in 1979-80 was stymied by the fact that slightly less than half of the initial set was made up of archival material "loaned" by labels on the condition that New World not take it to retail. The agreements specified that the material would only be available as a "restricted gift" to libraries and museums.

"They had a proprietary attitude," says Paul Marotta, New World's managing director and former leader of Cleveland punk band the Styrenes. "Back in '77 and '78, it was no problem because labels weren't into reissuing their own stuff. But in the '80s and the CD era, they started looking at their own catalog, and didn't want any competition."

When New World commenced issuing new recordings for retail following the completion of the anthology release, it moved mainly into newly recorded material. "We haven't licensed archival material from other labels in the last 10 years," says Marotta. "We don't play hardball by industry standards, and we've steered away from licensing because of the hassle. There are only eight people in the company, and who has time for it when we're putting out 25 titles a

## BLOCKBUSTER OFFERS MUSIC AS PREMIUM

(Continued from page 6)

this was a nice tie-in." All songs on the samplers are from recent video releases.

Other tracks on the sampler include Tina Turner's "I Don't Wanna Fight," from the biopic "What's Love Got To Do With It"; Carly Simon's "In The Wee Small Hours Of The Morning," from "Sleepless In Seattle"; the Proclaimers' "I'm Gonna Be (500 Miles)," from "Benny & Joon"; Boy George's "The Crying Game"; Gloria Estefan's "Go Away," from "Made In America"; Toni Braxton's "Love Shoulda Brought You Home," from "Boomerang"; and George Strait's "Heartland," from "Pure Country."

The project was produced by Cema Special Markets, which arranged the music clearances for the songs and duplicated and shipped the CDs and cassettes.

year?"

Actually, New World, which is releasing albums at a steady clip of 2-3 per month, plans to have 27 out this year, 30 annually by 1996.

### A&R BY COMMITTEE

A&R decisions are reviewed by an editorial committee consisting of classical experts, ethnomusicologists, jazz critics, and Broadway mavens. "We meet with them a few times a year so we don't end up with a parochial approach to A&R," says Marotta. "The Colored Sacred Harp" came from the committee. It's historically significant in that the group sings from sources which had never been recorded, and the youngest member is 72! So we see all kinds of ideas—for every title we accept, we rejected 40 or 50 others."

There are now 145 CD titles in the New World catalog—70% classical, 20% jazz, and 10% folk/blues/ethnic. Krawitz says that a total of approximately 120,000 units are sold annually, with the highest monthly total being 20,000. Marotta says the company never deletes a title, even if it is a slow seller.

In the past eight months, Marotta adds, New World has had its best performance ever in terms of units shipped, but he declined to reveal a specific figure.

Marotta cites New World's recording of the Virgin Thompson opera "Mother Of Us All," which is nearing the 30,000 sales mark, as a commercial success. Noting that the label is "repertoire-driven and not artist-driven," he cites other best-sellers, including the Lou Harrison piano concerto recording featuring Keith Jarrett, Rodgers and Hart's "Babes In Arms," and the opera house version of Leonard Bernstein's "Candide." No matter that PolyGram released its own "Candide" to greater promotional support and sales. "Ours stopped selling, and it hurt, but we went on to something else because we never run out of things to do," says Marotta.

For the fiscal year that began July 1, 1993, the company expects sales to reach \$700,000-\$750,000, according to Marotta. "But that figure doesn't represent cost—our [overhead and manufacturing cost] is probably twice that: \$2 million, of which half is donated and half raised by us," he says.

Income from sales goes to cover New World's overhead; recording

"Blockbuster had never done a premium promotion before," says Eli Okun, VP and general manager at Cema. "And we won the bid."

Okun says Cema had done a similar country sampler exclusively for Walmart stores about two years ago.

Cema started working on the project with Blockbuster six months ago. Song selection was a joint decision between the two companies, Okun says.

One week into the promotion, Weber says "Hollywood Soundtracks" is selling briskly and could sell more than 1 million copies.

A 30-second and 45-second national television spot touting the offer has been airing since March 1. A full-page ad also is scheduled to appear in Entertainment Weekly.

Weber says future premium albums may also be available at Blockbuster Music outlets.

budgets are generally met, directly or indirectly, by grants from foundations, corporate giving programs, state and federal government agencies, and gifts from individuals. In addition, specific projects often are funded in part by moneys raised by the orchestras or other publicly supported groups that are being recorded.

The label also is supported by such organizations as the National Endowment for the Arts, the Andrew W. Mellon Foundation, the Fromm Music Foundation, the New York Community Trust, the Helena Rubenstein Foundation, the New York State Council on the Arts, and the Library of Congress. Being nonprofit, New

(Continued on page 89)

Monitor™
FEB. 28, 1994—MAR. 6, 1994

# Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 29 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★				★★ NO. 1 ★★
1	1	11	THE SIGN ACE OF BASE (ARISTA) 6 weeks at No. 1	1	2	13	SO MUCH IN LOVE ALL-4-ONE (BLITZZ) 2 weeks at No. 1
2	3	8	WITHOUT YOU MARIAH CAREY (COLUMBIA)	2	1	18	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
3	2	12	THE POWER OF LOVE CELINE DION (550 MUSIC)	3	3	12	BUMP N' GRIND R. KELLY (JIVE)
4	4	8	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	4	6	11	GROOVE THANG ZHANE (MOTOWN)
5	8	8	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	5	4	9	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
6	14	4	MR. JONES COUNTING CROWS (DGC/GEFFEN)	6	5	22	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
7	5	18	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	7	8	16	CRY FOR YOU JODECI (UPTOWN/MCA)
8	6	16	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	8	7	14	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (WING/MERCURY)
9	12	6	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	9	9	7	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
10	10	8	ROCK AND ROLL DREAMS COME... MEAT LOAF (MCA)	10	10	8	THE SIGN ACE OF BASE (ARISTA)
11	13	9	NOW AND FOREVER RICHARD MARX (CAPITOL)	11	11	23	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	11	7	STAY ETERNAL (EMI/ERG)	12	15	7	WITHOUT YOU MARIAH CAREY (COLUMBIA)
13	7	13	CHOOSE COLOR ME BADD (GIANT)	13	12	20	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
14	26	3	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	14	20	2	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)
15	15	14	AMAZING AEROSMITH (GEFFEN)	15	14	8	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
16	18	6	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	16	16	5	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
17	9	17	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	17	13	22	NEVER KEEPING SECRETS BABYFACE (EPIC)
18	22	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	18	17	14	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
19	19	8	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	19	23	3	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
20	16	18	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	20	32	3	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
21	17	21	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	21	18	16	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
22	20	18	LINGER THE CRANBERRIES (ISLAND/PLG)	22	30	3	AND OUR FEELINGS BABYFACE (EPIC)
23	38	2	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)	23	22	11	I'M IN THE MOOD CE CE PENISTON (A&M)
24	23	15	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)	24	28	6	FEENIN' JODECI (UPTOWN/MCA)
25	30	4	I'M IN THE MOOD CE CE PENISTON (A&M)	25	27	16	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
26	27	12	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	26	36	4	THE POWER OF LOVE CELINE DION (550 MUSIC)
27	28	17	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	27	29	14	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)
28	25	25	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	28	26	12	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
29	37	2	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	29	21	21	HERO MARIAH CAREY (COLUMBIA)
30	21	21	HERO MARIAH CAREY (COLUMBIA)	30	24	10	STAY ETERNAL (EMI/ERG)
31	29	19	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	31	33	26	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
32	24	12	LIFE HADDADAWAY (ARISTA)	32	34	19	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
33	32	19	MR. VAIN CULTURE BEAT (550 MUSIC)	33	NEW ▶		YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN (BIG BEAT/ATLANTIC)
34	31	25	AGAIN JANET JACKSON (VIRGIN)	34	37	21	KEEP YA HEAD UP 2PAC (INTERSCAPE)
35	34	8	EVERYDAY PHIL COLLINS (ATLANTIC)	35	NEW ▶		ZUNGA ZENG K7 (TOMMY BOY)
36	33	19	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	36	39	12	ALWAYS ON MY MIND SWV (RCA)
37	NEW ▶		COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	37	NEW ▶		DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)
38	35	12	WILL YOU BE THERE HEART (CAPITOL)	38	31	13	SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)
39	NEW ▶		LOSER BECK (DGC/GEFFEN)	39	RE-ENTRY		ALL THAT SHE WANTS ACE OF BASE (ARISTA)
40	NEW ▶		DAUGHTER PEARL JAM (EPIC)	40	NEW ▶		YOUR BODY'S CALLIN' R. KELLY (JIVE)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

## MTV, BUENA VISTA TOP BILLIE WINNERS

(Continued from page 1)

The Billie Awards is the only competition honoring excellence in advertising and packaging in the music and home entertainment industries. The awards ceremony, held March 10 at the Puck Building here, attracted almost 300 top executives from the music, entertainment, and advertising fields. The ceremony was hosted by artist Peter Max and ESPN personality "Downtown" Julie Brown.

