



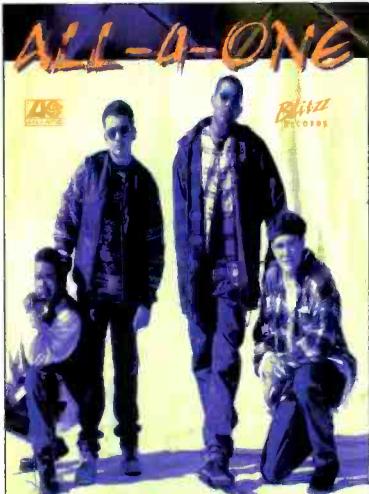
## Canada's Junkhouse 'Strays' To The States

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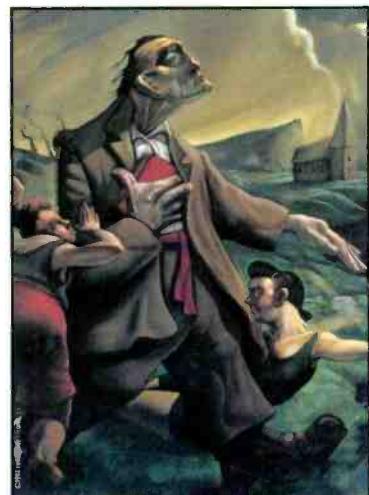
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 16, 1994

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their self-titled debut album featuring (82588) the gold single SO MUCH IN LOVE and the new single I SWEAR



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## Labels Aim To Build Identities Of Latest R&B Vocal Groups

BY J.R. REYNOLDS

LOS ANGELES—As a new lineup of R&B vocal groups steps to the plate, labels are using music videos, public appearances, and other visually ori-



ALL-4-ONE

groups includes Perspective's For Real, Kaper/RCA's Blackgirl, Interscope's Blackstreet, Scotti Bros.' Kolorz, LaFace/Arista's A Few Good Men, and Blitzz/Atlantic's All-4-One. The latter outfit is the first out of



FOR REAL

ented tools in their attempts to make the acts stand out in a crowded field. This spring's crop of R&B vocal

the gate; its "So Much In Love" is at No. 6 this week on the Hot 100.

The acts represent the third wave of a musical trend that started with acts such as Boyz II Men, En Vogue, and Color Me Badd. While those groups were enjoying success, a second wave—highlighted by Shai and

## Yanni's PBS Gig Sparks Sales

BY DEBORAH RUSSELL

LOS ANGELES—Private Music turned to public television to promote Yanni's new concert album, "Live At The Acropolis," and the plan propelled the title into the top five of The Billboard 200 in just



YANNI

(Continued on page 91)



SBK's Secada Finds R&B Roots

PAGE 11

## A Grammy Primer: The Myths & Legends Of Awards Voting

BY MELINDA NEWMAN

NEW YORK—Every January when the Grammy nominations are announced, labels draft missives touting their number of nominations, spin doctors start planting their nominated clients' names in the press, and pundits pick the Grammy carcass clean, excoriating the choices and criticizing NARAS, the Grammys' governing body, as unhip.

After the awards ceremony, losing labels charge bloc voting by

## Set Gives Voice To Homeless Compilation Makes Ripples At Radio

BY PAUL VERNA

NEW YORK—In a heart-warming example of how music can lift the spirit and bring out the best in people, San Diego entrepreneur Rex Neilson and a group of homeless folks have given each other a new

purpose in life via an album called "Voice Of The Homeless."

The collection, issued last year on Neilson's San Diego-based M.A.G. Records, consists of 12 songs sung by 27 homeless artists. Neilson and associate Wayne Nelson produced the cuts



PORTER

(Continued on page 101)

## Minty Fresh's Freshly Minted Bands Draw Biz Attention

BY ERIC BOEHLERT

NEW YORK—Jim Powers is in the right place at the right time. The former A&R chief at Zoo Entertainment left the major label world last year in

order to start Minty Fresh, his own two-man record company. In just 12



VERUCA SALT

months, Powers and his miniature label have made eye-opening strides.

Operating in a one-room flat in the Wrigleyville section of Chicago, (Continued on page 90)

## Jam & Spoon Score With Sony Releases

BY WOLFGANG SPAHR and THOM DUFFY

FRANKFURT—Long known as Germany's mecca of dance music, Frankfurt has launched another international hit with the single "Right In The



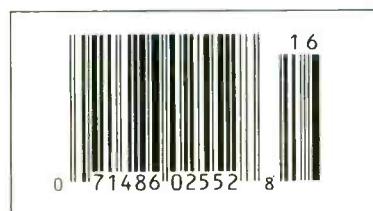
JAM & SPOON

(Continued on page 91)

## HOME & ABROAD

### U.S. Break For Fury In The Slaughterhouse

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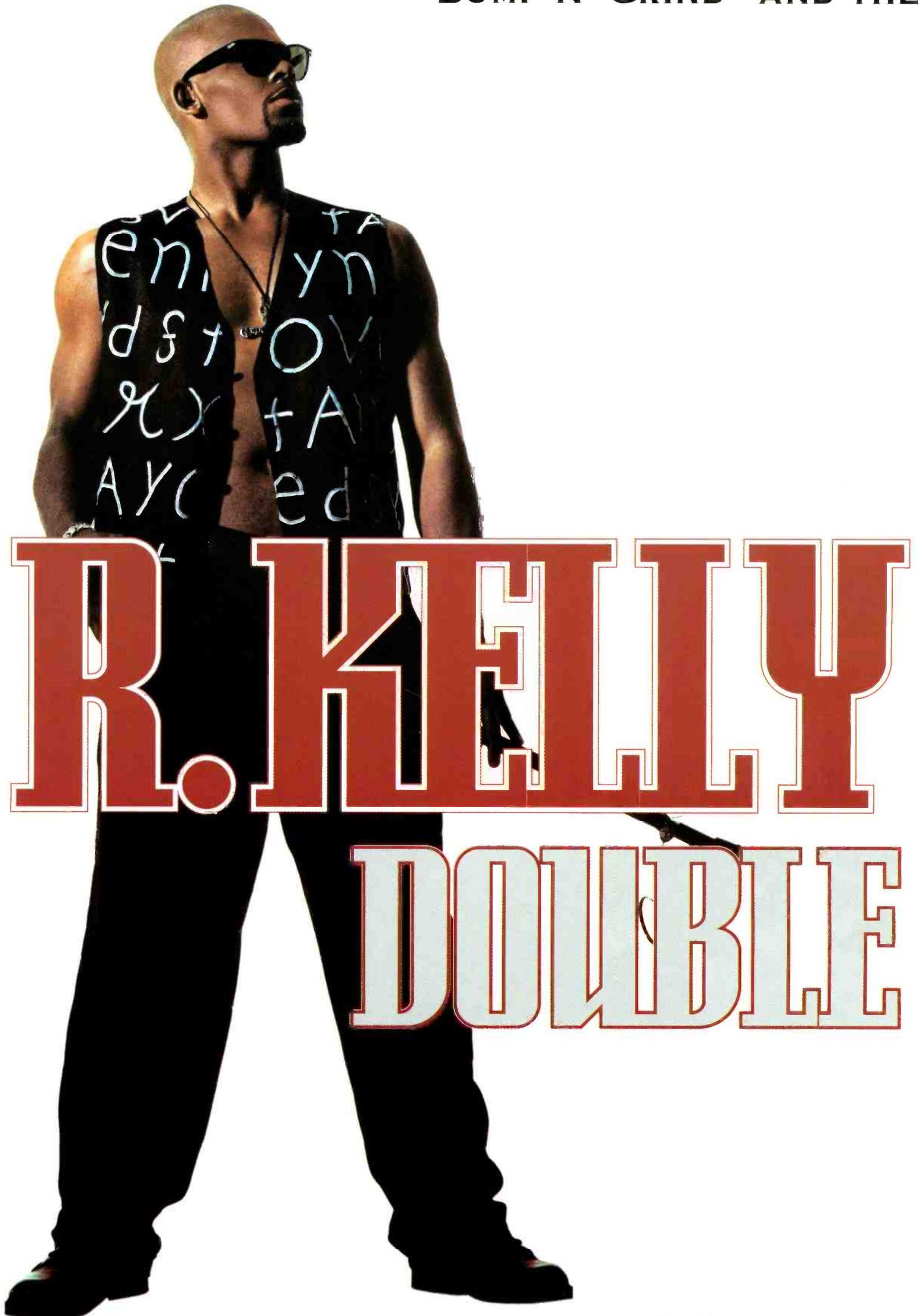
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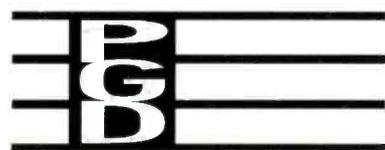
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VOLUME 106 • NO. 16

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HOT SINGLES

TOP VIDEOS

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# Blockbuster Makes Moves To Consolidate Dallas Warehouse Coming Soon; Ga. Site Closing

BY DON JEFFREY  
and ED CHRISTMAN

NEW YORK—Blockbuster Music is consolidating its music distribution capabilities for its 500-plus record stores, with plans to close a distribution facility in Atlanta in September and open a new warehouse in Dallas next month.

These moves, among others, are seen as part of Blockbuster's strategy to create stronger controls over its music inventory. The company is said to be designing a new computer system that will eliminate the incompatibilities that have existed among the systems operated by the various chains and headquarters. Once this new system is in place, observers say, Blockbuster will be in a position to implement sophisticated inventory replenishment programs. In addition, the changes will help complete the consolidation of its four music chains.

The Atlanta warehouse serviced the Super Club chain of music stores, which Blockbuster acquired last year from Philips Electronics. Sources say the facility will shut its doors Sept. 13. In Dallas, the retailer is leasing a 260,000-square-foot warehouse next to a smaller Blockbuster facility already in place.

In addition to these moves, Blockbuster has finally hammered down a date to consolidate purchasing in Fort Lauderdale, Fla. Sources say the long-anticipated move will occur July 1. The buying is now done in Dallas for Sound Warehouse and Music Plus stores, and in Atlanta for Turtle's and Record Bar stores.

A Blockbuster spokesman confirmed some of the changes and referred further questions to Blockbuster senior VP Gerry Weber, who was unavailable to elaborate.

As part of the consolidation, Blockbuster is gradually changing the names of all its acquired stores to Blockbuster Music Plus. The company plans to refurbish and convert about 200 stores this year to its prototype format, unveiled last fall in a store near the company's Fort Lauderdale headquarters.

Although it is shutting the Atlanta distribution facility, Blockbuster likely will keep office space in Atlanta. The company has divided the music chain into two zones, based in Dallas and At-

lanta. Each zone will have its own marketing and advertising team, sources say.

The new distribution center in Dallas will complement existing warehouse space of about 155,000 square feet in two other leased buildings in that city. Although Blockbuster is investing in distribution space, at the recent National Assn. of Recording Merchandisers convention, company executives told many label and distribution executives that eventually it would like to have most of its purchases shipped directly to its individual stores. Most manufacturers drop-ship only new releases to chain stores.

In another development, sources say Sound Warehouse director of purchas-

ing Tracy Donihoo has resigned to take a regional sales position in Chicago with A&M Records.

Blockbuster Music has been searching for some time now for an executive to oversee purchasing, although some sources believe that search was recently put on hold.

Label and distribution executives anxiously await that appointment, as they have been alarmed by the number of veteran music executives that have defected from the Blockbuster chain over the last year. Blockbuster management has earned the respect of label and distribution executives; nonetheless, many are rooting for Blockbuster to appoint an industry insider to the top purchasing post.

## Billboard, Monitors To Initiate Radio Seminar In September

NEW YORK—Billboard and its sister publications, the Airplay Monitors, are teaming to host a three-day radio business conference. The Billboard/Monitor Radio Seminar is scheduled for Sept. 8-10 here.

The seminar will focus on changes in the radio and record businesses as a result of relaxed station ownership rules, duopolies, local marketing agreements, new formats, and more accurate music charts and reporting systems.

Keynote speeches and general-interest panels will be featured along with format-specific gatherings for top 40, adult contemporary, urban, country, album and modern rock, and Spanish radio. In addition, Billboard's sister company, Broadcast Data Systems, will host a panel and will organize hands-on workshop sessions where broadcasters can get personalized instructions on how to understand and use BDS information.

Like Billboard's recent successful Dance Summit in San Francisco, the radio event will feature interactive sessions orchestrated by facilitators, rather than the more traditional panelist-

and-audience setup.

"The growth of the Airplay Monitor publications and overwhelming acceptance of BDS data as the definitive measurement of song activity at radio led us to launch this conference," says Howard Lander, president of the Billboard Music Group and Billboard publisher. "Radio's role in the promotion process has been inexorably changed, and the conference will explore this new landscape."

The event, geared toward radio program and music directors and label promotion reps, will kick off with an opening-night cocktail reception Sept. 8.

The Billboard Radio Awards, previously presented during the fall National Assn. of Broadcasters convention, have been renamed the Billboard/Monitor Radio Awards and will be presented at the new conference. The awards ceremony will be the seminar's Saturday night closing event.

Further details about the conference, including hotel location, will be announced in the radio section in coming weeks.

### THIS WEEK IN BILLBOARD

#### RETAILERS GET THEIR TOPSPINE WISH

All six major music distributors have begun updating their manufacturing systems to allow for the inclusion of topspine labels on CD jewel boxes. Retailers have been clamoring for the move since the longbox was eliminated last year, saying the labels will help them—and consumers—identify product more easily. J.R. Reynolds reports. **Page 56**

#### LABELS SPEEDING UP ON INFO HIGHWAY

Afraid of losing the cyberspace race, U.S. record labels have been making up lost time in finding ways to use new technologies to promote and track their product. Some are posting artist-related messages on computer bulletin boards; others are creating video games and CD-ROMs using music by their acts. Kristin Lieb has the story in the Enter\*Active File. **Page 64**

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# Turner Catches 'Baseball' Vid Rights BMG Direct Also Will Pitch Ken Burns Series

BY SETH GOLDSTEIN

NEW YORK—Television producer Ken Burns, who celebrated a home video victory with "The Civil War," has sold Turner Home Entertainment and BMG Direct the prerecorded cassette rights to "Baseball: The American Epic." It's a different lineup from the Time Life Video-Pacific Arts batting order that delivered an estimated 500,000 tapes of "The Civil War," and signals a change in the way Public Broadcasting Service programs reach the cassette market.

Two months ago, Pacific Arts decided against renewing a 3-year-old agreement to distribute titles bearing the PBS logo, even as Turner was concluding its own negotiations for the line (Billboard, Feb. 19). Pacific Arts, struggling to stay alive, said at the time that the PBS license fee and other demands were not "in the best interests" of the Los Angeles-based company.

"Baseball" also signals a new direction for BMG, marking its first foray into an upscale continuity series. Competing against Columbia House, BMG Direct only sold movies by mail to club members, but "that has shrunk down to a rather small size," says Leo Toralballa, senior VP for new business ventures. "It's functioning at a much lower volume level than in the past. We're rethinking the whole marketing paradigm." Toralballa anticipates more PBS specials if "Baseball" scores. "We want to be in the high-quality video set market,"

he says.

Turner takes over retail distribution in the midst of a major expansion of its sales force. "It would make sense that they would go after other product," says a trade source. Among other developments, Turner has breathed new life into the Hanna-Barbera cartoon catalog, including "The Flintstones," and will be adding features from New Line Cinema and Castle Rock when Columbia TriStar Home Video stops handling those titles next year.

"Baseball" is expected to break new retail ground for nontheatrical programming. PBS stations, airing the 19-hour series for nine nights during the weeks of Sept. 18 and 25, are preparing the way; they will be receiving heavy support from General Motors, which underwrites all of Burns' TV output.

BMG Direct will be an early beneficiary of the "Baseball" blitz. Toralballa says the venture begins pitching the series simultaneously with the broadcasts via "almost every medium you can think of," backed by "a very healthy multimillion-dollar budget." He adds, "It's the biggest news on public television this year."

Toralballa predicts that the series will outsell "The Civil War," perhaps a necessity if BMG Direct is to recoup its advance to Burns' Walpole, N.H.-based production company, Florentine Films. One direct-marketing executive puts the figure at \$4 million for what he terms "narrow rights" that restrict BMG's activities. Toralballa acknowl-

edges that "we made very substantial guarantees for this," but got everything it wanted in return. Any direct-response venue BMG didn't wish to explore "would need to be licensed from us," he says.

BMG hasn't set its "Baseball" price, either for the individual cassettes or the complete series. It is totally in the dark about Turner's release schedule, but knows that direct response and retail will overlap. "We have years of availability," notes Toralballa, who hopes to have more from Burns by the time "Baseball" expires. "Let's say we've become good friends."

Turner wasn't discussing "Baseball" or the PBS deal at press time, prior to an April 11 news conference in New York. Officials would not comment on reports that the company had agreed to pay PBS \$1 million in royalties owed by Pacific Arts as part of the new agreement, which includes a fee for the use of the logo.

Pacific Arts, meanwhile, has disbanded its video sales, marketing, and acquisition team with the departure of several key executives, including senior VP Vito Mandato, national sales director Barry Gordon, and acquisitions director Peter Kleiner.

# 2 Labeling Bills Thwarted, Leaving Industry Optimistic

BY BILL HOLLAND

WASHINGTON, D.C.—The record industry, on full alert against proposed bills in seven states and Puerto Rico to prevent minors from buying albums with sexually explicit or violent lyrics, now has reason for optimism. Legislators in California killed two such bills April 2, and the governor of Washington vetoed a bill in his state.

The victories come in the most active legislative season for the record industry since the spate of state labeling bills in 1990 and 1991.

Elsewhere, pending bills in Alaska, West Virginia, Ohio, and Colorado threaten to toughen existing "harmful to minors" statutes. Generally, the bills would allow local communities in those states to set obscenity standards more restrictive than current statewide standards.

Additionally, a bill in Puerto Rico would require labeling of explicit material, and one in Missouri would criminalize the sale of labeled product to minors. A second Missouri bill would impose a tax of 50 cents

on all sound recordings to fund a proposed youth-violence prevention program.

Defeat of the two California bills, S. 1296 and S. 1297, came after the Senate Judiciary Committee in Sacramento heard testimony from the Recording Industry Assn. of America, the Media Coalition, Mike Solomon of Tower Records, and others who said that modifying the state's "harmful to minors" statute could cause constitutional problems such that even classic works of art and literature could be imperiled.

In the Washington veto, Gov. Mike Lowry called the bill, S.B. 6003, "overly broad, vague, and ambiguous." He also said it was constitutionally suspect, since it was written to supplant a current law now being reviewed by the state Supreme Court.

The RIAA also enjoyed a "quiet victory" in Alaska, according to Paul Russinoff, the trade group's state relations director.

On March 29, the RIAA was successful in convincing state Rep. Pete Kott, a Republican, to substi-

(Continued on page 90)

# P'Gram Watchword: Listen Music Vid Plan Takes New Angle

LOS ANGELES—Although long-form music video has a declining share of the sell-through market, PolyGram Video is determined to stick with the format and will introduce a new marketing campaign to jump-start consumer interest.

Under the umbrella campaign of "Videos Worth Listening To," PolyGram will attempt to attract audio consumers to the video section with an unusual cross-promotion, beginning with the May 17 release "U2: Zoo TV Live From Sydney."

As part of the promotion for the title, PolyGram will make CD jewel boxes containing the video box art and information about the video. The jewel boxes will be placed in the new audio release section and in designated "U2" racks at participating dealers to entice consumers to the video section.

A second video, "The Cranberries—Live," also available May 17, will not have a CD jewel box cross-promoter, but is part of the "Videos Worth Listening To" program. Retail price for both titles is \$19.95.

The theory behind PolyGram's jewel-box teaser is that consumers will see a new piece of U2 artwork, look inside to find information about the video,

and go over to the video section to get the video, says PolyGram senior director of sell-through Paul Freehauf.

PolyGram also will emphasize that the live performances on the U2 tape are exclusive to video and will not be released as an audio product.

Upcoming additions include a CD sampler featuring tracks from PolyGram's music video releases. The company also is planning to launch a music video budget line as early as June featuring catalog titles priced under \$10. EILEEN FITZPATRICK



'Van' Guard. Pianist Van Cliburn celebrates the release of his RCA Victor/Living Stereo debut, a newly remastered recording of Rachmaninoff's Piano Concerto No. 2 and Beethoven's Emperor Concerto. Shown at Cliburn's recent record signing at New York's Lincoln Center Tower Records, from left, are Alex Glantz, assistant product manager, BMG Classics; Rob Bourne, product manager, BMG Classics; Andre Becker, U.S. classical marketing director, BMG Classics; Jack Pfeiffer, executive producer, BMG Classics; Cliburn; Guenter Hensler, president, BMG Classics; Larry Feldstein, sales manager, New York branch, BMG Distribution; and Dave Wiese, director of Eastern regional sales, BMG Classics.

# Lollapalooza: Not Nirvana, But Smashing

BY CHRIS MORRIS

LOS ANGELES—Despite Nirvana's absence from Lollapalooza '94, promoters remain optimistic that the touring modern rock festival will perform well with a bill headlined by Chicago's Smashing Pumpkins.

Lollapalooza's summer lineup was officially announced April 6. Rounding out the lineup are the Beastie Boys, George Clinton & the P-Funk All-Stars, the Breeders, A Tribe Called Quest, Nick Cave & the Bad Seeds, and two bands not mentioned in early reports about the tour, all-female L.A. unit L7 and Japan's Boredoms.

The tour, which again will include a "second stage" of yet-to-be-an-

nounced, lesser-known bands, is set to begin July 1. A Lollapalooza spokesperson says venues will be announced within a week, but 30 confirmed cities were revealed, including such major markets as Los Angeles, San Francisco, Dallas, Houston, Washington, New York, Detroit, Denver, Pittsburgh, Toronto, and Vancouver.

The absence of Nirvana—long assumed to be Lollapalooza's bill-topping act this year—was acknowledged by festival organizer Ted Gardner in a three-line statement. "Although we had been negotiating with Nirvana to headline Lollapalooza '94, due to the ill health of Kurt Cobain we cannot confirm them on the bill," it read in part.

Gardner was not available for

comment by press time.

Janet Billig of Nirvana's management firm, Gold Mountain Entertainment, says the band's absence from the festival and its cancellation of the remaining dates on a European tour were prompted by singer/guitarist Cobain's accidental drug-and-alcohol overdose in Rome in March.

"They're not working right now," Billig says. "Kurt was in a coma. Kurt's recovering. It's going to take some time... We don't know when they're going to tour again."

Billig vehemently denies a Los Angeles Times report, which cited her as a source without quoting her, that said the band has broken up. "That is so not true," she says.

(Continued on page 101)

# RIAA Tackles Suppliers To Music Pirates

WASHINGTON, D.C.—The Recording Industry Assn. of America's anti-piracy unit is targeting those who knowingly sell raw materials and duplicating equipment to pirate manufacturers.

"We take this matter seriously," says Steve D'Onofrio, RIAA executive VP and director of anti-piracy. "These people know they're supplying counterfeiters, and we're going up the chain after them."

As proof of its stepped-up action, D'Onofrio cites two recent California cases where individuals who allegedly supplied pirates with custom time-loaded blank cassettes and other materials have been named along with the alleged pirates.

The first, a federal civil lawsuit, is the most comprehensive cassette-counterfeiting lawsuit in industry history, according to the RIAA.

The last of 10 defendants named in the suit was served March 4 with complaints filed by 26 RIAA member companies in February. The case can now go to court with discovery proceedings.

"These people, as you might imagine, are notoriously hard to find and they're all over the country," D'Onofrio said, adding that raids on the manufacturers, distributors, and their suppliers took place last year in California, New York, New Jersey, Georgia, and Texas.

Named in the civil lawsuit are General Audio Video Cassettes in Monrovia, Calif., and Moses Abel Plastics Mfg. Co. in Pasadena, Calif.

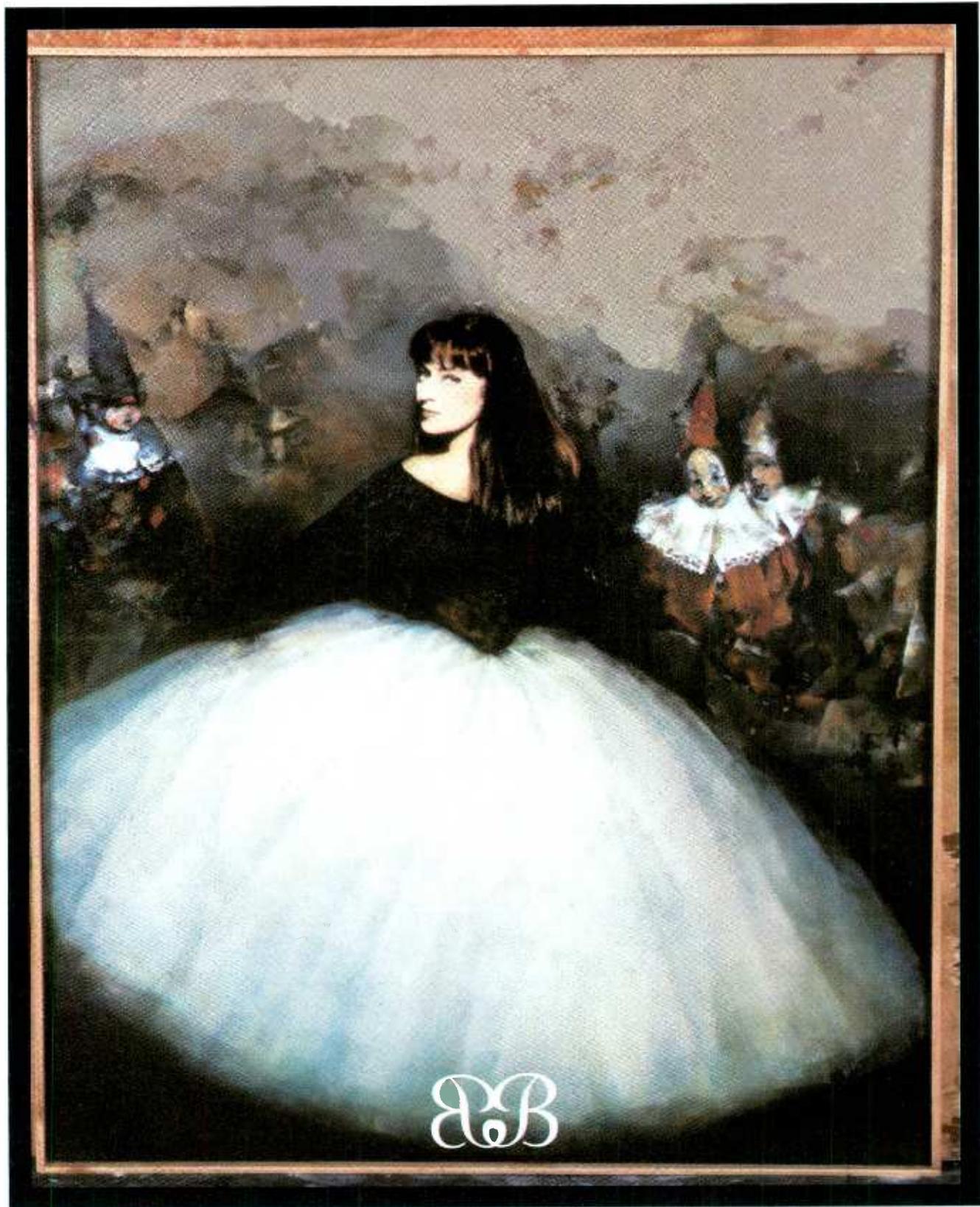
Eight individuals also are named in the suit, some of them repeat offenders, including Mohammed Alabed, who will be sentenced in a Passaic County, N.J., court Friday (15) as a

(Continued on page 101)

## R&B Chart Correction

Due to a production error, the wrong chart appears in the normal space for the Bubbling Under Hot R&B Singles chart. The correct chart is on page 102.

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# Commentary

## U.S. Should Extend Copyright Terms

BY DAVID NIMMER

Billboard's article "Is The End Near For Films In Public Domain?" (Jan. 15) gives an accurate representation of the arguments against extending U.S. copyright terms. Those arguing against copyright term extension are primarily businesses that depend on distributing films and videos that have lost copyright protection and entered the public domain.

There also is a case for term extension, which would be in the interest not only of the entertainment industry but of the country as a whole.

The once rather arcane topic of copyright has been elevated to public attention due to a directive adopted by the European Union late last year. The directive "harmonizes" all EU nations' laws in regard to copyright protection. Beginning in 1995, all EU countries will protect copyright for the life of the creator plus 70 years.

American law protects copyrights for life plus 50 years. Due to a principle of international copyright law known as the "rule of the shorter term," European nations would not be required to apply their new life-plus-70-year term to any country that provides its own copyright holders with a shorter period of protection. If Congress does not extend our copyright protection to match the EU directive, American copyright holders will be protected for 20 years fewer than their European counterparts. This has important implications for individual copyright holders and even for the U.S. economy.

For example, Charlie Chaplin's classic movie, "The Kid," was released in 1921. Under U.S. law, copyright protection for this film expires in just three years.

Likewise, many songs written by Ameri-

can musical giants such as Gershwin, Hammerstein, Ellington, Porter, Rodgers, Calloway, and Berlin will lose their copyright protection in the next few years. If our law remains unchanged, European distributors will be able to sell videotapes of "The Kid" and play some of America's greatest pop songs with absolutely no royalty payments to U.S. copyright owners.

By contrast, if Congress extends the U.S.

right term to match the international norm, then increased royalty payments will flow back to American shores, creating a bigger "pie" for everyone.

There may well be a way to minimize any damage that term extension would do to businesses that depend on public domain. Imagine a distributor currently distributing "Rebecca Of Sunnybrook Farm" starring Mary Pickford, a movie that went public domain in 1992. Instead of simply telling the distributor that its inventory is now *verboten*, the law could allow the distributor an extended sell-off period to recoup its legitimate investment. The distributor thereby comes out ahead—instead of having to face a rival undercutting its costs on "Rebecca," the distributor now has an exclusive window to market the work. And the copyright owner comes out ahead as well. Instead of narrow parochial interests battling it out, the U.S. as a whole is thus the winner.

It's important to realize that copyright protects not just authors and songwriters, but those who hold copyrights on motion pictures, television programs, records, CDs, computer software, phonographs, periodicals, sculptures, designs, and other original work. According to Economists Incorporated of Washington, D.C., America's "copyright industries" in 1990 achieved foreign sales of at least \$34 billion, and employed 2.8 million individuals.

The world today seems to be enchanted by American culture. As a result, America exports many more copyrighted goods and services than it imports; any diminution of copyright protection would therefore increase our trade deficit, while unfairly harming those who own copyrights.

For all these reasons, it seems clear that copyright term extension is in the broadest public interest.



### 'Copyright term extension is in the broadest public interest'

David Nimmer, an attorney at Irell & Manella in Los Angeles, writes extensively about copyright issues.

copyright term, revenues for such uses will flow back to America for the next quarter century. Multiply this example many-fold, and its impact becomes apparent. As lyricist Hal David has put it, "Since we can obtain an additional 20 years of protection at virtually no cost to ourselves by simply extending our own copyright term, there is simply no good reason not to do so."

Opponents claim that term extension is supported by a self-interested group of copyright owners. But the opponents themselves are a self-interested group; namely, those who distribute "public domain" properties without paying any royalties. As long as U.S. copyright terms remain shorter than world averages, the most that the two sides can do is argue over who is to divide up the copyright royalty "pie." But if the United States extends our copy-

## LETTERS

### DREAMS INTO REALITY

I want to thank Billboard for featuring the Barrio Boyzz in one of its "Dreams Into Reality" pages (Billboard, April 2). The awareness and excitement that this page creates is truly unbelievable. I'm still getting congratulatory phone calls. Once again, thanks for having bestowed the Boyzz and EMI Latin with such a prestigious honor.

Jose Béhar  
President  
EMI Latin  
Hollywood, Calif.

### THANKS FOR THE MEMORIES

Much gratitude to Irv Lichtman for his fine article on the late Dinah Shore (Billboard, March 12). She was a dear business and personal friend, and I know she would be delighted with his meaningful and memory-filled story.

I'd like to add a couple of related facts. It was mentioned that Shore started at WNEW in New York, with Martin Block on the "Make Believe Ballroom." That's true, but omitted was that her duet partner at that time was another "youngster" named Frank Sinatra. In the 1950s both Sinatra and Shore were signed to Capitol Records, where I was promotion and artist relations manager, and

therefore worked and traveled with them . . . one of the greatest times of my career! In the early '60s, Sinatra left us to start Reprise Records, and one of the artists he signed to his label was Shore.

While at Capitol, Shore rerecorded all her giant hits. In 1991, Mike Curb signed me to produce and write liner notes for nostalgia collectors' packages for Curb Records. One of my first endeavors was "The Best Of Dinah Shore . . ." culled from our Capitol days. The CD and cassette have sold extremely well over the past couple of years, and continue forward. This collection is in addition to the RCA, Columbia, and the Bainbridge compilations mentioned in the Billboard article.

Heartfelt thanks once again to Irv Lichtman for remembering and for writing a touching story on one of America's most beloved performers. There was only one Dinah Shore.

Don Ovens  
Music director  
Armed Forces Radio & TV Services  
Los Angeles

### ORIGINAL DIGITAL RECORDINGS?

Irv Lichtman's interesting and informative article on piano rolls (Billboard, March 5) brought to light the correlation between the

first "digital" recordings (piano rolls) and the most recent digital recordings on CD.

Arnie Caplan  
President  
Biograph Records Inc.  
Chatham, N.Y.

### BANDS OFFER UNIQUE CHEMISTRY

How timely it was to read of the importance of bands being an integral part of the creative process (Billboard Commentary, March 12). Bands are what they are, imperfections included.

The spark created by a band should be left to spread like wildfire or fizzle out on its own. Where is the trust of the executives in the industry when we need it? The "It's good, but . . ." scenario for new artists may be what's causing a handful of studio greats to appear on so many records, which consequently sound so similar. It works: They're professionals who do it every day. But there should be room for the imperfection and chemistry of a band.

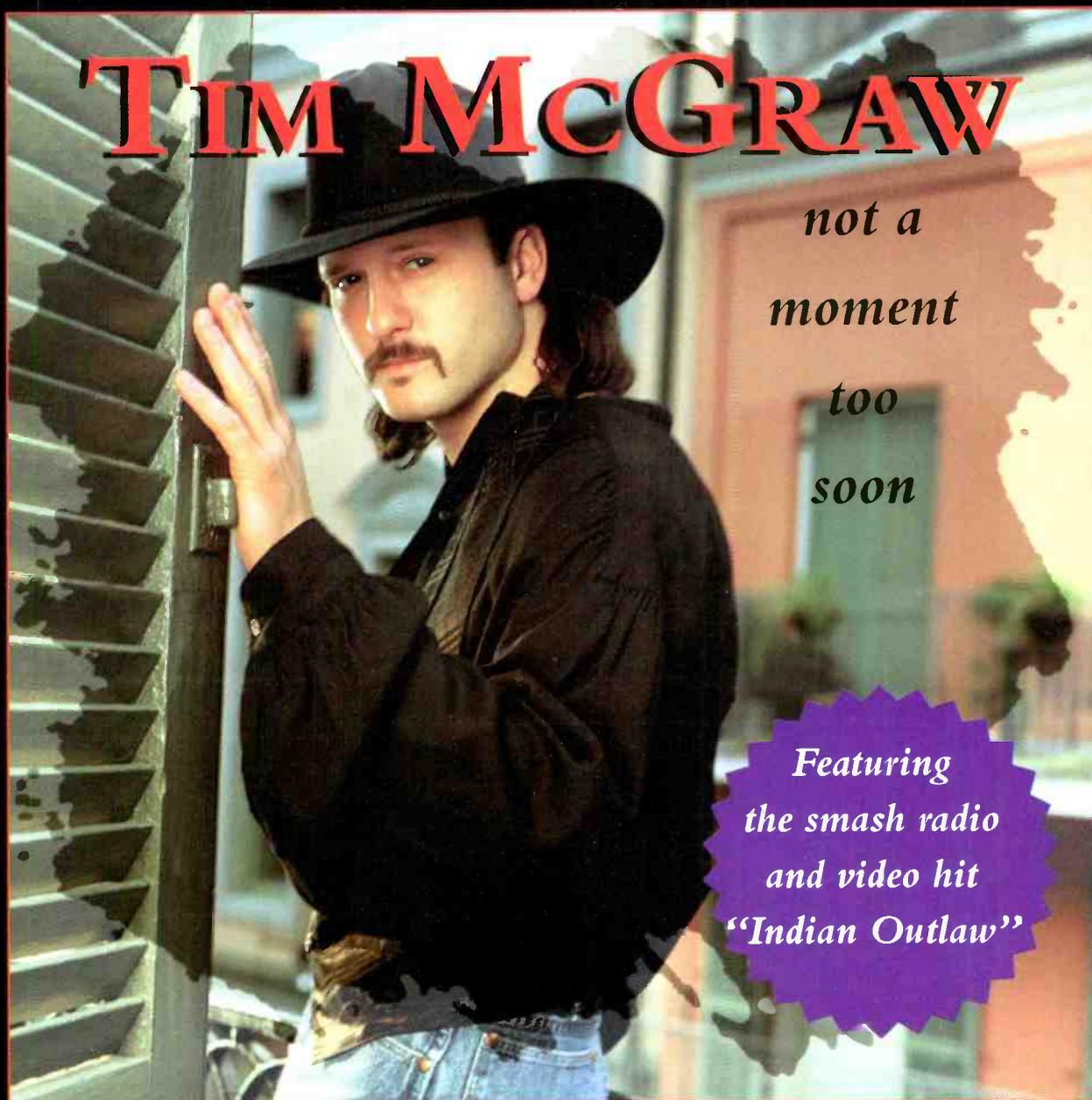
If 10 different musicians played middle "C" on the piano, it would sound out 10 different ways. Which one sounds "best"?

Joe Lindzius  
Drummer, Molly & the Heymakers  
Iron River, Wisconsin

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.

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# Artists & Music

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

## Secada Aims To Cross Language, Format Lines

■ BY JOHN LANNERT

After conquering pop, Latin, and adult contemporary radio with his self-titled multiplatinum debut, Jon Secada hopes that his follow-up, "Heart Soul & A Voice," will find success on urban radio.

"I might be Hispanic, but I'm also black, and my influences and my roots lie in many places, just because of the diversity of growing up in Miami," says Secada. "I just want black radio to give me a chance."

Secada says "Heart," due out May 24 on SBK Records, explores a rhythmic groove that oscillates between cane-sweet soul and industrial R&B. Secada co-produced "Heart" with manager Emilio Estefan and co-wrote all the songs

with Miguel Morejón, except for one co-authored by the two with Diane Warren, and another written by Secada and Warren.

"I always had a thing to give this record more of an R&B sound, even more than the last one, which had some of that influence," says Secada. "The lyrics are more edgy, with a twist, and the whole vibe on some tracks, like 'Whipped' and 'Fat Chance,' is kind of raunchy, with the rest of the album being a very elegant, very sexy type of R&B sound reminiscent of what I used to like to listen to—Earth Wind & Fire, the Philly sound like the O'Jays, Spinners, Stylistics."

A former backing vocalist to pop superstar Gloria Estefan, Secada co-authored six tracks on her "Into" (Continued on page 100)

## New Disney Soundtrack Fit For A 'King' Elton John Tracks Expected To Lift Set's Sales

■ BY CRAIG ROSEN

LOS ANGELES—With the May 31 release of "The Lion King"—featuring Elton John performing songs he co-wrote with lyricist Tim Rice—Walt Disney Records is optimistic that it will once again capture the animated-film soundtrack crown.

Since the release of 1989's "The Little Mermaid," Disney has had a run of hit soundtracks that is nearly as impressive as its films' box office and home video successes.

"The Little Mermaid" has been certified by the RIAA for sales of more than 2 million copies. "Beauty And The Beast," released in 1991, and 1992's "Aladdin" have both been certified for sales of more than 3 million copies.

The latter two albums also spawned hit singles. "A Whole New World" by Peabo Bryson & Regina Belle, from "Aladdin," topped both



"The Lion King" follows the heroic journey of a lion cub named Simba and his unlikely companions.



JOHN



RICE

the Hot 100 and the Hot Adult Contemporary chart, while Bryson & Celine Dion's "Beauty And The Beast" reached No. 9 on the Hot 100 and No. 3 on the Hot Adult Contemporary list. Those singles were released and promoted by Columbia and Epic, respectively.

This time, however, Disney will keep the single release within the

family; Walt Disney Records' sister label, Hollywood Records, will release John's "Can You Feel The Love Tonight" simultaneously to AC and top 40 radio May 4. The label also hopes to have a video delivered to VH-1 and MTV the same day. The track plays during the film's final credits.

Aside from the single, the album will include two other John solo tracks, "The Circle Of Life" and "Just Can't Wait To Be King." John's versions of those two songs are not in (Continued on page 91)

## Epic Has Big U.S. Plans For Canada's Rootsy Junkhouse

■ BY KIM HUGHES

TORONTO—Epic/Sony will attempt to duplicate Stateside the Canadian success of Hamilton, Ontario's scruffy combo Junkhouse with its release of the group's Malcolm Burn-produced debut, "Strays."

Hardly MTV-bound beauties—the tagline for Stateside advertising is "Junkhouse: Not just another pretty face"—the band has a few other marketing aces up its collective sleeve for "Strays," released in the U.S. April 5.

The group is passionate about its music and has a sense of predestination about finding a niche worldwide. That view is shared by Epic/Sony personnel on both sides of the border.

Clearly a rock'n'roll outfit, albeit one that spikes the mix with elements of swampy blues, soul, and roots rock, the quartet has opened in Canada for Sony label mates Midnight Oil, Bob Dylan, and Soul Asylum.

Manager Michael Murphy admits that the group, fronted by soft-spoken, self-effacing, 34-year-old singer/guitarist Tom Wilson, is essentially (Continued on page 100)



JUNKHOUSE



**The Colour Of Platinum.** Executives of Epic Records and Sony 550 Music present Celine Dion with platinum plaques commemorating sales of 1 million units of her Sony 550 album "The Colour Of My Love," which features the No. 1 single "The Power Of Love." Shown, from left, are David Glew, chairman, Epic Records Group; John McL. Doelp, senior VP of marketing, Epic Records; Dion; Polly Anthony, GM, Sony 550 Music; Rene Angelil, artist manager; and Vito Luprano, co-head of A&R, Sony Music/Canada.

## German Fans Hail U.K.'s Take That, East 17 Pop Acts' Success Underscores Market's Importance

■ BY ELLIE WEINERT and THOM DUFFY

MUNICH—If this is a tough time for young U.K. talent to break through in international markets, no one has told pop fans in Germany.

German audiences in the past year have embraced two of Britain's hottest teen-pop acts; Take That, whose album "Everything Changes" is at No. 4 on the German album chart this week, and East 17, whose album "Walthamstow" remains in the top 20 in Germany after seven months on the chart. Both acts also have top 20 hits on the German singles chart: East 17 with "It's Alright" at No. 4; and Take That with "Babe" at No. 17.

The experiences of Take That (signed to RCA in the U.K. and released in Germany by BMG Ariola



TAKE THAT



EAST 17

Hamburg) and East 17 (signed to London Records in the U.K. and released by Metronome in Hamburg) highlight the increasing importance of Germany, Europe's largest market, to international artist development. Although both acts released albums in the U.S. in 1993, neither has charted on The Billboard 200 or the Heatseekers album chart.

Yet Nigel Martin Smith, who manages Take That, says Germany was key to breaking the band throughout Europe, and thus in oth-

er international markets. And that, in turn, has increased the importance of Take That to BMG worldwide.

"These groups are proving that if there is an area of British music that is exportable, it is this kind of pop music," says Mike Allen, international marketing director for PolyGram International.

Colin Bell, managing director of London Records, observes that top 40 is still the dominant radio format (Continued on page 16)

## Sheryl Crow's 'Music Club' High-Flying Debut For A&M

■ BY CARRIE BORZILLO

LOS ANGELES—A&M has found success with Sheryl Crow's second attempt at a debut album, "Tuesday Night Music Club," released last Aug. 3.

After shelving her initial effort to put out an album in 1991, Crow rounded up some session players in Los Angeles and began jamming under the name Tuesday Night Music Club at Bill Bottrell's Pasadena, Calif., studio. Those jam sessions led to the recordings on "Tuesday Night Music Club."



CROW



The second shot apparently was the right sound, although it has taken months for Crow to make a significant mark on the charts.

Driven by the first single, "Leaving Las Vegas," the album cracked the top half of The Billboard 200 at No. 98 April 9, making Crow a Heatseekers Impact Artist. This week the album is No. 114.

According to SoundScan, the album has sold 85,000 units to date.

"The feel of those sessions is what I thought making a record would be like when I was a kid: making it for the love of it," says Crow, who has worked as a backup singer for Michael Jackson, Rod Stewart, and Don Henley, among others.

Slow and slinky "Leaving Las Vegas" is No. 15 on the Modern Rock Tracks chart and No. 10 on Bubbling Under Hot 100 Singles this week.

"This group of songs is really more collaborative and spontaneous," says the singer/songwriter. "The first [recordings, produced by Hugh Padgham, who has worked with the Police and Sting] were a bit slick and too mature-sounding for me, so [A&M] let me go back and experiment, and that's when the Tuesday Night Music Club started." Her Tuesday Night Music Club cronies include guitarist Bottrell, label mate/guitarist David Baerwald, drummer (Continued on page 100)

## Acts Find Secret To Long Chart Life 10 Current Albums Have Logged 100 Weeks

■ BY DEBORAH RUSSELL

LOS ANGELES—The secrets to a long lifespan on The Billboard 200 are as diverse as the 10 currently charting titles that have held court for more than 100 weeks.

Garth Brooks, Pearl Jam, Enigma, Nirvana, Enya, Metallica, Brooks & Dunn, Van Morrison, and the original London cast of "Phantom Of The Opera" have struck a collective sales chord with consumers, who continue to support the titles—half of which are major-label debuts—years after their initial releases.

The titles' active sales patterns have kept them on The Billboard 200. Once the albums disappear from all of Billboard's album charts for more than three months, they will be eligible for the Top Pop Catalog list.

Garth Brooks' self-titled Liberty debut is No. 158 in its 206th week on The Billboard 200. The title, certified by the Recording Industry Assn. of America for sales of 5 million copies, peaked at No. 13. The artist's follow-up, "No Fences," at 10-times platinum, is No. 123 with a bullet in its 187th week on the chart. That title peaked at No. 3. Sales for both are buoyed by Brooks' latest Liberty release, "In Pieces," which peaked at No. 1 and is now No. 43 with a bullet.

"One thing we've always done when bringing out a new album [by Brooks] is to include the catalog in every sales campaign," says Bob Freese, Liberty's VP of marketing and sales.

Similarly, Brooks & Dunn's triple-platinum Arista debut, "Brand New Man," which peaked at No. 10 and is No. 132 in its 123rd week on the chart, is being helped along by the attention generated by the duo's double-platinum follow-up, "Hard Workin' Man," which peaked at No. 9.

And media visibility certainly doesn't hurt. Brooks was inter-

viewed on prime-time TV by Magic Johnson and was featured as VH-1's March artist of the month. On May 6, he will be showcased in an NBC-TV special, which follows the May 3 broadcast of the Academy of Country Music Awards. In addition, the artist just kicked off the first leg of an international tour.

Filling the product pipeline with a continuous flow of releases could be the key to Metallica's long chart run with its "Metallica" title, at No. 77 in its 138th week on the chart. Since its release by Elektra in August 1991, the title—which reached No. 1 and is certified seven-times platinum—has been supported by a tour, a pair of longform videos, and a boxed set that combines audio and video units.

No commercial singles were released, but Steve Heldt, senior director of sales and field marketing for Elektra, notes that recurrent and consistent radio and video play, and wide coverage in the metal music press, helped ensure the longevity of the "Metallica" album.

"These are some of the most loyal fans I've ever seen," Heldt says.

New, chart-topping releases by Pearl Jam and Nirvana continue to keep each band's debut afloat as well. Pearl Jam's Epic debut, "Ten," which peaked at No. 2 and has been certified by the RIAA for sales of 6 million units, is No. 59 with a bullet in its 120th week on the chart; Nirvana's DGC/Geffen release "Nevermind," a No. 1 title with sales of more than 5 million units, is No. 167 in its 126th week.

Pearl Jam's sophomore release, "Vs.," is No. 35 in its 24th week on the albums chart, and Nirvana's latest, "In Utero," is No. 72 in its 28th week. Each debuted at No. 1.

"As interest continues to mount on a band, there will always be those who never bought the first album, or who bought a cassette and now want a CD," says Robert Smith, Geffen's head of marketing. "These records are mature enough

to sustain really good sales."

For less mainstream titles—such as those by Enigma and Enya—it appears that alternative means are the key to maintaining chart longevity.

Sales of Enigma's Charisma/Virgin release "MCMXC A.D.," which is No. 78 in its 164th week on the album chart, were stimulated by airplay in dance and alternative clubs, as well as in shopping malls and coffee shops. In addition, Enigma's music has been licensed for use in a number of films.

"It's a big word-of-mouth record," says John Boulos, VP of promotion and field operations at Virgin.

Enigma's new release, "The  
(Continued on page 93)



**MCA Gets Rich.** Songwriter Allan Rich announces his new worldwide publishing agreement with MCA Music Publishing. Rich, who has been an MCA songwriter for nearly six years, was nominated for a Grammy and an Academy Award for his song "Run To You," recorded by Whitney Houston for the "Bodyguard" soundtrack. Shown, from left, are Rich; Carol Ware, MCA Music VP of creative services; and John McKellen, MCA Music president.

## RED, Relativity Split Into Separate Firms Sony: Division Will Strengthen Sales, Marketing Power

■ BY DON JEFFREY

NEW YORK—Relativity Records and its sister company, independent distributor RED, have been separated into independent operating units by their owner, Sony Music Entertainment.

Relativity will join the TriStar Music label in Sony's TriStar Music Group, whose president, Bob Buziak, has headed the new unit since its inception last April. Reporting to Buziak will be Howard Gabriel, VP/GM of TriStar, and Harry Palmer, executive VP/GM of Relativity, both of whom hold day-to-day responsibility for their labels. Gabriel had been VP of sales and marketing for TriStar. Palmer's title does not change.

RED remains under Sal Licata, who was hired nine months ago as president of the company, which distributes 39 labels. Relativity and TriStar will continue to be distributed through RED. Sony is ex-



BUZIAK



LICATA

tracking sales. But one label source says that if Sony does fulfillment for RED, then it would be an indie distributor in name only. "Why would they have bought RED if they wanted to do that?" asks this executive.

Labels distributed through RED generally applauded the move by Sony to separate Relativity from RED. "A distributor needs to think like a distributor, not a label," says a label executive.

A spokeswoman at RED says Licata and his executives will not comment on the changes announced by Sony.

Sony said in a prepared statement that the separation of RED and Relativity "is designed to strengthen the sales focus and marketing effectiveness of each company."

Relativity was founded by Barry Kobrin, who resigned last month after selling his 50% stake to Sony  
(Continued on page 101)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Mercury Records in New York names **John Mazzacco** VP of marketing and **Wayne Edwards** senior director of media and artist relations, R&B. They were, respectively, VP of artist development for Mercury and head of the music division of the Lee Solters Co.

Mercury Nashville promotes **Kevin Herring** to senior director of national country promotion. He was director of national country promotion.

**Fred Brown** is promoted to VP of legal and business affairs for Warner Bros. Records in Burbank, Calif. He was senior director of legal and business affairs.

Warner/Reprise Records in Nashville promotes **Chris Palmer** to VP of progressive music and **Karen Kane** to national marketing director of progressive music. They were, respectively, GM of progressive music and national marketing manager of progressive music.



MAZZACCO



EDWARDS



HERRING



BROWN



CLYBURN



RIITBERG



PORTER



STAKEE

**Leotis Clyburn** is promoted to senior director of A&R for Polydor Records in New York. He was an A&R director.

**Mike Rittberg** is appointed national director of rock promotion for A&M Records in Los Angeles. He was VP of promotion and marketing at Metal Blade Records.

Columbia Records in Los Angeles promotes **David Forman** to director of adult contemporary promotion and **Benjie Gordon** to director of A&R, West Coast. They were, respectively, associate director of adult contempo-

rary promotion and manager of A&R, West Coast.

Columbia Records in New York promotes **Charlie Walk** to associate director of pop promotion. He was local promotion manager for the New England and New York State markets.

**Kymm Britton** is named director of West Coast publicity at MCA Records in Los Angeles. She was West Coast coordinator of publicity for Elektra Entertainment.

**S.A. Baron** is appointed director of video production for Arista Records

in New York. He was founder of SAB Productions, a film and video production company.

**Janet Bozeman** is named director of media/publicity for Sony Music Nashville. She was manager of PLA Media.

**Jonathan Rifkind** is named VP of promotions and marketing at Loud Records in Los Angeles. He was director of alternative music, East Coast, for Elektra Entertainment.

**John Mitchell** is appointed national country promotion director at Capricorn Records in Nashville.

**Ken Krasner** is named manager of artist development for the RCA Records label in Los Angeles. He was a personal manager with Tim Neece Management.

**PUBLISHING.** **Michael S. Porter** is appointed GM of Benson Music Publishing in Nashville. He was VP/GM of MSP Music, his own Nashville-based music publishing company.

**Judy Stakee** is promoted to VP, creative at Warner/Chappell Music in Los Angeles. She was creative manager.

## Pink Floyd Tops RIAA's March Certifications

BY CHRIS MORRIS

LOS ANGELES—Pink Floyd's "Dark Side Of The Moon," which topped sales of 13 million units in March, eclipsed the competition in certifications from the Recording Industry Assn. of America.

The English band's 1973 Capitol album became the fourth-biggest-selling album in history, trailing Michael Jackson's "Thriller," now at 22 million, and two albums tied at 14 million: Fleetwood Mac's "Rumours" and the Eagles' "Their Greatest Hits 1971-1975."

Five other Pink Floyd albums on Capitol also hauled in RIAA awards in March: "Meddle" (1971) went double-platinum (the act's sixth album to go multiplatinum); "Ummagumma" (1969) scored platinum (the 10th set by the group to sell a million); and "Atom Heart Mother" (1970), "Obscured By Clouds" (1972), and the compilation "A Nice Pair" (1973) reached gold status (bringing the band's total in that category to 14 albums).

Female performers attained some notable firsts in March. With the double-platinum certification of her MCA album "Greatest Hits," Reba McEntire became the first woman in country music history to tally five multiplatinum albums. Also, Salt-N-Pepa became the first female rap act to score a multiplatinum album; the group's Next Plateau release "Very Necessary" hit double-platinum.

Several other artists vaulted into multiplatinum album status for the first time: country vocalist Mary-Chapin Carpenter (Columbia), Chicago rockers Smashing Pumpkins (Virgin), R&B raunch artist R. Kelly (Jive), and Scandinavian quartet Ace Of Base (Arista).

First-time million-selling album artists included alternative rockers Counting Crows (Geffen), bass boomers DJ Magic Mike & the Royal Posse (Cheetah), slam-dunking rapper Shaquille O'Neal, and the late country legend Hank Williams (Polydor).

Texas blues-rock band ZZ Top picked up its 11th gold album for this year's RCA debut, "Antenna," while adult alternative perennial Mannheim Steamroller's 1990 album "Fresh Aire VII" became its 10th gold disc.

A host of performers logged their first gold albums: rapper Domino (Outburst/Chaos/Columbia), Canadian rockers Crash Test Dummies (Arista), wisecrack comics the Jerky Boys (Select), jazzy hip-hop unit US3 (Capitol), hard rocker Danzig (American), Colorado rock act Big Head Todd & the Monsters (Giant), bass blaster Vicious Bass (Cheetah), contemporary jazz group Hiroshima (Epic), rap outfit Wu-Tang Clan (RCA), Northwest rock band Candlebox (Maverick), and alternative act Cracker (Virgin).

Alice In Chains' chart-topping  
(Continued on page 87)

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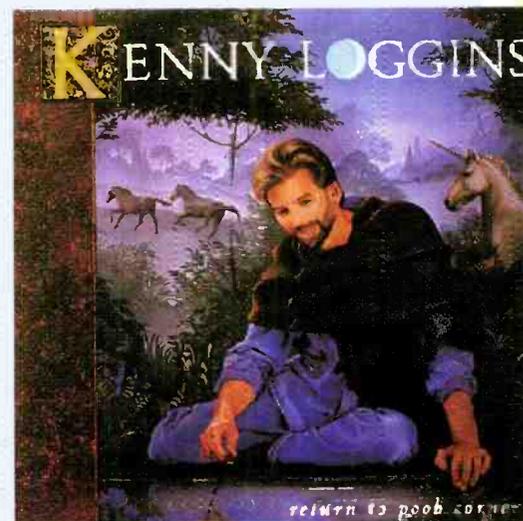
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## The 'Last Temptation' Of Alice Cooper Epic Rocker Returns With Album, Comics

BY CRAIG ROSEN

LOS ANGELES—Epic Records' novel approach to marketing Alice Cooper's "The Last Temptation," due May 31, involves a tie-in with a three-part comic book series to be published by Marvel.

A special edition of "The Last Temptation," including the first installment of the comic book series, will be available at retail. Marvel will release the three-part series individually, with the first book coinciding with the album's release. Subsequent issues, set for August and September, will feature plugs for the Cooper album, while the album's liner notes will mention the comics.

The marketing campaign is a natural since Cooper came up with the concept for the album in conjunction with comic book writer Neil Gaimen, known for his work on the popular "Sandman" series. The comic books will be drawn by Dave McKean, who also will create the cover art for "The Last Temptation."

This isn't the first time Cooper has

been associated with Marvel. The company published a Cooper comic book in 1978 that was tied into his "From The Inside" album.

Mort Todd, editor of the newly established Marvel Music line, says Cooper is ideal for a comic book. "It's a real symbiotic relationship," he says. "It will help us, as well as Alice and Epic."

Retailers applaud the move. "That is a mint tie-in that could only help," says Al Wilson, head buyer for the 143-store Strawberies chain in Milford, Mass.

That is exactly the kind of boost Epic is looking for. Says Dave Gottlieb, director of marketing for Epic, "Since there are three comic books coming out at different times, it can only help the album by continuing to showcase it." According to Cooper's longtime manager, Toby Mamis, the collaboration between the veteran ghouler-rocker and Gaimen was initiated by then-Epic A&R executive Bob Pfeifer.

"Gaimen's 'Sandman' is a very dark and respected comic title. It's also very Alice-esque," says Mamis. "We thought it would be a fun concept, especially since there is a clear crossover between comics and rock'n'roll."

Although Cooper says a concept album

"can sometimes be a dirty word," he felt it was time to return to the format he used on such titles as his 1975 platinum-seller, "Welcome To My Nightmare."

Says Cooper, "It's sort of a takeoff on [Ray Bradbury's] 'Something Wicked This Way Comes.' It's about a circus that comes to town and tries to digest the local people. I wanted the story to be about the two different parts of the Alice personality: the Alice character, who is the protagonist, and the Steven character, who showed up in 'Welcome To My Nightmare,' who is the innocent character. It's a real mo-

(Continued on page 17)



COOPER



**Front And Center.** Duane Jarvis, second from left, celebrates the release of his Medium Cool/Restless Records debut, "DJ's Front Porch," with, from left, manager Paul Armendariz, Restless Records president Joe Regis, and Restless VP of marketing Rich Schmidt.

## Success Kisses Columbia's Toad The Wet Sprocket

BY JIM BESSMAN

NEW YORK—Fear not, members of Toad The Wet Sprocket's core fan base. In no way did the Columbia act set out to make its new album, "Dulcinea"—to be released May 24—into another "Fear."

Even though the 1991 album "Fear" was certified gold on the unexpected top 40 strength of the singles "All I Want" and "Walk On The Ocean," it was the result of three months in the studio. Success aside, the lengthy studio stay cut against the essence of a

band that had structured a loyal core following on constant touring and an initial pair of independently released albums, both of which were completed in a matter of days.

"While 'Fear' was a really layered and lush production, 'Dulcinea' is much more stripped-down and true to what Toad is live," says Diarmuid Quinn, West Coast VP of marketing for Columbia Records. "They've never perceived themselves as a hit radio band, and felt perhaps that their hits were a fluke or blessing, so they didn't change their frame of mind or way they do things."

A fluke, perhaps, but hard work nevertheless. Heavy touring in support of "Fear" totalled 275 dates, many of which were in clubs where Toad had matured.

"They built to where they became a viable radio band by touring incessantly and creating demand," Quinn adds. "By the time 'Fear' was over,

(Continued on page 20)



**TOAD THE WET SPROCKET:** Todd Nichols, Randy Guss, Dean Dinning, and Glen Phillips.



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## Melissa Etheridge To Soar With The Eagles; Famous People Players Get A Friendly Hand

**FLY LIKE AN EAGLE:** Melissa Etheridge has been given the nod as the opener for many of the Eagles' dates this summer. Among the cities in which the singer will appear with the reunited group are Miami, Orlando, Dallas, Houston, and Austin, Texas. Etheridge also will appear with Don Henley at a Walden Woods benefit at the opening of Nashville's Hard Rock Cafe June 20th. No word on whether the rest of the Eagles will appear.

Tickets for the concerts are soaring. More than 200,000 tickets already have been sold for 11 California shows in Irvine, San Bernardino, and Mountain View (outside San Francisco).

No news yet on any surprises the band is going to throw into the set list or what kind of subsequent audio or video projects we can expect.

**MORE FILLING:** San Francisco's legendary Fillmore Auditorium is reopening April 28. The venue, where the late Bill Graham presented a who's who of rock acts, will continue to be booked by his organization, Bill Graham Presents. As it did in the '60s, the venue will present multi-act bills that cross musical genre lines.

**MAGIC IN THE AIR:** The Famous People Players, a theatrical group composed primarily of mentally challenged members and underwritten to a large extent by the music industry, are wrapping up their second Broadway run Sunday (10) at the Belasco Theater. For those unfamiliar with the Toronto-based group, the players use puppets and black-light imagery to act out songs. For the most part, the show is enchanting. The black-light effect creates the illusion that the fluorescent characters—whether they're purple crows zealously singing the Manhattan Transfer's "Operator" or a large bullfrog extolling the virtues of the rainforest via Bruce Cockburn's "If A Tree Falls"—are floating or jumping in the air, completely unassisted by humans (who are clad in black and therefore undetectable in the black light) or strings, and can disappear just as quickly as they came.

Among the music industry sponsors that have made it possible for this group to keep going, in addition to funding tickets for close to 2,000 inner-city school kids to attend the New York production, are the Atlantic Group, the Michael Bolton Foundation, the David Geffen Foundation, Radio City Music Hall Productions, and Warner Music Group.

But group organizers say it is Phil Collins who is really responsible for keeping the project on its feet. In fact, the Toronto rehearsal hall where the new shows are crafted is named the Phil Collins Performance Workspace, after its famous benefactor.

After the New York run, the troupe will return to Tor-

onto for a run at the John Bassett Metro Convention Center, April 23-30. It also is trying to firm up a U.S. tour.

**ON THE ROAD:** Concrete Marketing has put together a tour featuring Greta, Varga, and Shootyz Groove. The package is the first of a series that will feature three up-and-coming bands touring clubs across the country each month. Tickets for the Concrete Corner Tour will be low (\$5-\$7), and each show will include raffles and giveaways. The idea is to initiate monthly events in each city where the tour is routed—shows in which the bands' name recognition isn't as important as creating an overall fun evening of music, where the end result will be ticketholders' exposure to new acts that they might not get to see otherwise. . . . Depeche Mode will open its U.S. tour May 12 in Sacramento, Calif., without keyboardist Andrew Fletcher, who will be handling some of the band's business matters offstage instead.

**OFF THE ROAD:** Lenny Kravitz has canceled his U.S. tour. Although tickets for some dates were already on sale, Kravitz has decided instead to work on his new album, according to his spokesperson.

**GETTING READY TO GO ON THE ROAD:** Meat Loaf starts his North American summer tour May 18 in Hershey, Pa. All 61 dates on the tour went on sale simultaneously Saturday (9) through TicketMaster, in contrast to rolling out dates a few at a time. Additionally, Meat Loaf's record label, MCA, is pitching in to help fund the national advertising campaign to promote the ticket sales. The simultaneous ticket sales aren't new—Barbra Streisand just used that method for her 12-date tour—but the technique isn't usually used for outings with so many dates. Is it simply a press gimmick to generate sales interest? Could be. Or is it the wave of the future? We predict that this method will be used much more than it has been, especially for tours that last no more than one season—John Mellencamp intends to use the same process when he tours later this year. But for any artist whose tour lasts several months, such as Rush or Aerosmith, we doubt such a procedure will become the norm, simply because people won't want to commit nine months ahead of time. Also, as we understand it, local promoters are being asked to pitch in for the national advertising, as well as make their usual local buys. Unless they can recoup this money from the act or label—and some of them already do—they aren't going to be too excited about having to double-dip into their already tight pockets for advertising.

Assistance in preparing this column provided by Marlynn Snyder in San Francisco.



## GERMAN FANS HAIL U.K. POP ACTS

(Continued from page 11)

in Germany and other markets in Europe. "What East 17 are doing, pop songs with catchy choruses, is not that different from what Ace Of Base or Haddaway are doing," says Bell, noting the international success in the past year of pop acts from the European continent.

Metronome made its first move with East 17 in August 1992 with the release of the single "House Of Love" as a 12-inch club remix. "At that point, nobody knew who the band was, and we got club play before people realized that this was a pop act," says Gareth Davies, international A&R rep for Metronome.

Feature and photo spreads in teen magazines such as Popcorn, Bravo, and Pop/Rocky preceded any TV exposure or significant radio airplay.

Then, in October 1992, East 17 played its first German concert at a club in Stuttgart, drawing a crowd of 2,500. The promotional visit included a party held by Popcorn at which the band won over members of the media and representatives from MTV. "House Of Love" went on to peak at No. 6 on the German singles chart, reaching gold status with sales of more than 250,000.

It was the starting point for East 17, whose "Walthamstow" was released in Germany in February 1993, rereleased with the bonus track "West End Girls" in July, and reissued again with a new version of the single "It's Alright" in January 1994.

"It is really amazing how the band has achieved such success by merely releasing one album and has kept it on the back burner for almost two years by means of the various singles, reissues, and bonus tracks," says Joe Egleseder, club and dance music buyer for retailer World Of Music in Munich.

### INTERNATIONAL AVAILABILITY

Like East 17, the success of Take That in Germany has come largely after the group broke through in its home market, and after it was available for promotional visits and tours in Germany, including a recently completed eight-date run of 7,000-to-10,000-capacity venues.

"We didn't have the availability of the band internationally until January 1993, at which point the album ['Everything Changes'] had exploded in the U.K.," says Chrissie Harwood, international marketing director with RCA U.K.

Although BMG Ariola Hamburg had simultaneous release dates with the U.K. beginning in November 1991 with Take That's debut single, "Promises," and the group's subsequent debut album "Take That And Party," the group's first top 40 hit in Germany came with "Could It Be Magic," released in January 1993. It sparked sales of "Take That And Party," which peaked at No. 43 on the German chart in May 1993, selling 100,000 copies to date. Total album sales worldwide for East 17 have hit 1 million units, according to PolyGram International.

Like East 17, Take That gained exposure and support from German fanzines such as Bravo.

According to Kai Manke, senior international label manager at BMG

Ariola Hamburg, the breakthrough for Take That occurred with the July 1993 release of the single "Pray," which peaked at No. 21 in Germany. MTV Europe placed a video of the track in active rotation.

When "Everything Changes" was released in Germany in October 1993, the album shipped 80,000 units, according to the record company. Total album sales for Take That in Germany have now topped

400,000, with 1.8 million sold worldwide, RCA reports.

"We decided to focus on our areas of strength," Jeremy Marsh, managing director of RCA U.K., says of the international promotion of Take That in Germany and other European markets. "The German market is very loyal. They tend to stay with artists longer."

Bell at London agrees with the value of focusing on Germany. "As

a major territory, it's influential," he says.

German A&R executives are also taking note of these British breakthroughs in their market. "We as national A&R are called upon to at least attempt to launch a domestic act in this vein," says Axel Alexander, head of A&R at BMG Ariola.

At Metronome, head of A&R Oliver Helwig concurs. "I would definitely like to sign a domestic act in

the vein of East 17, but feel that it is extremely difficult since this act is home-grown [in Britain], just as one cannot construct the Fantastischen Vier [on Sony] or Die Prinzen [on Hansa]. The Americans and Brits are tops at creating and selling an image," says Helwig. "It is not easy to find and develop this kind of artist in Germany, and any attempt could easily come across as being artificial."

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# Warner Expects Tour To Improve State Of Biohazard's World

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. hopes that Biohazard will spring from the hard rock pack and directly benefit from the current success of Pantera, whose new album, "Far Beyond Driven," debuted at No. 1 on The Billboard 200 last week.

The Brooklyn, N.Y.-based quartet is set to open for Pantera on a six-week tour beginning in June.

"With Pantera breaking out, I'm

sure [Biohazard's new album] will do really well," says Frank Dancsecs, owner of the metal/hard rock retail outlet Aces Records in Tampa. "Once kids see 'em with Pantera, it'll blow 'em away."

The band's credibility with fans will be a major factor in the marketing of its Warner Bros. debut, "State Of The World Address," due May 24.

"The band has a hard audience, but they go way beyond that," says Warner Bros. national manager of metal mar-



**BIOHAZARD:** Danny Schuler, Evan Seinfeld, Billy Graziadei, and Bobby Hambel.

keting Linnea Nan. "It's very street." In fact, it was Biohazard's commit-

ment to its grass-roots audience that led the band, which signed with Warner Bros. two years ago, to release its last album, "Urban Discipline," on New York indie Roadrunner Records, according to vocalist-bassist Evan Seinfeld.

"We told Warner Bros., 'We're not ready to do a major-label album because we haven't had a fair shake as an independent band,'" Seinfeld says. "We thought it was important, being that we come from the underground,

that the kids got to hear our music at that level—crawl before you walk, walk before you run."

But while Seinfeld retains his suspicion of the industry ("Music business—that's an oxymoron," he says), he admits that taking the band to the majors was an essential step.

The band—which also includes guitarist-vocalist Billy Graziadei, guitarist Bobby Hambel, and drummer Danny Schuler—had been frustrated when its

*(Continued on page 19)*

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## ALICE COOPER

*(Continued from page 14)*

rality play."

Gaimen sat in on several of the writing sessions and offered feedback on the storyline. "It was interesting hearing his point of view," says Cooper, "because he's coming from the comic book level. I never really worked with anyone other than musicians before."

The writer also enjoyed the experience. "On one level, Alice is completely fictitious," says Gaimen. "There's Alice the human being who is this family man that plays golf and then there's the other thing, which is one of the great horror icons of the 20th century. He's right up there with Freddy [Kruger], the Wolfman, Dracula, and Jason [of 'Friday The 13th']."

While Cooper's last two efforts, 1989's "Trash" and 1991's "Hey Stoopid," featured guest spots from several of his famous friends, Cooper says "The Last Temptation" is a more personal effort, although he did draw on outside musical collaborators.

Soundgarden vocalist Chris Cornell, who also was brought into the project by Pfeifer, co-wrote and sings backing vocals on "Stolen Prayer" and "Unholy War."

"He's really the only guest star on the album," says Cooper. "He's got an incredible voice. It's about four octaves higher than mine."

Cooper may have cut back on the guest musicians, but he called on more help on the production side. The album was produced by Don Fleming, leader of alternative act Gumball; the team of Duane Baron and John Purdell; and Andy Wallace, who also mixed the whole album.

"I wanted Don because I like his band a lot . . . I used him for the hard rock stuff, but this album has a lot of different textures to it. There's hard rock, then there's theatrical things. That's why I used different producers," Cooper says.

The first track, to be shipped to album rock and metal radio Monday (11), will be "Unholy War." Cooper will premiere the cut himself when he begins a two-week stint co-hosting the nationally syndicated Z-Rock morning show. The second track to be worked at radio will be the ballad "It's Me," which, along with "Lost In America," will be supported by a videoclip.

The latter track, with simple lyrics that are alternately funny and frightening, recalls Iggy Pop. Says Cooper, "I tried to keep the basics of it really Stooges . . . I grew up with Iggy in Detroit. We probably played 40 or 50 shows together. I always admired them for the power they had in those three chords."

THE LATEST NOTE  
*on* MUSIC PUBLISHING

Billboard's spotlight on music publishing promises to be a blue print for industry professionals plotting releases in 1994. In the May 7 issue, we'll map out all aspects of the business from the top songwriters and publishers to the newest trends in each genre. Publishers, writers, sheet music and book distributors—make Billboard your next step. This is the issue for relaying your message to our 200,000 enthusiastic readers worldwide.

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Artists & Music

Parodist Tackles Campbell; Songwriters On Daytime TV

SING A SONG OF PARODIES: A dissenting opinion regarding the recent U.S. Supreme Court decision giving parody wide "fair use" exemption from copyright payment comes Words & Music's way in the form of a parody of a parody—sung, to be sure, to the tune of the original Roy Orbison "Oh, Pretty Woman." The song was the subject of the case via a rewrite by rapper Luther Campbell. The author of the new lyric is Jonathan Rosner of Los Angeles-based Bicycle Music Company:

"Oh, Luther Campbell/ He's from the 2 Live Crew/ Luther Campbell/ Makes Aeff-Rose so blue/ Luther Campbell/ Why should you use Roy's song for free?/ Is this fair use or larceny/ We'll wait and see . . .

"Oh, Luther Campbell/ Why put up such a fight?/ Luther Campbell/ It ain't your copyright/ Luther Campbell/ Please tell me who you're tryin' to dupe/ You even stole your name from soup/ Oh, cut the poop . . .

"Luther Campbell what's the deal/ Don't you know it's wrong to steal/ Your attorney's talking too much head/ Luther Campbell hey hey hey/ Pretty soon you're gonna pay/ It isn't nice to parody the dead/ Oh 'You so horny,' but have some class/ If Roy were living/ He'd kick your a\*\*/ Oh, Luther Campbell."

The submission by Rosner ends with a query: "P.S. Fair use?"

THE BIG PICTURE: Orion Pictures' music publishing interests worldwide will be administered by PolyGram Music Publishing Group in the U.S. The agreement calls for PMPG to administer rights to Orion's more than 300 TV and film productions, including music heard in such films as "Bull Durham," "Desperately Seeking Susan," "Dirty Rotten Scoundrels," "Robocop," and "Silence Of The Lambs," among others. The announcement was made by David Hockman, chief executive of PolyGram International Music Publishing Ltd.; David Simone, president of PMPG USA; and Len White, CEO/president of Orion Pictures.

LOVE THOSE SOAPS! Criterion Music Corp. chief Mickey Goldsen has two songs—"Woman To Man" by Daniel Lavoie, Frank Sposato, and Marybeth Derry, and "Weak For Love" by Derry and Lavoie (who's had success in Canada and France)—that have been performed over the past few months on ABC's hit soap "General Hospital." Because of viewer response, says Goldsen, the March 30 program featured Lavoie singing both songs during the wedding ceremony of two of the show's principals. Goldsen further reports that Curb Records has already prepared a CD and cassette of both

songs, to be helped by a special promotional campaign.

FOR NEW THRILLS: A fine old standby, "You're My Thrill," penned in 1934 by Jay Gorney (music) and Sidney Clare (lyrics), is being polished up for new recordings, jingle use, and film and TV synch rights via Morton Wax, the veteran promotional figure. A few years ago, Wax worked on the use of Gorney and E.Y. Harburg's classic "Brother Can You Spare A Dime" as a theme for the nation's homeless; a CD was released

containing many interpretations of the Depression-era song. Wax was hired by Sondra Gorney of Gorney Music, which has the Gorney

half of the song. Interestingly, the copyright originally was heard in a film called "Jimmy And Sally," and two years later a song with the same title by Ned Washington (lyrics) and Burton Lane (music) was used in the film "Here Comes The Band." Among the performers who have recorded the Gorney-Clare song are Billie Holiday (a few versions), Lena Horne with Charlie Barnet's Band, Doris Day, and Nat King Cole.

WORDS ON WORDS: With a claim that its first edition sold out 10 printings, entertainment lawyer Don Passman has updated his 1991 how-to book, "All You Need To Know About The Music Business." Passman says the new edition, from Simon & Schuster, covers issues surrounding SoundScan, used CDs, and sampling, while another section deals with "The Truth Behind The Mega Deals." Passman has this to say on sampling: "I recommend no sampling. Complete abstinence! But if you do, do it legally. When you sample something, you are giving up a large piece of control of what you've created (this control goes to the artist who has been sampled). People do it lightly, I think, without really knowing what they're doing."

WORDS ON MUSIC: The ASCAP-Deems Taylor Awards for books and articles in music, established in 1967 to honor the memory of the composer/critic/commentator, is accepting works published in 1993. There are two categories of prizes: \$500 for the best books, and \$250 for the best newspaper, journal, or magazine articles. For more info, contact Lauren Iossa at ASCAP in New York.

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

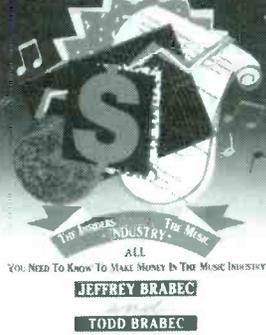
1. R.E.M., Automatic For The People
2. Mariah Carey, Music Box
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4. Kenny G, Breathless
5. Aerosmith, Get A Grip.



by Irv Lichtman

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## BIOHAZARD

(Continued from page 17)

first album for indie Maze Records became unavailable following the collapse of the label.

Seinfeld recalls, "We were touring, we were playing in Germany and Austria and France and Belgium and Holland, and the record wasn't in the store. And that's frustrating as fuck, man. You're out there toughing it out, 10 guys in a van, and you go and play your concert and nobody knows your songs because your record's not in the store."

"A lot of people speak of how much integrity you have to be on an independent label," he adds. "[But] you can only reach so many people. Our message is important to us. It's more important to us to reach as many fuckin' people as we can. We can get our fuckin' record into the mall now. That's where shit goes down."

To helm its major-label bow, Biohazard chose producer Ed Stasium, noted for his work with the Ramones, Living Colour, and the Smithereens.

"We thought his sounds were really organic, and they were very big-sounding," Seinfeld says. "We felt that our downfall in recording in the past, besides peanut budgets, was that the records never sounded big."

The first track from the album, which ships to metal and college radio May 3, will be "Tales From The Hard Side."

"It's kind of a takeoff on 'Tales From The Dark Side,' how they always have three stories on the show," Seinfeld says. The song tells a trilogy of unflinching stories about a carjacking, an inner-city youth tempted by drug dealing, and a racially motivated killing.

The video for the track is being directed by former Cro-Mags guitarist Paris Mayhew along with Drew Stone.

Nan says that MTV, which screened the band's "Punishment" video on "Beavis And Butt-head" to major effect, "has been a major supporter." A four-week profile about the making of "State Of The World Address" is scheduled for the network's metal show "Headbangers Ball."

Noting that "Urban Discipline" sold 125,000 units, according to SoundScan, Nan says that Warner Bros.' marketing approach will target hardcore followers.

On May 10, two weeks before the of-

(Continued on page 25)

## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

Peter Frampton wrote "Baby I Love Your Way" and took it to No. 12 in 1976, and Will To Power took the song to No. 1 in 1988. Now, California's Big Mountain has made it a triple hit with its reggae version from the "Reality Bites" soundtrack. From the start, the band members were enthusiastic about the big-time soundtrack exposure, but, as usual, they left the final decision to a higher power.

Edited By Peter Cronin

### BABY I LOVE YOUR WAY Published by Almo Music Corp./Nuage Artists Music, Ltd. (ASCAP)

"This is the first cover we've ever done under the name Big Mountain," says lead singer Quino. "When somebody comes to us with such a wonderful opportunity, we want to deliver, but it has to be something that is going to fit the framework of the band. We're still balancing how much we're willing to sacrifice to gain exposure, but everyone involved has been really respectful of the fact that we are a reggae band. Being a reggae musician and part of the Rasta movement, a group of people dedicated to conscious progression in their community, I appreciate the opportunity to reach so many people and I give thanks that 'Baby I Love Your Way' is such a good song. Frampton is a good songwriter, and it turned out to be a song that I was able to get into. I was able to feel that energy when I sang it, and for that I give thanks to the most high. Growing up a California kid in San Diego, I was mainly into American soul bands like Earth, Wind & Fire, the Commodores, and Cameo, but at one point in time there, Frampton stole the scene. I was one of the 18 million kids that bought 'Frampton Comes Alive.'"



BIG MOUNTAIN

## ABI AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Joe Robbie Stadium Miami	March 30	\$1,975,665 \$75/ \$25	54,738 sellout	Concert Prods. International USA Cellar Door Concerts
PINK FLOYD	Alamodome San Antonio	April 3	\$1,499,188 \$60/ \$22.50	44,331 sellout	Concert Prods. International USA PACE Concerts
SCORPIONS	Sports Palace Mexico City	March 22-23	\$1,229,894 (3,492,899 Mexican pesos) \$56.25/ \$37.80/ \$21.88	34,309 two sellouts	Ocesa Presents
GRATEFUL DEAD	Richfield Coliseum Richfield, Ohio	March 20-21	\$909,891 \$25.50	35,682 two sellouts	Belkin Prods. Metropolitan Entertainment
RUSH PRIMUS	Rosemont Horizon Rosemont, Ill.	March 29-30	\$528,363 \$32.50/ \$22.50	21,665 two sellouts	Jam Prods.
BILLY JOEL	Market Square Arena Indianapolis, Ind.	March 27	\$498,167 \$29.50	16,887 sellout	Sunshine Promotions
RUSH PRIMUS	Richfield Coliseum Richfield, Ohio	March 23	\$360,270 \$35/ \$22.50	14,717 sellout	Belkin Prods.
ROD STEWART	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	March 29	\$354,704 \$75/ \$65/ \$50/ \$28.50	10,204 sellout	PACE Concerts in-house
GIpsy KINGS	Pantages Theatre Hollywood, Calif.	March 2-5	\$339,522 \$51.50/ \$36.50/ \$25.50	9,395 10,880, four shows	Nederlander Organization
RUSH PRIMUS	St. Louis Arena St. Louis	April 4	\$322,305 \$27.50/ \$22.50	13,570 sellout	Beaver Prods.

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## TOAD THE WET SPROCKET

(Continued from page 14)

they were selling out 4,000-seat halls."

These dates followed the sort of intensive club work that initially had established the Santa Barbara quartet, composed of lead vocalist/lyricist Glen Phillips, bassist Dean Dimming, guitarist/songwriter Todd Nichols, and drummer Randy Guss. Indeed, the group sold 100,000 copies of "Fear" largely through touring behind the likes of Deborah Harry, the B-52's, and Michael Penn. They had little national press and minimal album rock play of

the single "Hold Her Down" before the two ensuing hit singles kicked in some nine months after the album's release.

"They were just cruising along, touring and developing a solid and fervent fan base, when the singles took them to a whole new level," says manager Chris Blake. "But it hasn't changed them."

If anything, Toad The Wet Sprocket's commercial breakthrough has returned the band to its original ethos.

"'Fear' was really our first time in the studio," says Phillips, contrasting the album with its independent predecessors: "Bread And Circus," which cost \$650 to make in 1989, and its 1990 follow-up, "Pale"—both of which later were re-released by Columbia.

"The first one took 48 hours to record and mix; the second, 100 hours. Everything was done live, with maybe a note or two on each that was fixed—which is why they're so out of tune!" Phillips says with a laugh. "'Fear' was the first album where we spent time on arrangements, but we lost a little of the band because we never thought of ourselves as a studio band."

But Toad came into the "Dulcinea" sessions—three years after recording "Fear"—with the live band attitude back intact. "We figured that if we tried to make a formula record and repeat ['Fear'], we'd just end up shooting ourselves in the foot," says Phillips. "Success is a wonderful thing, but I think a lot of it is luck. It's not great to try second-guessing it."

Phillips notes that "Dulcinea" is partially a concept album, with four songs—"Woodburning," "Windmills," "Listen," and "Something's Always Wrong"—deriving from the somewhat mistakenly idealized love interest of Don Quixote.

"It has to do with loving things for what you wish they were, instead of what they are," he says of the mini-theme, adding that the album as a whole stems from "kind of a weird year" during which he got married and went to India for a month.

Phillips' melancholy lyrics have struck some as near-suicidal, and he concedes that Toad's songs have had their share of doom and gloom. But he and the band feel that "Dulcinea" shows off the "fun side" of the band with songs like "Nanci," a country-style ditty contrasting the merits of Nanci Griffith and Loretta Lynn.

"Fall Down," the album's first single, will go to college, alternative, album alternative, and album rock radio formats the last week of April, then to top 40 a couple of weeks after the album's release.

"I hear at least three really strong singles on the new album, but it's a really deep record like the last one, with some songs that might not be radio-friendly but that will be favorites with the fans," says Tom Calderone, PD for WDRE Long Island, N.Y., and WIBF Philadelphia, and a longtime Toad fan and supporter. "It's important for a band to keep that edge, instead of putting out an album that's really polished with all singles, like the last one they did—which would be easy."

A low-priced summer tour package with the co-headlining Cranberries and two support bands will follow a May 14 "coming out" date at a festival spon-

(Continued on page 25)

# LIGHTS! CAMERA! ...SOUNDTRACKS!

## A BILLBOARD SPOTLIGHT

Soundtracks continue to enhance both the music and movie industries. In this May 7 issue, Billboard zooms in on the dramatic effects of recent releases.

### Scenes to look for in this spotlight include:

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  - Current market activity
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## GRAMMY PROCEDURES STILL BAFFLE

(Continued from page 1)

recording academy, some labels had no idea how to submit their artists for nomination, or were even aware that they could. So what follows may answer questions readers have about who takes home the Grammys and why.

### THE VOTING BODY

NARAS has approximately 10,000 members, 8,000 of whom are eligible to vote for the Grammys. The main criteria for voting eligibility is formal credit on six commercially released recordings in any creative capacity, such as songwriter, artist, producer, engineer, musician, conductor, liner notes writer, or music video director or producer.

NARAS CEO/president Michael Greene says that the general membership has increased from 4,200 to 10,000 during the last five years, due in no small part to efforts by NARAS to attract younger members, many of whom qualify to vote. (Anyone with "significant current activity related to the recording/music video industries" is eligible to join NARAS.) Membership fees, which had varied from chapter to chapter, were standardized nationwide last year. Annual dues are \$65, plus a one-time initiation fee of \$10.

Although Greene has no statistics on the average age of the vot-

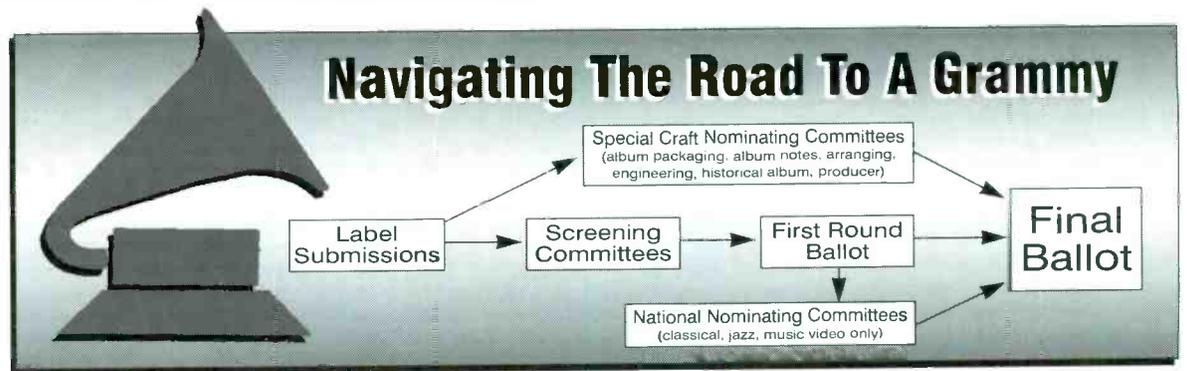
ing membership, he claims that it has been lowered by at least 10 years since 1989, based on changes NARAS has made.

"You have to remember that if I were trying to get you to join the academy when I became president [in 1985], we didn't have hard rock, metal, or rap [awards], so why the hell should young people have joined?" Greene asks. "It took us a while to get the categories together that attracted those people to participate. I think we are now very close to what's going on."

Efforts by NARAS to recruit younger members is a year-round project, Greene says. For example, in recent months, the organization used rosters supplied by labels to send recruiting letters to artists. The letters were signed by Greene and the appropriate record company chiefs.

To keep labels from trying to influence votes by paying for members' dues, NARAS will only accept personal checks with membership applications, but Greene admits that there is no way NARAS can keep a label or orchestra from reimbursing artists or staffers who join, as many of them do.

"My label president asked me to become a member of NARAS and said [the label] would pay for my first year's dues," says one artist.



"I thought that was incredibly cool. Otherwise, I didn't know how to become a member."

NARAS also exhibits at various music conventions in hopes of attracting members.

But that may not be enough for some people. "All you hear indie labels bitch about is how Billy Joel gets nominated," says Jay Faires, head of Mammoth Records. "Liz Phair shows up at the top of all the critics' lists, and she's not nominated. So you sort of wonder what the process is, and then I go to the Grammy parties and half the people there are 50- and 60-year-old, gray-haired white men. Now I see why [Whitney Houston] cleans up at the awards."

Greene admits that the voting membership still "needs to get younger and still needs to get hipper," but adds that 70% of the people becoming members during the last five years come from the

fields of pop, rock, and R&B. Contrary to popular belief, he says that orchestra membership accounts for an "infinitesimal" part of the entire voting body.

So why, if the voting constituency is getting younger and hipper, do the Grammy choices often seem so staid and conventional?

First, says Greene, the four general awards (album, record, and song of the year, and best new artist) are chosen by the entire voting body. "So you're going to have more popular things [win]."

Second, he says it would be "erroneous" for NARAS to try to "stay in step" with pop music critics when its members are representative of the entire musical spectrum.

Another reason the selections veer toward the middle of the road is that once a person becomes a voting member of NARAS, he's always a voting member. You can

outgrow Menudo, but you're never too old to vote for the Grammys, even if you are no longer an active participant in the recording process. However, Greene adds that there is a provision that allows for a member's voting privileges to be taken away if he or she leaves the music industry and is, as Greene puts it, "selling radial tires."

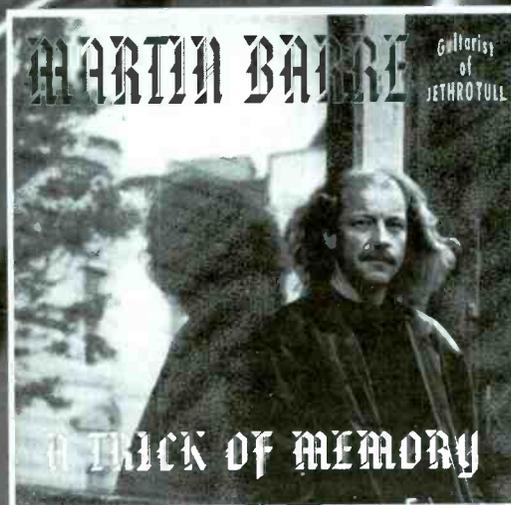
### LABEL SUBMISSIONS

Any label releasing records within the eligibility period of Oct. 1 to Sept. 30 of the appropriate year can submit such records for nomination. Labels can enter 5% of their total releases, or up to five releases in a category. There is no fee for submitting entries. Additionally, individual NARAS voters can submit any recordings for consideration.