Awards were presented in seven categories: music, home video, music video networks, radio, retail, music publishing, and pro audio. Within those categories, awards covered the best in print, TV, radio, and outdoor advertising, as well as point-of-purchase materials and packaging, including album and video cover art. The 29 winners were picked from among more than 600 entries by a panel of 44 top creative, design, and marketing professionals.

MTV earned three honors, including the top prize, Best Of Show, for its radio spot for "The Jon Stewart Show." In the home video category, Buena Vista earned three Billies, including honors for packaging and p-o-p for "Pinocchio."

Sony Music Entertainment won for its radio spot for the band Suede and for its trade print ad "Global. Friendly.," a promotion for its music publishing activities. The Weightman Group won two awards for its radio and outdoor announcements for Philadelphia-based retail chain the Wall.

Indie label Select Records earned the first International Billie Poster award for its poster for the Jerky Boys.

Here is a complete list of Billie winners:

### BEST OF SHOW

"The Jon Stewart Show," MTV: Music Television.

### 1994 INTERNATIONAL BILLIE POSTER

Jerky Boys Poster, Select Records.

### MUSIC

**Consumer Print:** Naughty By Nature/Apache, Tommy Boy Music.

**Trade Print:** Billy Joel, "The River Of Dreams," Slater, Hanft, Martin.

**Point-Of-Purchase:** Velvet Underground, "Live MCMXCIII," Sire/Warner Bros.

**TV Commercial:** Billy Idol, "Cyberpunk," Chrysalis/ERG.

**Radio:** Suede, "Suede," Sony Music.

**Standard Packaging:** "Mad About . . ." series packaging, PolyGram Classics & Jazz.

**Special Packaging:** "Songs Of The West," Rhino Records.

### MUSIC PUBLISHING

**Trade Print:** "Global. Friendly." Sony Music Creative Services.

### HOME VIDEO

**Consumer Print:** "Jason Goes To Hell," New Line Home Video.

**Trade Print:** "The Age Of Innocence," Columbia TriStar Home Video.

**Standard Packaging:** "Pinocchio," Buena Vista Home Video.

**TV Commercial:** Muppet Watch Offer, Buena Vista Home Video.

**Point-Of-Purchase:** "Pinocchio" standee, Buena Vista Home Video.

**Special Packaging:** "The African Queen" commemorative edition, Parham Santana Inc./CBS/FoxVideo.

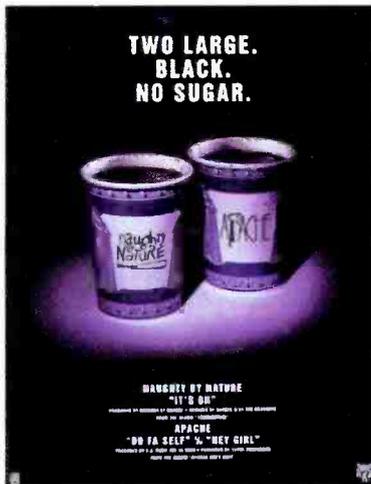
### MUSIC VIDEO NETWORKS

**Consumer Print:** k.d. lang, VH-1.

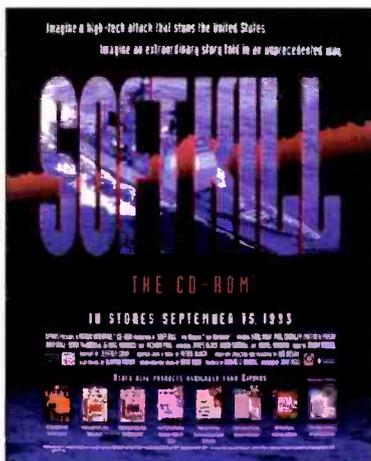
**Trade Print:** The Box, Sound Structure, Parham Santana Inc.

**TV Commercial:** Toby Huss/Kooky Jeremy, MTV: Music Television.

**Radio:** "The Jon Stewart Show,"



Tommy Boy's winning consumer print ad promotes two acts: Naughty By Nature and Apache.



Compton's NewMedia was acknowledged for the consumer print ad for its CD-ROM title "Soft Kill."



The Weightman Group's winning outdoor ad for the Wall chain.

MTV: Music Television.

### RADIO

**Radio Commercial:** Charles Barkley's Life Lessons, KTAR Phoenix.

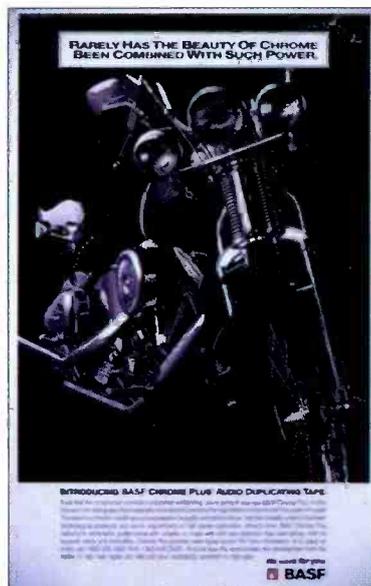
**TV Commercial:** Cuz, Robert Michelson Inc.

### PRO AUDIO

**Trade Print:** BASF Chrome Plus Audio Duplicating Tape, BASF Corp. Information System/Houston-Effler Advertising.



Buena Vista Home Video was honored in the p-o-p category for its "Pinocchio" standee.



The winning pro audio trade print ad for BASF Chrome Plus audio duplicating tape.

### RETAIL

**Consumer Print:** Soft Kill: A Matrix Fiction Story, Compton's NewMedia.

**Trade Print:** Screamer, On Target Advertising.

**Point-Of-Purchase:** "Tim Burton's The Nightmare Before Christmas," Walt Disney Records.

**TV Commercial:** A Night Off, Blockbuster Entertainment Corp.

## GRAMMYS BOOST SALES FOR BRAXTON, HOUSTON

(Continued from page 3)

"I don't think we saw the kind of pickup we expected," says Gerry Weber, senior VP of Fort Lauderdale, Fla.-based Blockbuster Entertainment, with 520 music stores. "Toni Braxton was doing well before, and her sales remained steady."

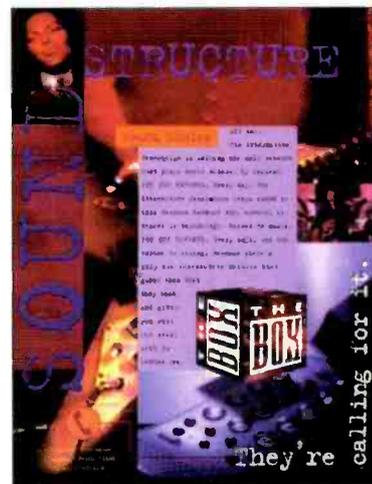
Strawberries' Wilson echoes that sentiment. "I don't have a home run to talk about," he says. "Part of it for us could be we're in the brutal-weather belt. The day after the Grammys, we had a brutal snowstorm that kept people in their homes a day or two afterwards."

Chuck Lee, assistant VP of Wherehouse Entertainment in Torrance, Calif., says he's not complaining about post-Grammy sales but concedes that last year's numbers were better. Why? About half of Where-

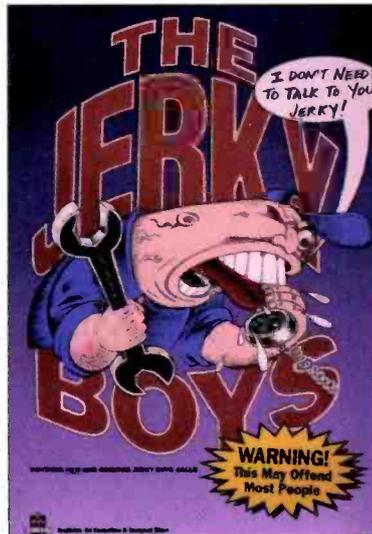
house's 349 stores are in the Los Angeles area. Says Lee, "The show was in L.A. last year. It got a lot more L.A. hype. All the stars were in town. There was a lot more awareness."

Poplar Tunes album buyer Cathy Reginelli, asked why the Grammy special had so little impact on her seven-store, Memphis-based chain, says, "I guess it was because the show was so boring. The music was good. If they'd made the show a little bit better, it might have helped."