According to NARAS, more than 470 labels are sent submis-

(Continued on page 23)

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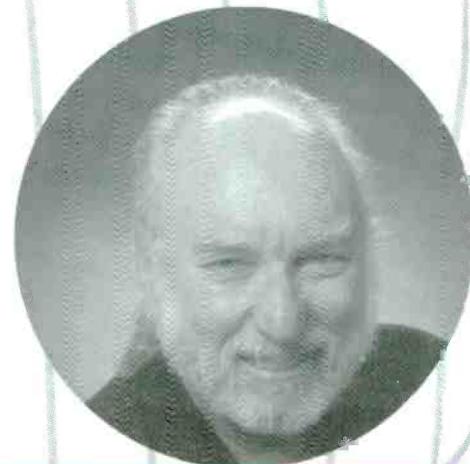
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## DESPITE NARAS' BEST EFFORTS, GRAMMY PROCEDURES STILL BAFFLE

(Continued from page 21)

sion forms. "We have people that go through the charts, and any label that comes up is sent an application to submit entries," says Greene.

The NARAS staff also gets lists of all associated labels from the record companies, combs the NARM and NAIRD guides for labels, and has specialists in different genres search out labels.

Additionally, any label can ask NARAS for a submission form. "All a label has to do is send us one copy of the product [as proof], and we'll be glad to send them a submission form," says Greene. He says the most recent Grammys received a record 10,000 entries.

Despite the outreach, some labels do get overlooked. For example, NARAS records show that Phair's label, Matador Records, was never sent a submission form, and therefore the artist was not entered in the rock female vocal or alternative album categories.

"We've never nominated anyone for a Grammy. It's never even occurred to me," says Gerard Cosloy, president of Matador. "The first I even thought about it was when we saw the injustice of Liz Phair not being nominated for a Grammy on a report on CNN," he says sarcastically. He notes that he does plan to learn how to submit releases.

But plenty of indie rock or alternative labels do submit their releases, and even garner nominations. For example, SST garnered a best metal performance nod for Soundgarden's "Ultramega O.K." in 1989. Metal Blade received a best longform video nomination in

1992 for Gwar's "Phallus In Wonderland." Says Cosloy, "If SST can get their shit together to nominate something for a Grammy, so can we."

### THE SCREENING PROCESS

Once all the submissions are collected, NARAS turns them over to screening committees made up of journalists, producers, engineers,

*'It took us a while to get the categories together that attracted young people to participate.'*

*—Michael Greene*

publicists, A&R executives, and other label specialists for the appropriate genres. The committee members are reviewed each year.

The screening committees, which range in size from 10-50 participants, have the authority to move entries from one category to another and handle any discrepancies that may be caused by multiple submissions. However, they cannot eliminate any submissions.

"Next to seating the CEOs of the labels at the awards, the screening process is the most difficult part," says Greene. "The CEOs know where their artists have the best chance of winning a Grammy. If we get an R&B entry and the screening committee decides it's a pop performance, the

labels go crazy, but they have absolutely no say at all."

The screening committees, as well as the NARAS board of trustees, also can add noticeable omissions to certain categories.

There must be at least 10 submissions for a category to remain on the ballot. This year, because there were fewer than 10 submissions in the best rock female vocal category, that area was combined with the best rock male category and turned into a generic best rock vocal category.

### FIRST-ROUND VOTING

After the submissions have made their way through the committees, the nominating, or first-round, ballots are mailed to the voters. In addition to the four general awards mentioned above, members can vote in up to nine of the remaining 16 fields on their ballots; there is nothing other than the voter's common sense to guarantee that a member votes in his or her area of expertise. One field may encompass several awards. For example, the pop field includes five awards; the rap field has two. There are 81 awards in all.

Although the academy allows voters to select up to nine fields, Greene says most members vote in fewer than five fields. "That indicates to us that they're [only] voting in the fields [they know]," he says.

Even voters who limit themselves to their areas of expertise can find the first-round ballot daunting.

"With the first round, just about everything that's eligible is nomi-

nated," says saxophonist Dave Koz. "I think in my category [best instrumental contemporary jazz performance], there might have been 180 entries. There's no way you can listen to all that, so you vote for what you already know or an artist you have respect for."

Although Greene says there are no plans to limit further the number of fields in which people can

*'It's like running the Kentucky Derby, and all the majors have thoroughbreds and we have a donkey.'*

*—Norman Chesky*

vote, others say a limit may be the only way to stop frivolous voting. "Ignorance is the biggest problem," says Metal Blade head Brian Slagle. "Nine fields to vote in is an awful lot. I can guarantee by who wins that people are voting in categories they know nothing about."

The first-round ballots are returned to the accounting firm of Deloitte & Touche. From those ballots, the top five nominees in each category are selected—kind of.

### EXCEPTIONS TO THE RULES

General voters in the first round do not vote for any nominees in what NARAS terms the "special crafts" fields: album packaging, album notes, arranging, engineering, historical albums, and produc-

er.

To select those finalists, NARAS turns to its seven local chapters. A specialized group in each chapter comes up with its top 10 recommendations in each category, culled from the labels' submissions. Each chapter's top 10 recommendations in the six fields then go to Deloitte & Touche, which tallies the selections and comes up with the five finalists in each category. These fields are then added to the final ballot.

Additionally, NARAS changed the nomination procedure for the jazz, classical, and music video fields a few years ago. In these fields, 20-to-30-person national committees of specialists choose five nominees from the first round's top 10 vote-getters. They also have discretionary power to add one submitted title from outside the top 10 to each category.

This change was made, Greene says, in part because of concerns that the general membership was not always making the most informed choices. People involved in those fields "generally wanted to see some mechanism by which we could ensure a higher-quality nomination," says Greene.

### THE FINAL BALLOT

In mid-January, the final ballots, with all 26 fields represented, go to the entire voting body. This time, in addition to the four general awards, they can vote in eight of the 26 fields.

As would be expected, small and independent labels have done well in fields that are not completely

(Continued on next page)

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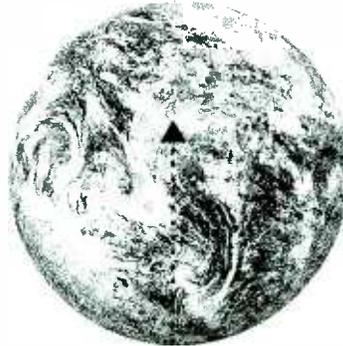
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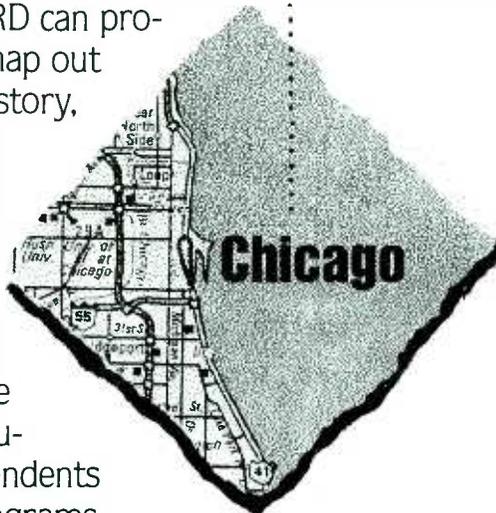
Europe: 44-71-323-6686 Christine Chinetti

**T**here is little about the independent music industry today that isn't complicated. The independent market share is on the rise and the familiar industry landscape is becoming obscure as companies re-position themselves for survival and success. The retail sector is consolidating and traditional roles and players in the world of distribution are changing at a dizzying pace.



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# NAIRD

The National Association of Independent Record Distributors & Manufacturers

## GRAMMY PROCEDURES

(Continued from preceding page)

dominated by the majors, such as jazz and classical, and genres where the majors have little interest, such as polka and folk. Several indies, including Miramar, Telarc, Chesky, Arhoolie, and Rounder, had finalists on this year's ballot.

Still, some indies say there's virtually no way they can compete against major labels.

Chesky Records head Norman Chesky says the majors' wider distribution and occasional high-budget press blitzes for their nominees give them an edge. "It's almost like running in the Kentucky Derby, and all the majors have thoroughbreds and we have a donkey," he says.

Even though the voters' names are not made available, Chesky says his staff came up with a list of 1,000 probable voters this year to whom the company sent its nominated jazz disc, the Fred Hersch Trio's "Dancing In The Dark." "The reason I did that was not because I thought we would win," says Chesky. "It was to let people know that we're out there and we're in competition. It's a victory that an indie made it to that level."

### ALLEGATIONS OF BLOC VOTING

Some critics of the Grammys allege bloc voting among major labels, but Greene contends that no record company has enough NARAS members to sway the vote. "If you take the biggest labels that we've got in terms of members, none of the big six have more than 2% of the total vote."

But some small labels say that in certain categories that don't draw many voters, a few major-label votes may be all it takes to ensure a win. "When Warner Bros. or Sony have artists up, just look at the amount of NARAS members they have, as opposed to an independent," says the head of an indie label. "If they just pass the word down to vote for this or vote for that, it's over before it begins."

However, Greene says, labels caught bloc voting risk getting their ballots invalidated.

"Last year [a major label] required all the members within their label to turn their entry forms in to the head of publicity, and there was some kind of move afoot to have everyone vote for the right artists. I got 20 calls from within the label," says Greene. "I called the CEO and tore him a new asshole, and I told him they were assuring their votes would not be counted."

Labels are not the only ones accused of bloc voting. In 1989, the Atlanta Symphony Orchestra came under suspicion after it won five classical awards.

Although the orchestra denied the allegations, NARAS instituted "a bloc-voting mechanism that makes it impossible for aggregations like symphonies, chorales, and chapters to bloc vote," says Greene.

Greene won't give the specifics of the technique developed by NARAS and Deloitte & Touche to prevent bloc voting, but he would

(Continued on next page)

## GRAMMY PROCEDURES STILL BAFFLE

(Continued from preceding page)

say, "It is important to us that general members who are not members of the specific aggregation in question have at least as much vote in the selection process as the specific aggregation."

Bloc-voting allegations aside, major-label recordings tend to win simply because they are known by the majority of voters, several voters suggested.

"You vote for what you've heard of, what you're familiar with," says journalist and voting member Todd Everett. "By and large, the voting members probably aren't listening to college radio during the midnight-6 a.m. shift, and they don't listen to rap stuff, and the independents don't have that big a mailing list. So how are you going to know about that stuff?"

NARAS offers its voters a catalog with discounts on all nominated releases, but no one interviewed for this piece said they had ever ordered anything from that catalog.

### CONSTANT UPDATING

As refined as the voting process is, NARAS reviews and updates it annually. Later this month, the NARAS staff will examine "what worked and what didn't work this year," says Greene, and will examine proposals to add a dance field. All possible changes will be brought up before the National Trustees in May, who will decide

## BIOHAZARD

(Continued from page 19)

official release date, the label will ship at least 5,000 bright orange vinyl units of "State Of The World Address" to stores.

"We want to make sure the rabid fans have something," Nan says.

Another boon for *truly* rabid fans will be the giveaway of a Biohazard tattoo, to be offered in a contest in Warner's metal and alternative mailers, Metal World News and Dirt.

Before taking to the road with Pantera, Biohazard—which just completed several weeks opening for Fishbone around the country—will play dates in Northern California, Japan, and Europe; the latter stint will include an appearance at the annual metal fest at Donington in England.

Not everything is business for Biohazard, however: In early April, the band was set to fly to Seattle to make an appearance at a juvenile detention and rehabilitation facility.

Says Seinfeld, "We're goin' to talk to these kids, because a lot of these kids want to talk to us. They want to hear what we have to say. If we can instill one ounce of hope or offer a little positive light at the end of this negative tunnel for fuckin' one kid, man, we're paid."

what action, if any, to take.

But it's unlikely that the Grammys will ever be free of controversy—or that industry observers will stop offering advice to NARAS. One source provides this modest proposal: "The 8,000 voting members are given every release that comes out, and then they're put in the Biosphere to consider the merit of each release without giving any consideration to media, radio play, or sales. That might do it."

## TOAD THE WET SPROCKET

(Continued from page 20)

sored by modern rock WHFS Washington, D.C. On May 17, the band will perform on the nationally syndicated "Modern Rock" radio program.

Quinn says Columbia also will push the band globally this time, adding that Blake visited the company's overseas affiliates in January to lay the groundwork, and that the band will follow up with a two-week promo tour of Europe in mid-April and a concert tour there in September. Domestically, though, the marketing thrust

again centers on the band's highly effective mailing list, now some 50,000 names strong.

"We made a concerted effort to make sure that everyone who ever came to our gigs got a mail-in card, and I've personally spent umpteen hours at night entering info into the computer and updating it for accuracy," says Blake. "Our touring went well even before we had significant airplay and publicity, because we drew from such a large group of peo-

ple."

These were fans, moreover, who were treated more like family, says Blake. "There's no charge to be on the mailing list," he says. "Over the years we've sent out unreleased material on cassette at no charge, or Christmas cards with photos—which cost about \$20,000 to do this year."

For "Dulcinea," mailing list fans will be offered the opportunity to buy, at cost, a special CD single that also contains three unreleased tracks.

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PHOTO - HERMAN LEONARD

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	2	58	<b>BIG HEAD TODD &amp; THE MONSTERS</b> ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
2	5	10	<b>MEAT PUPPETS</b> LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
3	4	24	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
4	3	3	<b>12 GAUGE</b> STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
5	6	4	<b>ETERNAL</b> EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
6	12	4	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98)	JOHN BERRY
7	8	9	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
8	7	11	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
9	27	25	<b>MARY-KATE &amp; ASHLEY OLSEN</b> ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
10	19	9	<b>PATRA</b> EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
11	9	5	<b>SASS JORDAN</b> MCA 10980 (9.98/15.98)	RATS
12	14	27	<b>JOSHUA KADISON</b> SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
13	13	7	<b>PAVEMENT</b> MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
14	15	45	<b>DOUG SUPERNAW</b> BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
15	11	19	<b>HADDAWAY</b> ARISTA 18730 (9.98/15.98)	HADDAWAY
16	10	29	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
17	16	37	<b>URGE OVERKILL</b> GEFFEN 24529* (9.98/13.98)	SATURATION
18	24	17	<b>THE AFGHAN WHIGS</b> ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
19	—	1	<b>INFECTIOUS GROOVES</b> 550 MUSIC 57279/EPIC (9.98/15.98)	GROOVE FAMILY CYCO
20	33	25	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE

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	20	16	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
22	18	33	<b>CRY OF LOVE</b> COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
23	28	4	<b>SAM PHILLIPS</b> VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
24	23	24	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
25	26	18	<b>GABRIELLE</b> GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
26	36	5	<b>THE INDIANS</b> POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
27	17	14	<b>DIG</b> RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
28	32	2	<b>INCOGNITO</b> TALKIN LOUD 522036/VERVE (9.98/13.98)	POSITIVITY
29	22	17	<b>LIZ PHAIR</b> MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
30	—	1	<b>SUBDUDES</b> HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
31	21	10	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
32	—	1	<b>GWAR</b> METAL BLADE 53889/PRIORITY (10.98/16.98)	THIS TOILET EARTH
33	37	15	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98)	ON THE ROAD
34	25	20	<b>CULTURE BEAT</b> 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
35	39	9	<b>MASTA ACE INC.</b> DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
36	38	10	<b>OCTOBER PROJECT</b> EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
37	31	35	<b>BROTHER CANE</b> VIRGIN 87797 (9.98/13.98)	BROTHER CANE
38	—	6	<b>ROB WASSERMAN</b> MCA/GRP 4021 (9.98/15.98)	TRIOS
39	30	35	<b>JULIANA HATFIELD THREE</b> MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
40	—	4	<b>MORPHINE</b> 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

**A** HOLE NEW WORLD: With the built-in buzz of a di-hard following and loads of press, punk act Hole doesn't need a crafty marketing plan to promote its DGC debut, "Live Through This," due Tuesday (12).

"The artist has come to us so fully developed that we don't need to establish the band name," says Robert Smith, DGC/Geffen VP/marketing.

according to Broadcast Data Systems. It debuts at No. 36 this week on the Modern Rock chart in the Rock Airplay Monitor. MTV is airing the song's clip.

Hole heads out on a headlining club tour May 3-June 1.

To maintain "credibility" with the hipper-than-thou attitude of college radio, DGC issued a limited-edition promotional "Miss World" EP featuring the title track, "Rockstar" (aka "Olympia"), and "Do It Clean," a live version of the Echo & the Bunnymen song.

**C**OTTON Matters: Newly formed ELM Records is taking it to the courts to promote "Cotton Is King," the debut from the eccentric Austin, Texas-bred quartet Cotton Mather.

Wil Sharpe, president of Los Angeles-based ELM, says he is in the middle of working out the plans for Cotton Mather to perform on the Assn. of Volleyball Professionals tour, which wraps up in August.

The band will either play VIP parties or perform after volleyball matches in front of 20,000-40,000 people.

"Everyone's trying to figure out how to market to a core audience," says Sharpe. "This demo is perfect. It's 17-30-year-old people who are going to college, or have gone, and they're middle-class. It made a lot of sense to target this group."



**Smooth Talkers.** The smooth R&B sounds of KT, Silk & the Big Man's "Pillow Talk" is serving as the intro to WZAK Cleveland's Quiet Storm show of the same name. The track is from the band's PPT Records debut, "Special Blend." WZAK PD Lynn Tolliver says the song has been getting "good phones."

"All we need to do is deliver the record into people's hands. We want to avoid the hype and deflate it with a really solid record."

"Miss World," from the Courtney Love-led band, went to college and modern rock radio the week of March 21 and has already attracted 221 spins,



### Bizarre Aussies.

Australian rock act Frente! is seeing success with a cover of New Order's "Bizarre Love Triangle," now No. 16 with a bullet on Modern Rock Tracks. The Mammoth/Atlantic "Labour Of Love" EP is the No. 24 Heatseeker in the Pacific. "Marvin The Album" streets May 3.

find out about buying habits of the consumers.

The band, which debuted "Cotton Is King" in its hometown in March, begins a series of dates in Texas and Oklahoma Wednesday (13), with plans to stay on the road through September.

The label also is taking out co-op ads with retail and radio in each market in which the tour stops.

"Saving Myself" is at college and album alternative radio now. "April's Fool" is the track scheduled for modern rock radio in May. The Steve Mims-directed videoclip will be serviced to video outlets next week.

### WEATHER

Forecasting: A&M won't be letting down the fans of Dallas-based guitar duo Jack Pierce when it comes time to buy "Bringing On

The Weather," the band's major-label debut.

"Jackpierce fans have been able to buy product at the shows in the past," says Jill Glass, A&M VP/marketing. "Being on a major label shouldn't change that. We hope to get many of the regional retailers to set up a register at the show."

The T Bone Burnett-produced collection is due April 19.

A&M is capitalizing on the act's extensive fan base—10,000 consumers—to drum up sales

for "Bringing On The Weather."

The act built up its following at colleges and clubs through constant touring in support of three Rhythmic Records releases: 1991's "Jackpierce," 1992's "Women As Salvation," and 1993's "Live From The Americas."

A&M plans to send album announcement postcards and tour updates to active fans. The label

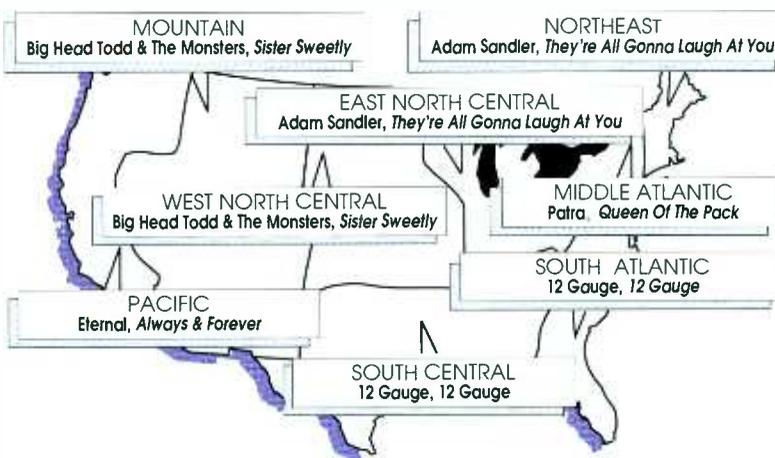


**Shine On.** Collective Soul's Atlantic debut, "Hints, Allegations, And Things Left Unsaid," sees sales gains in the South Atlantic and West North Central regions due to heavy MTV and album rock exposure of "Shine." The track moves 22-16 on Album Rock Tracks. The quintet begins touring April 14.

also will distribute discount coupons for the album at shows. The first single, "Late Shift," will go to album alternative and modern rock radio in May.

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

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. Big Head Todd/Monsters, Sister Sweetly	1. Adam Sandler, They're All Gonna Laugh...
2. Larry Sparks, Rambler/Bluegrass	2. Meat Puppets, Too High To Die
3. Subdudes, Annunciation	3. Big Head Todd/Monsters, Sister Sweetly
4. David Wilcox, Big Horizon	4. Patra, Queen Of The Pack
5. Meat Puppets, Too High To Die	5. Gabrielle, Gabrielle
6. The Mavericks, What A Crying Shame	6. Joshua Kadison, Painted Desert Serenade
7. Doug Supernaw, Red And Rio Grande	7. Pavement, Crooked Rain
8. Eternal, Always & Forever	8. Sass Jordan, Rats
9. Infectious Grooves, Groove Family Cyco	9. David Wilcox, Big Horizon
10. John Berry, John Berry	10. Eternal, Always & Forever

The first stop is May 7 in Dallas. Other Assn. of Volleyball Professionals tour cities the band will play are Chicago, Atlanta, Milwaukee, Hermosa

Beach, Calif., and Redondo Beach, Calif.

ELM also will hand out music surveys on the tour to build a mailing list for the band and to

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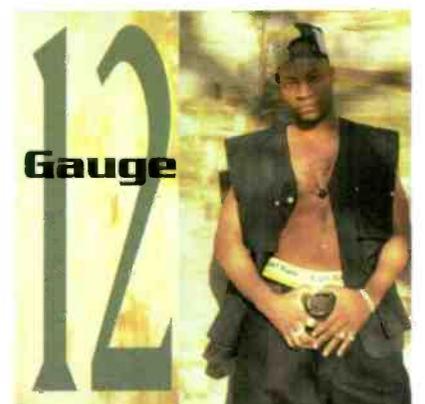


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"Dunkie Butt (Please Please Please)"  
from the self titled album

# 12 GAUGE

72392 75439-2/4



## Hathaway Savors The Moment Virgin Set Puts Singer In Producer's Seat

BY MARLYNN SNYDER

OAKLAND—Virgin Records hopes to make Lalah Hathaway's sophomore album, "A Moment," a winner with the younger set by revamping her mature public image to create one that's more in line with her youthful age of 25.

According to Wayman Jones, Virgin's VP of R&B promotion, Hathaway's sophisticated musical style leads listeners to perceive her as being older than her years. Now it is a marketing priority to overcome that perception. "The natural place to start is with the music itself," he says.

Although the new album's ballads were completed first, executives at the label wanted an uptempo first single. "We want to solidify her fan base," says Jones, "[but also] broaden her audience to include a younger record buyer."

Thus, in addition to mellow romantic ballads, "A Moment" is laced with faster-paced, funky tracks, beginning with the single "Let Me Love You," scheduled for release in mid-May.

Other youth-oriented tracks in-

clude Hathaway's cover of Sly & the Family Stone's "Family Affair," which is given a soulful, contemporary update; the moody, reflective "Better As A Memory"; and "Do You Suppose," a seductive track about a cheating lover.

Hathaway says she gravitated toward an eclectic group of producers for "A Moment." Of the album's 13 tracks, she produced or co-produced seven. Other tracks were helmed by Martin Ware, Keith Crouch, Sami McKinney, K.C. Porter, Chuckii Booker, David Delhomme (her musical director), and Brian Alexander Morgan, who wrote and produced the first single.

Hathaway says she is unsure how her album will be received by record buyers when it drops May 31. "It's kind of frustrating, because I've always considered myself a musician," she says, referring to the public's trendy tastes.



HATHAWAY

To help combat that fickleness at radio, Jones says the artist will be putting in "quality time" during promotional visits. "We want Lalah to speak with listeners on air so they'll have a chance to get a feel for the really fun person she is."

Virgin's distributor will assist in spreading the word on Hathaway at the retail level. "We're getting Cema involved to help with top-of-mind awareness at both major and independent retailers," he says.

Video also will be used in the campaign. Says Jones, "We'll be targeting BET and the Box, with just as much emphasis on the local outlets."

He adds that all product artwork  
(Continued on page 32)



**Back Home To Roost.** Veteran jazz musician Donald Byrd sits at the board with producer Ski, the DJ from Guru's "Jazzmatazz." Byrd has reformed the Blackbyrds, his jazz fusion group from the '70s, and is recording tracks and seeking a label deal. The group will tour European jazz festivals this summer.

## Dianne Reeves' New EMI Set Paints A Portrait Of Her Artistry & Survival

**PAINTING COLORS WITH SONG:** One of the most critically acclaimed, yet commercially overlooked vocalists of our time is **Dianne Reeves**. Her sonorous skills speak of an excellence not readily apparent in most singers in the '90s. And in this day of cookie-cutter acts, that superb artistry could well be what is holding her back, in terms of bottom line success (read: sales).

On her latest EMI set, "Art & Survival," Reeves harmonically weaves an emotionally rich mixture of auditory colors and hues that she says represents who she is, as an artist and as a person.

"Making this album was special to me because, for the first time, the lyrics and the real person in me came together," Reeves says.

Her new ability to express her inner self came in part from a move back to her Denver home in '92.

"Being home and with family has made a huge difference in my outlook on life," she says.

Reeves says she felt like the walls were closing in on her in Los Angeles, where she had lived since 1976. "I always felt like I was 'on,'" she says, referring to her celebrity status and people's expectations of her as a recording artist. "I became numb—it was like I was on auto-pilot, and I ran out of creativity. The songs, the music... nothing was coming to me anymore."

But since returning to her roots, the vocalist says she feels much more in touch with herself. "Art & Survival" is a fitting title for an album that represents a spiritual breakthrough and a rediscovery of an artist's suppressed creativity.

Reeves is playing select dates around the country throughout April. Next she will tour abroad, beginning with the Bern Festival in Switzerland, before returning to L.A. to perform at the Playboy Jazz Festival in July.

**PRODUCT BIN:** Contemporary blues artist **Little Jimmy King** has turned in an excellent new set, courtesy of Bullseye Blues. The album is titled "Something's Inside Of Me" and is rich with sizzling guitar runs you won't believe. High-spirited is an appropriate term for this album... Also in the blues pile is a set titled "It's Party Time." The 12-track collection, recorded by vocalist **Ernie John-**

son through indie Paula Records, based in Shreveport, La., boasts deep-rooted R&B sensibilities. Offering both down- and uptempo selections, this down-home set is rounded out by a gospel selection... On the hip-hop tip, **Nefertiti's** first Mercury set has arrived, and contains some pretty authoritative social observations for a recording debut. The twentysomething artist seems to have her priorities straight—her contract with Mercury includes financing for her college education... Though it's really not



by J. R. Reynolds

**The  
Rhythm  
and the  
Blues™**

my kind of flick, the Hollywood Records soundtrack to the film "D2: The Mighty Ducks" has some R&B flavor to it. Dance diva **Martha Wash** performs a soulful cover of **Jean Knight's** 1971 No. 1 R&B single "Mr. Big Stuff." Also on the album is **Tag Team's** zillion-seller "Whoop! (There It Is)." Less R&B-ish but rhythm-filled nonetheless are

**Queen's** "We Will Rock You" and **the Troggs'** "Wild Thing"... Fantasy Records, which acquired the rights to **Art Rupe's** Specialty Records in 1991, has released a five-CD treasure titled "The Specialty Story." The boxed set chronicles the emergence of R&B and rock'n'roll following World War II. Artists on the 130-track collection include **Little Richard, Sam Cooke, Lloyd Price, and Floyd Dixon**... Look for MCA's April 26 release of **Jimi Hendrix's** "Blues" set. The album features eight previously unreleased performances.

**CONVENTION COMMENT:** Everyone over at Impact is feverishly preparing for the eighth Super Summit Conference, April 21-24 in Atlantic City, N.J. Among this year's highlights will be the Living Legends Foundation dinner, which is scheduled for the opening night and will honor **Emma Garrett, Vaughn Harper, Hal Jackson, Maxx Kidd, Willie Mitchell, Del Rice, and Martha Jean "The Queen" Steinberg.** Contact Cynthia Badie Associates in New York for tickets.

The summit also will feature a keynote speech by noted Princeton scholar and lecturer **Dr. Cornel West**, the usual lineup of seminars, and the Impact/Billboard "Networking Fair—Part Deux," chaired by Billboard's **Suzanne Baptiste.**

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**YoungStar PRODUCTIONS**  
5501 N. Broadway  
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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	18	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 6 wks at No. 1
2	3	11	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)
3	4	9	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	2	20	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)
5	6	18	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
6	7	7	<b>THE MOST BEAUTIFUL GIRL IN . . .</b>	PRINCE (NPG/BELLMARK)
7	9	9	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)
8	21	4	<b>ANYTHING</b>	SWV (RCA)
9	5	15	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
10	10	26	<b>SEVEN WHOLE DAYS</b>	TONI BRAXTON (LAFACE/ARISTA)
11	8	26	<b>(LAY YOUR HEAD ON MY) PILLOW</b>	TONY! TONI! TONE! (WING/MERCURY)
12	25	10	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
13	15	5	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)
14	11	16	<b>I'M IN THE MOOD</b>	CE CE PENITON (A&M/PERSPECTIVE)
15	17	10	<b>AND OUR FEELINGS</b>	BAFFYFACE (EPIC)
16	13	44	<b>RIBBON IN THE SKY</b>	INTRO (ATLANTIC)
17	16	10	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)
18	14	21	<b>SHHH</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
19	12	21	<b>CRY FOR YOU</b>	JODECI (UPTOWN/MCA)
20	23	5	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
21	20	28	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	18	13	<b>STAY</b>	ETERNAL (EMI/ERG)
23	22	32	<b>NEVER KEEPING SECRETS</b>	BAFFYFACE (EPIC)
24	29	11	<b>MY LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
25	19	19	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
26	24	9	<b>DREAM ON DREAMER</b>	BRAND NEW HEAVIES (DELICIOUS VINYL)
27	27	11	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
28	26	10	<b>NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)
29	28	20	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
30	34	8	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
31	30	24	<b>ALWAYS ON MY MIND</b>	SWV (RCA)
32	33	10	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
33	35	4	<b>PART TIME LOVER</b>	H-TOWN (DEATH ROW)
34	52	7	<b>YOU DON'T WANNA MISS</b>	FOR REAL (A&M/PERSPECTIVE)
35	31	23	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)
36	32	10	<b>IF THAT'S YOUR BOYFRIEND</b>	ME'SHELL NDEGECELLO (MAVERICK)
37	59	2	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	<b>COME INSIDE</b>	INTRO (ATLANTIC)
2	2	2	<b>BETCHA'LL NEVER FIND</b>	CHANTAY SAVAGE (I.D./RCA)
3	3	7	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
4	7	5	<b>ANNIVERSARY</b>	TONY! TONI! TONE! (WING/MERCURY)
5	8	7	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)
6	5	4	<b>NEVER SHOULD'VE LET YOU GO</b>	HI-FIVE (JIVE)
7	11	9	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)
8	10	3	<b>U.N.I.T.Y.</b>	QUEEN LATIFAH (MOTOWN)
9	6	5	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU)
10	4	5	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)
11	9	3	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
12	12	24	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
13	14	24	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
14	13	12	<b>ANOTHER SAD LOVE SONG</b>	TONI BRAXTON (LAFACE/ARISTA)
15	18	10	<b>IF</b>	JANET JACKSON (VIRGIN)
16	17	3	<b>THE MORNING AFTER</b>	MAZE FEATURING FRANKIE BEVERLY (WB)
17	16	3	<b>GETTO JAM</b>	DOMINO (OUTBURST/RAL/CHAOS)
18	20	40	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
19	15	34	<b>I'M SO INTO YOU</b>	SWV (RCA)
20	19	6	<b>HERO</b>	MARIAH CAREY (COLUMBIA)
21	23	36	<b>EVERY LITTLE THING U DO</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
22	22	27	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/ATLANTIC)
23	21	19	<b>I'M IN LUV</b>	JOE (MERCURY)
24	—	4	<b>TIME AND CHANCE</b>	COLOR ME BADD (GIANT/REPRISE)
25	—	4	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)

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

## R&B SINGLES A-Z

- 44 TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
- 40 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
- 8 AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 18 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- 26 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 17 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calico, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
- 83 BELLYE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- 97 THE BELLS (Jobete, ASCAP)
- 60 BE THANKFUL FOR WHAT YOU GOT (Purple Records, ASCAP/Fun City, ASCAP/Delicious Apple, ASCAP/American Dream, ASCAP)
- 45 BORN TO ROLL (DAMASTA, ASCAP/Vary White, ASCAP)
- 90 BREAK UP TO MAKE UP (Warner-Tamerlane, BMI) 1 BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP
- 34 CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
- 32 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 28 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI)
- 82 COMPUTER LOVE (Troutman, BMI/Saja, BMI)
- 36 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
- 29 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
- 65 A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP/Civiles, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
- 27 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM
- 30 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI) 41 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 2 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM
- 72 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI) 68 GANG STORIES (Straight Hangin' Em, ASCAP/Geed Up, ASCAP/Peel Yo Capp!, ASCAP/Def Jam, ASCAP/Gangsta Wit Knowledge, ASCAP)
- 19 GIN AND JUICE (WB, ASCAP/Mar-Knight, ASCAP/Sony Tunes, ASCAP) WBM
- 20 GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Kelaend, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP)
- 7 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP) WBM
- 12 GROOVE THANG (Ninth Twn, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
- 70 HERE WITH ME (Brandon Barnes, BMI/Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Cancel Lunch, ASCAP/Midnight, ASCAP)
- 69 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI) CPP/WBM
- 9 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
- 61 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
- 31 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
- 79 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
- 74 I'M GONNA MAKE YOU MINE (Last Song, ASCAP/Third Coast, ASCAP)
- 16 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casaidia, ASCAP) HL
- 42 I'M OUTSTANDING (Shaq Lynx, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
- 4 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 64 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP)
- 77 IT ALL COMES DOWN TO THE MONEY (Shocklee, BMI/Extra Slammin', BMI/Funk Groove, ASCAP/Lucy Three, BMI)
- 63 IT'S ALL GOOD (Rap & More, BMI)
- 78 JOY (Kang's Thang, BMI/Wildesen, BMI/Big Trell, ASCAP) CPP
- 47 JUST ANOTHER DAY (Queen Latifah, ASCAP)
- 75 KRAZY (ATV, BMI/Penny Funk, BMI/Mike Dog, BMI) HL
- 25 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 96 LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP)
- 84 LESSONS LEARNED (Sony Tunes, ASCAP/Euparis, ASCAP/Bass Hit, ASCAP)
- 81 LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI) CPP
- 58 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP)
- 50 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM
- 3 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP) WBM
- 37 MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP/MCA, ASCAP)
- 11 NEVER FORGET YOU/WITHOUT YOU (Sony, BMI/Rye, BMI/Ecaf, BMI) WBM
- 38 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL
- 43 OLD TIMES' SAKE (Nikke Duz It, ASCAP/MCA, ASCAP/Tatracadabra, ASCAP)
- 71 ON AND ON (Blacknyasia, BMI/J. Wilson, BMI/Rugged Child, ASCAP)
- 86 PAPA'Z SONG (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/MCA, BMI/Irving, BMI/Blue Skywriter, BMI) CPP/HL/WBM
- 21 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP) WBM/CP
- 14 PLAYER'S BALL (Organized Noise, BMI)
- 66 PLAY MY FUNK (FROM SUGAR HILL) (Tony Toni Tone, ASCAP/Polygram Int'l, ASCAP/TCF, ASCAP) WBM

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	9	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 9 wks at No. 1
2	2	7	<b>THE MOST BEAUTIFUL GIRL IN . . .</b>	PRINCE (NPG/BELLMARK)
3	3	11	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)
4	5	4	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
5	4	10	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)
6	8	4	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)
7	6	22	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)
8	9	6	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	12	14	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
10	7	10	<b>NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)
11	18	9	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
12	10	7	<b>BORN TO ROLL</b>	MASTA ACE INC. (DELICIOUS VINYL)
13	11	13	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
14	19	5	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT/REPRISE)
15	15	18	<b>CANTALOOP (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPTOL)
16	21	9	<b>C.R.E.A.M.</b>	WU-TANG CLAN (LOUD/RCA)
17	13	6	<b>SOMETHIN' TO RIDE TO</b>	CONSCIOUS DAUGHTERS (SCARFACE)
18	14	16	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)
19	16	4	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)
20	22	7	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
21	17	9	<b>I'M OUTSTANDING</b>	SHAQUILLE O'NEAL (JIVE)
22	24	6	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)
23	20	10	<b>IT'S ALL GOOD</b>	HAMMER (GIANT/REPRISE)
24	27	7	<b>AND OUR FEELINGS</b>	BAFFYFACE (EPIC)
25	31	6	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
26	—	1	<b>GANG STORIES</b>	SOUTH CENTRAL CARTEL (DJ WEST/RAL)
27	25	12	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
28	26	5	<b>ELECTRIC RELAXATION</b>	A TRIBE CALLED QUEST (JIVE)
29	23	9	<b>MASS APPEAL</b>	GANG STARR (CHRYSLIS/ERG)
30	29	3	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
31	30	6	<b>JUST ANOTHER DAY</b>	QUEEN LATIFAH (MOTOWN)
32	28	4	<b>PLAY MY FUNK</b>	SIMPLE E (BEACON/FOX)
33	35	7	<b>YOU DON'T LOVE ME</b>	DAWN PENN (BIG BEAT/ATLANTIC)
34	32	14	<b>I'M IN THE MOOD</b>	CE CE PENITON (A&M/PERSPECTIVE)
35	42	8	<b>IT AIN'T HARD TO TELL</b>	NAS (COLUMBIA)
36	34	11	<b>STAY</b>	ETERNAL (EMI/ERG)
37	33	15	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)

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

- 85 PROCESS OF ELIMINATION (Louis St. BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM
- 33 PUMPS AND A BUMP (Bust-I, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
- 62 QUIET TIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP) WBM
- 15 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete, ASCAP) CPP
- 49 ROUND AND ROUND (Lu Ella, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/Warner Chappell, ASCAP)
- 80 SATISFY YOU (Sorcerers Labyrinth, BMI/ATV, BMI)
- 94 SKOUNDRELS GET LONELY (Rap & More, BMI)
- 46 SOMETHIN' TO RIDE TO (FONKY EXPEDITION) (Scarface, ASCAP)
- 10 SO MUCH IN LOVE (Abkco, BMI)
- 23 STAY (Kaptain K, ASCAP/Tutu, ASCAP/MCA, ASCAP) HL
- 55 STIR IT UP (FROM COOL RUNNINGS) (Polygram Int'l, ASCAP)
- 51 SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Int, ASCAP/Cats On The Prowl, ASCAP) CPP
- 67 TAKE IT EASY (All Pro, BMI/Flex, ASCAP)
- 52 TELL ME WHERE IT HURTS (Mastone, BMI/Crystal Aire, BMI/Crystal Rose, BMI/Virgin, BMI)
- 6 TREAT U RITE (Big Giant, BMI/Count Chukula, BMI)
- 88 TWO HEARTS (Maurice White, ASCAP/Sony Tunes, ASCAP/Feedbach, ASCAP/Sir & Trini, ASCAP)
- 39 UNDERSTANDING (Full Keel, ASCAP/Air Control, ASCAP) WBM
- 5 U SEND ME SWINGIN' (New Perspective, ASCAP)
- 73 WAS IT SOMETHING (Louis St. BMI/Honey Look)
- 56 WHAT GOES UP (Amazement, BMI)
- 22 WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
- 57 WHEN A MAN LOVES A WOMAN (A Diva, ASCAP/Rightsong, ASCAP/Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
- 53 WHEN I NEED SOMEBODY (Flyte Tyme, ASCAP) WBM
- 93 WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI)
- 59 WORKER MAN (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP) CPP
- 54 YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabenasha, ASCAP/Darin Whittington, ASCAP/Dynatone, BMI/Unichappell, BMI/MCA, ASCAP) WBM
- 48 YOU DON'T LOVE ME (NO, NO, NO) (Jamrec, BMI)
- 35 YOU DON'T WANNA MISS (Irving, BMI/John-Cole-Man, BMI/Ford-Payne, BMI) CPP
- 24 YOU KNOW HOW WE DO IT (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
- 13 YOU MEAN THE WORLD TO ME (Cuff Link, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
- 76 ZUNGA ZENG (Third & Lex, BMI/Blue Ink, BMI/Cutlass, BMI/Tea Girl, BMI/Embassy, ASCAP/Zomba, BMI) CPP

## LALAH HATHAWAY SAVORS THE MOMENT

*(Continued from page 28)*

and packaging will be targeted for maximum impact, with the goal of a more provocative look.

"We're also looking to put Lalah on TV magazine shows to help project her youthful personality and take advantage of conversation concerning her father," he says, referring to the late singer Donny Hathaway.

Print features and advertising will help contribute to the image-enhancing process, he says, but at different levels. "Consumer publications will be emphasized more than trades, to highlight Lalah's artistry and creativity."

Topics in magazines with younger demos, like YSB, will have more of an educational slant to exploit Hathaway's years at Berklee College of Music, he says. "We'll also be run-

ning ads in magazines like Essence, Ebony Man, and Jet."

Since her self-titled debut was released in 1992, Hathaway says she has had to endure changes at the top of her record label following Virgin's purchase by EMI. She says staff changes and revised internal reporting structures were a distraction.

To overcome the frustration, Hathaway focused on songwriting. She also has been on the road with artists like Al Jarreau, bassist Marcus Miller, Joe Sample, and Freddie Jackson.

Jones says that because of the name recognition established from her first album, Hathaway's current project will be taken national right away. "But we'll be putting marketing emphasis in places where the record is performing best," he says.

Walden Still A Big Fish In The R&B Pond  
Grammy Winner Needs A Big '94 To Stay On Top

BY J.R. REYNOLDS

LOS ANGELES—Working mostly on his own in a music field studded with top-notch production duos, Narada Michael Walden has become one of the most prolific R&B/pop producers of the past 15 years.

In the '90s alone, as producer or co-producer, Walden has scored eight No. 1 titles on the Hot R&B Singles chart and three on the Hot 100, with a combined total of 15 top five songs on both charts.

Walden says one of his recent career highlights was producing tracks by Whitney Houston and Tevin

Campbell for the Curtis Mayfield tribute album released this year by Warner Bros. The album also features Walden's first solo performance in more than six years, on the song "Don't Worry." Says Walden,

"It gave me a chance to honor one of the most creative performers in the business."



WALDEN

Another recent highlight, he says, was working with Houston on "The Bodyguard," which earned the producer his third Grammy award. "Whitney and I have come a long way, and winning that best album Grammy meant an awful lot to me," he says.

Walden says the most challenging thing about his career as a producer has been trying to remain consistent. "I like to feel like I'm there," he says.

Still, Walden's ability to churn out chart-topping hits cooled somewhat last year; he scored only one top five R&B hit: Houston's "I'm Every Woman." That song rose to No. 5 on the Hot R&B Singles chart, and went to No. 4 on the Hot 100.

In the pressure-packed world of R&B, Walden must score big in '94 if he wants to continue being regarded as among the producer-elite.

## A TRACK FOR 'CROOKLYN'

One of his current projects is a cover of the Stylistics' "People Make The World Go 'Round" for the soundtrack to the upcoming Spike Lee film "Crooklyn." The song is performed by Mark Dorsey, a replacement for Johnny Gill, who bowed out at the last minute.

Walden also is producing the lion's share of tracks on Lisa Fischer's long-awaited sophomore Elektra project, due this year. The two teamed on Fischer's debut set in 1991, which earned Fischer an R&B Grammy for "How Can I Ease The Pain"—a song Walden penned.

The producer also is working on tracks for forthcoming albums from vocalists Tracie Spencer and D'Atra Hicks.

In addition to his career as a producer, Walden wants to expand into other areas. He has already worked on several movie soundtracks and says he is interested in doing film scores. Recording another solo proj-

ect also is an option. In addition, he says he is looking into creating a record label, and wants to work with more young artists—as he did with Shanice and Stacy Lattisaw.

According to Walden, the appeal of working with younger talent is that he can grow with the act. "Kids are so innocent and are less set in their ways," he says.

His latest such project revolves around an unsigned, 13-year-old vocalist named Princess K. "There are a lot of big trees already in my garden, but I want to plant new seeds."

## SEEING BOTH SIDES

Although much of today's R&B is producer-driven—often at the expense of the artist's identity—Walden says he's careful not to allow too much of himself to go into records he crafts for others.

"I jump into their world," he says. "I change the instrumentation in order to dress up songs. Of course, for the song to work, you have to have a hit chorus, then you can address what's around it, and tailor the song for the artist."

Walden has no problem seeing things from the point of view of the artist. A seasoned musician, he played drums for the likes of Jeff Beck, John McLaughlin, the Mahavishnu Orchestra, and Weather Report, and on five of his own albums. He says the artist in him is the child part of himself—where there are no boundaries; the producer side is the adult in him—who understands the realities of the business.