WaxWorks files a similarly unexcited report, noting that sales of "The Bodyguard" have been steady since the American Music Awards. Jim Roe, major-label buyer for the 138-unit Owensboro, Ky., chain, says Mary-Chapin Carpenter's album "Come On Come On" is selling better



The Box was honored for its Sound Structure trade print ad by Parham Santana Inc.



Indie label Select Records earned a special award for its poster for the Jerky Boys.



The music packaging award went to PolyGram Classics & Jazz for its "Mad About . . ." series packaging.

**Radio Commercial:** The Wall, the Weightman Group.

**Outdoor:** The Wall, "Guarantee" Outdoor Billboard, the Weightman Group.

## BANG ON A CAN FESTIVAL

(Continued from page 10)

clubs. Last year's festival attracted 2,500 attendees.

This year's eight-hour marathon session will take place at Alice Tully Hall May 8, and will feature performances by England's Icebreaker, the Netherlands' Wind Ensemble, Montreal's Le Nouvel Ensemble Moderne, and the Cassatt Quartet, among others.

Last year, the festival's founders took six soloists who had performed regularly at the festival and invited them to play together as a group under the name the Bang On A Can All-Stars. The experiment worked, and the All-Stars have since become a touring group. The group is composed of cellist Maya Beiser, bassist Robert Black, keyboardist Lisa Moore, percussionist Steven Schick, guitarist Mark Stewart, and clarinetist Evan Ziporyn. "It's an eclectic sound, in that place where classical and pop meet," says Lang. This year, prior to the marathon, the festival will offer performances by the All-Stars March 14 and April 11 at the Walter Reade Theater.

In mid-April, New York record label Composers Recordings Inc. (CRI) will release "Bang On A Can Live, Vol. III," featuring performances from previous festivals, including music from composers Bunita Marcus, Mary Wright, Orlando Jacinto Garcia, Paul Reller, and Linda Bouchard, and performances by the Lydian String Quartet, Nick Didkovsky, and others. The "Bang On A Can" recordings are part of CRI's "Emergency Music" series, showcasing emerging new composers.

CRI managing director Joseph Dalton declines to give sales figures, but says the previous compilations are among the label's fastest sellers. Last fall, CRI signed a distribution deal with Koch International "which will give us a bigger presence and help us expand our audience," Dalton says.

The festival advertises in The New York Times and the Village Voice, and sends brochures to people on its own mailing list as well as the mailing lists of various theater, art, and dance organizations, including Lincoln Center and the Brooklyn Academy of Music. CRI's Dalton adds that the "Bang On A Can" compilations will be advertised in the Village Voice and Tower Records' Pulse! magazine.

and we had to reorder Kenny G's old stuff, too," says Roy Burkhardt, buyer with 35-store Harmony House in Troy, Michigan. But recalling last year, Blockbuster's Weber says, "Clapton spurred a lot of interest in his catalog."

Outside the pop sphere, sales were moderate to flat. The classical album winner, Pierre Boulez conducting the Chicago Symphony Orchestra and Chorus on "Bartok: The Wooden Prince And Cantata Profana," demonstrated a sales gain of 1,150%, but in numbers of units moved, the increase was from 40 to 500.

For reggae artists, Grammy exposure did not spur major sales increases. The best reggae album, Inner Circle's "Bad Boys," edged up 4% in unit sales (7,100 to 7,400).

# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**CHART JAM:** This week's Hot 100 sees an unusually competitive top 10. "The Sign" by **Ace Of Base** (Arista) holds at No. 1 for a second week. **Mariah Carey's** double-sided "Without You/Never Forget You" (Columbia) benefits from the combined airplay points of both sides and jumps "Whatta Man" by **Salt-N-Pepa** featuring **En Vogue** (Next Plateau/London/PLG), which gains points but is pushed back to No. 4. "Bump N' Grind" by **R. Kelly** (Jive) is the biggest overall point-gainer on the Hot 100 and moves 4-1 on the Hot 100 Singles Sales chart. "So Much In Love" by **All-4-One** (Blitzz/Atlantic) is up 8% in overall points, but is caught in a chart jam with Kelly's single and slips backward 5-6. There is likely to be a real battle for No. 1 over the next two or three weeks.

**SALES STORIES:** "Indian Outlaw" by **Tim McGraw** (Curb) is the biggest point-gainer among singles outside the top 20, winning the Greatest Gainer/Sales for the second straight week. The country single vaults up the Hot 100 54-28, solely on its 71% increase in sales. It jumps 19-9 on the sales chart. The runner-up for the sales award is "March Of The Pigs" by **Nine Inch Nails** (Nothing/TVT/Interscope). That single leaps 61-25 on the sales chart. This is an impressive accomplishment for "March," since it is available commercially only on a CD maxi-single. It has top 15 airplay at four modern rock outlets on the panel, including KITS (Live 105) San Francisco (No. 13) and WENZ (The End) Cleveland (No. 14).

**BIG MOVE:** "Love Sneakin' Up On You" by **Bonnie Raitt** (Capitol) climbs 90-64 overall and wins the Greatest Gainer/Airplay. All points are from radio, as the commercial single just arrived in stores. "Love" jumps 74-49 on the Hot 100 Airplay chart. It ranks No. 9 at WSTR (Star 94) Atlanta, No. 15 at WHYI (Y100) Miami, and No. 16 at WKZZ Wilkes-Barre, Pa. The runner-up for the airplay award is last week's Greatest Gainer/Airplay. "The Most Beautiful Girl In The World" by **Prince** (NPG/Bellmark) is up 27% in airplay points and 33% overall. "Beautiful" ranks No. 4 in airplay at WFLZ (Power 93) Tampa and No. 12 at KKFR (Power 92) Phoenix.

**QUICK CUTS:** "Loser" by **Beck** (DGC/Geffen) drops 39-48 overall due to a loss in sales. There is a commercial cassette single slated for release in two weeks, but the CD maxi-single has been cut out. When the cassette hits, "Loser" is likely to rebound. "Loser" is up 6% in monitored airplay points and ranks No. 1 at WZJM (Jammin' 92) Cleveland, No. 5 at WPST Trenton, N.J., and No. 12 at WHTZ (Z100) New York... Among the artists making their Hot 100 bows this week: Dance music diva **Ju-liet Roberts** enters at No. 89 with "I Want You" (Reprise). She is based in London and currently holds the No. 1 slot on Billboard's Dance Club Play chart. "I Want You" is top 10 in airplay at top 40/rhythm-crossover outlets KUBE Seattle (No. 7), KKXX Bakersfield, Calif. (No. 8), and KLUZ Las Vegas (No. 10). Seattle's **Candlebox** debuts at No. 99 with "You" (Maverick/Sire/Warner Bros.). It's No. 21 in airplay at MTV (see Video Monitor, page 48), which is contributing to its growing sales.

## SUPREME COURT PARODY DECISION REVERBERATES

(Continued from page 6)

uct, even in a parody, will be entitled to far less indulgence under the first factor [commercial use] of the fair use enquiry," Souter wrote.

The court found that the 2 Live Crew version, while using the familiar bass riff and drum beat, soon left the spirit of the original in its lyrical content.

Those championing the rights of parodists and First Amendment rights hailed the decision as one protecting criticism and commen-

tary on society, even if it comes in an impish, mischievous form.

"We're delighted," said Bruce Rogow, the attorney who argued the case for 2 Live Crew at the Supreme Court. "It gives substantial breathing room for parody."

However, other music industry officials find aspects of the case disturbing.

Martin Bandier, who operates EMI Music Publishing, says, "It's always good to know what the rules are, and that parody must parody

the song, but I am quite honestly still troubled by the decision. Under the guise of free speech, they have made a very liberal decision; I'm in favor of free speech, but in this instance it has been taken to a plateau where it doesn't belong. What disappointed me most was that Justice Souter did not have one iota of recognition of the importance of copyright to creators of music, and the need to enforce that as an incentive to creativity."

The need to mention copyright protection did not elude Justice Kennedy in his concurring but critical comments, which may also give copyright owners, as well as the district court, some guidance.

Kennedy said that "keeping the definition of parody within proper limits" was an important issue, but he warned, "We should not make it easy for musicians to exploit existing works and then later claim that their rendition was a valuable commentary on the original."

"While I am not so assured that 2 Live Crew's song is a legitimate parody, the Court's treatment of the remaining factors leaves room for the district court to determine on remand that the song is not a fair use. As future courts apply our fair use analysis, they must take care to ensure that not just any commercial take-off is rationalized *post hoc* as a parody."

Assistance in preparing this story was provided by Irv Lichtman in New York.

## SARAH McLACHLAN

(Continued from page 10)

Chris Mays, PD of KMTT, says, "We got a tremendous response from 'Into The Fire' [from 'Solace'], and it looks like this one is a winner, too. The CD is very strong and has several key songs on it. I think there is a level of maturity here that was not quite reached on others. For someone so young, the depth is incredible."

Leslie Fram, APD at 99X, echoes Mays' comments. "It's a delightfully dark album that has an extraordinary presence on the air," Fram says. "Her voice is just mesmerizing. So far, we've played it for only two weeks, and we've seen sales in town build."

McLachlan will appear on 99X's unplugged show Monday (14).

Kenny Vest, PD at WZRH, adds, "We've gotten good response. There are a lot of female songs on now, and we were hesitant to add another, but this sounds too good to pass up."

Also on the radio front, McLachlan was featured on American Public Radio's "E-Town" Feb. 27 in Denver, with Richard Thompson. She is scheduled for APR's "World Cafe" and "Mountain Stage" later this month.

On the retail side, "Fumbling Towards Ecstasy" is performing nicely at the 360-store Wherehouse Entertainment chain. New release buyer Bob Bell says, "Her previous release really generated some anticipation. This is doing really well for us out of the box."

SoundScan reports sales of 23,000 units for the week ending Feb. 27.

"There's more soul in her singing on this album," says McBride. "She's always had a very good voice, but

this record finally makes you believe that she means what she says. I don't know what happens with singers, but the more they write songs and are affected by life, the more lyrics carry a truer meaning."

McLachlan says her time spent in Thailand and Cambodia in October and November of 1992 had an effect on the new album.

"I was shooting a documentary film on AIDS, prostitution, and poverty there, and I saw a lot of stuff that changed the way I thought about everything. It gave me a much broader spectrum to grasp from, to understand the differences in human existence and look, for the first time, outside of my world. I took that trip right before I went into the recording studio, so it definitely had a great effect on my writing."

## EMI BUYING GERMANY'S LARGEST INDIE

(Continued from page 3)

Kollisch. Neither Kollisch nor EMI officials were available for comment.

The acquisition will give the EMI group an estimated 21% of the German market, making it the nation's second-largest label behind PolyGram. Kollisch is expected to report to London-based Alexis Rotelli, president of EMI Music Continental Europe.

Intercord's stable includes German-language rock act Pur, which currently has a top 20 album; singer/songwriter Reinhard Mey, who has made more than three dozen albums for the label; and Kenya-born Roger Whittaker, whose album sales top 7 million. (However, Whittaker is to switch to BMG when his current pact expires.)

Another Intercord strength is dance music, including Captain Hollywood Project and Urban Cookie Collective. The latter is licensed from London-based Pulse 8 Records, whose managing director, Frank Sansom, says that Herbert Kollisch notified him last week of the EMI purchase. "We have

a very good relationship," he adds. "They're not stuffed full of corporate thinking, and you get quick decisions—and that's very important in dance music."

It is not known whether the ownership change will allow any of Intercord's licensors to terminate deals, but this is thought unlikely in the short term. One source says executives at Mute Records, during talks for its current Intercord licensing deal, did discuss the long-term possibility of a sale. Mute is one of the German firm's most important licensors, with such acts as Depeche Mode and Erasure.

Intercord has assured licensors that no major changes are planned. Problems are most likely to occur, however, if EMI takes over German distribution of Intercord product, because a number of dance- and rock-oriented labels feel that the major—indeed, any major—cannot effectively serve the specialist, trend-setting retailers upon whom they depend.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	5	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)	14	14	4	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
2	6	2	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)	15	—	1	WHEN A MAN LOVES A WOMAN	JODY WATLEY (MCA)
3	3	3	DON'T GO BREAKIN' MY HEART	ELTON JOHN/RUPAUL (MCA)	16	—	1	IN WALKED LOVE	EXPOSE (ARISTA)
4	—	1	PUMPS AND A BUMP	HAMMER (GIANT)	17	11	4	LET HER DOWN EASY	TERENCE TRENT D'ARBY (COLUMBIA)
5	5	4	LULLABYE	BILLY JOEL (COLUMBIA)	18	22	2	I'VE BEEN THINKING ABOUT YOU	JOCIELYN ENRIQUEZ (CLASSIFIED)
6	19	2	DREAMS	THE CRANBERRIES (ISLAND/PLG)	19	15	3	IT ALL COMES DOWN TO...	TERMINATOR X (RAL/CHAOS)
7	24	2	RIBBON IN THE SKY	INTRO (ATLANTIC)	20	13	2	PAPA'Z SONG	2PAC (DEATH ROW/INTERSCOPE)
8	—	1	HOW DO YOU LIKE IT	KEITH SWEAT (KEIA/ELEKTRA)	21	20	2	THE RIGHT TIME	1 TO 1 (NEXT PLATEAU/FFRR)
9	—	1	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	22	—	1	DA BOMB	KRIS KROSS (RUFFHOUSE/COLUMBIA)
10	12	2	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)	23	—	11	COUNTY LINE	COOLIO (TOMMY BOY)
11	7	3	GOT TO GET IT	CULTURE BEAT (550 MUSIC)	24	23	2	UPTOWN HIT	KURIOUS (COLUMBIA)
12	18	4	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)	25	—	6	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)
13	10	4	WATCH THE GIRL DESTROY ME	POSSUM DIXON (INTERSCOPE)					

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

## CLASSICAL SANDOVAL

(Continued from page 12)

A potent brew of Afro-Cuban instrumental jazz and radio-ready vocal numbers, "Danzón" features contributions from the likes of Gloria Estefan, Vikki Carr, Danilo Perez, Willy Chirino, Giovanni Hidalgo, and actor Bill Cosby, who makes a credible appearance on backup vocals and percussion. Its most accessible tracks are "Africa," an instrumental layered with Estefan's multiple-tracked, wordless vocals; "Conga," a spicy number that bookends the album; and "Suavito," a propulsive cha-cha number sung by Chirino.

"Danzón" and Sandoval's classical release reflect GRP's plans to diversify beyond modern jazz, says Rosen. The label and its parent company recently created a joint imprint called MCA/GRP as a venue for pop-oriented recordings like the soundtrack to "The Firm," Rob Wasserman's "Trios" project, an upcoming release by New Orleans veteran Dr. John, and a future duets album by Diane Schuur and B.B. King.

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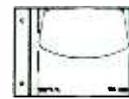
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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
MARCH 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
<b>*** No. 1 ***</b>						
1	8	2	34	TONI BRAXTON ▲ <sup>2</sup> LAFACE 26007/ARISTA (9.98/15.98) 2 weeks at No. 1	TONI BRAXTON	1
2	3	9	15	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	2
3	2	3	17	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
4	6	8	17	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
5	1	1	27	MARIAH CAREY ▲ <sup>5</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
<b>*** GREATEST GAINER ***</b>						
6	16	13	68	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
7	7	7	12	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	7
8	4	5	15	SNOOP DOGGY DOGG ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
9	5	4	21	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*PLG (10.98/15.98)	VERY NECESSARY	4
10	10	16	4	ENIGMA CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
11	9	10	16	TOM PETTY & THE HEARTBREAKERS ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
<b>*** HOT SHOT DEBUT ***</b>						
12	NEW ►		1	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
13	17	57	4	SOUNDTRACK RCA 66264 (10.98/16.98)	REALITY BITES	13
14	12	6	6	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
15	NEW ►		1	BECK DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	15
16	11	14	6	ALICE IN CHAINS COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES	1
17	14	17	11	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
18	15	15	25	MEAT LOAF ▲ <sup>4</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
19	20	20	32	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
20	18	18	42	JANET JACKSON ▲ <sup>5</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
21	NEW ►		1	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	21
22	21	32	8	CRASH TEST DUMMIES ● ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	21
23	13	11	17	BRYAN ADAMS ▲ <sup>2</sup> A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
24	19	12	16	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
25	24	22	46	AEROSMITH ▲ <sup>3</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
26	22	19	20	PEARL JAM ▲ <sup>9</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
27	38	35	30	BILLY JOEL ▲ <sup>3</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
28	27	29	19	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
29	23	21	9	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	17
30	26	23	21	VARIOUS ARTISTS ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
31	25	25	5	TORI AMOS ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
32	34	27	68	KENNY G ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
33	47	71	7	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	33
34	62	88	52	STING ▲ <sup>2</sup> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
35	30	26	63	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
36	32	41	13	ICE CUBE ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
37	29	28	23	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
38	37	44	4	ZHANE MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	37
39	31	40	11	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
40	42	24	18	FRANK SINATRA ▲ <sup>2</sup> CAPITOL 89611 (11.98/17.98)	DUETS	2
41	33	34	36	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
42	28	30	19	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
43	41	36	41	ROD STEWART ▲ <sup>7</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
44	40	37	4	RICHARD MARX CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
45	36	31	7	ZZ TOP RCA 66317 (10.98/16.98)	ANTENNA	14
46	35	33	47	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
47	39	42	21	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
48	48	38	74	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
49	45	43	27	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
50	43	50	17	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) HS	CANDLEBOX	43
51	50	39	37	SOUNDTRACK ▲ <sup>2</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
52	44	45	24	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
53	46	46	19	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	51	48	13	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
55	NEW ►		1	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	55
56	89	—	2	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
57	57	53	54	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
58	68	62	88	MARY-CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
59	60	64	14	CRACKER VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
60	58	49	79	VINCE GILL ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
61	53	52	116	PEARL JAM ▲ <sup>9</sup> EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
62	54	65	17	WU-TANG CLAN LOUD 66336*/RCA (9.98*/5.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
63	63	55	42	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
64	49	47	39	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
65	59	78	13	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	59
66	52	61	9	SOUNDTRACK VIRGIN 88274 (10.98/15.98)	THE PIANO	52
67	64	58	29	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
68	56	54	13	DANZIG ● AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	54
69	67	67	134	METALLICA ▲ <sup>7</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
70	65	60	16	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	60
71	69	85	160	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
72	61	59	15	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
73	73	63	35	BLIND MELON ▲ <sup>2</sup> CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
74	71	72	20	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
75	82	96	46	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
76	86	74	50	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
77	70	69	17	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
78	66	56	5	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
79	75	77	19	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
80	77	73	36	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
81	80	86	33	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
82	85	95	64	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
83	55	51	27	THE BREEDERS ● 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
84	92	112	8	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	84
85	101	—	2	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
86	90	76	6	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
87	78	80	15	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
88	72	79	8	JAMES MERCURY 514943 (9.98/13.98) HS	LAID	72
89	74	70	17	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
90	84	92	24	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
91	79	81	36	WHITE ZOMBIE ▲ GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
<b>*** PACESETTER ***</b>						
92	188	170	37	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/16.98)	MI TIERRA	27
93	83	82	27	BARNEY ▲ <sup>2</sup> SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
94	97	93	70	SADE ▲ <sup>7</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
95	109	100	77	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
96	88	75	29	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
97	96	97	37	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
98	81	66	23	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
99	87	109	3	SARAH MCLACHLAN ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	87
100	93	94	68	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
101	95	91	61	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
102	98	102	5	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
103	122	118	35	U2 ▲ <sup>2</sup> ISLAND 518047*/PLG (10.98/16.98)	ZOOPOPA	1
104	105	101	43	WYONNNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
105	99	110	6	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
106	107	119	4	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	106
107	94	84	80	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
108	104	111	8	MINT CONDITION PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY	104