"It's all inside me, and I feel comfortable with both," he says. "The two sides don't fight each other, but work together."

However, Walden admits the internal relationship can be quite challenging when he is asked to create a hit for radio.

Walden says that from a producer's point of view, recording a radio hit is a matter of focusing on what radio likes to play. "To make a hit record, first I think of R&B radio," he says.

"If you can get a song in the top five of the R&B chart, it usually gets the attention of pop radio, and they start thinking, 'hmmm, maybe we better move on this.' And if you're lucky, you come out a winner. That's part of the reason why 'The Bodyguard' was named album of the year."

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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 16, 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
<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b>						
1	1	—	2	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) 2 wks. at No. 1	ABOVE THE RIM 1
2	2	1	21	R. KELLY	▲ <sup>2</sup> JIVE 41527 (10.98/15.98)	12 PLAY 1
3	3	2	19	SNOOP DOGGY DOGG	▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	DOGGY STYLE 1
4	4	3	38	TONI BRAXTON	▲ <sup>3</sup> LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON 1
5	5	4	23	TEVIN CAMPBELL	▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY 3
6	6	6	15	JODECI	▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND 1
7	9	7	5	HAMMER	GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER 2
8	7	—	2	DFC ASSAULT	BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD 7
9	8	5	4	GANG STARR	CHRYSLIS 28435*/ERG (10.98/15.98)	HARD TO EARN 2
10	11	11	21	WU-TANG CLAN	● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 9
11	10	9	18	ICE CUBE	▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION 1
12	13	12	31	MARIAH CAREY	▲ <sup>6</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
13	12	10	25	SALT-N-PEPA	▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY 6
14	14	8	8	ZHANE	ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY 8
15	16	17	5	VARIOUS ARTISTS	MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES 15
16	15	13	3	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH 13
17	17	15	33	BABYFACE	▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU 2
18	21	22	6	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD 17
19	19	20	17	DOMINO	● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO 10
20	18	18	21	A TRIBE CALLED QUEST	● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS 1
21	22	16	72	SOUNDTRACK	▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
22	28	25	46	JANET JACKSON	▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET. 1
23	24	24	18	US3	● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH 21
24	27	23	20	QUEEN LATIFAH	MOTOWN 6370 (9.98/15.98)	BLACK REIGN 15
25	20	14	6	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK 13
26	29	19	25	XSCAPE	▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA 3
27	25	30	6	GERALD ALBRIGHT	ATLANTIC 82552/AG (10.98/16.98)	SMOOTH 25
28	30	27	27	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH 7
29	23	21	10	TOP AUTHORITY	TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO 21
30	26	—	2	THE BRAND NEW HEAVIES	DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER 26
31	32	26	8	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4 9
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
32	53	51	16	PATRA	EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK 32
33	31	29	23	TOO SHORT	● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN 1
34	37	31	23	SHAQUILLE O'NEAL	▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL 10
35	38	40	13	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES 35
36	41	45	26	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC 13
37	33	32	72	KENNY G	▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS 2
38	45	49	25	EAZY-E	▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA 1
39	36	34	7	SOUNDTRACK	BEACON 11016/FOX (9.98/15.98)	SUGAR HILL 34
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
40	NEW	—	1	GLENN JONES	ATLANTIC 82513 (9.98/15.98)	HERE I AM 40
41	35	35	27	E-40	SICK WID' IT 340 (8.98/11.98)	THE MAIL MAN 13
42	48	38	41	TONY! TONI! TONE!	▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL 3
43	43	42	15	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	OLD SCHOOL 35
44	52	41	32	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS 3
45	34	28	26	MINT CONDITION	PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY 18
46	44	37	68	DR. DRE	▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC 1
47	40	39	23	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9

48	42	33	6	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994) 32
49	51	43	17	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM 22
50	39	36	13	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET 25
51	50	50	33	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD 40
52	47	47	74	SADE	▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 2
53	64	—	2	CELLY CEL	SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ 53
54	NEW	—	1	PAUL HARDCASTLE	JVC 2033 (8.98/14.98)	HARDCASTLE 54
55	54	48	52	INTRO	● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO 11
56	46	44	3	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE 44
57	72	63	25	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE 34
58	49	46	10	CE CE PENISTON	A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW 20
59	60	60	4	ETERNAL	EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER 59
60	57	62	21	K7 TOMMY BOY	1071 (10.98/15.98) HS	SWING BATTAS SWING 54
61	71	—	2	INCOGNITO	TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY 61
62	66	58	75	SWV	▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME 2
63	63	57	59	2PAC	● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.... 4
64	55	53	28	SPICE 1	● JIVE 41513 (9.98/15.98)	187 HE WROTE 1
65	61	75	6	SLAVE FEATURING STEVE ARRINGTON	RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF 44
66	73	73	35	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE 24
67	58	56	91	BRIAN MCKNIGHT	● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT 17
68	62	65	20	DAS EFX	EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE 6
69	70	64	28	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY 15
70	69	61	33	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS 15
71	67	59	34	SCARFACE	● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS 1
72	56	52	3	MARION MEADOWS	RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT 52
73	77	69	41	SOUNDTRACK	● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY 1
74	65	—	2	COMMISSIONED	BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART 65
75	59	54	11	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA 25
76	86	80	7	GUESS	WARNER BROS. 45481 (9.98/15.98)	GUESS 73
77	84	77	62	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL 34
78	80	68	37	CYPRESS HILL	▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY 1
79	75	67	28	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT 10
80	100	—	32	TINA TURNER	● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 8
81	74	66	43	JOHNNY GILL	● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE 4
82	68	55	11	FREDDIE JACKSON	RCA 66318 (9.98/15.98)	HERE IT IS 11
83	85	76	27	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP 5
84	83	72	21	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR 1
85	87	—	2	ORIGINAL FLAVOR	ATLANTIC 82508/AG (9.98/15.98)	BEYOND FLAVOR 85
86	76	79	33	JOE MERCURY	518016 (9.98 EQ/15.98) HS	EVERYTHING 16
87	88	85	29	THE ISLEY BROTHERS	ELEKTRA 61538 (12.98/16.98)	LIVE! 34
88	81	78	21	JODY WATLEY	MCA 10947 (10.98/15.98)	INTIMACY 38
89	NEW	—	1	VARIOUS ARTISTS	EPIC STREET 57135*/EPIC (9.98/15.98)	DJ RED ALERT'S PROPMASER DANCEHALL SHOW 89
90	78	70	3	SOUNDTRACK	MERCURY 518882 (10.98 EQ/16.98)	MI VIDA LOCA 70
91	91	84	24	ERICK SERMON	RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE 2
92	89	87	35	KRIS KROSS	● RUFFHOUSE 57278* COLUMBIA (10.98 EQ/15.98)	DA BOMB 2
93	RE-ENTRY	—	8	VARIOUS ARTISTS	TOMMY BOY 1077	BIG BLUNTS 76
94	92	97	12	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98) HS	SLAUGHTERHOUSE 32
95	98	96	15	SOUNDTRACK	HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT 40
96	90	88	55	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX 18
97	NEW	—	1	MARCUS MILLER	PRA 60201 (9.98/15.98)	SUN DON'T LIE 97
98	97	93	10	FREDDIE JACKSON	CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON 45
99	93	89	47	INNER CIRCLE	● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS 41
100	NEW	—	1	PHILIP BAILEY	ZOO 11051 (9.98/15.98)	PHILIP BAILEY 100

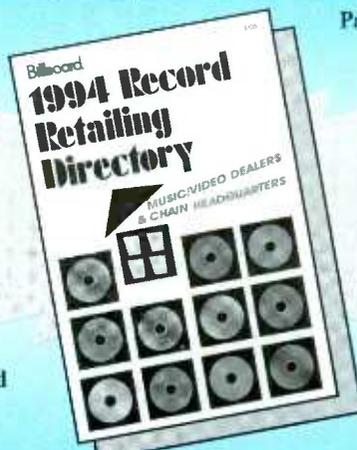
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# Simple E's Sung Rap Is Simply Great; Kids Put New Spin On Backward Edits

**S**IMPLE BUT QUITE Clever: What I love about Simple E is her ability to rip up a mike as she competently delivers sung passages. On "Play My Funk," her debut single from the "Sugar Hill" motion picture soundtrack on Fox Records, she switches from one style to the other instinctively, without skipping a beat. That's dope! Alone, this gift would make "Funk" a bona-fide smash. But the track's rubbed up-right-bass strings, loopy beat, and swinging horns also are irresistible. On the strength of this jam, produced by Dwayne Wiggins from Tony Toni Toné, Simple E shows she's capable of pop and hip-hop stardom. Her long-player, "The Colourz Of Sound," will drop later this month. Among its producers will be Wiggins, Terry T, and S.I.D. Reynolds.

**ON AND ON:** Using backward edits to disguise expletives assures many artists radio play. It also interrupts the lyrical flow and annoys the hell out of me. But not everyone feels this way. At a recent rap forum at New York's Center For Communications, conscious MC Hakiem (who also works as a pub-

lic school teacher) remarked that, when reciting rap lyrics, many of the kids he instructs have begun saying backward expletives as they're broadcast. Dig dat!... Public Enemy will return this summer with "Muse Sick N Hour Mess Age." This set is sure to redefine the term "controversial," but we'll reveal more about it in a future issue. For now, let me tell you that its



by Havelock Nelson

first single will be the Gary G-Wiz-produced "Give It Up." It's a soul-soaked, gospel-tinged, funky hand-clapper... Kid Kapri will be joining Salt-N-Pepa on a 42-city (so far) tour as their DJ. The tour begins April 26 at the Knight Center in Miami... With phat beats and melodic grooves that incorporate elements of jazz, ragga, and soul, Mello-K's "Hard & Mello" (LA Boy Records) is aptly titled. He's a

decent rapper, and his producers, Monti Blue and K. Davis, are above-average knob-twisters. But, for the most part, the songs lack lyrical inventiveness. Most of them, including "Do Me," which features reggae toaster Shawnie Ranks, can still stir a party when everyone looks tired and disgusted, though... Scarface and Spice 1 have begun acting their roles in a film titled "For The Love Of Money"... On "Killin' Ya Softly" (Peace Records), low, tumbling beats accompany C Swing's swift, wibbly-wobbly rap about romancing 'til the sun comes up. The track grows on ya... Maybe I'm defiant or just unable to follow simple directions, but I was jumping around to K.M.C. Kru's "Bob Ya Head" (KMC Records). It's an excitable track from two Midwest new-jacks named Sarge and Katman... The last column may have given the impression that Dante Hawkins, the son of U-God from Wu-Tang Clan, died from a stray bullet. In fact, he's alive and recovering.

**IT'S BAD ENOUGH** that the word "nigga" flows from some rappers' mouths as freely as drinks from an open bar. It's worse when it is used in artwork and marketing tools put out by record labels. We recall Epic Records' press handout for a Hoodratz single that shouted (quoting the group), "If you bootleg you get ya leg broke nigga!" Now comes KMD's new single. Although the inner label IDs the disk as "What A Niggy Know," its cover announces it as "What A Nigga Know." Then, to top it off, there is a representation of a black-faced Sambo. Regardless of what the group was attempting to achieve with this imagery and the term, many in the black community will find them offensive. It's inexcusable that the executives at Elektra allowed these images to slip through.



**Show Stealers.** Snoop Doggy Dogg, kneeling, and Dr. Dre check out the scene backstage at the recent Soul Train Awards. The two stole the show with a rousing hip-hop performance that featured a vintage Chevrolet lowrider, with hydraulic shocks as a stage prop.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	12	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST 4 week at No. 1
2	3	6	4	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	◆ HEAVY D. & THE BOYZ
3	2	2	10	GIN AND JUICE ● (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
4	4	4	20	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	10	10	9	*** GREATEST GAINER ***	
				YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
6	5	5	11	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
7	6	3	13	WHATTA MAN ● (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
8	11	9	6	PUMPS AND A BUMP (C) (D) GIANT 18218/REPRISE	◆ HAMMER
9	8	7	19	CANTALOO (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
10	13	18	9	C.R.E.A.M. (M) (T) (X) LOUD 62766*/RCA	◆ WU-TANG CLAN
11	7	11	6	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
12	14	16	7	COMIN' ON STRONG (C) EASTWEST 98334/AG	◆ SUDDEN CHANGE
13	9	8	9	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
14	12	12	10	IT'S ALL GOOD (C) (D) (T) GIANT 18271/REPRISE	◆ HAMMER
15	<b>NEW</b> ▶		1	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	◆ SOUTH CENTRAL CARTEL
16	16	13	5	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	◆ A TRIBE CALLED QUEST
17	15	14	9	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
18	18	15	6	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
19	17	17	6	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
20	21	25	8	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	◆ NAS
21	20	20	7	HEY D.J. (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
22	22	30	4	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349*/CHAOS	◆ DOMINO
23	19	21	10	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
24	32	—	2	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	◆ BLACK MOON
25	29	28	32	WHOOM! (THERE IT IS) ▲ <sup>4</sup> (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
26	25	23	10	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGEOCHELLO
27	23	22	9	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIHT)
28	24	29	3	PAPA'Z SONG (C) (T) (X) INTERSCOPE 98303/AG	◆ 2PAC DUET WITH MOPREME
29	31	24	20	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
30	37	46	5	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
31	26	32	10	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168*/COLUMBIA	◆ TERMINATOR X
32	30	33	9	DA BOMB (C) (M) (T) RUFFHOUSE 77379*/COLUMBIA	◆ KRIS KROSS
33	27	19	20	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298*/COLUMBIA	◆ DOMINO
34	28	27	20	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
35	34	34	11	ZUNGA ZENG (C) (T) (X) TOMMY BOY 599	◆ K7
36	35	31	11	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
37	40	40	18	I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
38	<b>NEW</b> ▶		1	THE SHIT IS REAL (C) (T) RELATIVITY 1214	◆ FAT JOE
39	36	35	22	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
40	33	26	16	FAMILY AFFAIR (C) (T) ATLAS 855 232/PLG	◆ SHABBA RANKS
41	39	42	3	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5030/ARISTA	◆ ILLEGAL
42	43	39	17	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
43	47	45	20	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
44	38	41	22	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
45	46	—	3	HOW MUCH BOODIE (C) (M) (T) (X) CMBR 15515/CRITIQUE	◆ DEM BOIZ
46	48	44	7	YEAH YEAH (C) (M) (T) LUKE 170	◆ THE NEW TWO LIVE CREW
47	41	38	16	SHORT SHORTS LIFE 79504/BELLMARK	◆ RAHEEM THE DREAM
48	45	37	3	HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	◆ M.O.P.
49	44	36	23	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
50	50	47	5	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON

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

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## Kathie Talbot's A Cut Above; Erasure's Latest Upshot

**BEATS IN MOTION:** When was the last time you heard a deep-house track with both an accordion solo and a Spanish guitar solo—and it worked? While you search your brain for an answer (and we bet you won't find one), indulge in the dark beauty of "When Everyone" by **Kathie Talbot** (Vinylla, New York).

Talbot is a considerable cut above your average club diva, using her dusky soprano to wonderful effect. There are no over-the-edge phlegm-and-lung assaults here; just a powerful delivery that soars and swoops with honest emotion. It helps that Talbot has a well-structured song to work with. (Talbot co-wrote the track with **Nayan Lassiter** and **Shelly Peiken**.) Lassiter's production is, to say the least, highly creative and imaginative. Besides the heady main mix, which is chock full of unusual sounds, he provides a sharp jazz/hip-hop version, as well as the necessary loop-laden dubs. Hands down, single of the week.

It's a real pleasure to be treated to a new release from **Erasure**, aka durable synth-pop duo **Andy Bell** and **Vince Clarke**. They join their Mute U.K. labelmates on Elektra with "Always," an early peek into the forthcoming "I Say, I Say, I Say" album. Produced by **Martyn Ware**, the track is an easy-paced ditty fueled by a familiar shuffle beat and a sturdy melody. Bell wraps his increasingly soulful voice around the song's killer chorus to excellent effect. The pace is pumped up considerably, thanks to well-measured remixes by **Microbots** and **Men Behind**, which should appeal to trance- and NRG-minded DJs. A most welcome return of an act that continues to stand the test of trends and times.

**Indigo Dream** (aka producer/composer **Paul Castle**) is beginning to pique the minds of punters over-

seas with "Hypnotic Dream" (Rumble, U.K.), a jaunty house kicker that is undercut with an enticing line of trance drama. Former **KLF** vocalist **Maxine Harvey** chews and spits out the track's commands and incantations with bewitching power. Meanwhile, **Castle** and remixer **the Solon Corp.** navigate the track through four contrasting versions that rip. Pretty essential stuff.

Need a brief respite from the usual club fare? Cleanse your palette with "Da Cream," a multicultural hip-hop blaster from **Addis Black Widow**. A posse of Ethiopian rappers blends a variety of intriguing ingredients into this stew-like jam, ranging from head-bobbin' funk to Euro-slick synths, with some tooth-suckin' rhymes for a saucy



by Larry Flick

coating. Just out through **WRA Sweden**, this track is ripe for state-side picking. For added incentive, investigate "Da Chant" on the flip-side, which is a little poppy, but just as much fun.

And once you're ready to return to more accessible musical grounds, you are advised to go directly to "Reach Out," the title track from **Oval Emotion's** fab debut on **Hi-Bias Records**. While so many others are hustling to be hard and underground, this duo seems to happily revel in its frothy disco tendencies. That should not imply that this is lightweight stuff. Rather, this record is gratefully devoid of false pretensions. It's meant to inspire you to shag and shake your booty—nothing more. What fun! Dive into the double-pack of remixes and enjoy.

Keepin' the NRG going for another moment, **Suzi Carr** finally steps solo after a lengthy recording silence following her departure from late-'80s pop/club act **Will To Power**. On "All Over Me" (**Radikal Q**, New Jersey), a spirited jumper produced by **Marc Crandall**, her voice sounds stronger and more forceful than in the past. She is complemented by **Voice Of The Underground** and **Dr. D & the Baron**, who deliver a batch of remixes that will warm the hearts of NRG purists with festive keyboard loops and passages, while also enticing "hipper" folks to the fold with a hard percussion lick or two.

**MO' BEATS:** Although "Skip To My Lu" failed to catch the expected fire, don't count **Lisa Lisa** out just yet. She dips into her stylish **Pendulum** collection, "LL-77," and pulls out "When I Fell In Love," a seductive, pulsating, urban/hip-hop love song produced with a previously undiscovered pop intuition. Lisa coos

and flutters like a sex kitten, coming to full voice during the ear-grabbing chorus. **Vasquez** paces the track at a throbbing house rate, while **In Da Soul** drops things down to a down-tempo, credible street throwdown.

Runway regulars who are fiending for a new **RuPaul** single should check out the drag superstar's reading of **the Dramatics'** pop/soul evergreen "Whatcha See Is Whatcha Get." Taken from the **Atlas/PLG** soundtrack to "Addams Family Values," the song comes in radio-friendly hip-hop and club-conscious house versions that should be relatively easy to sell. **David Anthony** and **Darryl James** lay workable beats on both sides of the stylistic fence. Although this is not exactly the best showcase for Ru's underappreciated voice, it will keep the children happy until she completes her second **Tommy Boy** album.

**Glenn "Sweety G" Toby** gets closer to much-deserved stardom with each single. This time, he has teamed up with producer/composer **Winston Jones** for "Cultural Vibe," a four-song EP on Miami's **Vibe Records** (not to be confused with Chicago's **Vibe Music**). Each cut is awash with plush deep-house rhythms and rich R&B colors, which is a lovely complement to Toby's soulful voice. This record works best when ingested as a whole, though "Time To Make A Change" stands out with its thoughtful words and insinuating chorus. Get on it.

**GROOVELINE:** Keep your ears close to the street. **Eric "E-Smoove" Miller** has begun to leak selected numbers from an upcoming album by his act, **Nu-Soul**, and they are absolutely delicious. "We Ain't Goin' On Like That" and "Do I Dare" have funky downtempo beats that are mindful of pop and urban radio formats, while a stunning cover of **Stevie Wonder's** "All I Do" overflows with classic Chicago house tones. Singer **Charlene Hines** flexes and vamps like a star in the making. Shouldn't be too long before a smart major label comes to the table with a contract... One of the sleeper-smash pop/dance albums of this summer could easily be "The Groove Won't Bite," the stellar full-length debut of A&M duo **Uncanny Alliance**. The set, which includes the club hit "I Got My Education," sews rousing, optimistic messages on building self-esteem into a vibrant, funk/house fabric. Cuts like "Miss My Love," "Oooh There I Am," and the new single, "Everybody Up," are laced with a charming sense of humor and unshakable choruses, while "Release" and "Happy Man" are more serious and potent. Heavy props to producer/tunesmith **Orville Brimsley Evans** for a job well done; other labels should be lining up for his services moments after this album's release. Like we said, this could be a sleeper smash. There is just one thing, A&M is slow to confirm a street date. *Tsk, tsk*... Speaking of



**It's A Love Thang.** Newcomer Daphne gave a debut performance of "When You Love Someone," her first single for **Maxi Records**, at New York's **Sound Factory Bar**. Produced by **Peter Daou** and **Danny Tenaglia**, the track is starting to generate regional club activity. Pictured, from left, are **Daou**; **Vanessa Daou**; **Daphne**; and **Tenaglia**. (Photo: **Tina Paul**)

A&M, the label is gearing up for "I'm Not Over You" as the next club and radio offering from **CeCe Peniston's** "Thought 'Ya Knew" opus. **Steve "Silk" Hurley** and **Junior Vasquez** kick a few solid mixes, though we're still yearning for the wickedly catchy "Hit By Love" to get a shot as a single. Meanwhile, U.K. punters are drooling over the **David Morales** and **West End** remixes of "Keep Givin' Me Your Love"—and rightly so, they're smokin'... In between preparing tunes for a third album, **the Beloved** is nurturing a second career as a remix and production team. Besides working on **Alison Limerick's** recent U.K. hit, "Love Come Down," **Jon** and **Helena Marsh** have lent a smooth and bass-savvy feel to such juicy gems as "Tin Foil Alley" by **Angel Pie** (**Oxygen**, U.K.), and "I Feel Free" by **Marcella Detroit** (**London**). The **Beloved** would be a cool option for A&R execs looking to add a fresh and different vibe to forthcoming singles... After years of cranking out singles that have ranged from triumphant to tragic, hi-NRG icon **Ernest Kohl** is shopping a fine album that may establish him as a mainstream entity. Much of the material was produced and mixed by **Tom Moulton** with **Kohl** and **Steve Skinner**, and it hangs on a Euro-smart trance/disco tip. Among the notable moments are a twinkling version of **Yazoo's** "Only You," and the chunky "Love Don't Let Me Down," nicely mixed by **Vince DeGeorgio**.

**SHORT TAKES:** The eternally perky **Lulu** will soon re-enter the studio to cut new tunes with **Brothers In Rhythm**, who produced her 1993 international hit "Independence." Can lightning strike twice? We're betting it will... Hi-NRG cover-queen **Abigail** is obviously feeling mighty invincible these days. How else could you explain her decision to bring forth a twirly version of **Nirvana's** grunge/pop anthem

"Smells Like Teen Spirit" (**Klone**, U.K.)?... **Madonna's** hit ballad "I'll Remember" (**Maverick/Warner Bros.**), has been glazed with a trance-y hip-hop sheen by **William Orbit**, transforming it into a sweet li'l shuffler that will send punters into the daylight with a dreamy smile. We hope this record will trigger more action for the recently dormant **Orbit**, whose genius works during the past five years or so continue to clearly influence lots of chill-out/ambient acts... Modern rock band **Blur** takes a momentary stroll through clubland with "Girls & Boys," a word-twisting disco bauble that has been brilliantly fashioned with sweeping syncopated beats by **the Pet Shop Boys**. Try to keep up with the dizzying "girls who want boys who like boys to be girls who do boys like they're girls who do girls like they're boys" refrain as synths swirl and spiral at a rapid rate. Crazy cool stuff. It's just too bad **EMI Records** no longer has a dance promotion department to do it justice... On the compilation tip, **Moonshine** keeps its "Journeys By DJs" series in motion with a set helmed by **DJ Keoki**, who blends rave-induced underground jams by **Omycron** and **Lazyboy**, among others. Word has it that **Moonshine** is also about to sign **Keoki**, a budding producer and artist, to a recording deal. T'would be a very good idea... Finally, fans of the '80s-era wave of modern-pop/dance acts à la **Johnny Hates Jazz** and **Hipsway** are going to live for **the Flamingos**, a U.K. band that borrows some of the sound and attitude of those bands and infuses it with a smooth '90s feel. "Reason For Living" gathered critical roses for its contagious hook, caressing production, and warm male vocals. The just-issued double A-sided "Original Colour"/"Inner City Blues" takes things a step further with equally solid songs and assorted mixes that could court club and radio play here. Look for both tracks on U.K. indie **Robb Records**.

Billboard. **Dance**  
**HOT Breakouts**  
FOR WEEK ENDING APRIL 16, 1994  
**CLUB PLAY**

1. GOOD TIME SOUND FACTORY LOGIC
2. CHEBBA KHALED BARCLAY IMPORT
3. TAKING IT LIKE A MAN NO MAN EPIC
4. RESTE SUR MOI PATRICIA KAAS COLUMBIA
5. ALL I DO JANE CHILD WARNER BROS

**MAXI-SINGLES SALES**

1. GOTTA LET YOU GO DOMENICA MICMAC
2. LOVE ON MY MIND XSCAPE SO SO DEF
3. UNSOLVED MYSTERME MYSTERME & DJ 20/20 GEE STREET
4. REPRESENT GRAND DADDY I.U. COLD CHILLIN'
5. YOU DON'T WANNA MISS FOR REAL A&M

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

## 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	7	8	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015 1 week at No. 1	◆ BARBARA TUCKER
2	9	14	4	MOVING ON UP EPIC 77417	◆ M PEOPLE
3	6	11	7	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
4	3	4	10	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN & RUPAUL
5	11	13	4	LOVE & HAPPINESS STRICTLY RHYTHM EP4 RIVER OCEAN FEATURING INDIA	
6	4	8	9	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
7	7	9	9	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
8	1	2	11	SO INTO YOU EASTWEST 95950/ATLANTIC	◆ MICHAEL WATFORD
9	5	6	10	DO YOU WANT IT SBK 58119/ERG	◆ LONNIE GORDON
10	8	5	11	I WANT YOU REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
11	10	1	12	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
12	16	21	5	DO YA COLUMBIA 77401	◆ INNER CITY
13	15	18	6	YOU USED TO HOLD ME '94 STRICTLY HYPE 112 RALPHI ROSARIO PRESENTS XAVIERA GOLD	
14	19	26	3	I BELIEVE PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
15	13	3	12	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
16	12	12	10	STAY EMI 58113/ERG	◆ ETERNAL
17	14	10	9	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
18	18	23	7	TAKE ME AWAY REPRISE 41309/WARNER BROS.	◆ BABBLE
19	21	24	5	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
20	20	22	7	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGEOCELLO
<b>*** Power Pick ***</b>					
21	37	—	2	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
22	17	16	8	X TRIBAL AMERICA 58035/IRS	JUNIOR VASQUEZ
23	27	33	5	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
24	26	28	5	BREAKDOWN FFRR 120 015	◆ ONE DOVE
25	25	29	7	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
26	29	38	3	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	ROBIN S.
27	32	43	4	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
28	23	19	11	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
29	22	15	10	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
30	33	—	2	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
31	24	17	11	GROOVE THANG MOTOWN 4848	◆ ZHANE
32	30	35	5	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
33	31	39	4	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	THE OVERLORDS
34	36	45	3	STOMP IMAGO 25035	◆ BIG FUN
35	34	36	6	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
<b>*** Hot Shot Debut ***</b>					
36	NEW	—	1	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
37	44	—	2	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	◆ SENSATION
38	41	41	3	GIN AND JUICE DEATH ROW/INTERSCOPE 95951/ATLANTIC	◆ SNOOP DOGGY DOGG
39	NEW	—	1	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
40	NEW	—	1	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
41	NEW	—	1	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 2002	SAUNDRA WILLIAMS
42	28	20	12	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
43	42	37	8	VICIOUS GAMES SMASH 440 812/ISLAND	YELLO
44	40	30	12	GOING NOWHERE GO!DISCS IMPORT	GABRIELLE
45	NEW	—	1	WORKER MAN EPIC 77290	◆ PATRA
46	NEW	—	1	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
47	NEW	—	1	4 YOU AREA 10 005	4TH MEASURE MEN
48	NEW	—	1	E SMASH 440 813/ISLAND	LATOURE
49	39	25	14	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651	◆ ARETHA FRANKLIN
50	35	27	13	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	THE DAOU

## 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 ***</b>					
1	1	3	9	BUMP 'N' GRIND (T) (X) JIVE 42206 2 weeks at No. 1	◆ R. KELLY
2	2	1	9	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
<b>*** Hot Shot Debut ***</b>					
3	NEW	—	1	GANG STORIES (M) (T) RAL/CHAOS 77367/COLUMBIA	◆ SOUTH CENTRAL CARTEL
<b>*** Greatest Gainer ***</b>					
4	15	21	3	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	2 IN A ROOM
5	4	22	3	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
6	7	14	4	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	◆ OUTKAST
7	3	4	6	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
8	11	13	4	SWEET POTATOE PIE (M) (T) OUTBURST/CHAOS 77349/COLUMBIA	◆ DOMINO
9	16	24	20	FREAKS/I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
10	10	2	5	ELECTRIC RELAXATION (T) JIVE 42196	◆ A TRIBE CALLED QUEST
11	21	7	10	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
12	9	8	6	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
13	6	12	3	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
14	13	25	4	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ PRINCE
15	19	10	12	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
16	14	11	21	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
17	32	23	9	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
18	24	34	10	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
19	36	36	4	BELIEVE IN LOVE (T) ELEKTRA 66227	TEDDY PENDERGRASS
20	8	6	9	GROOVE THANG (M) (T) MOTOWN 4848	◆ ZHANE
21	5	5	5	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	ROBIN S.
22	45	20	5	BEAUTIFUL PEOPLE (M) (T) (X) STRICTLY RHYTHM 015	◆ BARBARA TUCKER
23	22	16	7	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
24	12	50	3	SOMETHIN' TO RIDE TO (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
25	NEW	—	1	GOIN' UP IN SMOKE (M) (T) (X) COLUMBIA 77266	TEN CITY
26	33	38	8	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	◆ ICE CUBE
27	26	31	6	JUST ANOTHER DAY (M) (T) (X) MOTOWN 4850	◆ QUEEN LATIFAH
28	NEW	—	1	I BELIEVE (T) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
29	18	26	10	IT ALL COMES DOWN TO THE MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
30	42	—	8	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGEOCELLO
31	17	29	12	CANTALOOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
32	28	9	5	I'LL WAIT (M) (T) (X) ARISTA 1-2659	◆ TAYLOR DAYNE
33	34	—	10	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON
34	NEW	—	1	BAKNAFFE (M) (T) (X) EASTWEST 95926/AG	◆ DAS EFX
35	31	15	10	IT'S ALL GOOD/PUMPS AND A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
36	25	43	14	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
37	20	19	5	I WANT YOU (T) (X) REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
38	35	—	22	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
39	27	28	7	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
40	30	39	6	ON AND ON (T) VIRGIN 38415	◆ SHYHEIM
41	48	—	2	I'VE BEEN THINKING ABOUT YOU (T) CLASSIFIED 1001	◆ JOCELYN ENRIQUEZ
42	23	37	4	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
43	46	32	15	BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
44	NEW	—	1	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
45	41	18	4	LOVE & HAPPINESS (M) (T) (X) STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
46	37	30	14	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
47	40	40	4	U SEND ME SWINGIN' (T) PERSPECTIVE 7449/A&M	◆ MINT CONDITION
48	RE-ENTRY	—	2	TREAT U RITE (M) (T) ELEKTRA 66238	◆ ANGELA WINBUSH
49	RE-ENTRY	—	5	ZUNGA ZENG (T) (X) TOMMY BOY 599	◆ K7
50	38	—	22	SHOOT TO KILL (M) (T) WEEDED 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.

# 100% Pure Crystal

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Management:  
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## Loveless' 'Goodbye' Strikes A Chord Epic Hopes Single Will Be Her 'Career Record'

BY EDWARD MORRIS

NASHVILLE—It's still too early to know if the effort will succeed, but Epic Records is striving to make "How Can I Help You Say Goodbye" a "career record" for Patty Loveless. The new single, which is the fourth from her "Only What I Feel" album, moves from No. 39 to No. 33 on the Hot Country Singles & Tracks chart this week.

Written by Karen Taylor-Good and Burton Collins, the song chronicles the emotional support a mother gives her child through three stages of loss: separation from a childhood friend, divorce, and the mother's own impending death.

Such intimate and tear-inducing songs—particularly when they involve family ties—often have transformed journeyman performers

into superstars.

In recent years, for example, "Love, Me" thrust Collin Raye into the front ranks of country balladeers; "I Don't Call Him Daddy" quickly separated Doug Supernaw from the rest of the hat-pack; and "Where've You Been" (which went only to No. 10 at radio) earned Kathy Mattea a Grammy, a CMA award, and an identity that reached outside the country music industry.

Earlier, "D-I-V-O-R-C-E" worked similar wonders for Tammy Wynette, as did "No Charge" for Melba Montgomery and "Country Bumpkin" for Cal Smith.

While Loveless has been a criti-



LOVELESS

cally acclaimed recording artist since 1985, she has yet to reach the top country tier in sales.

Epic isn't relying on music alone, however, to make the case for Loveless. The label has created a marketing plan for the single—and, by extension, for the album—that embraces a music video, a media blitz, a direct-mail campaign, extensive radio promotion, trade ads, TV and print advertising, TV appearances by Loveless, P-O-P material, and in-theater play.

In addition, the label's media department is letting the press, radio,

(Continued on next page)



Red Hot + Carl. The Mavericks will honor rock icon Carl Perkins on the forthcoming "Red Hot + Country" album, which is designed to raise money for AIDS relief. Pictured before going into the studio to cut Perkins' hit song "Matchbox," from left, are Raul Malo, the Mavericks' lead singer; Randy Scruggs, supervising musical producer; Perkins; and guitar legend Duane Eddy.

## Opryland Music Group Looks For New Ways To Expand

NASHVILLE—Let the word go forth: The Opryland Music Group is in a buying mood—and it's not just looking for country songs.

In a March 31 news release, Opryland announced that Jerry Flowers will lead the expansion drive. Flowers recently was promoted from executive director to VP.

A division of Gaylord Entertainment, Opryland Music already owns the revered and lucrative Acuff-Rose catalogs. Since this cornerstone purchase in 1985, the company has signed and developed its own stable of songwriters and songwriter/artists, among them RCA Records' Aaron Tippin.

Besides buying existing catalogs, Opryland says it aims to add more writers to its staff of 16, and to purchase individual copyrights.

While most of Nashville's great

indie catalogs, such as Tree, Combine, and Cedarwood, have already been bought by huge international publishing companies, there are still some major collections unattached, including chart-proven Maypop and Tom Collins.

Opryland says it will not limit its purchases to Nashville companies, however, and makes the point that it would like to add pop and R&B material to its holdings.

Opryland Music is a division of Gaylord Entertainment Company, which also owns TNN, most of Country Music Television and CMT International, the Grand Ole Opry, Opryland Hotel, the Opryland theme park, the General Jackson showboat, four television stations, and three radio stations.

EDWARD MORRIS



They're Bad. Travis Tritt, center, convenes an in-studio meeting with artistic role models Waylon Jennings, left, and Hank Williams Jr. prior to recording Tritt's tribute "Outlaws Like Us."

## Tritt Is Latest To Sing Song Of Himself Also, Lawrence Charged With Aggravated Assault

OF ME I SING: Most elements in country music are changing, but one that remains constant is the tendency of singers to sing about *being* singers. This propensity surfaces again on the new Travis Tritt album, "Ten Feet Tall And Bulletproof," on which Tritt, Waylon Jennings, and Hank Williams Jr. share a bit of bio-feedback called "Outlaws Like Us."

In taking this lyrical tack, Tritt is in the best of company. Jennings has been disposed to sing about Jennings from the '70s onward, notably in "Are You Sure Hank Done It This Way" and "Don't You Think This Outlaw Bit's Done Got Out Of Hand." His 1987 album, "A Man Called Hoss," was entirely autobiographical.

But it is Williams, of course, who is the acknowledged master of this inward-looking genre. He has turned virtually every stage of his professional development into song—from the turf-marking "Family Tradition" through the all-embracing "Young Country." Quite early in his career, Tritt himself revealed an inclination to frame his artistic life in song with "I'm Gonna Be Somebody."

Given the years artists spend on the bus, in the studio, and on stage, it is only natural that they would tap into this largest part of their lives for subject matter. And since fans

believe these are glamorous and magical lives, it is equally natural that they would want to listen to lyrics about them. Willie Nelson put the prettiest face on the itinerant performer's existence with "On The Road Again," while Kenny Rogers' "Sweet Music Man" hinted at a somewhat darker side. Larry Gatlin reflected on the loneliness inherent in the trade with "Houston (Means I'm One Day Closer To You)." Alan Jackson covered the trials and tribulations of getting a musical career started with "Chasin' That Neon Rainbow." Like Hank Jr., David Allan Coe has often veered toward transforming this type of song into self-advertisement, as he did most cheekily in "Willie, Waylon And Me."

Luckily, the performing life offers more thematic variety for songwriters than just the highway, motels, and bad food. Now, what else could they set to music? How about "Today I Autographed My Son's Report Card"?

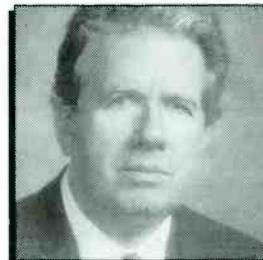
MAKING THE ROUNDS: Less than a week after he was profiled in a "Wall Street Journal" article about the crowd dangers that country stars face, Tracy Lawrence was charged in Lebanon, Tenn., with two counts of aggravated assault. One charge involved the possession of

a prohibited weapon, the other impersonating a police officer. Police say Lawrence and his brother followed a car filled with young people from an interstate highway to a driveway in Lebanon. Here Lawrence reportedly fired two shots into the air from an unlicensed .357 Magnum.

The brothers were apprehended a few miles from the scene. In Lawrence's truck, police found a badge from a nonexistent police department and an I.D. card designating the singer as "Captain Tracy Lawrence." A spokesman for Lawrence said the singer had chased the car because someone in it had fired a shot. A hearing on the matter is scheduled for May 2. Lawrence, whose "If The Good Die Young" is No. 1 this week on the Hot Country Singles & Tracks chart, will continue touring.

"Country Weekly," the new consumer magazine from the Enquirer/Star Group, recently held its debut party for curious Music Rowers. The lavishly illustrated publi-

cation is essentially a collage of sweetness-and-light, and not at all the dirt-digger its parentage caused many to fear. Among the executives and staffers on hand to greet the crowd were Iain Calder, the magazine's president; executive editor Roger Capettini; chief Nashville correspondent and former Billboard editor in chief Gerry Wood;



by Edward Morris

and staff reporter Bruce Honick, former reporter for Amusement Business, Billboard's sister publication.

Emmylou Harris, Vince Gill, Lucinda Williams, and John Gorka were among the faces in the crowd at Sony Music's double-platinum celebration for Mary-Chapin Carpenter's "Come On Come On" . . . Jerry Flowers has been upped to VP at the Opryland Music Group . . . Stephanie Cox is the new creative director for Starstruck Writers Group.

Direct Records, a New York-based label, plans to market two new CDs or cassettes by Barbara Mandrell directly to consumers through 30-minute infomercials. The first was tentatively set to air Thursday (14) on TNN.

MARK YOUR CALENDARS: Minnie Pearl will be inducted Saturday (16) into the National Comedy Hall Of Fame on a special edition of TNN's "Grand Ole Opry Live" show. She is the first woman to be accorded this honor. Fellow members include George Burns and Milton Berle.

SIGNINGS: Edgar Winter to the Bobby Roberts Co. for exclusive booking.

# COUNTRY CORNER



by Lynn Shults

**R**EGISTERING HIS FIFTH No. 1 with "If The Good Die Young" (2-1) is **Tracy Lawrence**. The track was produced by **James Stroud** and co-written by **Paul Nelson** and **Craig Wiseman**. The song is Wiseman's first No. 1. The Mississippi native moved to Nashville in 1985 to make it as a songwriter. Like many before him, his road to success was a twisted path. As he tells it, "I played six nights during those first few years. I came to Nashville to be a songwriter, not an artist. So I wrote by day and played clubs at night. The first person to help me was **Bobby Cottle**, who worked for **Ed Bruce's** publishing company. He gave me a lot of direction, basically telling me my songs sucked a lot. I would get mad, but it kept me working to write better songs."

**A** SONGWRITER'S FIRST CUT is a special occasion. It is the affirmation that it is possible for his or her dream to come true. Wiseman's first song to get recorded was a fairy tale come true. "**Wesley Orbison** used to hang out at this club where I played. One night he came in and said, 'Daddy's cuttin' a new album. You wanna try and write some songs?' We wrote a few songs, and then one night Wesley brought a big ghetto blaster down to the club. After the last set, he and I went over to a corner and put down two of the songs. Wesley then sent the tape to his dad." **Roy Orbison** recorded "The Only One," and the song became a part of Orbison's last studio album, "Mystery Girl."

**N**ETWORKING IS AN ESSENTIAL part of most songwriters' success stories. After the Orbison cut, Wiseman thought he was on his way. But fate did not shine so brightly. His next two cuts were recorded by artists whose labels went out of business. "That caused me to start thinkin', 'Boy, am I snakebit,'" says Wiseman. His friend Cottle kept telling him he should hook up with **Chris Ogelsby**, a songplugger for **Almo-Irving Music**. He finally did, and signed with the publisher in 1990. The first year at Almo was rough. "Nothing was happening," Wiseman says. "I was feeling really out of sorts. About this time, producer **Barry Beckett** began listening to a lot of my songs. He called me at home one Sunday afternoon and said to me, 'I wish I could cut this stuff now, but your time will come. Just keep doin' it.' That really fired me up." He then hooked up with **Paul Nelson**. They first met at a party for **Confederate Railroad**. Nelson was familiar with Wiseman and his songs, and asked if he would like to get together and write. Now they are No. 1.

**T**HE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "That Ain't No Way To Go" (55-41) by **Brooks & Dunn**, followed by "Why Haven't I Heard From You" (60-46) by **Reba McEntire**; "Little Rock" (63-53) by **Collin Raye**; "Lovebug" (24-18) by **George Strait**; "A Good Run Of Bad Luck" (13-10) by **Clint Black**; "Woman, Sensuous Woman" (50-45) by **Mark Chesnutt**; "Rope The Moon" (28-21) by **John Michael Montgomery**; "Piece Of My Heart" (9-5) by **Faith Hill**; and "Wish I Didn't Know Now" (34-29) by **Toby Keith**.

**A**LBUM SALES WERE UP by 20% over the previous week. Leading the way with a whopping 63% increase is the week's Greatest Gainer and No. 1 title, "Not A Moment Too Soon" by **Tim McGraw**. "Notorious" (12-6) by **Confederate Railroad** increased by 60% over the previous week and claims the Pacesetter award.

## 'Break The Silence' AIDS Campaign Called A Success TV, Radio, Print Ads Gain Exposure Worth \$2.1 Million

**NASHVILLE**—Statistics gathered by Country AIDS Awareness reveal that its public service campaign, "Break The Silence," has reaped \$2.1 million worth of media time and space during the first eight weeks its ads were available to television, radio, and print outlets.

The campaign, which got under way in January, features 46 country stars urging precautions against HIV infection.

The TV spots, created by **Deaton Flanigen Productions**, have so far been aired in 80 of the top 100 U.S. markets, via both network and cable exposure. Estimated value of the time allotted is \$1.5 million.

The print ads, which ran or are set to run in such magazines as **Rolling Stone**, **Entertainment Weekly**, and **People**, are worth more than \$500,000, CAA reports. The print ads were created by **Rollow Welch**.

The Audio Productions-produced spots have been heard in 54 of the top 100 country radio markets—for a total of 3,500 airings and a value of \$85,000.

"Break The Silence" is endorsed and promoted by the Advertising Council, the Country Music Assn.,

and the American Advertising Federation. It is jointly sponsored by American Airlines, Country America magazine, Opryland Duplicating Services, Arista Records, Sony Music, MCA Records, and Towerly Graphics.

## Call For Entries In 'Music City Music'

**NASHVILLE**—The Nashville Entertainment Assn. is soliciting entries for its fourth annual "Music City Music" showcase here, July 6-7. The aim of the event is to expose unsigned country acts to influential industry executives, including A&R reps from major labels.

To participate, an act must not be signed to a major label and must provide its own backup band. No one will be allowed to sing to tracks.

Acts may enter until May 27 by filing an application form—which can be obtained from the NEA—along with a bio, a photo, a three-song cassette, a VHS performance video (if available), and a \$50 application fee. The fee will be waived for NEA members.

An NEA committee will choose showcase finalists by June 3 and notify them by June 6.

## PATTY LOVELESS STRIKES A CHORD WITH 'GOODBYE'

(Continued from preceding page)

and talent bookers for television know that the song—and **Loveless**—are natural tie-ins for **Mother's Day** features.

**Epic** kicked off the promotional campaign in February by mailing a four-page, four-color brochure to 3,200 radio programmers, media figures, field reps, retail accounts, and general industry recipients.

The front page of the brochure, which carried a partial picture of **Loveless**, read, "Once in a while an artist comes along whose emotion and sensitivity demand to be heard." The lyrics of the song were on the first inside page. On the opposite inside page was the slogan: "Once in a while a song comes along that is so powerful it needs to be heard." The back page had a photo of **Loveless**, a picture of the album cover, and the names of the single and album.