○ 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.



## NEW U.K. BANDS MAKE WAVES

(Continued from page 1)

rock. With live shows in small venues or independently released singles, the acts have created a genuine enthusiasm and sense of promise that many say has been missing in British rock since the heyday of the Manchester scene in the 1980s.

But indie record executives, managers, and even the artists themselves say the "new wave of the new wave" buildup by NME and Melody Maker has created a sense of hype from which they want to distance themselves. There is a widespread perception that excessive press buildup (followed by limited U.S. touring) impaired the ability of Suede, one of Britain's most promising guitar bands in years, to achieve greater success in the U.S. than it has thus far.

"Because the weekly record papers no longer have the influence they once had, they've had to adopt a kind of tabloid attitude and come up with a new sensation every issue," says John Peel, veteran BBC Radio One FM disc jockey and champion of the indie music scene, commenting on the new wave of the new wave. "Previously, when the papers enthused about something, you could be sure it was worth enthusing about," but this is no longer true, he says.

When new wave of the new wave feature spreads appeared in NME and Melody Maker in January, none of the bands cited had a full album. Neither These Animal Men nor Shed Seven had yet released a single, and Blubber had no releases listed in the catalogs of the leading U.K. independent distributors.

On March 7, "Speed King" from These Animal Men came out on Hut/Virgin-affiliated Hi Rise Records. Shed Seven will release its debut single, "Mark/Casino Girl," on Polydor U.K. this month.

The other bands cited have released independent EPs or singles, distributed by Pinnacle or Revolver/APT:

- Blessed Ethel's "Rat" and "Dog" on Two Damn Loud;
- Compulsion's self-titled EP and an EP called "Casserole" on their own Fabulon label, and a mini-LP, "Safety," and new EP, "Mall Monarchy," on One Little Indian;
- S\*M\*A\*S\*H's "Real Surreal/Drugs" and "Lady Love Your..." on Les Disques de Popcor, and a forthcoming album on Hi Rise Records;
- Action Painting's "Classical Music," "These Things Happen," and "Mustard Gas" on Sarah Records;
- Echobelly's "Bellyache" on Pandemonium, and "Insomniac" on Fauve/Rhythm King.

Elastica, arguably the most successful of the new wave of the new wave bands, judging by press attention and word-of-mouth, released one limited-edition single, "Stutter," and cracked the U.K. top 40 chart for one week in February with its follow-up single, "Line Up," on Deceptive Records. To date, "Line Up" has sold about 2,500 copies, reports Deceptive. On the strength of its live shows and two singles, the band has received eight cover mentions in U.K. weeklies so far this year.

"With the exception of Elastica, Shed Seven, and Compulsion, the majority of these bands are waiting to cross over to any kind of commercial status," says Hunter Ryland Dubose, senior editor of the Tip Sheet, the weekly U.K. newsletter that tabulates industry opinion of new bands and singles.

Lorenzo Adani, product manager and independent music specialist at Tower Records in Piccadilly Circus, says that only Elastica has generated noticeable sales, particularly after a performance on the youth TV program "The Word."

### CRAVING EXCITEMENT

For their part, the editors of NME and Melody Maker acknowledge that they are less concerned with the record industry's agenda of long-term artist development, and more with creating next week's excitement for their readers.

"The NME is not an unpaid arm of somebody's marketing campaign," says Steve Sutherland, editor of the NME. "If that means we get over-excited, so be it. I'd rather do that than sit around and run features on bands because they have their third album. When the NME pisses off the music industry, we're doing our job properly."

Alan Jones, editor of Melody Maker, acknowledges the skepticism that such rapid and heated reporting of a new scene can bring on. "That's fair, but people are craving something new every week, and perhaps [this excitement] is a reflection of how moribund English music has been."

Mark Evetts, singles buyer for Sister Ray, a specialist indie rock store in London's Soho, says the new wave of the new wave is "definitely press-oriented to a certain extent, but, having said that, the records are selling [in the wake of the coverage]. The interest generated is definitely translated to sales, especially on vinyl."

Many of these press-touted artists express concern about the credibility gap such coverage creates. Virginia Payne, who manages Compulsion,

says that, in the wake of its inclusion among the new wave of the new wave by NME and Melody Maker, the band delayed the release of its "Mall Monarchy" EP from January to late February to avoid contributing to the appearance of hype. Payne says the timing and amount of coverage "damages not only the credibility of the bands, but the press in the U.K."

One leading American record executive has cited the disproportionate influence of the British music weeklies as key to the difficulties of the U.K. music industry in its major task of the '90s—nurturing new talent.

Late last year, I.R.S. Records president Miles Copeland told Billboard that NME and Melody Maker had inherited the self-defeating cynicism of the punk era, offering inflated coverage of new bands—only to dismiss them at the first sign of success. "They've ended up perverting the business," said Copeland.

Other record executives also have criticized the U.K. music business for depending heavily on the music weeklies to discover and build a buzz for British artists.

Notably, the most commercially successful areas of the British music business in the past year or so—teen idols such as Take That and East 17, or soul artists such as Dina Carroll—are seldom covered by the weeklies.

### STRONG CLUB FOLLOWING

The declaration of a new wave of the new wave was based not on a measurable response in the British pop market at radio or retail, but on the reaction of writers attending live shows by these acts.

"That is more than enough," says NME's Sutherland. "If even a lone

voice is banging about passionately, and can convert that passion into print, that's cool with me. It runs. I don't care if the music is commercial."

Allan Jones, editor of Melody Maker, concurs. "It's the live shows," he says. "These groups are out there and they're playing. It is gig excitement. We're just reflecting what's happening at the moment."

In fact, club promoters are ecstatic with the reaction that Elastica, S\*M\*A\*S\*H, Shed Seven, Compulsion, and others are getting from their customers.

S\*M\*A\*S\*H has been out on a 70-date U.K. tour that began late last year and goes through April. Last November, the band played the Thirsty Club at the Angel pub in Bedford, about 50 miles north of London. "They went down [like] a storm," says promoter Neil Primmett, who brought them back earlier this month. "Nearly every Saturday now, we put on these new wave-type bands and we consistently sell out."

At the Garage in North London, promoter Neil Pengelly notes that many of the new bands draw teen-aged fans who may not recognize the influence of new wave or punk but have embraced these acts as their own. "Since the Manchester scene there's been a void of British bands, and now you've got a new round."

### THEY CAN PLAY

Hooligan, guitarist with These Animal Men, says he initially was "revolted" by being grouped as part of the new wave of the new wave. But he says he recognized a common trait among the new Brit-

ish groups: "I don't think bands have played this well in 20 years, particularly live."

Dave Boyd, general manager of Hut Records, says many of the new bands are reacting not only against dance and grunge music, but also against the dominance of the conservative Tory government, which has ruled Britain for 15 years—most of the lifetime of these acts and their fans.

Unifying themes notwithstanding, the excitement over the new bands is reflected in record company attention. Along with These Animal Men, Boyd has picked up S\*M\*A\*S\*H for his Hi Rise label and plans to release albums by both bands in the U.K. and on Hut Records in the U.S. this spring.

Compulsion has been signed to One Little Indian, which has enjoyed success in the past year with Bjork's "Debut" album. The band is expected to tour the U.S. as an opening act for the Levellers beginning in April.

And Paul Adams, A&R manager at Polydor U.K., signed Shed Seven to the label.

Adams—who, in his previous position at PolyGram Music Publishing, had signed Suede to its publishing deal—is particularly aware of the hazards of premature press. "That's why I'm being so sensitive about what we're doing as a record label," he says. "It's nice to get good press, but at the end of the day, you've got to go out there and deliver."

Assistance in preparing this story was provided by Paul Sexton in London.

## TWO'S A CROWD AT TRINIDAD'S CARNIVAL

(Continued from page 10)

a car salesman," Delamo declared, while a perplexed Luta said, "There are two monarchs, not two half-monarchs. I think they should find another car."

Furthering the disenchantment was Shadow's failure to rank as a finalist after his Feb. 5 performance during the semifinals—locally called the "acid test"—at Skinner Park in Southern Trinidad. This set the stage for controversy and widespread outcry against the decisions of the judges. Observers note that the judges, many of whom are over 40, were bent on protecting what they see as "traditional calypso"—the slower, more locally oriented fare that is the staple of calypso tents but has all but lost younger Trinidadians to dancehall reggae and the more danceable soca of artists like Ajala, Shadow, and Superblue.

The controversy is symptomatic of the overall dilemma facing calypso, which is locked in a battle with dancehall and hip-hop for the heart of its younger population. Artists on the cutting edge of the soca revolution, struggling to bridge the gap between traditional and modern, are viewed by some as threats to the cultural status quo, barred from National Carnival Committee approval despite their immense popularity.

Shadow's "Pay The Devil," about old-time masquerade, and his poignant but highly danceable "Poverty Is Hell" were, by popular opinion, the year's two best calypsos. "It is a disgrace the way Shadow was treated,"

said Toronto-based calypsonian Ellesford James. "Shadow is the true King."

Superblue, who had won the alternative Soca Monarch title two days earlier, got the greatest audience response of any calypso contestant at the Dimanche Gras show with his performance of "Flag Party," yet was placed last, further demonstrating the gulf between what the public wants and what NCC judges see as good calypso.

"Calypso has changed, evolved to

something new, soca, and they don't want to go along with it," said Shadow. "They are trying to shut the door on tomorrow, on the future."

In other Carnival action, Witco Desperadoes emerged as Panorama Steelpan champions, playing Robbie Greenidge and Superblue's composition "Fire Coming Down." Named Carnival King 1994 for his portrayal of "The Conquest" was Anthony Paul, from Raoul Garib's band Greece 500 B.C. Tessa John won Carnival Queen for her "Light Of The

World" portrayal for Stephen Lee Heung's band, Festivals. Frequent band of the year winner Wayne Berkeley copped that honor for the second straight year with "Mirage."

Queen Shaka won the Calypso Queen title, and Preacher, a Superblue protégé, was named Road March King. The artist beat his own mentor with "Jump Up And Wave Again," a clone of Blue's 1993 road march winner, "Bacchanal Time."

## Bingi Joins Cornucopia Of Trinidad Sounds

PORT-OF-SPAIN, Trinidad—As Trinidad and Tobago struggle to define, package, and market the unique indigenous sounds of calypso, soca, steelpan, and Indo-Caribbean "chutney" music, they may experience a systems overload with the arrival of yet another sound—bingi music.

A brew of reggae, dancehall, hip-hop, and soca, bingi is giving soca a run for its money as the sound of choice for younger Trin-bagonians.

Despite a barrage of criticism in the Trinidad media, and the view that promoting "dat Jamaican thing" is definitely to the detriment of calypso, Kiskidee Records—Trinidad's newest, largest, and most fi-

nancially sound record company—is the only label thus far that has invested in the bingi sound, and has already had big hits in Trinidad with bingi artists General Grant, Kindred, and Homefront.

The label, which is geared primarily toward young artists in various genres, has about 18 acts on its roster, including Chiki, Edu, Rankin, and Yard Foul Crew. The company invested a total of \$8 million in launching its studio and record company.

Stateside, Grant is enjoying regular play on WRKS and WBLN in New York, and can also be heard on Tony Toni Tone's album "Sons Of Soul," which was recorded in Trinidad at Kiskidee's Caribbean Sound

Basin Studios.

"Bingi is the music of the youths," says Kiskidee VP John Afood. "Records traditionally sell to young people, and as a record company we have to be mindful of that. We have to make sure that we capitalize on that market and on that opportunity."

Kiskidee's soca star, Shadow, defends the label's forays into bingi, saying, "Rap and dancehall are big in the U.S., Europe, everywhere—what's wrong with it if Trinidad youths come up with something of their own out of all this soca, rap, and dancehall they are hearing, put it out there, and get some of that money for themselves?"

ISAAC FERGUSON

## GENRE-BENDING ALBUMS SUCCEED AT RETAIL

(Continued from page 1)

from conflicting styles—don't present merchandising problems, and do create consumer demand.

Major cross-genre hits include:

- MCA's "Rhythm Country & Blues," a collection of duet versions of classic songs pairing R&B and country artists (Billboard, Jan. 22), which debuts at No. 21 on The Billboard 200 this week.

- Frank Sinatra's "Duets," the Capitol album pairing Sinatra with such diverse vocal partners as Bono, Luther Vandross, Aretha Franklin, and Gloria Estefan, which has gone double platinum.

- "Common Thread: The Songs Of The Eagles," featuring top country artists performing the L.A. rock band's best-known material, which climbed as high as No. 3 on The Billboard 200 and has sold more than 2 million units.

- US3's "Hand On The Torch," a

Blue Note release that combines rap, newly recorded jazz tracks, and samples from old Blue Note albums by Herbie Hancock, Horace Silver, The Ionious Monk, and Art Blakey, and has climbed the charts in recent months, riding the single "Cantalooop (Flip Fantasia)." The album stands at No. 39 on The Billboard 200 this week, down from its peak at No. 31.

- "Judgment Night," last year's Immortal/Epic Soundtrax album combining rap, hard rock/metal, and alternative rock talents, which peaked at No. 17 on The Billboard 200 and ultimately went gold.

Other releases reflect an increasing tendency toward genre-melding. Elektra/Pendulum act Dignable Planets and Gang Starr member Guru both went the rap-jazz route. Capitol rap act D.R.S. has mated hardcore lyrics with traditional R&B harmonizing. Hard rocker David Lee Roth du-

ets with country singer Travis Tritt on "Cheatin' Heart Cafe," a track on Roth's new Reprise album "Your Filthy Little Mouth." Alice Cooper has co-authored two songs with Chris Cornell of grunge act Soundgarden for his new Epic release. And, perhaps most incredibly, country icon Garth Brooks has cut a track for a forthcoming Kiss tribute album.

For most of the recently successful hybrid albums, heavyweight casts of musicians have helped create immediate lift-off.

MCA senior VP of marketing Randy Miller says, "The event stature of a record is something in our industry that is becoming more and more prevalent." According to Epic West Coast director of marketing Al Masocco, the stylistic synthesis of "Judgment Night" hit the bullseye at certain kinds of retail accounts.

"You're combining three musical staples: rap, metal, and alternative," Masocco says. "If you go into any of those alternative accounts, they're stocking all three kinds of music."

The high-profile nature of most such albums has immediate sizzle, Masocco says. "It leaps out at the consumer . . . with 'Judgment Night,' you had 15 gold and platinum artists. You've got Sinatra and the collaborations with everybody from Bono onwards. Before anyone hears the music, you get that kind of awareness."

Adds Giant head of marketing Steve Backer, "Active music lovers are open to a lot more than we give them credit for."