To drive the point of the lyrics home, **Epic** followed this first mailing with three separate postcard mailings to the same list—each featuring one verse from the lyrics.

Ads using the same design, col-

ors, and motif were placed in **Billboard's Country Airplay Monitor** and "Music Row" magazine in February and March.

Following its postcard mailings, **Epic** serviced the same list with a copy of a letter songwriter **Collins** had sent to **Loveless** in 1992, telling her about the death of his grandmother and how the event had inspired the song.

During **Country Radio Seminar**, **Epic** hosted a reception for 200 radio programmers during which it played the "Goodbye" video on a video wall. Before that, the label sent copies of the video, along with an autographed letter from **Loveless**, to programmers.

While all this other activity was going on, label publicists successfully pitched a story-behind-the-song feature to "Country Weekly," a new consumer magazine from **Enquirer/Star Group**, for the magazine's debut issue. **Epic** then supplemented the feature by securing shelf-hanger space at the 700,000 racks on which "Country Weekly" is distributed. The hanger sign—

shaped like an inverted T—shows the album cover, cites the name of the single and album, and carries the "Country Weekly" logo. It also bears the optimistic slogan, "You could listen for a lifetime."

Plans are to run a total of 40 spots for the album on **Country Music Television** in April, and 20-24 spots on **TNN** during the same period.

Additional commercials for the album were scheduled to run in 350 **Loews** theaters in March and April, as well as on **Sony's Times Square Jumbotron** in New York in March.

The label attempted to get **Loveless** a performance spot on the **Academy of Country Music** awards show (which will be televised May 3 on **NBC**), but ultimately had to settle for a presenter's spot.

Retail accounts are being provided with specially designed counter-top bins with **Loveless** albums for May displays.

"Only What I Feel" has already been certified gold—**Loveless'** best sales showing ever—and a source at **Epic** says the album is now past 650,000 units sold.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
13 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP
67 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP)	40 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
17 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP	71 HONKY TONK SUPERMAN (Acuff-Rose, BMI) CPP
22 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	33 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC) HL
61 BORN READY (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI) CPP	4 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)
65 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI)	51 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Kate Walker, BMI/O-Tex, BMI) HL/CPP
47 COMPANY TIME (Beginner, ASCAP)	12 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL
66 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars, BMI)	1 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL
38 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colegms-EMI, ASCAP) WBM	34 I JUST WANTED YOU TO KNOW (Warner-Tamela, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
55 DON'T TAKE THE GIRL (Eric Zanetti, BMI)	3 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)
57 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)	9 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
74 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP)	75 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) CPP
20 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP	30 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)
17 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL	
48 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamela, BMI/Patrick Joseph, BMI/Maria	
	HL
37 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	5 PIECE OF MY HEART (Umchappell, BMI/Web IV, BMI) HL
56 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI)	24 RED AND RIO GRANDE (I-Keys, ASCAP/Supernaw, ASCAP)
32 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP	6 ROCK BOTTOM (BCL, BMI) HL
70 JANIE'S GONE FISHIN' (Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP)	36 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
58 JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP)	21 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP
28 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL	68 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP
64 LET THE PICTURE PAINT ITSELF (Sony Tunes, ASCAP) HL	62 SIMPLE LIFE (Beginner, ASCAP) WBM
8 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	35 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP
53 LITTLE ROCK (Sony Tree, BMI)	7 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
63 LOOKIN' IN THE SAME DIRECTION (Cupit Memories, ASCAP/Ben Hall, ASCAP)	73 STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
12 LOVEBUG (Glad, BMI/Blackjack, BMI)	41 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI)
2 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	69 THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascip/Taste Auction, BMI/Wacissa River, BMI)
44 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Street, BMI/Hits Alright, SESAC/Ciantro, SESAC/Francis George, SESAC/Scramblers Like, ASCAP/Five Bar-B, ASCAP) CPP	42 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL
54 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI) HL/CPP	52 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
16 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	50 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM
59 ONCE IN A WHILE (Ensign, BMI/Gatewood, BMI/John Bettis, ASCAP/WB, ASCAP) CPP/HL	72 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP)
43 OUTSKIRTS OF TOWN (Myrt & Chuck's Boy, ASCAP/Flying Fingers, ASCAP) HL	
	49 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP
	26 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
	20 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamela, ASCAP) HL
	39 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
	11 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
	25 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
	60 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)
	23 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lori Jayne, BMI)
	31 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
	15 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
	46 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)
	29 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL
	45 WOMAN, SENSUOUS WOMAN (Acoustic, BMI)
	14 WORDS BY HEART (Englishtown, BMI/Warner-Tamela, BMI) WBM
	19 YOUR LOVE AMAZES ME (G1a Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	7	11	<b>IF THE GOOD DIE YOUNG</b> J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	1	1	14	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
3	4	6	15	<b>I'M HOLDING MY OWN</b> S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
4	7	11	14	<b>I CAN'T REACH HER ANYMORE</b> B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 102
5	9	13	10	<b>PIECE OF MY HEART</b> S. HENDRICKS (B. BERNIS, J. RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
6	10	12	9	<b>ROCK BOTTOM</b> T. BROWN (J. R. COBB, B. BUJE)	◆ WYONNNA (C) (V) CURB 54809/MCA
7	3	3	18	<b>STANDING OUTSIDE THE FIRE</b> A. REYNOLDS (J. YATES, G. BROOKS)	◆ GARTH BROOKS (V) LIBERTY 17802
8	6	8	15	<b>LIFE #9</b> P. WORLEY, E. SEAY, M. MCBRIDE (KOSTAS, T. PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
9	8	10	13	<b>INDIAN OUTLAW</b> J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
10	13	20	7	<b>A GOOD RUN OF BAD LUCK</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762
11	12	14	14	<b>WE DON'T HAVE TO DO THIS</b> J. CRUTCHFIELD (G. BURR, V. SHAW)	◆ TANYA TUCKER (V) LIBERTY 17803
12	14	18	10	<b>IF BUBBA CAN DANCE (I CAN TOO)</b> D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
13	15	19	8	<b>ADDICTED TO A DOLLAR</b> J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
14	16	17	12	<b>WORDS BY HEART</b> J. SCAIFE, J. COTTON (R. NIELSON, M. POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
15	5	4	12	<b>(WHO SAYS) YOU CAN'T HAVE IT ALL</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
16	11	2	18	<b>NO DOUBT ABOUT IT</b> B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 82787
17	19	29	6	<b>BEFORE YOU KILL US ALL</b> K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208
★ ★ ★ AIRPOWER ★ ★ ★					
18	24	30	8	<b>LOVEBUG</b> T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	◆ GEORGE STRAIT (C) (V) MCA 54819
19	21	28	10	<b>YOUR LOVE AMAZES ME</b> C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
★ ★ ★ AIRPOWER ★ ★ ★					
20	23	25	9	<b>TRY NOT TO LOOK SO PRETTY</b> P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
★ ★ ★ AIRPOWER ★ ★ ★					
21	28	37	5	<b>ROPE THE MOON</b> S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
22	22	22	11	<b>BETTER YOUR HEART THAN MINE</b> G. FUNDIS (L. ANGELLE, A. GOLD)	◆ TRISHA YEARWOOD (C) (V) MCA 54786
23	26	31	8	<b>WHERE DO I FIT IN THE PICTURE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER (V) GIANT 18210
24	25	26	11	<b>RED AND RIO GRANDE</b> R. LANDIS (D. SUPERNOW, L. ATKINSON)	◆ DOUG SUPERNOW (V) BNA 62757
25	27	34	16	<b>WHAT A CRYING SHAME</b> D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
26	18	9	15	<b>TRYIN' TO GET OVER YOU</b> T. BROWN (V. GILL)	◆ VINCE GILL (C) (V) MCA 54706
27	17	5	18	<b>HE THINKS HE'LL KEEP HER</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLUTZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
28	30	33	13	<b>KISS ME, I'M GONE</b> T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
29	34	40	5	<b>WISH I DIDN'T KNOW NOW</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
30	36	39	6	<b>IN MY OWN BACKYARD</b> J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
31	20	21	14	<b>WHERE WAS I</b> S. BUCKINGHAM (H. STINSON, G. BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
32	29	15	19	<b>I'VE GOT IT MADE</b> J. STROUD, J. ANDERSON (M. BARNES)	◆ JOHN ANDERSON (V) BNA 62709
33	39	48	5	<b>HOW CAN I HELP YOU SAY GOODBYE</b> E. GORDY, JR. (B. B. COLLINS, K. TAYLOR, GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
34	33	24	19	<b>I JUST WANTED YOU TO KNOW</b> M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) MCA 54768
35	37	49	4	<b>SPIILLED PERFUME</b> S. FISHELL, P. TILLIS (P. TILLIS, D. LILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
36	31	23	19	<b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
37	35	32	18	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	38	46	6	<b>DADDY NEVER WAS THE CADILLAC KIND</b> B. BECKETT (B. NELSON, D. GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
39	42	51	4	<b>WALKING AWAY A WINNER</b> J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
40	41	44	10	<b>HONKY TONK CROWD</b> S. BUCKINGHAM (M. STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
41	55	—	2	<b>THAT AIN'T NO WAY TO GO</b> D. COOK, S. HENDRICKS (R. DUINN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
42	32	16	19	<b>THAT'S MY STORY</b> P. WORLEY, J. HOBBS, E. SEAY (L. R. PARNELL, T. HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
43	40	43	9	<b>OUTSKIRTS OF TOWN</b> M. MILLER, M. MCANALLY (G. HUBBARD, D. CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
44	44	50	5	<b>MY NIGHT TO HOWL</b> R. LANDIS (R. GILES, A. ROBERTS, C. BLACK)	◆ LORRIE MORGAN (V) BNA 62767
45	50	64	3	<b>WOMAN, SENSUOUS WOMAN</b> M. WRIGHT (G. S. PAXTON)	◆ MARK CHESNUTT (C) (V) MCA 54822
46	60	—	2	<b>WHY HAVEN'T I HEARD FROM YOU</b> T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
47	43	45	8	<b>COMPANY TIME</b> J. GUESS (M. MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
48	46	41	20	<b>HEY CINDERELLA</b> J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
49	45	36	18	<b>T.L.C. A.S.A.P.</b> J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. MYERS)	◆ ALABAMA (V) RCA 62712
50	51	60	3	<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> C. FARRIN (J. STEELE, C. FARRIN)	◆ BOY HOWDY CURB ALBUM CUT
51	47	42	20	<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
52	48	35	18	<b>THEY ASKED ABOUT YOU</b> T. BROWN, R. MCENTIRE (K. NASH, B. NASH, F. WELLER)	◆ REBA MCENTIRE (V) MCA 54769
53	63	—	2	<b>LITTLE ROCK</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
54	52	55	6	<b>NEVER BIT A BULLET LIKE THIS</b> B. CANNON, N. WILSON (J. FOSTER, M. PETERSEN)	◆ GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
55	61	71	3	<b>DON'T TAKE THE GIRL</b> J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW CURB ALBUM CUT
56	58	—	2	<b>IT WON'T BE OVER YOU</b> S. HENDRICKS (T. BRUCE, T. MCHUGH)	◆ STEVE WARINER (V) ARISTA 1-2672
57	57	59	4	<b>EAGLE OVER ANGEL</b> D. PHELPS, R. L. PHELPS (G. GUINN, Y. GUINN, J. PETERS)	◆ BROTHER PHELPS (V) ASYLUM 00012
58	54	57	7	<b>JUST ONCE</b> T. BROWN (D. L. MURPHY, K. TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
59	53	54	7	<b>ONCE IN A WHILE</b> T. BROWN (S. DORFF, J. BETTIS)	◆ BILLY DEAN LIBERTY ALBUM CUT
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
60	NEW ►	1	1	<b>WHENEVER YOU COME AROUND</b> T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (C) (V) MCA 54833
61	56	56	7	<b>BORN READY</b> B. BECKETT (A. SHAMBLIN, D. GIBSON)	◆ JESSE HUNTER (C) (V) BNA 62736
62	62	61	3	<b>SIMPLE LIFE</b> J. LEO, M. WRIGHT (M. MCANALLY)	◆ ANDY CHILDS (V) RCA 62763
63	65	66	3	<b>LOOKIN' IN THE SAME DIRECTION</b> J. CUPIT (K. MELLONS, D. DODSON, J. MELTON)	◆ KEN MELLONS (C) (V) EPIC 77390
64	64	67	3	<b>LET THE PICTURE PAINT ITSELF</b> T. BROWN, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (C) (V) MCA 54821
65	NEW ►	1	1	<b>THE CHEAP SEATS</b> J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
66	NEW ►	1	1	<b>COWBOYS DON'T CRY</b> J. STROUD, J. CARLTON (J. ALISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
67	68	—	2	<b>ALL OVER TOWN</b> R. PENNINGTON (T. BARNES, R. RANKIN)	◆ DON COX (V) STEP ONE 474
68	66	62	19	<b>SHE NEVER CRIED</b> B. BECKETT (D. MAYO, F. WELLER, D. RAE)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
69	70	—	2	<b>THAT'S MY BABY</b> G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (C) (V) RCA 62764
70	69	69	3	<b>JANIE'S GONE FISHER</b> W. KIRKPATRICK (W. KIRKPATRICK)	◆ KIM HILL (C) (V) BNA 62793
71	59	52	10	<b>HONKY TONK SUPERMAN</b> S. HENDRICKS (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (C) (V) RCA 62755
72	NEW ►	1	1	<b>THINKIN' PROBLEM</b> B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
73	67	58	13	<b>STONE COLD COUNTRY</b> D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77395
74	NEW ►	1	1	<b>EVERY ONCE IN A WHILE</b> M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (V) ARISTA 1-2668
75	71	65	12	<b>IN MY NEXT LIFE</b> J. STROUD (M. BARNES)	◆ MERLE HAGGARD CURB PROMO SINGLE

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.

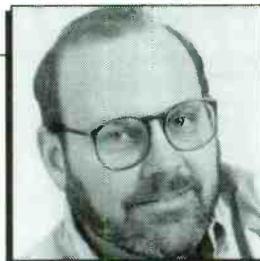
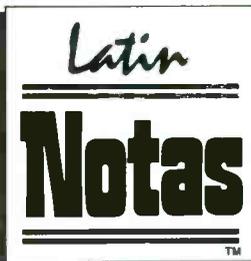
## HOT COUNTRY RECURRENTS

1	1	—	2	<b>GOODBYE SAYS IT ALL</b> M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK ARISTA
2	2	2	3	<b>A LITTLE LESS TALK AND A LOT MORE ACTION</b> N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH MERCURY
3	3	—	2	<b>STATE OF MIND</b> J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK RCA
4	4	4	5	<b>LIVE UNTIL I DIE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER GIANT
5	6	6	7	<b>WILD ONE</b> S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.
6	7	5	3	<b>JOHN DEERE GREEN</b> J. SLATE, B. MONTGOMERY (D. LINDE)	◆ JOE DIFFIE EPIC
7	8	3	4	<b>SHE'D GIVE ANYTHING</b> C. FARRIN (J. STEELE, C. FARRIN, V. MELAMED)	◆ BOY HOWDY CURB
8	9	7	11	<b>FAST AS YOU</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE
9	11	9	15	<b>GOD BLESSED TEXAS</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
10	10	8	3	<b>WE JUST DISAGREE</b> J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN LIBERTY
11	12	10	29	<b>CHATTahoochee</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
12	13	12	17	<b>MY BABY LOVES ME</b> P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
13	14	15	21	<b>WHAT'S IT TO YOU</b> J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER GIANT

14	16	17	18	<b>ONE MORE LAST CHANCE</b> T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL MCA
15	17	14	8	<b>I WANT TO BE LOVED LIKE THAT</b> D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	◆ SHENANDOAH RCA
16	21	19	24	<b>HOLDIN' HEAVEN</b> T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD MCA
17	18	13	7	<b>THE BOYS &amp; ME</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
18	20	16	9	<b>I DON'T CALL HIM DADDY</b> R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNOW BNA
19	15	11	6	<b>I NEVER KNEW LOVE</b> J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE EPIC
20	22	18	12	<b>RECKLESS</b> J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	◆ ALABAMA RCA
21	5	1	3	<b>TAKE IT EASY</b> J. STROUD (J. BROWN, G. FREY)	◆ TRAVIS TRITT WARNER BROS.
22	23	20	15	<b>EASY COME, EASY GO</b> T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	◆ GEORGE STRAIT MCA
23	25	23	22	<b>HE AIN'T WORTH MISSING</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
24	19	—	2	<b>YOU WILL</b> E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	◆ PATTY LOVELESS EPIC
25	—	21	12	<b>ALMOST GOODBYE</b> M. WRIGHT (B. LIVSEY, D. SCHLUTZ)	◆ MARK CHESNUTT MCA

◆ 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.

# Artists & Music



by John Lannert

**JORGE BEN JOR, DJAVAN, SHEILA E. TO LMC:** Rejuvenated Brazilian legend Jorge Ben Jor, standout Brazilian composer Djavan, and E-Train, fronted by timbalera extraordinaire Sheila E., are among the latest group of top-shelf artists who have confirmed that they will perform showcase sets at Billboard's fifth annual International Latin Music Conference, May 16-18 at the Intercontinental Hotel in Miami.

Also scheduled to appear are Kubaney's merengue standouts **Cocoband**, TropiJazz/RMM's ace salsa arranger/trumpeter **Humberto Ramirez**, and Miami's hot singing prospect **Nil Lara**. Also, **Dave Valentin** will appear with **Arturo Sandoval** and a 32-piece ensemble.

Ben Jor, author of global samba-rooted hits such as "Más Que Nada," "Pais Tropical," and "Chove Chuva," broke out of yet another career dip last year when "W/Brasil" became the Brazilian smash of 1993. His current Warner album "23" went gold (100,000 units sold) two months after its December release.

Djavan has recorded with the **Manhattan Transfer**, performed with **Santana**, and now is finishing up a Spanish-language album for Sony. Sheila E., who hit the U.S. pop top 10 in 1984 with "The Glamorous Life," has teamed with a stellar Latin jazz ensemble that includes former **Prince** sideman **Eric Leeds**, **Charlie Sepúlveda**, **Renato Neto**, and **Sekou Bunch**.

Additional panelists confirmed to appear on the Brazil

panel are **Marco Bissi**, VP of Latin America marketing for Sony Music International, and **José Fortes**, manager of showcase act **Paralamas**. Singer/songwriter **Rudy Pérez** has been added to the music publishing panel.

Here is the latest schedule for the Latin Music Conference. Please note that the performers are listed alphabetically, not by actual showcase order.

May 16: Latin Music Showcase, sponsored by American Disc. Artists scheduled to perform are **Banda Machos**, **Cocoband**, **Nil Lara**, **Rosco Martínez**, **Rudy**, **Unik-ko**, and **Vice Versa**.

May 17: 1 p.m.: Keynote address by **Tom Freston**, chairman/CEO, MTV Networks.

2 p.m.-3:30 p.m.: Brazil Panel with moderator **Manuel Camero**, president, Associação Brasileira de Produtores de Discos. Panelists include **Bissi**; **Fortes**, who also is president of **Os Quatro Produções Artísticas**; **Phil Rodriguez**, president of **Water Brother Productions**; and **PolyGram Brasil** recording artist **Leo Gandelman**.

3:30-5 p.m.: Music Publishing Panel with moderator **Catalina Schindler**, Latin division manager, West Coast, for **peermusic**. Panelists include **Eduardo "Teddy" Bautista**, president of **SGAE**; **Bill Vélez**, senior VP of international, **SESAC**; **Ellen Moraskie**, director, Latin American region, **Sony Music Publishing**; **Frank Rittman**, international business administrator, **NMPA/Harry Fox Agency**; and **EMI Latin** recording artist **Rudy Pérez**.

7:30 p.m.-12 a.m.: Brazilian Music Showcase featuring scheduled artists **Jorge Ben Jor**, **Djavan**, **Gandelman**, **Raul Mascarenhas**, and **Paralamas**.

May 18: 1 p.m.: Keynote address by **Jay Berman**, chairman/CEO, Recording Industry Assn. of America.

2 p.m.-3:30 p.m.: Latin Jazz Panel with moderator **Larry Rosen**, president, **GRP Records**. Panelists include **Ricky Schultz**, VP/GM, jazz and progressive music, **Warner Bros.**; **Götz Wörner**, president, **Messidor Rec-**  
*(Continued on next page)*

## THE Billboard Latin 50™

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

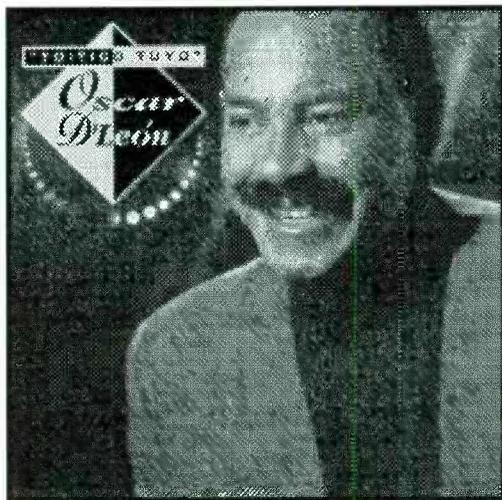
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ NO. 1 ★★★					
1	1	41	GLORIA ESTEFAN	• EPIC 53807/SONY	41 weeks at No. 1 MI TIERRA
★★★ GREATEST GAINER ★★★					
2	3	2	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
3	2	21	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
4	4	18	BRONCO	FONOVISA 6015	PURA SANGRE
5	5	41	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
6	6	32	M. A. SOLIS Y LOS BUKIS	• FONOVISA 6002	INALCANZABLE
7	9	41	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
8	7	23	JERRY RIVERA	SONY 81150	CARA DE NINO
9	13	10	REY RUIZ	SONY 81185	MI MEDIA MITAD
10	11	20	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
11	8	41	LUIS MIGUEL	• WEA LATINA 75805	ROMANCE
12	16	26	FAMA	SONY 81134	EN GRANDE
13	10	8	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
14	12	41	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
15	14	41	LUIS MIGUEL	WEA LATINA 92993	ARIES
16	15	6	BANDA MACHOS	FONOVISA 6012	LOS MACHOS TAMBIEN LLORAN
17	19	32	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
18	18	41	SELENA	EMI LATIN 42770	LIVE!
19	17	41	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
20	25	6	THE BARRIO BOYZZ	EMI LATIN 27344	DONDEQUIERA QUE ESTES
21	22	20	ANA GABRIEL	SONY 81152	LUNA
22	21	41	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
23	23	10	LIBERACION	FONOVISA 6014	LIBERACION
24	20	41	GIPSY KINGS	ELEKTRA 61390	LIVE!
25	24	41	JULIO IGLESIAS	SONY 38640	JULIO
26	26	13	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
27	28	26	VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA
28	32	22	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
29	36	9	VICENTE FERNANDEZ	SONY 81190	20 DE COLECCION
30	30	41	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
31	31	41	LA MAFIA	SONY 80925	AHORA Y SIEMPRE
32	35	41	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
33	RE-ENTRY		LA TROPA F	MANNY 13034/WEA LATINA	OTRO DIA
34	39	5	MANA	WEA LATINA 72173	FALTA AMOR
35	40	41	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
36	27	16	LOS REHENES	FONOVISA 6006	LOS REHENES
37	29	41	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
38	37	5	OLGA TANON	WEA LATINA 93307	MUJER DE FUEGO
★★★ HOT SHOT DEBUT ★★★					
39	NEW ▶		MIJARES	EMI LATIN 28902	CORAZON SALVAJE
40	45	33	V. FERNANDEZ/R. AYALA	SONY 80628	ARRIBA EL NORTE...
41	34	3	CHARD	UNIVERSAL WAVE 1214	GUITAR PASSION
42	33	8	EYDIE GORME/LOS PANCHOS	SONY 81176	24 GRANDES CANCIONES
43	42	17	RICK TREVINO	SONY 81105	DOS MUNDOS
44	48	39	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
45	47	11	RICARDO MONTANER	RODDVEN 3063	EXITOS Y ALGO MAS
46	NEW ▶		CARLOS VIVES	POLYGRAM LATINO 518 884/PGD	CLASICOS DE LA PROVINCIA
47	44	34	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
48	49	39	JULIO IGLESIAS	SONY 39568	MOMENTS
49	NEW ▶		CAMPEROS DE NATI CANO	POLYGRAM LATINO 519 712/PGD	CANCIONES...
50	38	6	BANDA VALLARTA SHOW	FONOVISA 6016	EL TIRADOR

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS ELEKTRA LOVE & LIBERTE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS ELEKTRA GIPSY KINGS	2 JERRY RIVERA SONY CARA DE NINO	2 BRONCO FONOVISA PURA SANGRE
3 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	3 REY RUIZ SONY MI MEDIA MITAD	3 MAZZ EMI LATIN QUE ESPERABAS?
4 MANA WEA LATINA DONDE JUGARAN	4 SOUNDTRACK ELEKTRA THE MAMBO KINGS	4 FAMA SONY EN GRANDE
5 LUIS MIGUEL WEA LATINA ROMANCE	5 JUAN LUIS BMG BACHATA ROSA	5 LOS TEMERARIOS SIGMA TU ULTIMA CANCION
6 LUIS MIGUEL WEA LATINA ARIES	6 OLGA TANON WEA LATINA MUJER DE FUEGO	6 BANDA MACHOS FONOVISA LOS MACHOS TAMBIEN
7 THE BARRIO EMI LATIN QUE ESTES	7 JERRY RIVERA SONY CUENTA CONMIGO	7 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
8 ANA GABRIEL SONY LUNA	8 MARC ANTHONY SOHO OTRA NOTA	8 SELENA EMI LATIN LIVE!
9 GIPSY KINGS ELEKTRA MOSAIQUE	9 JUAN LUIS BMG AREITO	9 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
10 GIPSY KINGS ELEKTRA LIVE	10 VARIOUS ARTISTS SONY SALSA EN GRANDE VOL. 3	10 LIBERACION FONOVISA LIBERACION
11 JULIO IGLESIAS SONY JULIO	11 VARIOUS ARTISTS SONY MERENGUISIMO	11 LOS PALOMINOS SONY CORAZON DE CRISTAL
12 GIPSY KINGS ELEKTRA ESTE MUNDO	12 GRUPO NICHE SONY UN ALTO EN EL CAMINO	12 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA
13 MANA WEA LATINA FALTA AMOR	13 LINDA RONSTADT ELEKTRA FRENESI	13 GARY HOBBS EMI LATIN TE VAS A ACORDAR
14 JON SECADA SBK/EMI LATIN OTRO DIA MAS SIN VERTE	14 VARIOUS ARTISTS MADACY ALL THE BEST FROM CUBA	14 VICENTE FERNANDEZ SONY 20 DE COLECCION
15 MIJARES EMI LATIN CORAZON SALVAJE	15 WILLY CHIRINO SONY SOUTH BEACH	15 LA MAFIA SONY AHORA Y SIEMPRE

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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## LATIN NOTAS

(Continued from preceding page)

ords; Dr. Jazz, president, Dr. Jazz Operations; Sandoval; and Geoff Fisher, PD at WLVE-FM Miami.

3:30 p.m.-5 p.m.: BDS/Latin Monitor Panel with facilitator Michael Ellis, associate publisher, Billboard.

7 p.m.-9 p.m.: Billboard's Latin Music Awards.

9 p.m.-12 a.m.: Latin Jazz Showcase featuring scheduled artists E-Train, Ramirez, Sandoval, and Néstor Torres.



ORQUESTA DE LA LUZ

**BRASILEIRA-NOTAS:** RCA Brazil's legendary singer/songwriter Chico Buarque de Hollanda, whose latest album, "Paratodos," was shipped stateside last month on BMG, is cutting a live album Wednesday (13) in Rio de Janeiro with Orquesta Brasileira Marinho Boffa... Having concluded licensing agreements with artists from 4AD (the Breeders, Belly), Rykodisc (Sugar, Morphine), and Big Cat (Pavement), Rio-based independent Natasha Records has launched "Música Do Ano 2000," a special marketing campaign anchored by a CD sampler of the aforementioned artists, plus Virgin act Smashing Pumpkins. The label also has shipped "Salamandra" by noted Brazilian blues quintet Blues Etílicos. Co-producing the record with the band was engineer Tom Swift, who has helmed the boards for the Rolling Stones, Eric Clapton, and B.B. King. Finally, the label is releasing a Portuguese-language version

of famous Disney kiddie tunes entitled "Disney Lullabies." Currently recording for the label is pop singer Daúde... Just out on Warner is "Gilberto Gil Unplugged," which will be known in the U.S. and European markets as "Acoustic." Warner/Alsdorf has released a solid four-CD set of international pop hits from 1955-73 entitled "Super Oldies." Also out on CD for the first time from Warner are Gilberto Gil's superb late-'70s albums "Refazenda" and "Refavela," plus "Eternas Serestas" by famed opera tenor Paulo Fortes.

**WEA LATINA'S APRIL Release Shower:** Due out Tuesday (12) on WEA Latina is a re-packaged edition of Maná's top-selling "Donde Jugarán Los Niños?," complete with remixes of current Hot Latin Tracks hit "La Chula" and "Como Te Deseo." Also set for release Tuesday on Manny/WEA Latina is "El Rúlís" by telenovela star Raúl Alberto. Set to ship April 26 is product from Presuntos Implicados ("El Pan Y La Sal") and Culturas ("Baba Dice"), plus a compilation of Manny Records artists called "Manny Music Performers At The 14th Annual Tejano Music Awards."

**MISCELLANEA:** Sony's Los Fabulosos Cadillacs continued to rule MTV Latino's video roost as of April 1 with "Matador." Marta Sánchez's "Desesperada" (Polygram Latino) eased from No. 7 to No. 6... Producer Gustavo Santaolalla is wrapping his recording project with WEA Latina's Mex-rock act Café Tacuba... British & International Artists has signed a booking pact with emotive Rodven diva Maggie Carlés.

**CHART NOTES:** In its fourth week at No. 1 on the Hot Latin Tracks chart, "Dondequiera Que Estés" by EMI's Barrio Boyzz and Selena remains a rock-solid leader with a commanding point bulge that does not seem to be diminishing. La Mafia's white-hot ballad "Vida," which rockets 22 notches this week, appears to be the next single to dominate the chart.

New this week is one of New York's fave merengue groups, Los Toros Band, whose quick-step single "Déjame Participar En Tu Juego" (J&L/EMI Latin) pops onto the chart at No. 37. The track is taken from the band's latest album, "Caliente."



**Tejano Meets Country.** Arista/Texas Tex-Mex idols Freddie Fender, left, and Flaco Jiménez, third from left, join Arista/Nashville country duo Brooks & Dunn backstage at the 14th annual Tejano Music Awards, held March 13 at the Alamodome in San Antonio. Also shown are Kix Brooks, second from left, and Ronnie Dunn, fourth from left.

# 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
*** NO. 1 ***					
1	1	1	11	THE BARRIO BOYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES 4 weeks at No. 1
2	3	3	10	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
3	2	2	13	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
4	4	6	10	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
5	7	12	5	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
6	10	13	5	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
7	29	—	2	LA MAFIA SONY	◆ VIDA
8	12	16	4	MIJARES EMI LATIN	CORAZON SALVAJE
9	13	14	7	MANA WEA LATINA	LA CHULA
10	17	30	3	PIMPINELA POLYGRAM LATINO/PGD	◆ CON UN NUDO EN LA GARGANTA
11	15	18	5	YOLANDITA MONGE WEA LATINA	◆ A PESAR DEL TIEMPO
12	8	5	11	LUIS MIGUEL WEA LATINA	HASTA EL FIN
13	9	10	10	REY RUIZ SONY	◆ MI MEDIA MITAD
14	5	4	20	ANA GABRIEL SONY	◆ LUNA
15	6	7	10	PANDORA EMI LATIN	MI FRACASO
16	27	29	4	YURI SONY	AMIGA MIA
17	20	27	5	EDGAR JOEL RODVEN	COMO SERA?
*** POWER TRACK ***					
18	30	25	5	ROCIO DURCAL ARIELA/BMG	MI CREDO
19	14	11	12	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
20	11	9	9	MAZZ EMI LATIN	EL JUEGO ES TUYO
21	19	20	11	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
22	24	21	7	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO
23	22	23	6	LOURDES ROBLES SONY	◆ LO AMO
24	16	8	11	ALVARO TORRES EMI LATIN	ANGEL CAIDO
25	31	33	3	MARTA SANCHEZ POLYGRAM LATINO/PGD	◆ DESESPERADA
26	32	38	3	SONORA DINAMITA FUENTES/VEDISCO	EL APAGON
27	18	19	13	ROBERTO CARLOS SONY	◆ MUJER PEQUENA
*** HOT SHOT DEBUT ***					
28	NEW ▶	1	1	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
29	21	15	10	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
30	23	26	5	BANDA VALLARTA SHOW FONOVISIA	PA' YO
31	33	36	4	RAPHAEL SONY	SE MUERE POR MI LA NINA
32	25	24	7	BACHATA MAGIC RODVEN	QUEDAN PALABRAS
33	36	—	2	SERGIO DALMA POLYGRAM LATINO/PGD	◆ SOLO PARA TI
34	37	—	2	CARLOS VIVES POLYGRAM LATINO/PGD	◆ LA GOTA FRIA
35	28	17	9	JERRY RIVERA SONY	◆ CARA DE NINO
36	NEW ▶	1	1	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
37	NEW ▶	1	1	LOS TOROS BAND J&N/EMI LATIN	DEJAME PARTICIPAR EN TU JUEGO
38	NEW ▶	1	1	WILLY CHIRINO SONY	RUMBERA
39	NEW ▶	1	1	LUCERO MELODY/FONOVISIA	CERCA DE TI
40	34	—	12	LIBERACION FONOVISIA	ESE LOCO SOY YO

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

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# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	43	MISSISSIPPI MASS CHOIR MALACO 6013 29 weeks at No. 1	IT REMAINS TO BE SEEN
2	2	39	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	23	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	21	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	6	17	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
6	5	23	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
7	7	21	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
8	12	21	DOTTIE JONES BELLMARK 77005	ON MY OWN
9	8	19	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
10	10	47	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
11	9	29	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
12	14	5	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
13	11	21	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
14	13	41	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
15	16	41	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
16	17	45	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
17	20	19	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
18	21	5	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REX	WE GIVE YOU PRAISE
19	18	7	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
20	NEW		DARYL COLEY SPARROW 51390	IN MY DREAMS
21	24	5	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
22	29	3	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
23	15	29	JOHN P. KEE/VIP MASS CHOIR TYSOT 8800/JIVE	LILLY IN THE VALLEY
24	19	19	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
25	22	15	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
26	NEW		THE CLARK SISTERS SPARROW 51368	MIRACLES
27	23	7	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
28	39	3	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
29	NEW		ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
30	40	3	KIM MCFARLAND CGI 1082	NEW LIFE
31	25	31	RICHARD SMALLWOOD SPARROW 1352	LIVE
32	27	5	BOBBY JONES TYSOT 4041	BRING IT TO JESUS
33	31	25	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
34	26	11	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
35	37	3	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
36	36	75	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
37	34	21	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
38	33	67	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
39	32	37	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
40	NEW		CLEOPHUS ROBINSON, JR. MALACO 4463	BACK AGAIN LIVE

● 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.

## In the SPIRIT



by Lisa Collins

**A FOND FAREWELL:** Edward M. Smith may have been virtually unknown to the gospel-buying public at large, but he was at the very pulse of the gospel industry. As executive director of the 20,000-member Gospel Music Workshop of America, he helped to make gospel happen in grand fashion. On March 28, all that changed, as Smith died following a massive heart attack (Billboard, April 9). The organization was just rebounding from a two-year period of restructuring following the 1991 death of founder James Cleveland.

Notes Demetrus Alexander, director of Jive's newly launched Verity Records, "It's a big blow. He had started so many things that were taking gospel and the GMWA to another level. I think it's going to take the industry some time to heal."

GMWA Announcers Guild chair Sam Williams characterized Smith as "a prolific mind from the old school who believed that if it could be done, he could do it." Adds Score publisher Teresa Hairston, "He was somebody who continued to push for things when most people would have just given up. Like pushing for the GMA to include more African-Americans in its activities and facilitating greater networking and communication between different facets of the industry at large, sensitizing people to the potential and benefits of gospel."

"And he didn't just talk," says GospoCentric Records CEO Vicki Mack-Lataillade. "He got things done. Ironically, Ed was a successful florist. He didn't have to do this, but gospel was his passion and he believed in it."

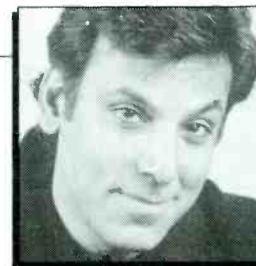
Fortunately, GMWA chair Al Hobbs says, systems

for the upcoming Atlanta Conference (Aug. 13-20) had already been set into motion (thanks to Ed). Indeed, Ed Smith had a habit of making himself indispensable and, thus, irreplaceable. Only with time will we know the full extent of his contribution. Friends gathered at a musical memorial service in Detroit in early April included John P. Kee, the Williams Brothers, Bobby Jones, Quincy Fielding, James Moore, Milton Biggum, Donald Vails, and Albertina Walker. (And all of us in spirit.) So long, Ed. We'll miss you.

**BRIEFLY:** Bobby Jones launches his first annual Diamond Festival Monday-Wednesday (11-13) at the Aladdin Hotel in Las Vegas. The three-day symposium will key on upgrading and developing the growing medium of gospel television programs. Nightly concerts will feature appearances by Vickie Winans, the Williams Brothers, the Canton Spirituals, Nicolas, Daryl Coley, the Company, and Cassieta George... Sparrow has kicked off its own "Year Of Gospel" with a comprehensive marketing campaign spotlighting new releases from Daryl Coley ("In My Dreams"), the Clark Sisters ("Miracle"), and Tramaime Hawkins ("All My Best To You"). The campaign, targeting CBA and mainstream retailers, coincides with the anticipated Congressional declaration making 1994 "The Year Of Gospel Music," and will be punctuated by cassette samplers, calendar posters, and a video profile serving to reintroduce gospel listeners to a revamped Clark Sisters.

Finally, award-winning producer Jerry Peters has signed on as director of A&R at Atlanta-based Intersound Entertainment. Peters, former music director for "The Whoopi Goldberg Show," has produced some of gospel's biggest names including Rev. Milton Brunson & the Tommies, Inez Andrews, and the Mighty Clouds Of Joy. He is currently in the studio with Vickie Winans working on her upcoming Intersound release, expected next month.

## Jazz BLUE NOTES



by Jeff Levenson

**THYME OUT, LUNCHING WITH DAVE:** Spent a minute with Dave Brubeck the other day, sharing a meal compliments of Telarc, which is celebrating the release of "Late Night Brubeck, Live From The Blue Note." It's the pianist's debut for a label that loves to capture legendary types live before adoring audiences (Oscar Peterson, Ahmad Jamal, George Shearing, etc.). So much to say to this historical figure, so many ways to impress him.

Brubeck was, as usual, sharp, stately, funny, and, eh... *stuffed* to the gills. (We all thought that the opening-bell groaning board of Italian delectables was *it*: heaping platters of garlicky things that we consumed with smiles, chit-chat, and sips of fine wine. But it was a total fake-out: Two more courses followed, more smiles, more chit-chat.) Now that I had the great jazzman beside me, I just couldn't wait to tell him the following:

- Forget that "Happy Days" stuff, Dave. *Your* music is the soundtrack of the '50s.
- Campus life would never have been the same without the albums "Jazz Goes To College," "Jazz At College Of The Pacific," and "Jazz At Oberlin."
- In the 30-second measure of "Kathy's Waltz," the second track from your 1959 Columbia classic "Time Out," you start your solo with nine notes that mirror perfectly the opening of Lennon & McCartney's

"All My Loving" (*Close your eyes and I'll kiss you/ Tomorr...*). Obviously, the Beatles heard that melody and nicked it (sampled it?) years before they had a hit with it on their own.

• The best backstage moment of last year's Thelouious Monk competition occurred during the BMI composers' showdown, when you and your fellow judges were diligently following music scores so complicated they resembled details of architectural renderings of a nuclear testing facility as seen through a fish-eye lens. At one point, a dazed Herbie Hancock looked to you, palms turned heavenward and with eyes pleading, "Where are we?" You pointed with Talmudic authority and said, "We are here." Whew!

By now I was gushing or babbling or making some kind of fool of myself (could have been the wine, or the sugar content of the tiramisu, which in Italian translates literally as "fatso food"). Brubeck, the most patient of gentlemen, offered these specific replies:

"Thank you."

"Thank you."

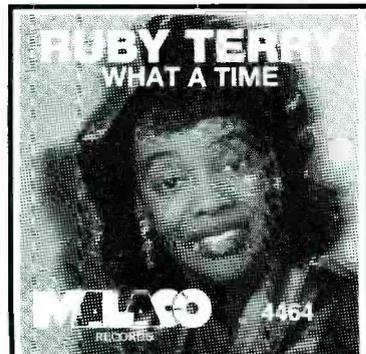
"I think the Beatles might have heard me when I visited Liverpool in '59."

"Herbie just lost his concentration for one measure. That's all it takes."

Lovely man. He could have boasted a bit that he's now with a label that routinely produces Grammy nominees and winners, all with intimate piano-room recordings that feature crystal-clear sound; or that "Time Out" continues to sell 3½ decades after its original release, with last year's numbers totalling a cool 60,000 units. Yep, Brubeck, classy as ever, could have gloated, but he didn't, even if this was his luncheon. Braggadocio wasn't on the menu.

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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★					
1	1	13	<b>TWILA PARIS</b>	STARSONG 8805	9 weeks at No. 1 BEYOND A DREAM
2	2	25	<b>MICHAEL W. SMITH</b>	REUNION 0086/WORD	FIRST DECADE 1983-1993
3	4	71	<b>D.C. TALK</b> ●	FOREFRONT 3002/STARSONG	FREE AT LAST
4	3	5	<b>RON KENOLY</b>	INTEGRITY 055/SPARROW	GOD IS ABLE
5	8	25	<b>CARMAN</b>	SPARROW 1387	THE STANDARD
6	5	5	<b>STEVE GREEN</b>	SPARROW 1334	WHERE MERCY BEGINS
7	7	27	<b>VARIOUS ARTISTS</b>	REUNION 0083/WORD	SONGS FROM THE LOFT
8	9	5	<b>MICHAEL CARD</b>	SPARROW 1435	JOY IN THE JOURNEY
9	10	5	<b>RAY BOLTZ</b>	WORD 57868/EPIC	ALLEGIANCE
10	6	21	<b>SUSAN ASHTON</b>	SPARROW 1388	SUSAN ASHTON
11	22	3	<b>MICHAEL SWEET</b>	BENSON 2231	MICHAEL SWEET
12	<b>NEW</b>		<b>OUT OF THE GRAY</b>	SPARROW 1405	DIAMOND DAYS
13	11	21	<b>PETRA</b>	DAYSRING 4238/WORD	WAKE-UP CALL
14	36	3	<b>COMMISSIONED</b>	BENSON 2868/CGI	MATTERS OF THE HEART
15	13	49	<b>MICHAEL ENGLISH</b>	WARNER ALLIANCE 4148/SPARROW	HOPE
16	19	3	<b>CLAY CROSS</b>	WORD 9728	MY PLACE IS WITH YOU
17	21	101	<b>RAY BOLTZ</b>	DIADEM 2094	MOMENTS FOR THE HEART
18	15	25	<b>WHITE HEART</b>	STARSONG 8277	HIGHLANDS
19	17	75	<b>NEWSBOYS</b>	STARSONG 8251	NOT ASHAMED
20	12	9	<b>VARIOUS ARTISTS</b>	BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2
21	18	13	<b>PFR</b>	SPARROW 1403	GOLDIE'S LAST DAY
22	14	25	<b>RICH MULLINS</b>	REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
23	23	9	<b>KIRK FRANKLIN AND THE FAMILY</b>	GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
24	35	89	<b>RON KENOLY</b>	INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
25	<b>NEW</b>		<b>PHILLIPS, CRAIG &amp; DEAN</b>	STARSONG 8806	LIFELINE
26	16	25	<b>GEOFF MOORE &amp; THE DISTANCE</b>	FOREFRONT 3011/STARSONG	EVOLUTION
27	26	3	<b>TRUTH</b>	SPARROW 420	EQUATION OF LOVE
28	34	55	<b>CARMAN</b>	SPARROW 1339	ABSOLUTE BEST
29	38	153	<b>D.C. TALK</b>	FOREFRONT 2682*/STARSONG	NU THANG
30	<b>NEW</b>		<b>VINEYARD</b>	VINEYARD 9173	RESURRECTION CELEBRATION
31	29	63	<b>TWILA PARIS</b>	STARSONG 8252	HEART THAT KNOWS YOU
32	30	5	<b>VARIOUS ARTISTS</b>	MARANATHA 8758	PRECIOUS MEMORIES
33	24	45	<b>VARIOUS ARTISTS</b>	BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
34	<b>NEW</b>		<b>PETRA</b>	STARSONG 8285	POWER PRAISE
35	<b>NEW</b>		<b>KIDS CLASSICS</b>	BENSON 2218	SUNDAY SCHOOL SONGS
36	20	75	<b>4 HIM</b>	BENSON 2960	THE BASICS OF LIFE
37	39	91	<b>STEVEN CURTIS CHAPMAN</b> ●	SPARROW 1328	GREAT ADVENTURE
38	<b>NEW</b>		<b>MARANATHA SINGERS</b>	MARANATHA 1000	LORD OF LOVE
39	<b>NEW</b>		<b>SCOTT BLACKWELL</b>	N SOUL 9903	NITRO PRAISE
40	37	9	<b>POINT OF GRACE</b>	WORD 26014	POINT OF GRACE

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

## Artists & Music



by Bob Darden

**B**ACKSTAGE AFTER an outdoor concert at Six Flags Over Texas, **Two Hearts**—Michael and Carrie Hodge—smiled and chatted easily. The couple, both veterans of the mainstream music wars (Carrie once even released an album for Motown), are sitting pretty with another first-rate release for Star Song (“Give ‘Em The Word”), a growing concert career, and increased critical acceptance.