### DOESN'T MIX AT RADIO

Still, many radio programmers suspect that cross-bred music may not sit well with their listeners.

Mixing genres that aren't traditionally associated isn't right for country, says KNIX Phoenix PD Larry Daniels. "It may be a neat thing for retail to do at the sales level, but, soundwise, it doesn't often work for us," he says.

Of "Rhythm Country & Blues," Daniels says, "I've only listened to a couple of songs from that album, but from what I've heard, it just doesn't fit."

But while Daniels says the R&B/country songs are too far removed for his listeners, he notes that some

cross-genre records can make it on his station: "The 'Common Thread' record tested well with our listeners. [That] sound is far closer to our sound than R&B."

Country WSIX Nashville PD Doug Baker says he uses blended genres, but sparingly. "The success of combining country with R&B or rock music can depend on what region you live in," he says.

Baker says most of the music is not used in regular rotation and he sees a potential danger in opening a format to broader sounds. "This is a sign that country music is growing, but we have to be careful of it fragmenting into subformats, which would be a disaster similar to what happened to AC," he says.

Describing records that merge musical styles as "flavor" for her station's listeners, Terri Avery, PD at adult urban WWIN Baltimore, says that because her format is slanted towards adults, she doesn't program a lot of the mixed-genre records. "We pass on most records that feature hip-hop, because that's not what our listeners want to hear," Avery says.

On the other hand, urban WHRK Memphis PD Bobby O'Jay says his listeners are welcoming the merging of certain music types.

"Country & western music and R&B music are basically the same," says O'Jay. "Their lyrics convey the same attitudes and messages, except country does it with a twang."

On the hip-hop/jazz side, O'Jay says the merging of music forms is more than a passing fad. He adds that his listeners are embracing certain records more than others.

"US3's 'Cantalooop' is still working well for us, but when Miles Davis' [hip-hop/jazz conflation] 'Doo Wop' came out, it did nothing," he says. "But overall, I think the jazz/hip-hop thing is going to grow—like rap."

Modern rock listeners are more apt to give dual-formatted programming a chance, says KROQ Los Angeles APD Gene Sandbloom.

"If an artist is really hot and does a duet with an artist from another genre, they can sometimes get airplay a little quicker, but it's the music itself that will determine its life-time on air," he says.

Sandbloom points to Pearl Jam-Cypress Hill, B.B. King-U2, and Neneh Cherry-Michael Stipe collaborations as unlikely pairings that received airplay on his station.

Phil Gamble, PD at modern rock WKQX Chicago, says his listeners are curious about new kinds of music, but even they have their limits. "I suppose the music from two different formats merging creates a broader fan base for one artist or another, but our listeners don't want to hear it all the time," he says.

### MORE OPPORTUNITIES

Retailers are enthusiastic about the emergence of the trend, even though cross-pollinated records would appear to present immediate merchandising concerns.

"There are some challenges there, but there are more opportunities than difficulties," says Bob Bell, new-release buyer for 350-store Wherehouse Entertainment in Torrance, Calif.

The 393-store Camelot Music chain, based in Canton, Ohio, tends to handle such cross-pollinated sets as one-of-a-kind, while it considers cross-genre albums exceptions that occur from time to time, according to Joe Bressi, senior VP. "For example, we consider the 'Duets' album strictly a Frank Sinatra set, and put the product only in his bin," says Bressi. "But with the 'Rhythm Country & Blues' album, I'll bet 500 store managers are all [marketing] it differently. For us, it's more of a country album, and it seems easier to push it in that direction than any other."

Bressi notes that the hip-hop/jazz phenomenon is "more a case of a music form evolving because it has the elements to move forward. Because jazz fans tend to be intolerant, we're placing those albums in the hip-hop bins."

Stan Goman, senior VP of retail operations at 82-store Tower Records in Sacramento, Calif., sees many of the genre-bending albums appealing to an older demographic well-schooled in musical cross-fertilization.

These consumers "came from the underground radio days, and the Fillmore show days, when you'd see a show with Brian Auger and the Grateful Dead and Miles Davis," Goman says. "That's where it starts. Then radio picks it up, and everybody gets it."

Younger tastes are maturing as well, Goman adds. "The kids are getting into Coltrane and some cocktail jazz . . . People's tastes are diversifying, and it's great."



by Geoff Mayfield

**GRAND GRAMMY SLAM:** I don't know what Toni Braxton thought of music award shows prior to February, but I'll bet she's a fan of them now. For the second time in a month, award telecast exposure helps Braxton take a giant step to the top of The Billboard 200, as the Grammy spotlight generates a 31% sales increase. By leaping 8-1, her rookie album breaks the record she set following February's American Music Awards, when a 28% gain prompted a chart-topping leap from No. 7 (Between The Bullets, Feb. 26), which at that point represented the biggest leap earned by a No. 1 album in the SoundScan era.

**POST-SHOW WINNERS:** As expected, Grammy performance slots rev up some of The Billboard 200's more dramatic advances, including winners Sting (whose sales almost double as he flies 62-34) and Gloria Estefan (who jumps 188-92 with a 130% gain, the chart's largest percentage increase), and nonwinner Billy Joel (38-27 on a 57% bump). And don't look now, but multiple trophy winner Whitney Houston, whose "The Bodyguard" soundtrack had already spent 39 weeks in the top 10, jumps back to the upper reaches, as a 55% sales increase pushes her forward 10 places to No. 6.

**TRIBUTES:** Some folks are still grouching about the Grammy broadcast's tribute to Frank Sinatra, but his "Duets" does realize a 19% sales gain (No. 40). And Bono, the man who presented the Chairman with his Grammy Legend Award after an expletive-spiced acceptance of U2's best alternative album award, sees "Zooropa" move 122-103. The program's other two special salutes also generated sales, as "A Tribute To Curtis Mayfield" climbs 89-56 with a 67% gain, and Aretha Franklin's new best-of set skips ahead 16 places to No. 85.

**OTHER ARTISTS WHO** bullet as a result of the Grammys' glow: Kenny G (No. 32), Mary-Chapin Carpenter (68-58), Tony Bennett (197-134). In what is becoming an annual tradition for Walt Disney Records, one of its soundtracks—this time "Aladdin"—takes a Grammy-induced jump (147-119), and jazz vocal winner Natalie Cole sees "Take A Look" re-enter The Billboard 200 and Top R&B Albums. Ratings for this year's Grammys were 20% behind last year's mark, which makes it all the more impressive that nonwinners like Neil Young (No. 172), k.d. lang (No. 177), and R.E.M. (No. 179) re-enter the chart. Apparently, just the mention of their nominations was enough to spur consumer action.

**REMEMBER HOW** BMG Distribution was the punchline for a bad joke among industryites just a few years ago? Now Nipper has the last laugh, as BMG commands the top three slots, and four of the top six, on The Billboard 200 (see story, page 3). The soundtrack from "Reality Bites" also appears headed for the top 10 (17-13) as it bounces to No. 5 at The Musicland Group, the largest U.S. music chain. And, remember how some folks speculated that Hammer's career had run out of gas? His comeback album makes an impressive bow, grabbing Hot Shot Debut honors on both The Billboard 200 (No. 12) and Top R&B Albums (No. 2).

**TWO OF THE TITLES** that make impressive Billboard 200 debuts got opening-week help from Public Broadcasting Corp. specials. MCA's noble multi-artist experiment, "Country Rhythm & Blues," checks in at No. 21, while modern instrumentalist Yanni enters at No. 55. Both PBS specials will have later airings in various markets throughout the month. Yanni's album shipped more than 400,000 units. His tour starts in May.

## NEW WORLD

(Continued from page 81)

World's activities are governed by a 12-member board of trustees—half of which are founding members—including Adolph Green, Frank Stanton, Elizabeth Ostrow, Rita Hauser, and chairman Francis Goelet.

"Nonprofit funding of recordings didn't exist before in the record business," says Krawitz. "The idea that not every record can make it in the marketplace . . . it's existed in publishing for years. University Book Press never expects to make money, but every record company expects to."

The label is distributed to traditional retail through REP. New World also sells direct to some 180 music accounts as well as the alternative market, consisting of bookstores, new age outlets, and library/museum gift shops. Product also is distributed internationally to 22 countries.

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A glance ahead at Billboard Specials

**INDIE LABELS**

ISSUE DATE: MARCH 26  
CLOSED

**NARM SUPERSECTION**

ISSUE DATE: MARCH 26  
CLOSED

**THE ECHO AWARDS**

ISSUE DATE: MARCH 26  
CLOSED

**ROBERTSON TAYLOR TRIBUTE**

ISSUE DATE: APRIL 9  
AD CLOSE: MARCH 15

**TEJANO**

ISSUE DATE: APRIL 16  
AD CLOSE: MARCH 22

**VITAL REISSUES**

ISSUE DATE: APRIL 23  
AD CLOSE: MARCH 29

**GOSPEL MUSIC**

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

**HAWAII/HARA AWARDS**

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

**MUSIC PUBLISHING**

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

**SOUNDTRACKS**

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

**BLUES**

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

**BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

**BMG BUILDING NEW CORP. STRUCTURE**

In setting up its new corporate structure, BMG Music has recruited former Arista exec **Jack Rovner** as senior VP of marketing (Billboard, March 12) and former TV/record exec **David Benjamin** as VP of business development. They join already-in-place senior VP/finance **Michael Benjamin** in a new senior management team that will report to the North American president/CEO BMG has long sought. Sources say BMG chairman/CEO **Michael Dornemann**, to whom the North American CEO would report, hopes to fill that slot by late June. Rovner, sources say, will oversee BMG venture companies such as Windham Hill, BMG Kidz, Nice Man, Semaphore Entertainment Group, and possibly BMG Video and Private Music. David Benjamin will report to Rovner.

**ENVELOPES OPENED AT ECHOS**

German dance and rock acts dominated the third Echo awards March 8 in Frankfurt, with **Culture Beat** and **Haddaway** each taking two prizes. Virgin rockers **Die Toten Hosen** garnered best band and best marketing trophies, while **Meat Loaf**, **Bonnie Tyler**, and **Ace Of Base** won three international prizes. Tops among majors was BMG—its acts and affiliate labels took six of 19 awards. Veteran **Udo Jurgens** won lifetime achievement honors.

**U.K.'S ECHO LABEL NAMES GM**

As for Britain's Echo Records, **John**

**Chuter** has been hired as GM of the label, set up by **Chris Wright's** Chrysalis Group. He had been with Phonogram U.K. for nine years.

**MOTOWN U.K. CLOSES SHOP**

Motown Records has shuttered its London offices following the departure of GM **Nicky Denaro**, who had been running the unit for the past year. Also gone is **Mervyn Lyn**, who was Motown's GM within PolyGram International's London HQ.

**SONDHEIM JOINS ASCAP BOARD**

**Stephen Sondheim**, an ASCAP member since 1957, has been appointed one of 12 writer members of the performance rights society's board, replacing **Stanley Adams**, who died in January. The composer/lyricist joined ASCAP the year his score for "West Side Story" (with music by the late **Leonard Bernstein**) opened on Broadway; his latest musical, "Passion," opens on Broadway April 28. He has been a frequent guest panelist at ASCAP's Musical Theatre Workshops.



SONDHEIM

**'BEAUTY & THE BEAST' CAST ALBUM**

The Broadway stage version of the animated smash "Beauty & The Beast" is due from Walt Disney Records April 26, eight days after opening night of the company's ex-

travagant stage translation. The production features 18 songs, six of which are new. The additions include five songs by **Alan Menken**, the original "Beauty" composer, and lyricist **Tim Rice**. The sixth is "Human Again," a **Menken/Howard Ashman** song that was dropped from the film's final version.

**WAX TRAX! OUT OF CHAPTER 11**

Wax Trax! Records, the 14-year-old Chicago-based label, says it has emerged from the bankruptcy protection for which it filed in November 1992, thanks in part to an infusion of cash from New York-based TVT Records. The label continues under the management of founder **Jim Nash** and **Dannie Flesher**. Besides its equity interest, TVT markets and distributes Wax Trax!.

**DE BODINAT TO SOFTWARE POST**

**Henry de Bodinat** is leaving as president of Sony Music France for a new slot as exec VP at Sony Software Europe. Insiders have known for some time that de Bodinat wanted wider responsibilities, and his new role puts him in charge of developing synergies between Sony's music, movie, TV, and electronic games units in Europe.

**FERACI OPENS CONSULTING FIRM**

Longtime Atlantic Records exec **Vince Feraci** has formed a consulting firm in White Plains, N.Y., called Stay Tuned Communications, focusing on marketing, promotion, and management.

## Arista Aces Album Chart's Top Slots

**TONI BRAXTON CAN BREATHE** a little easier as she resurges to No. 1, while **Ace Of Base** inches up a notch to No. 2 on The Billboard 200, giving the Arista family the top two slots. Remarkably, both albums are from debut artists.

The last time new artists occupied the top two positions was the week of Oct. 3, 1992, when **Billy Ray Cyrus' "Some Gave All"** and **Pearl Jam's "Ten"** were No. 1 and 2, respectively. The last time the same parent company held the top two spots with albums from debut artists was the week of May 11, 1991, when Sony's Columbia label was No. 1 and 2 with **Mariah Carey's** eponymous effort and **C + C Music Factory's "Gonna Make You Sweat."**

**DON'T HURT 'EM:** Everyone who expected the **Hammer** to fall should check out The Billboard 200, where the Oakland, Calif., artist returns in fine form. His **Giant** debut, "The Funky Headhunter," earns Hot Shot Debut honors by entering at No. 12. Back in the days when he was known as M.C. Hammer and was signed to Capitol, the rapper went to No. 30 with his first effort, "Let's Get It Started." In 1990, "Please Hammer Don't Hurt 'Em" spent 21 weeks at the top. A year later, "Too Legit To Quit" peaked at No. 2.

Over on the Top R&B Albums chart, Hammer enters at No. 2. If he wants to reach the top, he'll have to get past **R. Kelly's "12 Play."**

**WHY:** "Because Of Love" by **Janet Jackson** moves into the top 10 of the Hot 100 after hovering at No. 11 for three consecutive weeks. It's the fourth top 10 hit from "janet." and the 17th top 10 single of Jackson's career. Since 1986, when Jackson had her big break-

through with the "Control" album, only one of her singles has failed to make the top 10: "The Pleasure Principle" peaked at No. 14 in August 1987.

"Because Of Love" enters the top 10 just four weeks after "Because The Night" by **10,000 Maniacs** peaked at No. 11. Before Jackson's hit, only three songs beginning with the word "Because" have made the top 10 in the rock era: "Because They're Young" by **Duane Eddy**, "Because" by the **Dave Clark Five**, and "Because I Love You (The Postman Song)" by **Stevie B.**

**QUADRUPLE PLATINUM** And Counting: **Tag Team's "Whoomp! (There It Is)"** is shaping up to be one of the biggest singles of the rock era. It moves down two places to No. 38 on the Hot 100, but it logs its 43rd consecutive chart week. Only one other single in the rock era has had such a lengthy consecutive run: "Tainted Love" by **Soft Cell** started out slowly, fell to No.

100, and then began moving up the chart. But that single spent its last nine weeks in the 90s, whereas Tag Team is still in the top 40. "What About Me" by **Moving Pictures** also accumulated 43 weeks on the Hot 100, but in two different chart runs. If "Whoomp!" is still on the Hot 100 next week, it will stand alone as the longest-running chart single of the rock era.

**OLD SONG II:** Last week, **Twister Alley's** updating of "Young Love" entered the Hot Country Singles & Tracks chart. A trend could be starting: debuting at No. 73 is "Corine, Corina" by **Asleep At The Wheel** featuring **Brooks & Dunn**. A No. 4 pop hit for **Joe Turner** in 1956 and a No. 9 hit for **Ray Peterson** in 1961, the song has also visited the country chart once before, when **Earl Richards** took it to No. 73 in 1970.



by Fred Bronson



**Xscape**

**PLATINUM AND STILL COMIN'.**

**In July of 1993 Jermaine Dupri launched So So Def Records. In August of 1993 Just Kickin' It, the label's first single, was released. Its **Platinum** success belonged to **Xscape**, R&B's newest Atlanta xplosion. The all-girl crew reached the top of every chart they touched. They slowed it down a bit with the smooth mood of Understanding, the results were **Golden**, and the album was **Platinum**. Next up: Love On My Mind. Xscape said they were "**Hummin' Comin' At 'Cha.**" They did. And they are. What else would you expect from the man who has worked on songs for **Mariah Carey, El DeBarge, Shanice Wilson, BBD,** discovered **Kris Kross** and still has **Da Brat** up his sleeve?**

**So So Far, So So Def.**

*Congratulations, Jermaine. We're proud you're part of the family!*

It used to be a lot of fun.

Then there was *graduation*.

And the job.

And the house.

And it kind of got

away from you.

**Hello There!**



Hiding somewhere underneath that  
big shot **middle-management** title, there's still a

part of you that's thrilled,  
*thrilled* to know that

four guys with  
**checkered guitars**  
and *king-size* drumsticks

are rocking like **big**  
**dogs** every single  
night.

**Are You Ready To Rock?**  
Cheap Trick Woke Up With A Monster (4/2-45425)



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