And, like a number of close-knit Christian music couples, they have a tendency to finish each other’s statements.

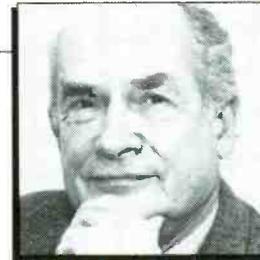
“The main difference between the first release and ‘Give ‘Em The Word’ is the input of [Star Song A&R director] Darrell Harris,” Michael says. “He had us listen to so many songs until we were about sick of listening to songs.”

“But it made the final product so much better,” Carrie adds. “We’d get all caught up in the studio stuff, arguing over songs, disagreeing with [producer] Brian [Tankersly] about some picky point, and Darrell would come in, listen to what everyone was saying, and say, ‘Let’s pray about it.’ And it would work.”

“Then Michael and I would get in the car to go home and we’d start to cry—like we’d been rebuked. Darrell helped get and keep us focused on the prize.”

And “Give ‘Em The Word” is indeed a prize. Carrie’s alternately powerful and purring voice and Michael’s funky guitar chops (honed performing with **Chaka Khan**, among others) give the Hodges a double-barreled live attack.

“Once you get your eyes on the prize, the true goal, you realize you have to let go of your career, your dreams, your desires—and give them over to God,” Michael says. “Only then will your career amount to anything. Anything else will only make you frustrated.”



by Is Horowitz

**C**LASSICAL SPLASH: NARM and the industry team it has assembled to foster greater awareness of classical music are gearing up for a promotional splurge that will peak during Classical Music Month this September.

The House of Representatives has already passed a resolution calling for the observance, and a companion measure, introduced by **Sen. Richard Shelby**, awaits action in the Senate. Observers consider approval a certainty.

The NARM-sponsored body, tagged “The Classical Summit,” has engaged PR specialist **Joe Dera** to work with its member PR execs to mount special events, appearances by artists on radio and TV, and to develop press coverage.

While the Summit group harbors no illusions that these efforts alone can reverse declining classical market trends, they feel that directed promotion can help attract new converts.

Of perhaps more significant long-term impact are plans to integrate classical music elements into elementary school curricula. Fourth-grade students in seven test cities will be the initial target audience, says NARM’s **Mickey Granberg**. It has long been felt that the virtual elimination of music education in most of the nation’s schools in recent decades has been a major factor in the erosion of the audience for classical music.

Members of the Summit’s subcommittee charged with implementing the September campaign include Granberg, WQXR’s **Warren Bodow** (representing the Concert Music Broadcasters Assn.), **Murray Horowitz** of National Public Radio, **Gil Hetherwick** of Angel/EMI, **John Sparks** of the

“Carrie and I had both come from the pop market—we really didn’t understand that contemporary Christian market,” Michael adds. “I think our lyrics on the first album were too fuzzy. We wanted to have both worlds. Since then the Lord has brought us to where we should be.”

“What we’ve discovered for **Two Hearts** is that we want to have a great message and a great band—one that’s good enough to compete in the mainstream marketplace—and take them both to an entire generation of church kids and help them get right with God. They’re the ones that are going to be doing the personal evangelism, anyway.”

**I**N NASHVILLE, **Bruce Koblisch** has been elected as the first paid president of the Gospel Music Assn. Koblisch, who had been the GMA’s executive director since June 1991, succeeds **John Styll**, a publisher of a magazine that covers contemporary Christian music. Koblisch also is executive director of the Christian Music Trade Assn. and will continue serving in that capacity.

At the March 30 meeting during which Koblisch was confirmed, the GMA Board of Directors also created and approved new seats on the board for representatives of the CMTA, the National Christian Radio Seminar, the National Christian Promoter’s Roundtable, and the Christian Music and Video Retailers. In the future, ASCAP, BMI, and SESAC will rotate on the board seat representing performance rights organizations.

**F**INALLY, K-tel subsidiary Arrival Records continues to make its presence felt in the GMA market. In addition to serving as one of the sponsors of the upcoming Dove Awards telecast April 28, Arrival again will release a companion volume of all Dove-nominated songs of the year, titled “Silver Anniversary Celebration.”

According to **Bill Hallquist**, K-tel’s manager of entertainment marketing, Arrival’s gospel and contemporary Christian music-oriented packages have done extremely well in recent years.

Arrival product is offered direct to both mainstream music retailers and Christian bookstores, and also through various distributors and one-stops.

American Symphony Orchestra League, and **Kathy Wellington** of the Music Educators National Conference.

Funding for Classical Music Month activities has come from BMG Classics, Elektra International Classics, Angel/EMI, PolyGram Classics & Jazz, and Sony Classical, in addition to NARM.

**S**CALING THE HEIGHTS: In the early days of stereo, some of the most striking recordings were made on 35mm magnetic film rather than tape. Claimed benefits included wider dynamic range, less distortion, and, because of sprocket film transport, reduced flutter.

Everest Records, then a division of the Belock Instrument Co., played a significant role in developing the technology and produced a large number of symphonic recordings with some of the leading conductors of the day. Mercury is another label that made use of 35mm film. Many of the Everest recordings, in their original pressings, are still prized by collectors. Later, under different ownership, reissues were processed from tape copies.

Now, Omega/Vanguard Classics has acquired the rights to almost 100 of the original 3-track Everest masters and is busy creating digital transfers for release on CD, beginning in August.

Omega president **Seymour Solomon** says the use of 35mm playback equipment, plus “Super-Bit Mapping” transfer technology, licensed from Sony, preserves much of the quality of the original analog recordings. Audio specialist **Bert Whyte**, who served as engineer for many of the original sessions, is an adviser for the series.

Among the conductors featured on the Everest line are **Leopold Stokowski**, **Joseph Krips**, **Adrian Boult**, **Malcolm Sargent**, **William Steinberg**, and **Eugene Goossens**.

Packaging will use original cover art, and the once-familiar Everest logo will reappear along with the Omega imprint.

Sixteen albums will be released during the August-September period, with about four a month due thereafter.

(Continued on page 84)

## CHOIRS FOR TODAY

**GERALD THOMPSON**  
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Different in the Choir

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# Music Video

ARTISTS & MUSIC

## College Students Feast Their Eyes TV Network Puts Music Vid In Dining Halls

■ BY DEBORAH RUSSELL

LOS ANGELES—More than half a million college students hungry for music at meal time now have access to free, interactive video programming that plays in university dining rooms on the College Television Network.

The advertiser-supported music video service, introduced in September by Laser Video Network, is being distributed free to 200 college campuses and reaches a potential audience of some 520,000 18-24-year-old viewers who control the programming.

"We know exactly who the audience is," says Peter Kauff, chairman/CEO of LVN. "And this is a good way to develop some reasonable exposure for newer artists, as well as established acts. If one person selects a video, 300 people in the room will see it."

Each month, participating outlets receive a high-compression CD-ROM disc that holds about 18 hours of programming. About 90% of the disc comprises music videos in a variety of genres, and the clips feature onscreen chyrons throughout the songs.

Comedy, news, sports, and other entertainment features round out the mix. Commercials from such sponsors as Chevrolet, Coca-Cola, and MCI support the entertainment programming.

LVN supplies the schools with the necessary hardware, including TV monitors and the computerized ordering unit that acts as a free jukebox.

Representatives of each school's administration serve as liaisons to the network's New York-based team, and personnel from Wang National Services oversees the rollout, installation, and maintenance of the hardware.

Programming on the monthly discs can be customized for each school, based on data collected via the computerized ordering unit, says Kauff. In addition, a coupon feature allows labels to facilitate various promotions.

"If a label was promoting a certain artist, they could offer a discount coupon, which is printed right there, to people who select a specific video," says Kauff. "The ordering unit tells us exactly what's being played and how many coupons have been printed."

The unit also can be used to poll the viewers about current events and various issues and trends in entertainment and popular culture, says Kauff.

Network "affiliates" include the University of Arkansas, Colorado State University, Rutgers University, California State University (San Bernardino), Indiana State University, the University of Michigan, and the University of Cincinnati. Programming plays in select sites on each campus, and not necessarily campus-wide.

At least 200 more academic institutions are scheduled to come on-line by September 1995 due to a deal between

the College Television Network and Marriott Higher Education services, the largest operator of university and college dining services.

"[Marriott's] experience with our systems was positive, and they approached us about moving into a number of other schools they service," says Kauff. "The network is an enormous attraction in the dining areas."

In launching CTN, Kauff drew on his experience as co-founder and co-chairman of DIR Broadcasting, the largest independent syndicator of radio programs in the U.S. and a leading supplier of network TV specials.

Thom Kidrin, LVN's founder and president, developed the programming devices and computer programs that run the College Television Network. He currently has various patents pending on interactive television, entertainment systems, and applications.

## PRODUCTION NOTES

### LOS ANGELES

• F.M. Rocks director **Jeffrey Byrd** directed **Chantay Savage** in her new RCA clip "Give It To Ya." In addition F.M. Rocks' **Steve Hanft** directed the new **Milk Dee** video "Get Off My Log." **Frank Bruno** produced the American Recordings video. And **F. Gary Gray** directed **Coolio's** new "Fantastic Voyage" clip for **Tommy Boy**. **Daniel Pearl** directed photography. **Craig Fanning** executive-produced the three shoots.

• Director **Laurice Bell** of One World Productions recently reeled **Nefertiti's** Mercury video "Visions of Nefertiti." **Arturo Smith** directed photography; **Bruce Spears** produced. In addition, One World's **Tony Kunewalder** directed the Giant Rec-

ords video "God Of Emptiness" for **Morbid Angel**. **Erickson Core** directed photography on the shoot, which was art directed by **Dominic Wymark** and **Icarus Glorfinkle**. **Daniel Zirilli** produced the clip with executive producer **Joseph Uliano**.

### NEW YORK

• Classic Concepts director **Lionel Martin** shot **Keith Sweat's** new Elektra video "How Do You Like It" with producer **Joe Larrier**.

• Director **Marcus Nispel** of Portfolio Artists Network is the eye behind **Alain Chamfort's** Epic clip "Lies." **Anouk Frankel** produced the clip; **Robert Gantz** directed photography. **Nispel** also directed **D:Ream's** EastWest video "U R The Best Thing." **Jamie Rosenberg** directed photography; **Anouk Frankel** and **Brendan Heath** produced and executive-produced, respectively. **Shelly Bloch** was supervising producer on both shoots.

• Music producer **Jermaine Dupri** made his music video debut with the clip "Funkdafied" by **Da Brat**. **David Nelson** co-directed and **Lara Schwartz** produced the So So Def Recordings clip; **Arlene Connelly** directed photography.

### OTHER CITIES

• **Bob Kubilos** directed **Lisa Lisa's** new Pendulum/ERG video "When I Fell In Love With You." **Kim Haun** directed photography on location in the Yunga rainforest and Pinones beaches in eastern Puerto Rico. **Joseph Uliano** produced for One World Productions. **Dan Merkel** added underwater footage.

• **Gina Birch** of London-based M-Ocean Pictures directed the Raincoats' **Geffen/Rough Trade** outing "Fairytale In A Supermarket." **Will Oakley** produced. In addition, M-Ocean Pictures director **Katy Lynne** shot **Hope's** "Little Bit Of Love" video for Warner Bros. Oakley produced.

## Industry Directories Come On-Line, On Disk, In Print

DIRECTORY ASSISTANCE: Music video professionals seeking information about the industry face an increasing variety of options as the technological revolution rages on.

The Music Video Source is a new database service provided through Billboard Online, which debuts this month via the Billboard Music Group and Telescan Inc. (Billboard, March 26). The service is administered by Broadcast Data Systems.

The database includes listings that cover the production specifics of some 5,000-6,000 music videos, with new clips being added all the time. Information can be accessed by inputting a song title, record label, and the name of a recording artist, or by typing in the name of a director or production company. In addition, information regarding post production and editing is available to subscribers through a toll-free phone service.

Data is updated constantly, says **Pamela Maythenyi**, president of the Source. "The information is much more current and easier to access [than a traditional directory]," she notes.

The service requires the use of a personal computer and modem. Users pay a one-time charge for the software (available in DOS, Windows, and Macintosh versions), and users are charged thereafter for the amount of time they use the service.

Meanwhile, researchers who favor directories on disc can check into LA 411 and SpotCheck, a pair of programs available on Macintosh floppies. LA 411 canvases myriad listings for the Southern California music video industry and allows the user to produce call sheets, crew lists, and vendor lists, among other functions. The initial software costs \$189, and annual updates are priced at \$50. SpotCheck comes from New York and is aimed at the commercial production industry, with some spillover into music video. The program is sold on a subscription basis at \$995 per year. The price includes updates every four months.

For those who prefer page-turners, there is Alternative Pick, an elaborate print directory featuring four-color artwork and listings to span designers, illustrators, photographers, and support services. The book costs \$40 and is available in select bookstores and via mail order, or at the company's N.Y. headquarters.

DESIGNER TELEVISION: Noted fashion designer **Tommy Hilfiger** has linked with the Atlantic Music Group to produce a new series of fashion-based shorts, set to appear on MTV and VH-1 in late May or early June. "The Tip" will take viewers into the closets of such pop stars as **Tori Amos**, **Evan Dando**, **Phil**

**Collins**, and **En Vogue** in the context of 5- to 10-minute segments.

Hilfiger, who will host the lifestyle series, linked with Atlantic after he outbid the music company for 90- and 60-minute blocks of time sold by MTV and VH-1 during a Nordoff Robbins charity auction. **Vicki Germaise**, VP of product development at Atlantic, conceptualized the idea, and Hilfiger instantly embraced it.

"A lot of these artists set styles and influence us designers," says Hilfiger, whose own closet is filled with thousands of pieces, including a collection of antique clothes.

Atlantic Group co-chairman/CEO **Doug Morris** says he hopes to syndicate the series in the future. "I'm actually glad we didn't outbid [Hilfiger]," Morris says. "This idea may turn out to be very profitable."

# THE EYE



by Deborah Russell

### NEW VENTURES:

April 1 marked the official debut of The Austin (Texas) Music Network on Austin Cablevision. Programming, which reaches some 157,000 households, airs from 10 p.m.-4 a.m. nightly and showcases—but is not exclusive to—Texas-based talent. **David Prewitt** of "Raw Time" and "Capsize" is working for the network. **Kent Benjamin** is the acting artistic director...

College Music Television (not to be confused with the College Television Network) is a new service created by **Robert Artura** of L.A.-based College Music Promotions. Artura plans a monthly four-hour reel of music videos for distribution to some 250 college and local cable TV networks, reaching about 8 million potential viewers. Artura is targeting cable systems in and around college markets, and expects to distribute the debut tape in April. The music mix comprises alternative, pop, rock, rap, and R&B clips... Newark, N.J.'s "Power Play" recently added "Power Play International" to its repertoire of programs. The Spanish-language show is hosted by **Maria Von Dickerson** of jazz station WQCD (CD 101) New York.

REEL NEWS: Director **Alex Halpern** has signed with N.Y.'s Portfolio Artists Network... **Sherri Breyer** is now represented by L.A.'s Zeitgeist... Director **Marty Thomas** is no longer represented by L.A.'s One World Productions... Director **Lindy Heymann** of London's M-Ocean Pictures is the winner of the "New Futures Award" from the U.K. art magazine Creative Review. Her work will be exhibited at the Bolivar Hall in London next month. M-Ocean's **Gina Birch** will exhibit her work in an exhibit called "Painting The Frame" organized by the British Film Institute and the Tate Gallery. She will speak and show her work at the National Film Theatre in June.



**Ruffhouse Rumble.** GPA Films director **David Nelson**, left, directs **Sam Kellerman** of Ruffhouse/Columbia rap duo Max & Sam in the new video "Young Man Rumble." The clip includes archival footage of **Muhammad Ali** and **Pernell "Sweet Pea" Whitaker**, as well as a cameo from welterweight boxer **Buddy McGirt**. **Arlene Donnelly** directed photography on the N.Y.-based shoot; **Lenny Grodin** executive-produced.

# Billboard Video Monitor

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



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 Domino, Sweet Potato Pie
- 2 Queen Latifah, Just Another Day
- 3 Snoop Doggy Dogg, Gin And Juice
- 4 Terminator X & The Godfathers, It's...
- 5 Toni Braxton, You Mean The...
- 6 Ice Cube, You Know How We Do It
- 7 R. Kelly, Bump N' Grind
- 8 Janet Jackson, Because Of Love
- 9 After 7, Gonna Love You Right
- 10 Gang Starr, Mass Appeal
- 11 Mint Condition, U Send Me Swingin'
- 12 All-4-One, So Much In Love
- 13 Brand New Heavies, Dream On...
- 14 Aaliyah, Back & Forth
- 15 Wu-Tang Clan, C.R.E.A.M.
- 16 Das EFX, Baknafek
- 17 Shyheim, On And On
- 18 Nas, It Ain't Hard To Tell
- 19 Simple E, Play My Funk
- 20 Whitney Houston, I'm Every Woman
- 21 Intro, Ribbon In The Sky
- 22 Tevin Campbell, I'm Ready
- 23 Zhane, Groove Thang
- 24 Eternal, Stay
- 25 For Real, You Don't Wanna Miss
- 26 SWV, Anything
- 27 Mariah Carey, Without You
- 28 Shaquille O'Neal, I'm Outstanding
- 29 Outkast, Player's Ball
- 30 Aretha Franklin, A Deeper Love

★ ★ NEW ADDS ★ ★

Keith Sweat, How Do You Like It?  
 Sounds Of Blackness, I Believe  
 Raab, Feel Me  
 Hammer, Pumps And A Bump (Remix)



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Little Texas, My Love
- 2 Billy Ray Cyrus, Words By Heart
- 3 Shenandoah, If Bubba Can Dance
- 4 Travis Tritt, Take It Easy
- 5 Lee Roy Parnell, I'm Holding My...
- 6 Ricky Van Shelton, Where Was I
- 7 Tim McGraw, Indian Outlaw
- 8 Faith Hill, Piece Of My Heart
- 9 Doug Stone, Addicted To A Dollar
- 10 Clint Black, A Good Run Of Bad...
- 11 Tracy Lawrence, If The Good Die...
- 12 Collin Raye, Little Rock
- 13 John Berry, Your Love Amazes Me
- 14 Marty Stuart, Kiss Me, I'm Gone

- 15 Alabama, The Cheap Seats
- 16 Tracy Byrd, Lifestyles Of The Not...
- 17 Garth Brooks, Standing Outside...
- 18 Bob Woodruff, Bayou Girl
- 19 Randy Travis, Before You Kill Us All
- 20 Lorie Morgan, My Night To Howl
- 21 David Ball, Thinkin' Problem
- 22 John Anderson, I Wish I Could...
- 23 Martina McBride, Life #9
- 24 Alan Jackson, (Who Says) You...
- 25 John Michael Montgomery, Rope...
- 26 Pam Tillis, Spilled Perfume
- 27 Rodney Crowell, Let The Picture...
- 28 Blackhawk, Every Once In A While...
- 29 Toby Keith, Wish I Didn't Know Now
- 30 David Lee Murphy, Just Once
- 31 Billy Dean, Once In A While
- 32 Rick Trevino, Honky Tonk Crowd
- 33 Sawyer Brown, Outskirts Of Town
- 34 Linda Davis, Company Time
- 35 Jamie O'Hara, The Cold Hard Truth
- 36 Jesse Hunter, Born Ready
- 37 Clay Walker, Where Do I Fit In...
- 38 Brother Phelps, Eagle Over Angel
- 39 Andy Childs, Simple Life
- 40 Ken Mellons, Lookin' In The Same...
- 41 Kim Hill, Janie's Gone Fishin'
- 42 Joe Diffie, In My Own Backyard
- 43 Kathy Mattea, Walking Away A...
- 44 Confederate Railroad, Daddy...
- 45 Willie Nelson, Afraid
- 46 Patty Loveless, How Can I Help...
- 47 S. Moore & Conway Twitty, Rainy...
- 48 Lari White, That's My Baby
- 49 Davis Daniel, I Miss Her Missing Me
- 50 Charlie Floyd, Man Behind The...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Brooks & Dunn, That Ain't No Way To Go  
 Dawn Sears, Runaway Train  
 Dwight Yoakam, Try Not To Look So Pretty  
 Kenny Chesney, The Tin Man  
 Capricorn Reba McEntire, Why Haven't I Heard From You

- 17 Morrissey, The More You Ignore...
- 18 Guns N' Roses, Since I Don't
- 19 Salt-N-Pepa/En Vogue, Whatta...
- 20 Candlebox, You
- 21 Green Day, Longview
- 22 Madonna, I'll Remember
- 23 Tool, Prison Sex
- 24 Bruce Springsteen, Streets Of...
- 25 Afghan Whigs, Gentlemen
- 26 Tevin Campbell, I'm Ready
- 27 Brand New Heavies, Dream On...
- 28 Urge Overkill, Positive Bleeding
- 29 ZZ Top, Breakaway
- 30 Aerosmith, Amazing
- 31 Enigma, Return To Innocence
- 32 Motley Crue, Hooligan's Holiday
- 33 Nine Inch Nails, March Of The Pigs
- 34 Salt-N-Pepa, Shoop
- 35 Prince, The Most Beautiful Gi...
- 36 US3, Cantaloupe
- 37 Aerosmith, Cryin'
- 38 Cranberries, Dreams
- 39 Cypress Hill, Insane In The Brain
- 40 Sheryl Crow, Leaving Las Vegas
- 41 Red Hot Chili Peppers, Soul To...
- 42 Tori Amos, God
- 43 Dr. Dre, Nuthin' But A "G" Thang
- 44 Aerosmith, Livin' On The Edge
- 45 Danzig, Mother
- 46 Snoop Doggy Dogg, What's My...
- 47 Meat Puppets, Backwater
- 48 US3, Tukka Yoo's Riddim
- 49 Brother Cane, Hard Act To Follow
- 50 Pearl Jam, Even Flow

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

★ ★ NEW ADDS ★ ★

Adam Sandler, Buddy  
 Jodeci, Feenin'  
 General Public, I'll Take You There  
 Rollins Band, Liar  
 The Charlatans, Can't Get Out Of Bed  
 Fury In The Slaughterhouse, Every...



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

- 1 Billy Ray Cyrus, Words By Heart
- 2 Shenandoah, If Bubba Can Dance
- 3 Ricky Van Shelton, Where Was I
- 4 Tracy Lawrence, If The Good Die...
- 5 Martina McBride, Life #9
- 6 Tim McGraw, Indian Outlaw
- 7 Garth Brooks, Standing Outside...
- 8 John Berry, Your Love Amazes Me
- 9 Lee Roy Parnell, I'm Holding My...
- 10 Little Texas, My Love
- 11 Marty Stuart, Kiss Me, I'm Gone
- 12 Alan Jackson, (Who Says) You...
- 13 Faith Hill, Piece Of My Heart
- 14 Doug Stone, Addicted To A Dollar
- 15 Clint Black, A Good Run Of Bad...
- 16 John Michael Montgomery, Rope...

- 17 Randy Travis, Before You Kill Us All
- 18 Willie Nelson, Afraid
- 19 Patty Loveless, How Can I Help...
- 20 S. Moore & Conway Twitty, Rainy...
- 21 Blackhawk, Every Once In A While...
- 22 Toby Keith, Wish I Didn't Know Now
- 23 Rick Trevino, Honky Tonk Crowd
- 24 Kathy Mattea, Walking Away A...
- 25 Confederate Railroad, Daddy...
- 26 Tevin Campbell, My Night To Howl
- 27 Pam Tillis, Spilled Perfume
- 28 Rodney Crowell, Let The Picture...
- 29 Collin Raye, Little Rock
- 30 David Ball, Thinkin' Problem

★ ★ NEW ADDS ★ ★

Alabama, The Cheap Seats  
 Brooks & Dunn, That Ain't No Way To Go  
 Suzy Bogguss, You Wouldn't Say ...  
 Tracy Byrd, Lifestyles Of The Not So Rich...  
 Mark Collie, It Is No Secret  
 Deborah Allen, Break These Chains  
 Victoria Shaw, Cry Wolf



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Because Of Love
- 2 Mariah Carey, Without You
- 3 Ace Of Base, The Sign
- 4 Bruce Springsteen, Streets Of...
- 5 Bonnie Raitt, Love Sneakin' Up...
- 6 Meat Loaf, Rock And Roll Dreams...
- 7 Tom Petty, Mary Jane
- 8 Richard Marx, Now And Forever
- 9 Michael Bolton, Completely
- 10 Madonna, I'll Remember
- 11 Counting Crows, Mr. Jones
- 12 Crash Test Dummies, Mmm...
- 13 Knack, My Sharona
- 14 Celine Dion, The Power Of Love
- 15 Prince, The Most Beautiful Gi...
- 16 Toni Braxton, You Mean The...
- 17 All-4-One, So Much In Love
- 18 Toni Braxton, Breathe Again
- 19 Garth Brooks, Standing Outside...
- 20 Enigma, Return To Innocence
- 21 Meissa Etheridge, Come To My...
- 22 Billy Joel, The River Of Dreams
- 23 Bryan Adams, Please Forgive Me
- 24 Adams/Stewart/Sting, All For...
- 25 Tony Bennett, Steppin' Out With...
- 26 Aaron Neville, I Owe You One
- 27 Sting, If I Ever Lose My Faith In You
- 28 Phil Collins, Everyday
- 29 Steve Winwood, Higher Love
- 30 George Michael, Freedom

★ ★ NEW ADDS ★ ★

Celine Dion, Misled  
 Sara McLachlan, Possession

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 16, 1994.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL  
 33181

AMERICA'S NO. 1 VIDEO

- 2 Live Crew, Yeah, Yeah
- ADDS
- Da Brat, Funkdafied  
 Da Bush Babees, Swing It  
 Entombed, Wolverine Blues  
 Keith Sweat, How Do You Like It...  
 Lisa Lisa, When I Fell  
 MC Ren, Forget What Ya Heard  
 Rollins Band, Liar  
 Terri & Monica, Intentions  
 U-Mynd, Prove My Love

BOX TOPS

- 12 Gauge, Dunkie Butt
- Aaliyah, Back And Forth
- After 7, Gonna Love You Right
- Black Moon, I Got Cha Opin
- D.F.C., Caps Get Peeled
- D.F.C., Gangsta Lean
- Domino, Sweet Potato Pie
- E-40, Captain...
- Eazy-E, Real Compton City G's
- Hammer, Pumps & A Bump
- Hammer, It's All Good
- Illegal, Back In The Day
- Jodeci, Feenin'
- Kokane, Slow Burnin' 22.5F
- M People, Movin' On Up
- Masta Ace, Inc., Born To Roll
- Outkast, Player's Ball
- Patra, Queen Of The Pack
- Patra, Worker Man
- Prong, Snap Your Fingers...
- R. Kelly, Bump 'N Grind
- Simple E, Play My Funk
- Snoop Doggy Dogg, Gin And Juice
- South Central Cartel, Gang Story
- SWV, Anything
- Tevin Campbell, I'm Ready
- Wu-Tang Clan, C.R.E.A.M.
- Xscape, Understanding



Continuous programming  
 1111 Lincoln Rd, Miami Beach, FL  
 33139

- Ace Of Base, The Sign  
 Bruce Springsteen, Streets Of...  
 Los Fabulosos Cadillacs, Matador  
 Marta Sanchez, Desesperada  
 Enigma, Return To Innocence  
 Scorpions, Under The Same Sun  
 Mariah Carey, Without You  
 Guns N' Roses, Since I Don't Have You  
 Counting Crows, Mr. Jones  
 Pet Shop Boys, I Wouldn't...  
 Alejandra Guzman, Mirala, Miralo  
 Alice In Chains, No Excuses  
 10, 000 Maniacs, Because The Night  
 Smashing Pumpkins, Disarm  
 Soundgarden, Spoonman



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

- Primal Scream, Rocks  
 Phish, Down With Disease  
 Prong, Snap Your Fingers...  
 Bonnie Raitt, Love Sneakin' Up...  
 Eve's Plum, I Want It All  
 Hole, Miss World  
 Brian Setzer, Lady Luck  
 Brother Cane, Hard Act To Follow  
 Meat Puppets, Backwater  
 Nine Inch Nails, March Of The Pigs  
 Cheap Trick, Woke Up With A Monster  
 Tidal Force, A Man Rides Through  
 Terence Blanchard, Solitude  
 Therapy, Nowhere  
 Alan Parsons, Stereotomy  
 Proclaimers, Let's Get Married  
 Sister Machine Gun, Wired  
 Kathy Mattea, Walkin' Away A Winner



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

- Big Mountain, Baby I Love...  
 Mariah Carey, Without You  
 Enigma, Return To Innocence  
 Neal McCoy, No Doubt About It  
 Anne Murray, Wayward Wind  
 Aaron Neville, I Owe You One  
 Conway Twitty, Rainy Night In Georgia  
 Yanni, Santorini  
 Garth Brooks, Standing Outside...  
 Faith Hill, Piece Of My Heart  
 Billy Joel, Lullabye  
 Carole King, Will You Love Me...  
 Ottmar Liebert, Albatross  
 Barry Manilow, Let Be Your Wings  
 Michael Nyman, The Heart Asks...  
 Bonnie Raitt, Love Sneakin' Up...  
 Benoit/Freeman, After The Love...  
 Toni Braxton, You Mean The World...  
 Billy Ray Cyrus, Words By Heart  
 Chris Isaak, San Francisco Days  
 Joshua Kadison, Beautiful In My Eyes  
 Knack, My Sharona  
 John M. Montgomery, Rope The Moon  
 Willie Nelson, Afraid



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

- Red Fox, Ghetto Gospel  
 Ottmar Liebert, Albatross  
 Enigma, Return To Innocence  
 DeGarmo And Key, God Good Devil...  
 Michael Kelly Blanchard, Jesus Heals...  
 Doc, God Gave Rock & Roll  
 Young Disciples, Apparently Nothing  
 Al Denison, I Know A Love



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Green Day, Longview  
 Cracker, Get Off This  
 Shonal Knife, Brown Mushrooms  
 Primal Scream, Rocks  
 Sun 60, Hold On  
 Therapy, Nowhere  
 Material Issue, Kim The Waitress  
 Rollins Band, Liar  
 Meat Puppets, Backwater  
 Seaweed, Kid Candy  
 Alice In Chains, No Excuses  
 Swervedriver, Duel  
 Madder Rose, Panic On  
 Kate Bush, And So Is Love



Continuous programming  
 P O BOX 398, Branson, MO 65616

- Steve Gattin, Alive And Well  
 Toni Price, I Doubt If It Does...  
 Cassandra Wilson, Tupelo Honey  
 John Berry, Your Love Amazes Me  
 Anthony Crawford, Fill In  
 Pat Metheny, Last Train Home  
 Faith Hill, Piece Of My Heart  
 Santana, Esperanto  
 Neal McCoy, No Doubt About It  
 Aaron Neville, I Owe You One  
 Rachel Rachel, I Will Stand By You  
 NewSong, Fingertips And Noses  
 Dude Mowrey, Somewhere In Between  
 Marc Cohn, The Rainy Season

# the Medialine

## Nominees For Ralph Gleason Book Awards Announced

ERIC BOEHLERT

**C**OMMON DOWN: Nominees for the fifth annual **Ralph Gleason Music Book Awards** have been announced by BMI, New York University, and Rolling Stone, which jointly sponsor the competition. Here's the list:

- "Across The Great Divide: The Band And America," by **Barney Hoskyns** (Hyperion).
- "Finding Her Voice: The Saga Of Women In Country Music," by **Mary A. Bufwack and Robert K. Oermann** (Crown).
- "From The Bowery To Broadway: Lew Fields And The Roots Of American Popular Music," by **Armond Fields and L. Marc Fields** (Oxford).
- "I Say Me For A Parable: The Oral Autobiography Of Mance Lipscomb, Texas Bluesman," as told to and compiled by **Glen Alyn** (Norton).
- "It's Not About A Salary: Rap, Race + Resistance In Los Angeles," by **Brian Cross** (Verso).
- "The Land Where Blues Began," by **Alan Lomax** (Pantheon).
- "The Memory Of All That: The Life Of George Gershwin," by **Joan Peyser** (Simon & Schuster).
- "Nothing But The Blues: The Music And The Musicians," by **Lawrence Cohn** (Abbeville).
- "Rhythm And The Blues: A Life In American Music," by **Jerry Wexler**

and **David Ritz** (Knopf).  
 • "Sassy: The Life Of Sarah Vaughan," by **Leslie Gourse** (Scribner's).  
 • "Stevie Ray Vaughan: Caught In The Crossfire," by **Joe Nick Patoski and Bill Crawford** (Little Brown).  
 • "Hank Williams: The Complete Lyrics," by **Don Cusic** (St. Martin's Press).

The winner and two runners-up, selected by a jury of pop music critics and authors, will be announced Thursday (14).  
**P**C OD: When a cliché gets as over-used as "political correctness" has, it's only a matter of time before folks start grasping for alternatives. **Jonathan Palmer** of Zoo Entertainment's **Love Jones** told USA Today that the band's throw-back lounge sound stands as rejection of today's "uptight political correctness."

**E**LVIS, ELVIS, ELVIS: For those who need to know who played bass on Elvis' June 25, 1961, recording session (at which "Kiss Me Quick," "I'm Yours," and "Little Sister" were cut), "Elvis Sessions: The Recorded Music Of Elvis Aron Presley 1953-1977" by **Joseph A. Tunzi** (JAT Productions) looks like a must. The tome seems to include every conceivable fact about the King's recording career. Write to: JAT Productions P.O. Box 56372 Chicago, Ill., 60656.



### BACKBEAT Directed by Iain Softley (Gramercy Pictures)

Music fans be warned, "Backbeat" is not a bio pic about the Beatles or their early years honing rock chops in run-down Hamburg strip clubs. Instead, "BackBeat" is a love story that takes place at a bar where the young Beatles happen to be the hungry house band.

That distinction is important, because just when the movie seems ready to take off as an intriguing, largely unsentimental look at the Fab Four's teen days, "BackBeat" draws back and concentrates on courtship.

The love chronicled is that between Stuart Sutcliffe, John Lennon's boyhood buddy and the band's early fifth member, and Astrid Kirchherr, a German photographer who helped shape the band's look.

Sutcliffe, played by Stephen Dorff, tags along with the then-unknown Beatles to escape Liverpool and, for a moment, his painting. Only 19, Sutcliffe is already a prodigy with the paintbrush. His pal Lennon, though, is known mostly for his obnoxious behavior and drunken outbursts. ("I'm not angry," he insists. "I'm fucking desperate.")

Soon Kirchherr (Sheryl Lee, of "Twin Peaks" fame) introduces Sutcliffe to Hamburg's underground art world and the two fall for each other.

Lennon feels left behind, losing his best friend and a woman he secretly fancies. Ian Hart, the strongest member of the cast, stars as Lennon. Eventually, Sutcliffe chooses art over rock and stays behind in Hamburg.

Unfortunately, the tale of Sutcliffe's personal journey is not enough to carry the movie. No doubt most viewers will crave more fun facts about the Beatles. Here, sporting leather jackets, three-inch sideburns, and greased-back hair, the band members are fresh-faced yet driven; Paul McCartney complains that Sutcliffe isn't pulling his own, and Lennon, in 1962, insists the Beatles are going to be "too big for our bloody good."

But just when the movie starts to follow the band's rise, "BackBeat" drops that storyline in favor of tumultuous love. Too bad. Because when the Beatles are jammed onto tiny bar-room stages, ripping through '50s cover tunes, they, and the movie, hum with excitement.

One note about the soundtrack. An off-screen, all-star collection of modern-day rockers bangs out the tunes (Billboard, April 9), which the fictional Beatles lip-sync convincingly on-screen. Although it makes great cinema, the music itself sounds too good, too polished, too booming to be coming from a scruffy band of 18-year-olds on a Hamburg stage circa 1960.

ERIC BOEHLERT

## Foreign Pop Sales Down In Hong Kong End Of Parallel Exports Seen As One Cause

■ BY MIKE LEVIN

HONG KONG—Sales of international repertoire continued to slide in Hong Kong during 1993, as much a victim of changing record company practices (such as parallel exports) as local consumer preference.

For the fourth straight year, IFPI year-end statistics showed that foreign pop music sales dwindled on local retail shelves. Last year it had an industry share of just over 20%, down from the previous year's 27%.

International label executives in Hong Kong claim that local record buyers shifted away from foreign catalogs for two main reasons: the growing popularity of all Asian music, not just home-brewed Cantopop, and a lack of blockbuster Western albums during the second half of 1993.

"The focus has been shifting more and more to domestic music for a while now," says Paul Ewing, Warner Music International's Southeast Asia VP and regional director. "Most of

the retail stores here are still tiny operations and aren't willing to risk stocking international albums unless they are sure sellers."

The situation could stabilize in 1995, when both Virgin Megastores and HMV are scheduled to open in the territory.

But one international record manager says the drop in foreign market share is not just a simple shift in taste. He says sales are down because the majors have stopped their practice of parallel exports to regional markets, a habit that is officially denied by all record companies.

"For years we have shipped product to other countries and recorded it on the books as Hong Kong sales," says the manager, requesting anonymity. "By and large, this has stopped because of pressure from head offices and from regional offices.

"What you see in Hong Kong now are more representative share figures, although I think the most accurate figures would show international

having only a 15% or 20% share."

Whatever the reasons, international pop sales dropped to 2.4 million album units, down from last year's 3.2 million. Dollar value decreased to \$27.1 million from \$34.6 million.

The trend was reflected in Hong Kong's overall market figures, where unit sales dropped to 12 million from 12.2 million. The main cause behind the mini slump was piracy, which targets Hong Kong from CD plants in China.

Dollar value for the local market, however, increased to \$117 million from \$112 million, as consumers continued a move from cassettes to CDs.

(Continued on page 52)



**But It's Not Moving!** Virgin Records U.K. managing director Paul Conroy, second from left, and his deputy Ray Cooper, third from left, add their bit of puff to the wind needed to extinguish the 21 candles on the Virgin cake at a recent London media launch. To celebrate the label's coming of age, the ITV network will air a 90-minute TV show including Virgin artists from the last 21 years. "In the Air Tonight," named after the Phil Collins song recorded for the label, will be taped at Virgin's the Manor studios in England, where Virgin's first release, Mike Oldfield's "Tubular Bells" was recorded. Also seen in full gust-o mood here are show executive producers Malcom Gerrie, left, and Lisa Anderson, right.

## Belgium Approves Rights Legislation Law Creates Neighboring Rights For Producers, Artists

■ BY MARC MAES

BRUSSELS—Belgian record producers are to get neighboring rights for the first time under the new copyright law approved by the country's parliament after nine years of debate.

The House of Representatives agreed upon new authors' rights legislation March 31, based on the so-called "Proposal Lallemand," replacing the country's antiquated legislation dating from 1886. The new law will also allow Belgium to become a signatory to the Rome Convention, which gives specific protection to record companies of signatory states.

Senator Roger Lallemand filed his proposal nine years ago, but the final proposal was only adopted by the Belgian Senate two years ago. The proposal was then put to the House of Representatives for discussion. More

than 300 amendments were made and the new version is subject to renewed approval by the Belgian Senate before the law becomes effective.

Although the new law introduces completely revised authors' rights and copyright legislation, the most spectacular innovation is the recognition of neighboring rights for producers and performers, and a levy on blank audio and video tapes and hardware.

Whereas the original proposal suggested an 8% levy on the consumer price of blank media, IFPI Belgium advocates a supplementary levy on recording hardware. The House of Representatives agreed upon a levy of:

- 2 Belgian francs (6 U.S. cents) per hour recording time on analog carriers;
- 5 Belgian francs (15 U.S. cents) per hour recording time on digital carriers;
- 3% on the consumer price of audio

and video recording hardware.

These figures were laid down as initial guidelines; the new legislation leaves open the possibility of adapting the rates in later negotiations among authors, producers and artists, and the tape industry.

The new legislation also regulates rental rights and reprography, and insiders estimate that authors' rights could be boosted by up to 300 million-400 million Belgian francs per year (some \$8.5 million-11.5 million).

In view of a pan-European harmonization, the new law also foresees the extension of the authors' right from 50 to 70 years and the introduction of neighboring rights and a broadcast fee for audiovisual media, plus additional rights for public performances—all subject to the principle of reciprocity between nations.

In a first comment, Vincent van Mele, IFPI Belgium director, says he is generally happy that the House of Representatives voted for the new law because it allows the industry to fight piracy on a more efficient basis. "But I regret that the tape levy rate was kept rather low in comparison with that in neighboring countries."

Thierry Noesen, president of the Belgian Federation of Tape Importers & Manufacturers, counters that the levy is not too minimal "as it will generate some 300 million Belgian francs in additional rights." Noesen also demands a "crystal clear view" on the destination of the proceeds. The original proposal in law included a 50% share for local community projects with the remainder divided equally among artists, authors, and producers. The new law reduced the community share from 50% to 30%—this amount serving specific operations to support local culture.

Noesen criticizes the House's decision to implement a levy on blank video carriers and recording hardware, as recent research revealed that most of the video equipment is used for time-shifting purposes. "Contrary to music, where a CD is easily copied to keep up

(Continued on next page)

## STIM Reports Gains In '93 Reflects Strong Economy, Market

LONDON—Music markets and the economy were on the way back up in 1993, according to Sweden's authors' and composers' performing rights society STIM, which reported a 17% increase in payments to its members.

Total collections by the society—including rights from Nordic mechanicals body NCB and from performing rights in Sweden—were 595 million kroner (\$75.3 million), up 16.9% over 1992's collections. After administrative costs were deducted, funds of 542 million kroner (\$68.6 million) were distributed, an increase of 17% over the previous year.

Gross domestic and overseas revenue from performing rights alone was 296.6 million kroner (\$37.5 million), up 19.6%. Income from public performance inside Sweden was up 8% despite a recession and the fact that one of the commercial television companies, TV3/Scansat, is in a dispute with STIM and therefore is only paying token sums to the society. As a result, STIM authors received no distribution from commercial TV.

Among the reasons for the overall boost in performing income was increased revenue from abroad, which increased 32.7% to 73 million kroner (\$9.3 million). This was aided by the efficient handling of the income of Scandinavian sub-publishers, many of whom collect in Sweden for the whole Nordic territory.

STIM managing director Gunnar Petri commented, "Both Swedish and international music markets are now expanding rapidly. Sweden is beginning to take its place in the international commercial broadcast media market. One of STIM's most important tasks is to establish in Sweden internationally accepted principles for, and

levels of remuneration to, composers and lyricists."

1993's increase follows a poor 1992, when the recession limited domestic performance income to 2% growth.

*Exchange rates included in this article are current rates of \$1=7.9 Swedish kronor.*

DOMINIC PRIDE



**Pausin' For Reflection.** Italian vocalist Laura Pausini celebrates her double-platinum award for more than 100,000 copies sold in Holland of her Italian-language debut album, "Laura Pausini." Since her first Dutch TV appearance in October 1993, Pausini has been a superstar, with a No. 1 single and the dubious honor of a cover version from local prankster Paul de Leeuw. With Pausini, from left, are Gerolamo Caccia Dominione, managing director of Warner's Italian label, CGD, and Ted Sikkink, managing director, Warner Music Holland.

## German Officials Rise To Manowar's Noisy Challenge

■ BY WOLFGANG SPAHR

HAMBURG—There's a lot of noise to be heard in Hamburg right now—in two senses of the word. The American heavy rock formation Manowar has restarted the discussion about the volume levels at rock concerts.

The metal band arrived to play a gig at the Alsterdorf Sporthalle with 410 loudspeakers and a capacity of 80,000 watts. Fans were to be blasted with 160 decibels in order to secure the band an entry in the Guinness Book of Records as "the loudest band in the world."

The local authorities and concert organizer Karsten Jahnke, however, pulled the plug on the rowdy musicians at the last moment. Such

sound volume is deemed by the authorities to be tantamount to physical injury. No more than 115 decibels are allowed—otherwise, according to the city authorities, the power will be cut off.

Advocates of the decibel limit drew particular attention to the physical effects of the noise. For its last concert in Hamburg, which 5,000 fans attended, Manowar turned up the volume to 130 decibels, a volume that reduces a jet airplane on take-off to the level of a vacuum cleaner. Residents around the sports arena were involuntary ear-witnesses to the sound attack—and they complained to the appropriate local authorities.

But the din was too much even for  
(Continued on page 52)

## De Bodinat Tackles Royalty Issues

BY EMMANUEL LEGRAND

PARIS—Some issues are still taboo in the French music industry, as Sony Music France president Henri de Bodinat is discovering.

De Bodinat was last month named executive VP of Sony Software Europe, (Billboard, March 26), but is staying on at Sony France until a replacement is found. He also serves as president of producers' collecting society SCPP, and has recently expressed his wish to see a merger of the two producers' collecting societies, SCPP—which re-groups all the major companies plus some independents—and the independent-driven society SPPF.

Both companies were created in the wake of the 1986 neighboring rights law to collect and distribute proceeds from the blank tape levy and broadcasting rights. The two companies have since been competing for members and the existence of two societies doing the same job is viewed as a source of increasing administrative costs. In addition, artists and performers are represented through two societies, Spedidam and Adami, and tensions are

frequent between the different societies.

De Bodinat says some amounts collected by the society have not been distributed since 1988 because "we cannot agree with the other society on the distribution breakdown." He adds, "My interest, as president of SCPP, is to distribute these sums as quickly as possible at the lowest possible rates."

De Bodinat says, "A merger would make common sense and is the only solution. It is grotesque to have two societies representing producers. There are too many collecting societies and too many internal conflicts between them. It's insane. It fragments us against the outside world. If I pushed it to the limits, there would just be one single society representing artists and producers, united in the same fight, namely the defense of our rights."

De Bodinat added that on "two key issues—radio quotas and SPRE [recent negotiations on radio rights paid by broadcasters]—our interests, as well as those of artists, were similar and we spoke with one single voice. This was one of the reasons for the success we had. People should think about that."

SPPF reacted through a statement by Francois Wellebrouck, general manager, who said of the lack of agreement between the two societies that he

"regretted the situation which was hindering the interests of producers," but that it was "principally due to the absence of proper documentation permitting the distribution, despite countless efforts from SPPF" to get the joint documentation. Wellebrouck said this issue was vital for SPPF and that "the prospect of a fusion of SPPF/SCPP, or even an integration or an absorption of SCPP by SPPF, or vice versa, could only be decided by the producers who are members of the two societies."

One source closely associated with SPPF says, "In other words, the door is not closed, but everything has to be done in time and done properly."

More angrily, Adami and Spedidam have told de Bodinat to mind his own business. Francois Parrot, general secretary of Adami, contends that "the interest of artists is to have societies managed by artists with no other goal but the defense and development of their rights."

In a statement, Spedidam writes, "Henri de Bodinat takes his desires as a reality. It is out of the question to tie artists and performers to structures that will link them to phonographic producers while, at the same time, the phonographic industry takes every possible step to confiscate their rights."

"Mr. de Bodinat, leave artists' rights to artists."

## BELGIUM LEGISLATION

(Continued from preceding page)

with recent releases, film has a longer commercial life before it's actually shown on TV," says Noesen.

Belgian Video Federation chairman Theo Kelchtermans says he regrets that due to the reciprocity clause, U.S. product is excluded from new rights emerging from the updated law. "Some 90% of all copies here contain U.S.-made product," he says. "Most of the material is copied from TV broadcasts and the U.S. will not receive a dime from the extra rights as there is no reciprocity."

Video industry insiders say that administration and distribution of the extra rights will become a high-cost operation with relatively low returns.

Belgian authors' rights association SABAM has launched three new bodies: AudioBel, for administration of rights emerging from audio home taping; Auvibel, for new video tape rights; and ReproBel, for reprography rights.

The exchange rate used in this story is \$1=35 Belgian francs.



**Almost The Fab Four.** Four songs in the Northern Songs catalog penned by the Beatles and administered by EMI Music Publishing have performed so well that they were the subject of BMI Special Achievement awards. BMI president/CEO Frances Preston and Phil Graham, BMI European VP of writer/publisher relations, presented the awards to EMI Music Publishing's chairman and CEO Martin Bandier and U.K. managing director Peter Reichardt. Shown, from left, are Graham, Bandier, Preston, and Reichardt.

## Lufthansa Offers Concert Travel Deals

BY WOLFGANG SPAHR

HAMBURG—Germany's Lufthansa airline is targeting music fans by offering special discount travel packages that include concerts.

Through its "Up & Away Specials," Lufthansa offers flights, accommodations, and entrance fees to large concerts.

The trips are promoted on short notice by travel agents and through print advertising. There have already been airline-and-concert bookings for concerts by Depeche Mode in Chicago and Barcelona, Prince (Madrid), Bon Jovi (London), the Scorpions (Athens), Billy Joel (New York), Eros

Ramazzotti (Milan), and 4 Non Blondes (Manchester).

The number of Lufthansa concert-goers has varied between 20 for Prince and Eros Ramazzotti and 130 for Billy Joel and Depeche Mode's Barcelona concert. Some 80 fans flew to see the Scorpions perform.

These specials are bought according to availability of concert tickets and Lufthansa flight capacity. The arrangement includes not only the flight, hotel accommodations, and concert tickets, but often a short "Meet & Greet" party, where the stars appear after the concert.

The Bee Gees also had agreed to be at the party to mark the beginning of

their tour, which was to start in Vienna in April this year. Lufthansa was to fly them there, but then the group canceled the tour because of the illness of Barry Gibb. There also will be "Up & Away Specials" for concerts given by Gianna Nanini, Whitney Houston, and Janet Jackson.

According to "Up & Away" organizer Dorothea Hohn at Lufthansa, the company is thinking about offering a round trip covering several concerts to accompany the Depeche Mode tour to Australia.

Lufthansa says it is buying the tickets independently, and the program is not being launched in conjunction with a concert promoter.

## Fury In The Slaughterhouse Rocks From Germany To U.S.

WITH ITS entry onto the Album Rock Tracks chart, following a two-month run on the Modern Rock Tracks rundown, Germany's **Fury In The Slaughterhouse** has begun to break through in the American market with "Every Generation Has Its Own Disease." The moody, melodic-yet-intense AIDS-era track is from the band's U.S. debut album "Mono" on RCA Records.

New to American audiences, **Fury In The Slaughterhouse** has a long-established reputation as one of Germany's best live acts based on their four previous albums, headlining theater tours in their homeland, and festival appearances before tens of thousands.

Hailing from the city of Hannover, Germany (also hometown to the **Scorpions**), the six members of **Fury In The Slaughterhouse** easily slay American preconceptions of German rock'n'roll: The wavering urgency of **Kai Uwe Wingerfelder's** vocals recalls **Eddie Vedder** of **Pearl Jam**; the band's mix of acoustic and hard-rock dynamics echoes **Led Zeppelin**; and their socially aware English-language lyrics transcend borders.

"I don't say we have a German rock band," says **Dave Novik**, senior VP of A&R at RCA Records, of the potential for **Fury** in the States. "The kind of music we're talking about can work anywhere."

**Fury In The Slaughterhouse** launched its career on German indie SPV Records before striking a deal with **BMG Ariola**, which established the **Slaughterhouse Music** label specifically for the group. Novik notes that he was turned on to the band some 18 months ago by **BMG** colleagues in Germany. **Lou Simon**, who is now senior director of A&R for **RCA** with specific responsibility for the U.S. release of acts from **BMG** affiliates abroad (Billboard, March 12), has overseen the arrival of "Mono," backed by the enthusiasm of **RCA's** head of rock promotion **Dave Loncoa**.

"Mono" is our declaration of love to the good old vinyl LP, which is being well and truly buried at this moment," says **Wingerfelder**. In Germany, the tracks "Radio Orchid" and "Every Generation Got Its Own Disease" have both been hits on the singles chart, and **BMG** has released "Seconds To Fall," a compilation of the band's material to date, throughout Europe.

In the U.S., **Fury In The Slaughterhouse** is expected to tour later this year as radio and retail response grows. Says **Novik**, "We're looking for this to build and build."

**DEALS:** EastWest Records U.K. has inked an exclusive A&R deal with

producer/DJ **Paul Oakenfold**, whose remix credits include work with **U2**, **the Cure**, **Simply Red**, **M-People**, **New Order**, **Arrested Development**, and the top 5 U.K. hit "U R The Best Thing" by **D:REAM**, as well as full production work for **Happy Mondays** and **Deacon Blue**. **Oakenfold** was seen by thousands this past summer as the DJ and opening act on **U2's** "Zooropa" tour. "His all-around production, mixing, and A&R talents will strengthen us even further in the dance arena," says **Max Hole**, managing director of **EastWest U.K.** "He shares my view that, like **D:REAM**, we can get more 'acts, not just tracks' out of the dance scene." The first project under the deal will be **Oakenfold's** debut single "Rise," recorded with producing partner **Steve Osborne** and featuring British rapper **Hawkeye**.

## HOME & ABROAD



by Thom Duffy

**IMPERIAL SUCCESS:** "It's terribly British," quips **Bob Fisher**, managing director of **Sequel Records**, about "Stand Up For The Foot (Don't Give An Inch)," a romping, musical defense of imperial measurement in a metric Europe from **Chris Jagger's** new album "Atcha," on **Sequel**.

The offbeat track, which features **Chris Jagger's** older brother, a guy named **Mick**, on backing vocals, recently became a favorite on Spanish top 40 radio station **Cadena 100** in **Madrid**, and album sales in the Spanish market have topped 7,000 units. **Chris Jagger** and his band recently showcased his Cajun-flavored tunes in the aptly American setting of the **Roadhouse** in **London** with a spirit and spunk that made family ties beside the point.

**BORDER CROSSINGS:** **Santana** will join the Japanese salsa band **Orquesta De La Luz** for the fifth annual **Earth Day** concert broadcast by **Tokyo FM**. The April 22 show at the **Nippon Budokan** will be broadcast worldwide via the **Japan FM Network**... **Boston's Gigolo Aunts**, whose **RCA Records** debut "Flippin' Out" bows Tuesday (12), will open **Spring** dates in the U.K. for the **Wonder Stuff**... After opening a world tour in **Japan**, **David Lee Roth** supports his new album, "Your Filthy Little Mouth," with a 15-date U.K. tour opening May 1 in **Ipswich**.

Assistance in preparing this column was provided by **Wolfgang Spahr** in **Hamburg**.

*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.

# New Artists, Indie Labels Dominate Australian Music Awards

■ BY GLENN A. BAKER

SYDNEY—Young artists won the day at the eighth ARIA Awards, which recognized achievements in Australian music in 1993. While stalwart heroes such as Crowded House, Jimmy Barnes, Midnight Oil, INXS, John Farnham, Kate Ceberano, and Slim Dusty all featured strongly in the nominations, they largely stood aside for a new generation of winners at the March 30 ceremony at Sydney's ornate State Theater.

Innovative alternative band the Cruel Sea, unknown to the mainstream even a year ago, took home statues in five of the record-setting 10 categories in which it was nominated: best group, best album, best single, song of the year, and producer of the year for Tony Cohen, all for the album "The Honeymoon Is Over" and its title track.

The gritty, bluesy Memphis sound of the Badloves, who were on tour in Europe with Jimmy Barnes, was recognized with awards for best new talent, best debut album for "Get On Board," and best single for "Lost," while Doug Roberts won best engineer for his work with the Badloves and

other acts. Diesel, who won the ARIA for best new talent in 1988, claimed the honor for best male artist for the second successive year for "The Lobbyist" on EMI. Wendy Matthews was named best female artist for "Friday's Child" on rooArt/Warner.

New blood was evident beyond the rock winners. Hot young country star Lee Kernaghan, often compared to the likes of Travis Tritt, Vince Gill, and Garth Brooks, again beat out the country establishment to pick up the ARIA for best country record for "Three Chain Road." Athletic performer Peter Andre took home the prizes for best dance/pop record and highest selling single for "Gimme Little Sign."

From a label perspective, independents dominated the awards, as they did last year. Although major distributors played a significant role in their success, the imprints that carried more than half of the winning acts were indies: Red Eye for the Cruel Sea; Mushroom for the Badloves and Peter Andre; Ra for You Am I's best alternative record winner, "Sound As Ever"; Shock for Ed Kuepper's "Serene Machine" (best independent release); and ABC for Kernag-

han, Mic Conway's "Whoopee" (best children's record), Mike Bukovsky's "Wanderlust" (best jazz record), and Ross Edward's Sydney Symphony Orchestra album "Orchestral Works" (best classical record).

The year's special-achievement award was bestowed on Stan Rofe, the legendary Melbourne DJ of the '50s and '60s. Men At Work were named to the ARIA hall of fame. And Frontier Touring Company principal Michael Chugg took the stage to present a check for the \$583,724 Australian (\$408,198 U.S.) proceeds from the Bushfire Appeal concert headlined by Bryan Adams and Sting

in January.

All but one hour of the 3½-hour ceremony was telecast nationally on the Nine Network for the third year, with live performances by Willie Nelson with Slim Dusty, Lee Kernaghan and Anne Kirkpatrick, John Farnham with Richard Marx live from Bruce Stadium in Canberra, the Hoodoo Gurus, Peter Blakeley, Grace Knight, Dig, Things Of Stone & Wood, You Am I, and Peter Andre. Guitarist Tommy Emmanuel closed the show playing the title track from his hit Sony album "The Journey," winner of the best adult contemporary record award, in a visual tribute to Sydney's bid for

the Olympics in the year 2000.

Other award winners included:  
**Highest selling album:** John Farnham, "... Then Again," RCA.

**Best video:** Richard Lowenstein for INXS' "The Gift."

**Best comedy record:** Steady Eddy, "Ready, Steady, Go," Festival.

**Best soundtrack/cast recording:** "Hot Shoe Shuffle," Festival.

**Best indigenous record:** Tid-das, "Sing About Life," Phonogram/PolyGram.

**Best cover artwork:** Pierre Baroni/Mushroom Art for Deborah Conway's "Bitch Epic," Mushroom/Festival.

## newsline...

**RONALD MOOIJ**, managing director of STEMRA, has been named secretary general of international mechanical rights organization BIEM. Mooij will move to Paris, where he takes over from current secretary general Antoine Vacher-Desvernais. Mooij says his tasks will include recruiting new members from countries in Eastern Europe, Southeast Asia, and South America.

**EASTWEST RECORDS** in the U.K. is launching a blues subsidiary, Code Blue, under the guidance of blues producer Mike Vernon. The label will be run by Tony Engle, head of Topic Records, and agent/manager Alan Robinson, and will be marketed by EastWest and its international affiliates. The deal also signs artists Sherman Robertson and Jay Owens to EastWest worldwide.

**GERMAN AUTHORS'** rights society GEMA has struck a mechanical licensing deal with the five largest Turkish music producers, which will bring the country's mechanical rates close to European standards. The five are mostly licensees of the major record companies, and will pay GEMA for use of its own repertoire and that of the 33 international sister societies of BIEM. This year, Turkish companies will pay 6% of PPD, rising to 7% in 1995 and 8% in 1996, moving closer to the current European rate of 9.3%.

**FRENCH CABLE TV** subscriptions rose 25% to 1.28 million homes last year, according to association AVC. Penetration of cable homes is only 5.9% in France, compared with 39.3% in Germany, although cable operators are confident of seeing accelerated growth in years to come. This growth is seen as an encouraging sign for the French music industry, which has been lobbying unsuccessfully for a terrestrial channel.

**BMG ARIOLA** Vienna has a new deputy managing director, Alfried Buehrdel, former commercial manager of the company. He also will oversee the activities of budget operator BMG Ariola Inpart, bought last year. Meanwhile, at BMG Ariola Medien in Munich, Susanne Schulenburg has taken over as A&R/marketing director, with additional responsibility for marketing of national label partners, including Jupiter, White Records, Coconut, and Global Music.

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## International

# Delcros 'Bitter' Over SNEP Departure

BY EMMANUEL LEGRAND

PARIS—No replacement has yet been found to succeed Bertrand Delcros as director general for industry organization SNEP. Delcros was told to leave the company without notice Feb. 23. (Billboard, March 12).

Although Gilles Paire, president of SNEP, says this departure was planned, Delcros has sent an open letter to SNEP members and to the press in which he says he was "compelled" to leave and that he did so with "a feeling of regret and bitterness."

He added, "The goals that were set have been reached, and other key issues for the future of the industry were handled by my colleagues and myself and we were about to carry them out. I don't have to be ashamed of my performance, and I am proud of all the commitment of the SNEP team."

Delcros told Billboard he felt "humiliated" by the way he had been treated.

Delcros listed all the achievements to which he says he has contributed that have brought "credibility to SNEP's action," including the new charts, the airplay monitoring system, and the database. "SNEP now offers efficient and reliable statistical and economical tools," he notes.

Reacting to Paire's comments that SNEP needed a general manager with a stronger economic background and a big lobbying capacity, Delcros told Billboard that "if that's what they are looking for, I'm their man and I have proved it."

Nevertheless, sources suggest that

one of the main reasons behind Delcros' departure was the growing tension in his relationship with Paire. The two men are believed to have conflicting opinions on some key issues. Paire's greater input into SNEP's daily operations also is said to have been a frequent source of friction between the two men. Paire declined to comment further on the issue. How-

ever, he is known to have sent a confidential letter to SNEP members that is believed to state that the results SNEP has achieved in the last two years are collective achievements, rather than the work of any one individual.

Delcros says he is "exploring opportunities in the audio-visual field, my natural family."

## MfS Will Regain Back Catalog German Indie Cuts Deal With BMG

BY OWEN LEVY

BERLIN—Dance indie MfS says it is close to a settlement with BMG over the label's back catalog.

BMG acquired the rights to the catalog when it bought the pop titles of DSB, the successor to the former state-run East German label Deutsche Schallplatten, last year. Three-year old MfS was backed by DSB, but Mark Reeder, founder of MfS, claims he owns the name.

According to Reeder, BMG will restore MfS rights to him in return for a percentage of revenues. "BMG is being very cooperative" Reeder says. "They realize they don't have the manpower to run the indie catalog, which has no future without the label." BMG plans to keep only one of the 50 titles, a release by Cosmic Baby, an act MfS found and broke,

and which subsequently signed to Logic Records, in which BMG has a majority stake.

MfS also has struck a deal with Rough Trade Germany's Stefan Steuer to handle all of MfS's German distribution and administrative activities, freeing the label to concentrate on its new and current projects. "MfS is no one-hit wonder," says Steuer. "They work hard for their artists, and we want to work with them." MfS acts include many in the vanguard of the Berlin techno scene, including VOOV, Mijk van Dijk, Paul van Dyk, Effective Force, Visions Of Shiva, and Dr. Motte (Billboard, Nov. 30).

MfS raised eyebrows when it was formed in 1991, as its name comes from the abbreviation for the hated Stasi East German secret police, who did much to make life unpleasant during the Communist regime there.

## FOREIGN POP SALES DOWN IN HONG KONG

(Continued from page 49)

Cassettes now account for less than a quarter of sales.

Local repertoire unit sales grew only 2%, to 7.2 million, although value rose 15%, to \$72.3 million.

The biggest gainer was Japanese music, which is not included in international repertoire figures. It grew 46% in unit sales, to 1.5 million, and 50% in value, to \$9.8 million. Overall, it raised its market share from 8% to 12%.

Classical music sales remained steady, rising just 3% in units, to 934,000, but dropping 3% in value, to \$7.8 million. The drop in value reflected an influx of classical music from China which is available primarily on cassette.

Video products, primarily karaoke laser discs, were a big gainer for both international and local music. Overall, the market grew 19% in unit sales, to 704,000 and 28% in value, to \$27.8 million.

Piracy remains the biggest industry concern here. Record companies are now losing \$2 million-\$3 million a month to pirates, according to Warner's in-house research.

So far, counterfeiters have concentrated on Chinese artists, preferring to avoid international acts for obvious trade-negotiation reasons between China and the West. Only six pirated Western albums have appeared on Hong Kong's streets, while dozens of local artists are illegally copied.

"It is difficult to see any relief until China effects some sort of export re-

strictions on pirate products," says J.C. Giouw, IFPI's Asian chief, from his new Hong Kong headquarters (he previously was located in Singapore).

IFPI efforts are producing some local successes. In late March, Hong Kong customs officials seized a shipment of 80,000 illegal units at Kai Tak airport, the largest-ever bust in Hong Kong. And a street seller was arrested with 61 pirate albums and fined \$650, the first significant fine for an illegal retailer.

## MANOWAR'S NOISY CHALLENGE

(Continued from page 49)

the local concert organizer, Karsten Jahnke, let alone the authorities. "On the one hand, we have to protect residents, and in any case we can't possibly allow the spectators to be exposed to this volume. It amounts to physical injury," says Walter Rudat, Jahnke's technical director.

The demand for a greater sense of responsibility with regard to volume is nothing new in Germany. Experts have been warning for years of the dangers of noise, which include sudden loss of hearing and incurable tinnitus. It is well known that many rock musicians, including members of the Who, are afflicted with tinnitus.

A prominent campaigner for the anti-noise league is Rainer "Easy" Ettler, 39, publisher of Zillo music magazine and operator of a Hamburg club of the same name. As a former

PolyGram Asia president Norman Cheng says there is some room for optimism because legal actions in Hong Kong "do have a way of influencing how things are done in southern China."

Local artists also are taking up the cause. On March 23, virtually every major Cantopop singer took part in an antipiracy concert that was broadcast live to Hong Kong and southern China.

concert organizer he has sustained permanent damage to his left ear. "When you're young, you hardly give the matter any thought," he says. "A buzzing or hissing in the ears is considered by most people to be part of the experience, but it is quite evidently a physical injury."

He is planning a campaign to include distribution of information flyers and the reporting of "irresponsible" tour promoters.

The courts are increasingly coming out on the side of the "long-suffering" fans. The regional court at Trier, for instance, recently granted damages of 1,600 marks (just under \$1,000) to a 15-year-old who had attended a concert by metal group Tankart and suffered a temporary loss of hearing in both ears.

# Special-Product Music Marketing Takes Flight In Canada

■ BY LARRY LeBLANC

TORONTO—Through media advertising, trade shows, and direct mail-outs, several Canadian companies are aggressively seeking further opportunities to market their music.

Sony Music Special Products, PolyGram Special Projects, and BMG Music Canada are spearheading the music industry's targeting of such industries as travel, automotive, pharmaceuticals, and fast-food companies for premium, coupon, and incentives programs, as well as the licensing of custom packages. Industry figures estimate that such products in Canada produce an estimated \$15 million-20 million (Canadian) in revenue annually.

PolyGram Special Products recently unveiled its music-and-promotion program to show 200 Canadian incentive and premium managers how its audio and video products might drive sales, recognize employee achievements, or be used as contest prizes.



KNOBOVITCH

"Even though [Sony Music Special Products] has been doing it for such a long time, this is a field which is still untapped," says Maria Pietrunti, manager of PolyGram Special Products. "People aren't really aware of how much you can do with music, either to add value to their product or to compensate people."

"There's so much a person can do with music," says Heidi Knobovitch, sales manager at Sony Music Special Products, the industry's recognized longtime leader in the field. "All you have to do is see a McDonald's having a campaign, and a light goes on. Phone them and see if they want to do a custom compilation, or do licensing and merchandising of collectibles."

Despite the increased special-product activity of late, many industry insiders argue that Canadian-based labels continue to lag far behind their American counterparts in touting special-product activity. "In the States, they take special marketing very seriously," says an industry source. "It's not taken seriously here. The record companies here still think the way to sell product is through radio and discounting."

"Record companies have to wake

up to the fact that they have to find the consumer—the consumer isn't finding them," says 20-year Sony veteran Len Friedman, who now heads Friedman Entertainment Marketing. "Unlike the video game industry, the record industry hasn't learned how to effectively tie in to packaged-goods companies in exposing or selling their product."

With Canada's high unemployment and continued downturn in the economy, many packaged-goods companies recently have been relying on value-added coupons, leaving the music industry's premium business flat.

"For a long time, it's been premiums—like Shell Oil, Burger King, the Bay and Julio [Iglesias], Eaton's and Celine [Dion]—which accounted for half of our business at least," says Knobovitch. "But those types of companies have had a real tough time in the past couple of years."

Friedman argues that many companies are reluctant to try selling a consumer an additional product. "Oil companies are concerned with offering product the consumer has to spend \$3 or \$4 for, when, at the same time, they're also asking him to spend 52 cents per liter for gas," he says. "It's easier to do it by paper [coupon]. You can, however, have them offer a \$1 or \$3 coupon to drive your sales."

Optimistic about the future of premiums, Knobovitch says, "I think premiums are going to bounce back. I'm already having people asking me for a quote for 100,000 CD compilations. Breweries and fast foods are getting involved again."

One headache of premium tie-ins is that clients, primarily advertising agencies, seek out current hits of major artists for use. "The Bryan Adamses, John Mellancamps, U2s, and Def Leppards are not people you'll ever see in a premium unless it's a massive project," says Pietrunti. "Everybody wants those type of artists, but they soon find out it's not realistic."

Bev Groves, manager of special products at BMG Music Canada, also notes that clearance from artist management often depends on the product. "Things like alcohol and tobacco products can be difficult to clear for," she says.

Unlike its American parent, and excepting licensing tracks for compilation releases by Time-Life, Reader's Digest, Polytel, and Quality Special Products, Warner Music Canada hasn't sought to play a ma-

major role in special-product marketing in this country. Garry Newman, senior VP/managing director of Warner's U.S. division, is particularly opposed to premium product tie-ins.

"[With premiums] you're lowering the overall value of music," he says. "If, for \$2.99, the consumer can get a cassette with 12 great songs on it, and I have a new release with two hits on it and I'm charging \$11.98, what does the consumer think the difference is?"

With her premium business badly hit, Knobovitch increasingly has sought out nontraditional accounts and tried creative ways of repackaging the Sony catalog. Since last May, the 700-store Shopper's drug chain has featured some

50 Sony titles, each featuring 10 tracks, at a cost of \$6.99 for cassettes, \$9.99 for CDs.

Arguing that the Shopper's promotion appeals to people who are not core buyers of music, Knobovitch says, "The 40-year-old woman going into Shopper's to buy hair coloring isn't going into [record retailers] Sam The Record Man or HMV. The bottom line is, there's a certain age group that is not going to record stores, so let's get them and turn them into record buyers."

"You also can't find the stuff we do at a record store," she says. "I'm repackaging what's in our catalog, and sometimes I've gone outside and licensed tracks from other companies."

Warner's Newman, however, op-

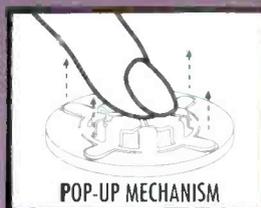
poses selling to nontraditional accounts because of competition with the music industry's traditional buyers. Citing recent cross-promotions with such national chains as Thrifty's, Cotton Jenny's, and PetroCanada, Newman claims that bounce-back coupons can effectively be used to drive people to record retail stores.

"What you put into these non-traditional stores is still available in Sam's or HMV's, which are full-catalog stores," he says. "I don't want to stray from our traditional customers who have supported us. I tie in the retailer, whether it be a department store or record store, as often as I possibly can. I want the consumer to go there and buy the product."

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# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 4/11/94

## CANADA (The Record) 3/28/94

## GERMANY (Der Musikmarkt) 4/5/94

## ITALY (Musica e Dischi) 4/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	A-BURA-KADA-BURA KOMEKOME CLUB SONY
2	2	IT'S ONLY LOVE MASAHARU FUNKUYAMA BMG VICTOR
3	3	TADA NAKITAKUNARUNO MIHO NAKAYAMA KING COLUMBIA
4	5	AI GA UMARETA HI MIAKO FUJITANI NIPPON COLUMBIA
5	4	NINGYO NOKKO SONY
6	NEW	EROS FUMIYA FUJII PONY CANYON
7	NEW	BLUE ROSE SHIZUKA KUDOU PONY CANYON
8	NEW	OH MY LITTLE GIRL YUTAKA OZAKI SONY
9	6	HARUKA NA HITOE MARIKO TAKAHASHI VICTOR
10	NEW	SURRENDER TOMOYASU HOTEI TOSHIBA EMI
<b>ALBUMS</b>		
1	1	KEIZO NAKANISHI STARTING OVER PIONEER LOC
2	2	MARI HAMADA INCLINATION MCA VICTOR
3	5	B'Z THE 7TH BLUES BMG VICTOR
4	4	AKINA NAKAMORI UTA HIME MCA VICTOR
5	3	MOTLEY CRUE MOTLEY CRUE WARNER
6	NEW	VARIOUS NOW I TOSHIBA EMI
7	NEW	MARIAH CAREY MUSIC BOX SONY
8	NEW	TRF WOLRD GROOVE AVEX TRAX
9	6	ISSEI ISHIDA SIMPLE THING EAST WEST
10	NEW	YUTAKA OZAKI 17SAI NO CHIZU SONY

THIS WEEK	LAST WEEK	SINGLES
1	1	THE POWER OF LOVE CELINE DION EPIC/SONY
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
3	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY
4	4	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY
5	6	GETTO JAM DOMINO COLUMBIA/SONY
6	3	JUST KICKIN' IT XSCAPE EPIC/SONY
7	7	GROOVE THANG ZHANE MOTOWN/PGD
8	8	STAY ETERNAL EMICEMA
9	9	UNDERSTANDING XSCAPE COLUMBIA/SONY
10	14	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY
11	12	INSANE IN THE BRAIN CYPRESS HILL QUALITY
12	11	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
13	13	HERO MARIAH CAREY COLUMBIA/SONY
14	10	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD
15	NEW	CECE PENISTON 'I'M IN THE MOOD' A&M/PGD
16	17	SKIP TO MY LU LISA LISA EMICEMA
17	14	FAMILY AFFAIR SHABBA RANKS EPIC/SONY
18	15	MISS YOU IN... DEF LEPPARD VERTIGO/PGD
19	20	I'LL REMEMBER MADONNA SIRE/WEA
20	NEW	DREAMS THE CRANBERRIES ISLAND/PGD
<b>ALBUMS</b>		
1	3	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
2	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
3	1	ACE OF BASE THE SIGN ARISTA/BMG
4	5	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
5	9	SOUNDTRACK PHILADELPHIA EPIC/SONY
6	7	LOREENA MCKENITT THE MASK AND MIRROR WEA
7	4	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
8	6	BECK MELLOW GOLD DGC/UNI
9	10	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
10	12	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
11	NEW	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL/CEMA
12	8	MOTLEY CRUE MOTLEY CRUE ELEKTRA/WEA
13	11	TONI BRAXTON TONI BRAXTON ARISTA/BMG
14	13	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
15	NEW	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI
16	15	SALT-N-PEPA VERY NECESSARY NEXT PLATEAU
17	14	VARIOUS ARTISTS AWESOME 3 POLYTEL
18	17	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY
19	REN	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
20	REN	ROCH VOISINE I'LL ALWAYS BE THERE STAR

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
2	1	OMEN III MAGIC AFFAIR ELECTROLA
3	6	LOOK WHO'S TALKING DR. ALBAN ARIOLA
4	3	IT'S ALRIGHT EAST 17 LONDON/METRONOME
5	11	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD
6	4	MOVE ON BABY CAPPELLA ZYX
7	8	SOMEWHERE OVER THE... MARUSHA POLYDOR
8	5	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
9	7	HAPPY PEOPLE PRINCE ITALJOE featuring MAR EAST WEST
10	9	RETURN TO INNOCENCE ENIGMA VIRGIN
11	NEW	SLEEPING IN MY CAR ROXETTE ELECTROLA
12	18	INSIDE YOUR DREAMS U 96 MOM
13	16	MADCHEN LUCILECTRIC ARIOLA
14	NEW	ROCK MY HEART HADDADAWAY ARIOLA
15	10	RIGHT IN THE NIGHT JAM & SPOON SONY
16	NEW	I GOT TO GIVE IT UP MASTERBOY POLYGRAM
17	15	BABE TAKE THAT RCA
18	12	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED ZYX
19	13	KATZEKLO HELGE SCHNEIDER ELECTROLA
20	14	TAKE ME AWAY TWENTY 4 SEVEN ZYX
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	NEW	PINK FLOYD THE DIVISION BELL EMI
4	3	SOUNDTRACK PHILADELPHIA SONY
5	4	TAKE THAT EVERYTHING CHANGES RCA
6	6	MEAT LOAF BAT OUT OF HELL II - BACK INTO HELL VIRGIN
7	7	ACE OF BASE HAPPY NATION METRONOME
8	5	PHIL COLLINS BOTH SIDES WEA
9	9	ENIGMA THE CROSS OF CHANGES VIRGIN
10	8	MICHAEL BOLTON THE ONE THING SONY
11	10	U GOT 2 KNOW CAPPELLA ZYX
12	15	PRINZEN ALLES NUR GEKLAUT ARIOLA
13	11	BEAUTIFUL WOMEN IN EXISTENCE WEA
14	20	PUR SELTANZERTRAU INTERCORD
15	16	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
16	17	EAST 17 WALTHAMSTOW LONDON/METRONOME
17	14	AEROSMITH GET A GRIP GEFEN
18	12	PANTERA FAR BEYOND DRIVEN EAST WEST
19	13	SOUNDGARDEN SUPERUNKNOWN A&M
20	18	KUNZE HEINZ RUDOLF KUNZE: MACHT MUSIK WEA

THIS WEEK	LAST WEEK	SINGLES
1	4	SERENATA RAP JOVANOTTI SOLELUNA/MERCURY
2	1	THE RHYTHM OF THE NIGHT CORONA DWA
3	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	3	STRANI AMORI LAURA PAUSINI CGD
5	2	MOVE ON BABY CAPPELLA MEDIA
6	7	ANIMALACTION PARAJE EXPANDED/DFC
7	6	PASS THE TOILET PAPER OUTHERE BROTHERS TIME/DOWNTOWN
8	NEW	I'LL REMEMBER MADONNA WARNER BROS
9	8	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
10	NEW	AUTOMATIC SEX EINSTEIN DR. DJ EXPANDED/DiaStika
<b>ALBUMS</b>		
1	1	VARIOUS SANREMO '94 RTI MUSIC
2	NEW	PINK FLOYD THE DIVISION BELL EMI
3	2	LAURA PAUSINI LAURA PAUSINI CGD
4	3	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
5	4	SOUNDTRACK PHILADELPHIA EPIC SOUNDTRAX
6	5	BRYAN ADAMS SO FAR SO GOOD A&M
7	6	VARIOUS SUPERSANREMO COLUMBIA
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	10	VARIOUS DISCOMANIA MIX 4 RTI MUSIC
10	NEW	LITFIBA COLPO DI CODA EMI

## AUSTRALIA (Australian Record Industry Assn.) 4/10/94

## GERMANY (Der Musikmarkt) 4/5/94

## ITALY (Musica e Dischi) 4/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
2	2	THE POWER OF LOVE CELINE DION EPIC
3	3	WITHOUT YOU MARIAH CAREY COLUMBIA
4	4	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM
5	7	DUM DA DUM MELODIE MC VIRGIN
6	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
7	5	SING HALLELUJAH DR. ALBAN BMG
8	10	LOSER BECK GEFEN/BMG
9	NEW	THE SIGN ACE OF BASE POSSUM/BMG
10	8	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA
11	9	THINGS CAN ONLY GET BETTER (REMIX) D:REAM WARNER
12	NEW	BREATHE AGAIN TONI BRAXTON ARISTA
13	11	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM/BMG
14	14	ANYTHING CULTURE BEAT EPIC
15	20	MR. JONES COUNTING CROWS GEFEN
16	12	FEELIN' ALRIGHT E.Y.C. MCA/BMG
17	13	GIVE IT UP OUT 'N' MOVE EMI
18	17	TWIST AND SHOUT CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
19	15	CAN WE TALK TEVIN CAMPBELL WARNER
20	NEW	MOUNTAIN CHOCOLATE STARFISH EMI
<b>ALBUMS</b>		
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	PANTERA FAR BEYOND DRIVEN WARNER
3	4	K.D. LANG INGENUE WARNER
4	3	MICHAEL BOLTON THE ONE THING COLUMBIA
5	5	SALT-N-PEPA VERY NECESSARY POLYDOR
6	20	SOUNDTRACK PHILADELPHIA EPIC
7	9	EAST 17 WALTHAMSTOW POLYDOR
8	NEW	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
9	10	CELINE DION THE COLOUR OF MY LOVE EPIC
10	6	DIG DEEPER PHONOGRAM
11	7	SOUNDGARDEN SUPERUNKNOWN POLYDOR
12	NEW	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
13	8	CULTURE BEAT SERENITY EPIC
14	17	K.D. LANG EVEN COWGIRLS GET THE BLUES WARNER
15	19	MONKS OF SANTO DOMINGO GREGORIAN CHANTS EMI
16	16	U2 ZOOROPA POLYDOR
17	15	TORI AMOS UNDER THE PINK WARNER
18	11	SOUNDTRACK THE PIANO LARRIKIN
19	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
20	12	MOTLEY CRUE MOTLEY CRUE WARNER

THIS WEEK	LAST WEEK	SINGLES
1	3	ACE OF BASE THE SIGN ARISTA/BMG
2	2	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
3	9	SOUNDTRACK PHILADELPHIA EPIC/SONY
4	7	LOREENA MCKENITT THE MASK AND MIRROR WEA
5	4	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
6	6	BECK MELLOW GOLD DGC/UNI
7	10	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
8	12	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
9	NEW	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL/CEMA
10	8	MOTLEY CRUE MOTLEY CRUE ELEKTRA/WEA
11	11	TONI BRAXTON TONI BRAXTON ARISTA/BMG
12	13	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
13	15	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI
14	15	SALT-N-PEPA VERY NECESSARY NEXT PLATEAU
15	14	VARIOUS ARTISTS AWESOME 3 POLYTEL
16	17	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY
17	REN	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
18	REN	ROCH VOISINE I'LL ALWAYS BE THERE STAR

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
2	1	OMEN III MAGIC AFFAIR ELECTROLA
3	6	LOOK WHO'S TALKING DR. ALBAN ARIOLA
4	3	IT'S ALRIGHT EAST 17 LONDON/METRONOME
5	11	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD
6	4	MOVE ON BABY CAPPELLA ZYX
7	8	SOMEWHERE OVER THE... MARUSHA POLYDOR
8	5	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
9	7	HAPPY PEOPLE PRINCE ITALJOE featuring MAR EAST WEST
10	9	RETURN TO INNOCENCE ENIGMA VIRGIN
11	NEW	SLEEPING IN MY CAR ROXETTE ELECTROLA
12	18	INSIDE YOUR DREAMS U 96 MOM
13	16	MADCHEN LUCILECTRIC ARIOLA
14	NEW	ROCK MY HEART HADDADAWAY ARIOLA
15	10	RIGHT IN THE NIGHT JAM & SPOON SONY
16	NEW	I GOT TO GIVE IT UP MASTERBOY POLYGRAM
17	15	BABE TAKE THAT RCA
18	12	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED ZYX
19	13	KATZEKLO HELGE SCHNEIDER ELECTROLA
20	14	TAKE ME AWAY TWENTY 4 SEVEN ZYX
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	NEW	PINK FLOYD THE DIVISION BELL EMI
4	3	SOUNDTRACK PHILADELPHIA SONY
5	4	TAKE THAT EVERYTHING CHANGES RCA
6	6	MEAT LOAF BAT OUT OF HELL II - BACK INTO HELL VIRGIN
7	7	ACE OF BASE HAPPY NATION METRONOME
8	5	PHIL COLLINS BOTH SIDES WEA
9	9	ENIGMA THE CROSS OF CHANGES VIRGIN
10	8	MICHAEL BOLTON THE ONE THING SONY
11	10	U GOT 2 KNOW CAPPELLA ZYX
12	15	PRINZEN ALLES NUR GEKLAUT ARIOLA
13	11	BEAUTIFUL WOMEN IN EXISTENCE WEA
14	20	PUR SELTANZERTRAU INTERCORD
15	16	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
16	17	EAST 17 WALTHAMSTOW LONDON/METRONOME
17	14	AEROSMITH GET A GRIP GEFEN
18	12	PANTERA FAR BEYOND DRIVEN EAST WEST
19	13	SOUNDGARDEN SUPERUNKNOWN A&M
20	18	KUNZE HEINZ RUDOLF KUNZE: MACHT MUSIK WEA

## ITALY (Musica e Dischi) 4/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DIMENSION DIVERTIDA PACO PIL MAX MUSIC
2	1	RIGHT IN THE NIGHT JAM & SPOON SONY
3	2	THE SIGN ACE OF BASE POLYDOR POLYGRAM
4	4	SISTER GOLDEN AIR SPANIC LUCAS GINGER
5	9	LOOK WHO'S TALKING DR. ALBAN ARIOLA
6	3	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
7	NEW	YOU AND THE SUN D. HARROW LUCAS RECORDS
8	5	A PITAR D.J. ROMAN MAX MUSIC
9	6	ELEGIBO SANDALO ARIOLA
10	7	A DEEPER LOVE ARETHA FRANKLYN ARIOLA
<b>ALBUMS</b>		
1	2	MICHAEL NYMAN THE PIANO VIRGIN
2	1	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODON
3	3	GLORIA ESTEFAN MI TIERRA EPIC
4	5	MARIAH CAREY MUSIC BOX SONY
5	NEW	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER MUSIC
6	NEW	LOREENA MCKENITT THE MASK AND MIRROR WARNER MUSIC
7	6	ENIGMA THE CROSS OF CHANGES VIRGIN
8	4	BRYAN ADAMS SO FAR SO GOOD A&M
9	NEW	KENNY G BREATHLESS ARIOLA
10	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER RCA

# HITS OF THE U.K.

## AUSTRALIA (Australian Record Industry Assn.) 4/10/94

## GERMANY (Der Musikmarkt) 4/5/94

THIS WEEK	LAST WEEK	SINGLES
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	PANTERA FAR BEYOND DRIVEN WARNER
3	4	K.D. LANG INGENUE WARNER
4	3	MICHAEL BOLTON THE ONE THING COLUMBIA
5	5	SALT-N-PEPA VERY NECESSARY POLYDOR
6	20	SOUNDTRACK PHILADELPHIA EPIC
7	9	EAST 17 WALTHAMSTOW POLYDOR
8	NEW	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
9	10	CELINE DION THE COLOUR OF MY LOVE EPIC
10	6	DIG DEEPER PHONOGRAM
11	7	SOUNDGARDEN SUPERUNKNOWN POLYDOR
12	NEW	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
13	8	CULTURE BEAT SERENITY EPIC
14	17	K.D. LANG EVEN COWGIRLS GET THE BLUES WARNER
15	19	MONKS OF SANTO DOMINGO GREGORIAN CHANTS EMI
16	16	U2 ZOOROPA POLYDOR
17	15	TORI AMOS UNDER THE PINK WARNER
18	11	SOUNDTRACK THE PIANO LARRIKIN
19	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
20	12	MOTLEY CRUE MOTLEY CRUE WARNER

## CANADA (The Record) 3/28/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EVERYTHING CHANGES TAKE THAT RCA
2	1	DOOP DOOP CITYBEAT
3	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
5	3	THE SIGN ACE OF BASE METRONOME
6	4	U R THE BEST THING D:REAM FXJ
7	10	I'LL REMEMBER MADONNA MAVERICK
8	5	I LIKE TO MOVE IT REEL 2 REAL POSITIVA
9	6	WITHOUT YOU MARIAH CAREY COLUMBIA
10	7	WHATTA MAN SALT-N-PEPA WITH EN VOGUE FFRR
11	NEW	HUNG UP PAUL WELLER GODISCS
12	11	ROCK MY HEART HADDADAWAY ARISTA
13	NEW	THE REAL THING TONY DI BART CLEVELAND CITY
14	8	SHINE ON DEGREES OF MOTION FFRR
15	13	SON OF A GUN JX INTERNAL
16	12	GIRLS AND BOYS BLUR FOOD
17	18	RETURN TO INNOCENCE ENIGMA VIRGIN
18	NEW	TEN MILES HIGH LITTLE ANGELS POLYDOR
19	NEW	DEDICATED TO THE ONE I LOVE BITTY MACLEAN BRILLIANT RECORDINGS
20	16	I BELIEVE MARCELLA DETROIT LONDON
21	22	ONLY TO BE WITH YOU ROACHFORD COLUMBIA
22	15	COULD IT BE I'M FALLING IN LOVE WORLDS APART ARISTA
23	9	DRY COUNTY BON JOVI VERTIGO
24	24	JAM J/SAY SOMETHING JAMES FONTANA
25	30	ANOTHER SAD LOVE SONG TONI BRAXTON ARISTA
26	NEW	HOW GEE BLACK MACHINE LONDON
27	14	SLEEPING IN MY CAR ROXETTE EMI
28	28	THE BEST YEARS OF MY LIFE DIANA ROSS EMI
29	26	LINGER THE CRANBERRIES ISLAND
30	17	HI DE HO K7 & SWING KIDS BIG LIFE
31	NEW	GOTTA LOTTA LOVE ICE-T VIRGIN
32	20	WORLD IN YOUR HANDS CULTURE BEAT EPIC
33	NEW	YOU GOTTA BE DES'REE SONY
34	21	WHISPERING YOUR NAME ALISON MOYET COLUMBIA
35	34	THINGS CAN ONLY GET BETTER D:REAM MAGNET
36	31	THE WAY YOU WORK IT EYX MCA
37	32	I WAS RIGHT AND YOU WERE WRONG DEACON BLUE COLUMBIA
38	23	RENAISSANCE M-PEOPLE deCONSTRUCTION
39	NEW	TAP THE BOTTLE YOUNG BLACK TEENAGERS MCA
40	29	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA

## GERMANY (Der Musikmarkt) 4/5/94

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
2	1	OMEN III MAGIC AFFAIR ELECTROLA
3	6	LOOK WHO'S TALKING DR. ALBAN ARIOLA
4	3	IT'S ALRIGHT EAST 17 LONDON/METRONOME
5	11	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD
6	4	MOVE ON BABY CAPPELLA ZYX
7	8	SOMEWHERE OVER THE... MARUSHA POLYDOR
8	5	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
9	7	HAPPY PEOPLE PRINCE ITALJOE featuring MAR EAST WEST
10	9	RETURN TO INNOCENCE ENIGMA VIRGIN
11	NEW	SLEEPING IN MY CAR ROXETTE ELECTROLA
12	18	INSIDE YOUR DREAMS U 96 MOM
13	16	MADCHEN LUCILECTRIC ARIOLA
14	NEW	ROCK MY HEART HADDADAWAY ARIOLA
15	10	RIGHT IN THE NIGHT J

# HITS OF THE WORLD

CONTINUED

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SPAIN:** After a three-year absence, the southern Spanish singer **Martirio** is back with a new album, "He Visto Color" (I've Seen Color). A vision of Andalusian kitsch with her outrageously back-combed hair and dark glasses, her image is simultaneously post-modern and reminiscent of the golden age of Spanish song 50 years ago. Backed by a five-piece band that included her 20-year-old son **Raul** on drums, Martirio launched the album, her fourth, at a private lunchtime show in a Madrid flamenco club. Combining Andalusian song with rap, jazz, and swing, the music of "He Visto Color" was composed by Raul and flamenco-pop veteran **Kiko Veneno** from Seville, who also wrote the lyrics with Martirio. The words reflect Martirio's sharp and ironic wit, especially on the single "Las 1,000 Calorias" (1,000 Calories), a wonderful rap about the irrelevance of being overweight. Intelligent and polished, Martirio is still in a class by herself. **HOWELL LLEWELLYN**

**JAPAN:** Osaka's finest all-girl power-pop trio, **Shonen Knife**, has released a mini-album of covers. Entitled "Favorites" (MCA), it features snappy re-makes of **Martha & the Vandellas'** "Heat Wave," the **Beach Boys'** "Don't Hurt My Little Sister," the **Kinks'** "Till The End Of The Day," the **Shirelles'** "Boys," and a live version of a song originally recorded by **Beatles** parody band the **Rutles** called "Goose Steppin' Mama." **STEVE McCLURE**

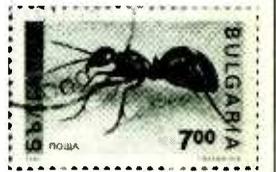


**JAMAICA:** RAS Records' second annual reggae festival was held in Negril on the West Coast of the island over the March 12-13 weekend. Praised by critics and crowds alike for their dynamic performances were **Tony Rebel**, **Beres Hammond**, **Beenieman**, **Junior Reid**, **Cocoa Tea**, **Mystic Revelers**, **Josey Wales**, and **Brigadier Jerry**. The two days were divided into "dancehall" and "singers" segments, and both nights were supported by a mixture of local fans and tourists, many of them college students. According to RAS Records founder and festival organizer Cary "Dr. Dread" Himmelfarb, "Negril is the live reggae capital of the world. Not only is live reggae available every night of the week, but in recent weeks, international acts like **Ziggy Marley & the Melody Makers**, **Third World**, and **Black Uhuru** have all appeared there." In future years, Himmelfarb hopes to develop the RAS festival into a "mini Sunsplash"—referring to the annual four-day event in Kingston—making it a focal point for all the musical energy that is currently exploding on the country's West Coast. **MAUREN SHERIDAN**

**RUSSIA:** Wedding bells rang out at the Palace of Marriage on March 15 when two of the country's biggest stars—**Alla Pugatchova** and **Filip Kirkorov**—tied the knot. Pugatchova, who began her career as a singer in various rock groups, came to prominence in the mid-'70s after her success at the Golden Orpheus pop song festival in Bulgaria with a song called "Arlekino," which became a hit in Bulgaria and the former Soviet Union. Although most of her career took place in the shadow of the Communist regime, with its strict ideological rules and purges of "disobedient" artists, Pugatchova never descended to the depths of performing songs with pro-Communist or pro-government lyrics. On the contrary, her repertoire has always been of the highest quality and she is now counted as one of the great Russian artists of the 20th century. Kirkorov, who is partly of Bulgarian descent, began his career more recently, but is continuously on the charts and on TV. Currently riding high with his album ("... I'm Not Rafael...") all his recent shows in St. Petersburg were standing-room-only. The newlyweds will celebrate their marriage with special shows and TV appearances in June. **VADIM YURCHENKOV**

**PORTUGAL:** The top-selling artists here last year were Brazilian singer **Roberta Miranda** (Vidisco), Brazilian duo **Leandro & Leonardo** (Vidisco), and the rock group from Oporto, **GNR** (EMI-VC). All three acts had albums certified double platinum (80,000 copies): Miranda's "Sol Da Minha Vida," Leandro & Leonardo's "Temporal De Amor," and GNR's "Rock In Rio Douro." The success of the Brazilian acts underscores the popularity of Brazilian love songs among the majority of Portugal's record buyers, a preference reinforced by the success of soundtracks from the various Brazilian TV series that consistently top the audience ratings on the two state and one private (SIC) channels. Other acts to be awarded platinum discs (40,000 copies) include **Resistencia**, **Madredeus**, and **Dino Meira**. **FERNANDO TENENTE**

**BULGARIA:** The theater actress **Nona Yotova** has turned her talents to singing and joined forces with **Ivan Lechev**, guitarist for more than 20 years with the celebrated **Free Sailing Band**. The music on the duo's debut album, "Omana," written by Yotova, is rooted in folk but layered with soft rock nuances. In addition to Lechev's unusual guitar-playing style and Yotova's clear, seductive voice, the album is graced with the delightful lyrics of **Kyрил Khristov** and **Theodor Trayanov**, two of the country's eminent poets, whose work was prohibited for more than 40 years under the former Communist regime. **CHAVDAR CHENDOV**



**IRELAND:** "Heartstrings In Harmony" (Lunar) is the first album by the mother and daughter violin duo of **Geraldine O'Grady** and **Oonagh Keogh**, who have given recitals here, in the U.S., and in the West Indies since 1989. O'Grady, for many years this country's leading solo violinist, won the 1993 National Entertainment Award for best classical artist. She is a former concert master of the **National Symphony Orchestra**. The 17-track album, sponsored by the Electricity Supply Board, is a mixture of short classical pieces, specially arranged popular tunes, and such great Irish melodies as "The Last Rose Of Summer," "The Derry Air," and "Carolan's Concerto." Piano accompaniment is by **Margaret O'Sullivan**. **KEN STEWART**

### EUROCHART HOT 100 4/9/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	8	LOOK WHO'S TALKING! DR ALBAN CHEIRON
3	4	WITHOUT YOU MARIAH CAREY COLUMBIA
4	2	MOVE ON BABY CAPPELLA INTERNAL
5	5	THE SIGN ACE OF BASE MEGA/METRONOME
6	3	ALL FOR LOVE BRIAN ADAMS/ROD STEWART/STING A&M
7	10	SLEEPING IN MY CAR ROXETTE EMI
8	6	RETURN TO INNOCENCE ENIGMA VIRGIN
9	9	OMEN III MAGIC AFFAIR ELECTROLA
10	11	DOOP DOOP CLUBSTITUTE
11	7	IT'S ALRIGHT EAST 17 POLYGRAM
12	12	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
13	NEW	U R THE BEST THING D:REAM MAGNET
14	14	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
15	15	DRY COUNTRY BON JOVI JAMBICO
16	13	GET-A-WAY MAXX BLOW UP
17	NEW	ROCK MY HEART HADDAWAY COCONUT
18	NEW	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA
19	18	WHATTA MAN SALT-N-PEPA FEATURING EN VOGUE FFRR
20	NEW	BABE TAKE THAT RCA
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	6	SOUNDRACK PHILADELPHIA EPIC SOUNDRACK
5	4	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIANO EMI
6	NEW	PANTERA FAR BEYOND DRIVEN ATCO
7	12	CAPPELLA U GOT 2 KNOW INTERNAL
8	10	TAKE THAT EVERYTHING CHANGES RCA
9	8	SOUNDGARDEN SUPERUNKNOWN A&M
10	17	ACE OF BASE HAPPY NATION U.S. VERSION MEGA/METRONOME
11	5	MEAT LOAF BAT OUT OF HELL II VIRGIN
12	11	AEROSMITH GET A GRIP GEFEN
13	7	PHIL COLLINS BOTH SIDES VIRGIN/WEA
14	9	MORRISSEY VAUXHALL AND I PARLOPHONE
15	15	BJORK DEBUT MOTHERONE LITTLE INDIAN
16	NEW	ACE OF BASE HAPPY NATION MEGA/METRONOME
17	13	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
18	18	TORI AMOS UNDER THE PINK EAST WEST
19	16	MICHAEL BOLTON THE ONE THING COLUMBIA
20	20	LAURA PAUSINI LAURA PAUSINI CGD

### NORWAY (Verdens Gang Norway) 3/26/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RETURN TO INNOCENCE ENIGMA VIRGIN
2	10	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
3	3	SLEEPING IN MY CAR ROXETTE EMI
4	4	ALL FOR LOVE BRIAN ADAMS/ROD STEWART/STING A&M
5	2	SE ILDEN LYSE SISSEL KYRKJEBØ STAGEWAY
6	5	WITHOUT YOU MARIAH CAREY COLUMBIA
7	8	MITT HJERTES TRELL DUM DUM BOYS OH YEAH! EMI
8	6	LOOK WHO'S TALKING DR ALBAN ARISTA
9	9	MOVE ON BABY CAPPELLA EMI
10	NEW	GET AWAY MAXX SONET
<b>ALBUMS</b>		
1	2	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
2	1	SISSEL KYRKJEBØ INNERST I SJELEN STAGEWAY
3	3	VARIOUS MEGA DANCE 2 ARCADE
4	5	ANNE GRETE PREUS MILLIMETER WARNER
5	8	SOUNDGARDEN SUPERUNKNOWN POLYGRAM
6	4	MANFRED MANN'S EARTH BAND THE VERY BEST OF ARCADE
7	6	VARIOUS EVEN MORE POWER BALLADS EVA
8	NEW	PINK FLOYD DIVISION BELL EMI
9	7	MARIAH CAREY MUSIC BOX COLUMBIA
10	10	ENIGMA THE CROSS OF CHANGE VIRGIN

### BELGIUM (IFPI Belgium/SABAM) 3/25/94

THIS WEEK	LAST WEEK	SINGLES
1	5	WITHOUT YOU MARIAH CAREY COLUMBIA
2	1	MOVE ON BABY CAPPELLA RED BULLET
3	3	RIGHT IN THE NIGHT JAM & SPOON RSLBR
4	3	IT'S ALRIGHT EAST 17 LONDON
5	4	LA SOLITUDE LAURA PAUSINI CGD
6	6	TAKE MY LOVE GOOD SHAPE DINO
7	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	9	GET-A-WAY MAXX INTERCORD
9	7	DON'T BE SILLY DEF DAMES DOPE GAME
10	NEW	TAKE ME AWAY TWENTY 4 SEVEN INDISC
<b>ALBUMS</b>		
1	1	LAURA PAUSINI LAURA PAUSINI CGD
2	2	JULIAN CLERC CE N EST RIEN EMI
3	4	SOUNDRACK SCHINDLER'S LIST MCA
4	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
5	6	SILOS CANTO GREGORIANO EMI
6	5	VANESSA PARADIS LIVE REMARK
7	9	LAURA PAUSINI LAURA CGD
8	NEW	SOUNDRACK PHILADELPHIA EPIC
9	8	CAT STEVENS THE VERY BEST OF ... ISLAND
10	3	BRYAN ADAMS SO FAR SO GOOD A&M

### IRELAND (IFPI Ireland) 3/31/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	DOOP DOOP CITYBEAT
3	3	THE SIGN ACE OF BASE LONDON
4	NEW	EVERYTHING CHANGES TAKE TAKE RCA
5	4	WITHOUT YOU MARIAH CAREY COLUMBIA
6	6	U R THE BEST THING D:REAM MAGNET/EAST WEST
7	5	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
8	9	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA
9	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE CLUB TOOLS
10	NEW	LINGER CRANBERRIES ISLAND
<b>ALBUMS</b>		
1	1	FRANCES BLACK TALK TO ME DARA
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
4	10	VARIOUS SOUL DEVOTION POLYGRAM TV
5	NEW	VARIOUS ORIGINALS 2 COLUMBIA
6	4	ORIGINAL SOUNDRACK IN THE NAME OF THE FATHER ISLAND
8	5	MORRISSEY VAUXHALL AND I PARLOPHONE
7	NEW	SOUNDRACK PHILADELPHIA EPIC
9	6	VARIOUS A WOMAN'S HEART DARA
10	8	ENIGMA THE CROSS OF CHANGES VIRGIN

### DENMARK (IFPI/Nielsen Marketing Research) 3/29/94

THIS WEEK	LAST WEEK	SINGLES
1	3	LOOK WHO'S TALKING DR. ALBAN EMI/MEDLEY
2	2	SLEEPING IN MY CAR ROXETTE EMI
3	1	ALL FOR LOVE BRIAN ADAMS/ROD STEWART/STING A&M
4	8	GET-A-WAY MAXX SCANDINAVIAN
5	NEW	OMEN 3 OMEN 3 EMI/MEDLEY
6	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
7	7	JUNGLEDYRET DIVERSE SONY
8	6	PROMISE MAN BASIC ELEMENT EMI
9	4	DON'T TURN AROUND ACE OF BASE MEGA
10	10	THE SIGN ACE OF BASE MEGA
<b>ALBUMS</b>		
1	2	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
2	1	GNAGS OJNE PA STILKE BMG/ARIOLA
3	3	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
4	10	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	TV.2 VERDENS LYKKELIGSTE MAND PLADECDMPAGNET
6	8	SORT SOL GLAMOURPUSS SONY
7	6	PANTERA FAR BEYOND DRIVEN WARNER
8	NEW	DICTE BETWEEN ANY FOUR WALLS PLADECDMPAGNET
9	5	RANDY CRAWFORD VERY BEST OF ... WARNER
10	7	ENIGMA THE CROSS OF CHANGES VIRGIN

### SWITZERLAND (Media Control Switzerland) 4/3/94

THIS WEEK	LAST WEEK	SINGLES
1	2	IT'S ALRIGHT EAST 17 POLYGRAM
2	4	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	5	MAGIC AFFAIR OMEN III EMI
4	1	MOVE ON BABY CAPPELLA PHONOGRAM
5	3	ALL FOR LOVE BRIAN ADAMS/ROD STEWART/STING A&M
6	NEW	LOOK WHO'S TALKING DR. ALBAN BMG
7	7	RIGHT IN THE NIGHT JAM & SPOON SONY
8	NEW	SLEEPING IN MY CAR ROXETTE EMI
9	6	RETURN TO INNOCENCE ENIGMA EMI
10	NEW	DRY COUNTRY BON JOVI POLYGRAM
<b>ALBUMS</b>		
1	1	CAPPELLA U GOT 2 KNOW PHONOGRAM
2	9	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	GOTTHARD DIAL HARD BMG
4	3	BRYAN ADAMS SO FAR SO GOOD A&M
5	4	CORO DE MONJES DEL M. BENEDICTINO DE SANTO DOMINGO CANTOS GREGORIANOS EMI
6	NEW	SOUNDRACK PHILADELPHIA COLUMBIA
7	6	ENIGMA THE CROSS OF CHANGES EMI
8	10	AEROSMITH GET A GRIP GEFEN
9	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
10	8	ZZ TOP ANTENNA RCA

### SOUTH AFRICA (IFPI South Africa) 3/19/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/TEAL TRUTONE
2	3	MARIAH CAREY MUSIC BOX COLUMBIA/GALLO GRC
3	7	TONI BRAXTON TONI BRAXTON ARISTA
4	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	6	TWENTY 4 SEVEN SLAVE TO THE MUSIC TRANSISTOR
6	5	MICHAEL BOLTON THE ONE THING COLUMBIA/GALLO GRC
7	4	VARIOUS MONSTER HITS VOL. 3 TUSK
8	10	ENIGMA THE CROSS OF CHANGES VIRGIN
9	NEW	STEVE HOFMEYR TRIBUTE VOL. 2 EMI
10	8	KENNY G BREATHLESS ARISTA

## Topspine Labels Finally A Reality Majors Update Systems As Retailers Rejoice

■ BY J.R. REYNOLDS

LOS ANGELES—Retailers are finally getting their wish for topspine-labeled jewel boxes, as all six major distributors scramble to update their manufacturing systems to accommodate the demand.

Sony and PGD, as well as independent label Rykodisc, already have product with topspine labels in the marketplace. Representatives from Cema, Uni, WEA, and BMG say they will have topspine labeling by fall.

Since last April's phase-out of the longbox, which featured a topspine label, retailers have been urging the distributors to develop a topspine label for jewel boxes.

The new jewel box topspine labels have the same information found on the side spine, as well as an inventory bar code.

Sony has already issued 39 titles with topspine labeling, according to Paul Smith, president of Sony Music Distribution. "We're currently manufacturing 8-10 new titles per day with the topspine label, and we'll be at 100% capacity with our titles by early May," he says.

On a current Sony release, the top spine is covered with a clear plastic strip that extends about 1/2 inch on either side of the CD and incorporates on its right end the dogbone sticker, which can be removed easily by use of a pull tab. The information on the top spine includes the name of the artist and album, its catalog number, and the bar code.

Smith says Sony is topspine labeling its catalog titles first before moving on to its newer releases. "Because the catalog product is kept in browsing bins, that's the product that will benefit most," he says. "All of our newer releases are usually up front on display, but we'll work our way to them as well."

Jim Caparro, president/CEO of PGD, says his company's first title with a topspine was Stan Getz's "Verve Masters," which was released March 22. "We're going forward with all the rest of our releases beginning in April," says Caparro.

"Having the bar code on the topspine will be a great assistance to retailers in

identifying product for inventory and placement," Caparro adds.

Uni Distribution president John Burns says the company will be going into full production with topspine labeling within the next 6-7 weeks. Says Burns, "It's a matter of what's on the production line at the time we begin that will decide which Uni titles will be first to get topspine labeling—whether it's catalog product or new releases."

The effect on manufacturing is a primary concern, according to Dave Mount, president/CEO of WEA. "We want to be able to make the change without interfering significantly with our production cycle, so we're being careful," he says.

Mount says WEA engineers are working on design and implementation of the new labeling system, and he expects things to be up and running by fall. "They're working with PolyGram and Sony to come up with a system similar to what they're using," he says.

"All our accounts have been asking for it, and it's easier for our own people inventory-wise, as well as being consumer-friendly, because it's easier to browse bins," he adds.

Joe McFadden, senior VP of sales and marketing for Cema Distribution, says, "We definitely like the concept and plan to go with it, but we're still looking at a few other elements before making the transition."

Some of those elements include the hardware required for the labeling process, which vendor to employ, and the possible repositioning of the dogbone. Says McFadden, "We understand there is a need for topspine labeling, and we expect to be doing it by late summer or early fall."

A senior executive for BMG Distribution says his company is going into meetings about the concept and has agreed to move forward.

"We're looking at the cost and application of it," he says. "It's not that far away, but we don't know yet what the first release will be to use it."

Retailers applaud the move to topspine labeling. "First off, it makes the racks more shop-able for consumers," says Jeff Abrams, head buyer for the Bloomington, Minn.-based, 151-store Best Buy chain. "But it's also a great help when we're conducting inventory,

because we can scan the bar code that's on the topspine and not have to thumb through, pull out each CD, flip it over, scan it, then put it back in the rack."

Abrams says his biggest problem with the jewel box has been trying to maintain correct sorting of titles. "With the vinyl album, you can look at the rack and see when something isn't in the right place," he says. "Now that jewel boxes are going to have topspine information, that's going to be the case again."

Terry Woodward, president/CEO of the 135-store WaxWorks chain, headquartered in Owensboro, Ky., says topspine labeling "is to everyone's advantage, and it can't be as costly as the longbox. These are dollars well spent by the manufacturer."

## San Antonio Store Is Janie's Addiction

■ BY RAMIRO BURR

SAN ANTONIO—Juanita G. Esparza is living proof that it is never too late to have a dream or find a rewarding pursuit.

Esparza, 65, is the owner of Janie's Records, a tiny specialty store nestled in the northwest part of San Antonio, on Bandera Road. She opened her store in 1985 at the age of 56. Running it "makes me feel young," she says. "I really love what I do here."

Janie's specializes in Latin music, with a subspecialty in the Tex-Mex



Juanita Esparza is the owner of Janie's Records, a San Antonio retail outlet that specializes in the Tex-Mex genre of Latin music.



**A Fistful Of Cash.** Johnny Cash signs autographs at the Brentano's book store on Fifth Avenue in New York, in a promotion for Better Place Publishing's "The Good, The Bad & The Two-Cookie Kid," on which Cash sings and narrates. This release is part of a series marketed to children. Each release is a package consisting of an audiocassette and a hardcover book with an original song and story. (Photo: Chuck Pulin)



genre, which includes Tejano, norteno, and conjunto. For good measure, Janie's is a must-stop for the serious record junkie or collector looking for out-of-print vinyl.

"We get buyers from all over, especially during the Tejano Conjunto Festival [in May]," Esparza says. "We get people calling from Germany and Japan, wanting to know what we got and if we can save it for them when they come down for the festival. They're looking for that rare sound of the accordion."

San Antonio is recognized as the world capital of both Tejano and conjunto. Fans and visitors may talk about the No. 1-rated KXTN-FM (Tejano 107) and KEDA-AM (Jalapeno Network), the Tejano Music Awards, and the major dance halls. And of course they'll talk about Janie's.

Particular overseas favorites include many of the bands that have toured Europe and Japan, such as the Texas Tornados, Esteban Jordan, Flaco Ji-

ménez, and Mingo Saldivar, as well as Mexican norteno heroes like Los Relampagos and Cornelio Reyna. While the Tornados and Jiménez may be easy to find on CD, the others have recorded dozens of albums on independent labels that are now out of print but in demand for collectors.

Other popular but now-defunct Texas bands include seminal conjunto outfits like Conjunto Bernal, Tony de La Rosa, and Narciso Martinez, as well as '70s Tejano legends Tortilla Factory and the Royal Jesters.

While overseas collectors may seem more exotic, Esparza's day-to-day work is more practical. She deals with requests from all over South Texas, from Uvalde and Del Rio (in West Texas by the Rio Grande) down to Laredo, Alice, and even McAllen and Mission in the Lower Rio Grande Valley.

"The calls really come from all over. Many times the regular customers just stop in when they're in town to see what's come in," Esparza says.

The store carries about 9,000 titles, equally divided among CDs, cassettes, seven-inch singles, and albums. However, with the store's small 900-square-foot space, not all the inventory is on display. Part of it, including Esparza's

(Continued on page 59)

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# M.S. To Acquire Twinbrook; Berryhill Goes Electric

**W**INDING 'BROOK: Confirming a rumor that flared during the National Assn. of Recording Merchandisers convention in San Francisco, M.S. Distributing's **Tony Dalesandro** says the Elk Grove, Ill.-based company has made a firm offer to acquire distributor Twinbrook Music in New York.

"We sort of agreed on an acquisition, and we have a handshake," Dalesandro says. "We're defining all the small details now."

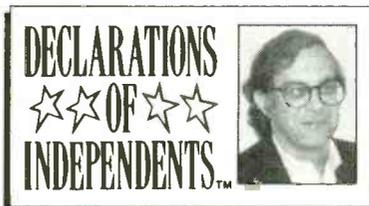
Twinbrook, which started out as a primarily jazz-oriented house seven years ago, carries some 60 lines, 30 of which are exclusive to the company in the Northeast. It also sells to Europe, Asia, and Japan.

Sources believe the purchase could be finalized within two weeks; Dalesandro says, "It's a question of how long the lawyers take."

M.S.'s pickup of Twinbrook in the East would basically finalize the Windy City distributor's mission to establish a national presence. In October, the Chicago based M.S. hooked up with Memphis' Select-O-Hits to create a national network, although the arrangement with the Tennessee company did not involve a purchase on either player's part (Billboard, Oct. 23). M.S. subsequently opened offices in Seattle, San Francisco, and Los Angeles.

When the Twinbrook deal is done, Dalesandro says, "There's no need for any other distributor [to be picked up]... We'll cover the entire U.S."

While Twinbrook's **Jay Baney** says the M.S./Twinbrook/Select-O-Hits axis will take on labels on both a regional and a national basis, he admits that his acceptance of the M.S. offer was predicated on the growing nationalization of the business.



by Chris Morris

"I don't want to be the last guy at the regional party," Baney says.

One source indicates that other options were reviewed by M.S. as it sought the East Coast piece of its puzzle; M.S. apparently also wooed Baltimore's Great Bay.

**A**DA RUMBLINGS: Sources say that Alternative Distribution Alliance managing director **Clark Staub** exited the Warner Music Group's distribution firm as of March 30.

Sources also indicate that ADA has been reorganized into three regional sales entities, and that it is negotiating with WEA to handle fulfillment and possibly credit for the distributor. ADA product currently is fulfilled by American Multimedia Inc.

A Time Warner spokeswoman declined to comment on the reorganization or the possible change in fulfillment, but did confirm Staub's departure and said the company likely will seek a replacement. Staub had been with the company from its establishment in June; he came to ADA from a sales post at Restless Records, one of the distributor's lynchpin labels.

**S**IGNINGS: CMC International Records has signed an exclusive distribution agreement with Alliance Entertain-

ment Corp. Upcoming CMC product includes albums by **Yngwie Malmsteen**, **Blackthorne**, **Depressive Age**, and **Thunderhead**.

**F**LAG WAVING: Some may remember singer/songwriter **Cindy Lee Berryhill** from her two quirkily entertaining albums on Rhino in the late '80s. But anyone who remembers those sparsely made records may be surprised by Berryhill's direction on "Garage Orchestra," her first album in nearly five years, just out on San Diego's Cargo.

No longer strumming an acoustic guitar, Berryhill has electrified, and her sound is filled out by two bassists (standup and electric), a cellist, and percussionist **Randy Hoffman** (a veteran of the late composer **Harry Partch's** ensemble), who plays timpani and vibes on the album.

"I wanted to be able to do anything and everything I wanted to do, and not have anything stand in my path," says Berryhill, who returned to her native San Diego after some time spent in New York and Taos, N.M.

"It's regular," she says of her hometown, which has developed into a West Coast music mecca in recent years. "[The musicians are] regular people who aren't looking at making it. That involves a kind of creativity and spontaneity."

Once back in San Diego, Berryhill began "workshopping" with various combinations of musicians.

"I was hearing in my head what I wanted to have happen," she says. "I needed to hear different instruments and hear their scales—how high they could go, how low they could go."

Out of this experimentation grew her "garage orchestra," which owes its

sound to a variety of inspirations.

Berryhill acknowledges such sources as the **Beach Boys**, producer **Phil Spector**, and, "in a funny way," the noisy U.K. combo **My Bloody Valentine**. "Garage Orchestra" clearly owes its greatest debt to "Pet Sounds"-era **Brian Wilson**; the album even contains a blissful, sweetly orchestrated tribute, "Song For Brian." In all, the album is a deliciously different delight.

In mid-April, Berryhill will take to the road for mostly solo dates. Her tour will include a performance on syndicated radio show "Mountain Stage."

Assistance in preparing this column provided by **Ed Christman**.

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## Retail

### Ivan Lipton Eyes Buyout Of Strawberries Chain

**A LIVE ONE:** As previously reported in Bulletin, LIVE has decided to sell Specialty Retail Group, more commonly known as Strawberries. Ivan Lipton, president of the chain, is trying to organize a management-led buyout, and is in the process of lining up the necessary financing. Lipton declined to identify potential financial partners.

In the past, LIVE has had conversations with potential buyers, but apparently it never could get its price. This time, LIVE appears to be giving Lipton first dibs on acquiring the chain. To the best of Track's knowledge, LIVE has not sent out a Strawberries "book" to other potential bidders.

**NARM Tidbits:** The annual convention of the National Assn. of Recording Merchandisers may be a couple weeks in the past, but people are still talking

about it (see photo spread, page 60). In a continuation of Track's complete coverage of NARM, following are some of the confab's lighter moments.

The arm sling was an oft-seen fashion accessory at the confab, with MusiLand chief Jack Eugster being one of the trend setters. Another sling wearer, Cema sales manager Michael Roden, prepared himself for the inevitable flood of questions with a card that he placed on the back of his name tag. It read: "Broken shoulder. Skiing. Yes. Six Weeks" . . . On a more cryptic note, Tower sources say that at this year's NARM, a significant discovery was shown to them: a new recipe for Black Russians . . . While there may not have been much controversy at this year's NARM, there were plenty of rumors. "The first rumor I heard as soon as I arrived in the Marriott lobby to check in," reports Welk Group sales exec Bernie Grossman, "is that Alliance Entertainment Corp. bought the hotel!" . . . Kemp Mill Music celebrated its victory as mid-sized retailer of the year at NARM by shipping horns and other noise makers to each of its stores. At a coordinated time, each store simultaneously held a celebration.

**RUMORS DELUXE:** In addition to all the speculation about which chains are up for sale, one of the main rumors making its way through the hotel was that Handleman Co. has acquired either an equity stake or outright ownership of Madacy Music Group, a leading distributor and manufacturer of budget product.

While executives indicate that there have been extensive discussions between the two companies, they say no such deal has been signed and negotiations are not continuing. But some sources suggest that the two companies have agreed that if Madacy decides to sell, Handleman gets first option on buying. But again, one knowledgeable source disputed that

notion.

Handleman may not be buying Madacy, but expect the company to make some audio manufacturing acquisitions soon. Sources suggest that Handleman is searching the marketplace for budget and catalog labels in an attempt to duplicate its successful video strategy, as exemplified in Video Treasures. Stay tuned.

**UPDATE:** Warehouse Entertainment announced that it will report a loss for the fiscal year ended Jan. 31. In addition, the company said it will record a pretax charge of \$37 million, which will allow the company to change to a more accelerated video depreciation method. Also, the company said the pretax charge allows

for corporate restructuring charges.

In another Warehouse move, analysts say one chain executive told a Merrill Lynch bond conference

recently that the company is seeking to identify \$6.5 million in expenses that can be eliminated this year. Executives at the company were unavailable to comment.

**AND THE ENVELOPE PLEASE:** PolyGram Group Distribution, which won distributor of the year at NARM, has announced its own awards. The PGD branch in Los Angeles won the company's branch of the year award. Donna Jean Rumbley of the Mid-Atlantic branch won alternative artist development rep of the year; Ketrena Smith of the Southwest branch won black artist development rep of the year; Pam Domico of the Midwest branch won single sales specialist of the year; and Ami Bennitt of the Northeast branch and Danny Cooper of the Midwest branch shared the award for college representative of the year.

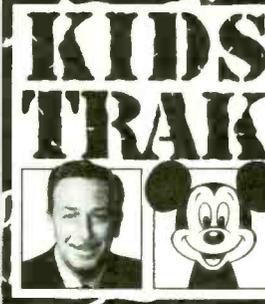
Also, David Philp of the New York branch was named video sales rep of the year, while Lori Anderson of the Mid-Central branch, Phyllita Bolden of the Mid-Atlantic branch, and Randy Ford of the Southeast branch shared the account service representative of the year award. Also, Curt Carlson, David Foster, and Aaron Talbert were named sales representatives of the year.

**OUT OF THE BAG:** Music City Record Distributors in Nashville will open its 10th store in Huntsville, Ala. The store, which will take up 5,000 square feet, will be located in the Gallery Shopping Center. The company operates under the logo Cat's Compact Discs and Cassettes, and the Huntsville store, which will celebrate its grand opening May 20, represents the chain's entry into that market. The chain has stores in Memphis, Knoxville, Oak Ridge, Johnson City, Kingsport, and Chattanooga, all in Tennessee. In addition, it operates two outlets in Evansville, Ind.

**RETAIL TRACK**  
by Ed Christman



ADVERTISEMENT



### Beauty on Broadway

**THE LIGHTS DIM.** The curtain rises. Through the poignant lyrics of the opening song "Belle," the audience is transformed to a 14th-century French village. This event occurs nightly in New York where *Beauty and the Beast: A New Musical* is spinning its magic.

All the Grammy Award-winning and Academy Award-nominated songs from the movie are in this lavish production. In addition, there are five new songs by Alan Menken and Tim Rice, and a sixth - the showstopper "Human Again" by Howard Ashman and Alan Menken, that was originally written for the movie.

By the final curtain call, everybody in the audience is on their feet cheering to the music of "Be Our Guest."

Bring the experience to your store with the Original Broadway Cast Recording of *Beauty and the Beast: A New Musical*.



## JANIE'S ADDICTION

(Continued from page 56)

private 500-plus-title choice album collection, is stored separately.

Esparza's private collection includes complete vinyl libraries of catalog artists such as Little Joe, Agustin Ramirez, Freddie Martinez, and others.

"I've been thinking for some time that I'll be selling those some day. I'm just waiting for the right time,"



Janie's Records is a 900-square-foot shop located on the near northwest side of San Antonio.

Esparza says.

Helping Esparza are three part-time workers who are avowed music lovers. Behind Esparza's front counter are note pads and folders holding little pieces of paper. All are special requests.

During the week, it's not unusual to find local Tejano bands dropping in for a little promotional work or DJs scouring the vinyl bins for oldies.

Major retailers like Sound Warehouse and Sam Goody have recently jumped on the Latin bandwagon. They may have fancy displays, but Esparza's personal touch makes her stand out.

She has an encyclopedic knowledge of the Tejano and conjunto greats of the last 30 years. "Everything I know I learned myself," Esparza says with pride. "I've always had this ability to remember a lot of things and I can remember being as young as 6 or 7 and listening to music. My family has always enjoyed music. We always listened to it around the house."

Esparza opened her store in August 1985 with a small business loan. She previously worked for two other small stores in town, Mario's and Ortegon's. The owners of the latter retired in 1985, providing an opportunity for Esparza to jump in.

A native of Laredo, Esparza married and started a family that eventually would include 14 sons and daughters. In 1957 they moved to San Antonio. Her husband Juan passed away in 1982. In seeking an activity or occupation, Esparza realized that music had always been a first love. "I got my GED in a local program, and I worked for a doctor for a few years before I started with the record stores. I enjoyed that a lot," Esparza says.

She sees what she does as something other than work. "I'm very happy with what I am doing. I don't make a lot of money, but sometimes I feel I enjoy myself more when I'm here than when I'm home. Being here feels like I'm on a cloud."

Ramiro Burr is a music reporter for the San Antonio Express-News.

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# Newsmakers

## Wrapping Up '94 NARM Meet



**SAN FRANCISCO**—The retail, sales, and distribution community—and a good portion of the rest of the music industry—gathered here March 19-22 to attend the National Assn. of Recording Merchandisers annual convention. As in years past, the convention challenged the energy of attendees with its usual menu of hard work, play, more work, and, of course, music. The convention's opening session kicked off with the Kronos Quartet, pictured above. Scattered around the rest of this page are other convention events captured by the camera.



Nancy Wilson, left, who entertained at the NARM Scholarship dinner, stops by the Sony tent to chat with Paul Smith, president of Sony Music Distribution.



During a reception for Tony Bennett, held by Sony Music Distribution after his performance at the NARM Scholarship dinner, Stuart McAllister, left, CEO of the HMV Group, takes the opportunity to chat with Dave Mount, WEA president; Pam Horovitz, NARM executive VP; and Peter Luckhurst, president of HMV U.S.A.



A power quarter gathers at the NARM scholarship cocktail party to discuss the convention. Pictured, from left, are Jack Eugster, chairman/president/CEO of Musicland Group; Paul Smith, president of Sony Music Distribution; John Burns, president of Uni Distribution; and George Rossi, executive VP at WEA.



Scott Young, left, chairman/CEO of Wherehouse Entertainment and newly named NARM president, and his wife Beth, chat with Karen Adams, spouse of Handleman VP of music purchasing Jerry Adams, and Pete Anderson, VP of sales at Atlantic, during the opening-night party.



The opening-night bash, sponsored by Navarre, was a psychedelic smash. Pictured at the party, from left, are Navarre president Eric Paulson, his wife Karen, recording artist Dan Hill, and Mike Meyer, Navarre Minneapolis branch manager.



Jim Caparro, left, president of PolyGram Group Distribution, and Luke Lewis, right, president of Mercury Nashville, stop by to wish Sammy Kershaw good luck before his performance at the PGD Zone.



The Uni product presentation featured merengue music, courtesy of Wilfrido Vargas and Las Chicas del Can, both with Rodven Records. Afterward, they gathered at the Uni suite to discuss the convention. From left are Jorge Pino, director of West Coast operations for Rodven Records; Flor Maria of Las Chicas del Can; Vargas; John Burns, president of Uni Distribution; Elba Michell of Las Chicas del Can; Oscar Llord, VP/GM of Rodven; Adalgisa Baez of Las Chicas del Can; and Rod Linnum, Uni's director of distributed labels.



Chuck Ruttenberg, left, of Arent Fox Kinter Plotkin & Kahn, is honored for his many years of service as law counsel to NARM by Steve Strome, president of Handleman Co. and outgoing NARM president. Although Ruttenberg is stepping down from his NARM responsibilities, he will continue his career at Arent Fox Kinter Plotkin & Kahn.



John Salstone, left, VP at M.S. Distributing, and Nina Easton, executive VP at Ichiban Records, introduce the indie product presentation.



During the BMG Distribution product presentation, Kathy Troccoli delivered a well-received mini-set. Discussing her NARM appearance, from left, are Cindy Dupree, Troccoli's manager; Terry Hemmings, president/CEO of Reunion Records; Troccoli; Joe Galante, president of RCA Records, and Ron Howie, VP of sales at RCA Records.



Blue Note artist Lena Horne is congratulated after her performance at the NARM awards dinner, where she received the NARM Presidential Award. Pictured, from left, are Cema president Russ Bach, Horne, Blue Note president Bruce Lundvall, and Joe McFadden, senior VP, marketing and sales, for Cema.



At Sony's Tony Bennett soiree, John Esposito, COO at Nobody Beats The Wiz, listens in on a conversation between Bennett and Ron Piccolo, right, VP of field sales at Sony Music Distribution.



Barney Cohen, owner of Valley Distributors, left, catches up on NARM convention gossip with Universal Distributors president Harold Lipsius, center, and WEA president Dave Mount.

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	11	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40 11 weeks at No. 1
2	3	11	<b>COOL RUNNINGS</b> CHAOS 57553*/COLUMBIA	SOUNDTRACK
3	2	11	<b>BAD BOYS</b> BIG BEAT 25282/AG	INNER CIRCLE
4	4	11	<b>QUEEN OF THE PACK</b> EPIC 53763*	PATRA
5	5	10	<b>BIG BLUNTS</b> TOMMY BOY 1077/	VARIOUS ARTISTS
6	<b>NEW</b>		<b>DJ RED ALERT'S PROPMASER DANCEHALL SHOW</b> EPIC 57135	VARIOUS ARTISTS
7	6	11	<b>12 INCHES OF SNOW</b> EASTWEST 92207/AG	SNOW
8	7	11	<b>VOICE OF JAMAICA</b> MERCURY 518013*	BUJU BANTON
9	8	11	<b>ALL SHE WROTE</b> MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
10	9	11	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
11	10	2	<b>FIRST POSITION</b> VP 1343	MEGA BANTON
12	<b>NEW</b>		<b>BUYAKA THE ULTIMATE DANCEHALL COLLECTION</b> BIG BEAT/ATLANTIC 92372/AG	VARIOUS ARTISTS
13	12	10	<b>BEST OF REGGAE</b> K-TEL 6067	VARIOUS ARTISTS
14	11	11	<b>PURE PLEASURE</b> VIRGIN 87953	SHAGGY
15	13	11	<b>DON DADA</b> COLUMBIA 52435	SUPER CAT

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	19	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS 15 weeks at No. 1
2	2	23	<b>ISLAND ANGEL</b> GREEN LINNET 1137	ALTAN
3	6	3	<b>N'SSI N'SSI</b> MANGO 124 012/ISLAND	KHALED
4	8	5	<b>HOPE</b> TRILOKA 7203	HUGH MASEKELA
5	3	15	<b>THE WORLD SINGS GOODNIGHT</b> SILVER WAVE 0803	VARIOUS ARTISTS
6	4	41	<b>BANBA</b> ATLANTIC 82503	CLANNAD
7	<b>NEW</b>		<b>AYE</b> MANGO 539 934/ISLAND	ANGELIQUE KIDJO
8	7	55	<b>A MEETING BY THE RIVER</b> WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
9	13	7	<b>I CHING</b> POINT MUSIC 442 037/PLG	UAKTI
10	5	21	<b>STILL ON THE JOURNEY</b> EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
11	12	5	<b>ANDADAS</b> XENOPHILE 4009/GREEN LINNET	INTH-ILLIMANI
12	9	53	<b>ANAM</b> ATLANTIC 82409/AG	CLANNAD
13	11	3	<b>ANGELUS</b> WARNER BROS. 45499	MILTON NASCIMENTO
14	<b>RE-ENTRY</b>		<b>BEAT THE BORDER</b> REAL WORLD 62333/CAROLINE	GEOFFREY ORYEMA
15	<b>NEW</b>		<b>AFRICA: NEVER STAND STILL</b> ELLIPSIS ARTS 63300	VARIOUS ARTISTS

### TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	3	<b>LIVE AT THE ACROPOLIS</b> PRIVATE MUSIC 82116	YANNI 1 week at No. 1
2	1	31	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
3	3	25	<b>NOTHING ABOVE MY SHOULDERS BUT THE EVENING</b> WINDHAM HILL 11133	RAY LYNCH
4	6	7	<b>A DAY IN THE LIFE</b> MOULIN D'OR 942	DANNY WRIGHT
5	5	39	<b>ACOUSTIC HIGHWAY</b> HIGHER OCTAVE 7050	CRAIG CHAQUICO
6	4	123	<b>SHEPHERD MOONS</b> ▲ <sup>3</sup> REPRISE 26775/WARNER BROS.	ENYA
7	8	29	<b>BRIDGE OF DREAMS</b> NARADA 63024	DAVID LANZ AND PAUL SPEER
8	9	254	<b>WATERMARK</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
9	17	5	<b>MAGIC THEATER</b> EARTH BEAT 42548/WARNER BROS.	SHADOWFAX
10	7	27	<b>SHADOW OF TIME</b> WINDHAM HILL 11130	NIGHTNOISE
11	14	51	<b>IN MY TIME</b> ● PRIVATE MUSIC 82106	YANNI
12	10	21	<b>FOREST RAIN</b> SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
13	13	37	<b>CELTIC ODYSSEY</b> NARADA 63912	VARIOUS ARTISTS
14	18	7	<b>SACRED SITE</b> HEARTS OF SPACE 11038	MICHAEL STEARNS
15	<b>NEW</b>		<b>ANOTHER STAR IN THE SKY</b> NARADA 62014	DAVID ARKENSTONE

● 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.

## Retail

### Zoom Express Finds XTC In Kids' Music

**C**ELEB CITY: The first new music in two years from alternative rock pioneers XTC—a cheery, double entendre-filled pop number called “Cherry In Your Tree”—happens to appear on a new Zoom Express/BMG Kidz release, “Where In The World Is Carmen Sandiego: Out Of This World.” XTC’s presence—along with that of *They Might Be Giants*—has prompted the marketing of this new album (second in a series inspired by the “Carmen Sandiego” PBS



by Moira McCormick

show) as not only a children’s title, but a pop release as well (Billboard, April 2). Child’s Play recently caught up with XTC’s Andy Partridge by telephone to Swindon, England, where the father of two sat contemplating a blossoming cherry tree, curiously enough, in his yard.

“Cherry In Your Tree,” says Partridge, comes from an unreleased project he and fellow XTC songwriter Colin Moulding recorded “out of pure mischief—an album of what could be loosely termed ‘bubblegum songs.’” Partridge says the tune’s saucy double meaning was inspired by “novelty songs and nursery rhymes, two of my biggest influences. Nursery rhymes are loaded things—I Have A Little Pussy, for goodness’ sake.” Partridge’s own favorites as a kid, he notes, included Danny Kaye songs and “Tubby The Tuba.”

It so happens that “Tubby” has been superbly rerecorded by the Manhattan Transfer and released by Summit Records of Tempe, Ariz. The Transfer’s rendition of George Kleinsinger’s 1941 orchestral classic includes all four “Tubby” adventures, and comes with a 12-page

(Continued on page 73)

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL
16 CHRONOLOGIE JEAN MICHEL JARRE DISQUES DREYFUS
17 HIGHER OCTAVE COLLECTION VARIOUS HIGHER OCTAVE
18 WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL
19 PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
20 SOMEWHERE IN A DREAM HISHAM REAL MUSIC
21 NOUVEAU FLAMENCO OTTMAR LIEBERT HIGHER OCTAVE
22 THE VISIT LOREENA MCKENITT WARNER BROS.
23 EOLIAN MINSTREL ANDREAS VOLLENWEIDER SBK/ERG
24 WINTER SONG JOHN TESH GTS
25 NARADA DECADE VARIOUS ARTISTS NARADA

## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST Label & Number/Distributing Label (SUG. LIST PRICE)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	152	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975 3 weeks at No. 1
2	3	152	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON
3	5	152	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL
4	2	141	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND
5	6	152	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL
6	9	151	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART
7	7	129	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK
8	4	152	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS
9	13	150	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2
10	15	152	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II
11	14	152	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS
12	8	8	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION
13	10	106	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS
14	11	150	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS
15	18	7	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW
16	20	143	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL
17	12	61	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1
18	17	84	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL
19	24	138	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS
20	26	152	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON
21	16	142	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS
22	19	13	<b>DANZIG</b> ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG
23	22	149	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS
24	40	58	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA
25	21	2	<b>YANNI</b> ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM
26	27	135	<b>METALLICA</b> ▲ <sup>7</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING
27	35	29	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA
28	45	3	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE
29	31	11	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	GISH
30	38	60	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET
31	43	2	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON
32	28	125	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS
33	29	134	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS
34	25	26	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970
35	48	75	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND
36	30	116	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE
37	23	19	<b>CAROLE KING</b> ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY
38	50	20	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY
39	—	147	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS
40	32	2	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME
41	46	138	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989
42	34	31	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT
43	—	6	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION
44	—	140	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV
45	—	11	<b>NEIL YOUNG</b> ▲ <sup>3</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST
46	47	148	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION
47	42	53	<b>SOUNDTRACK</b> ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN
48	41	26	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966
49	—	33	<b>SIMON &amp; GARFUNKEL</b> ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS
50	33	44	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986

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.

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ► PHISH

Hoist  
PRODUCER: Paul Fox  
Elektra 61628

Vermont's finest band delivers an astoundingly good album that promises a feast for modern rock, album rock, college, album alternative, and pop outlets, provided they're willing to bend their parameters at least a little. Among the many highlights are ebullient opener "Julius," powered by a gospel choir and the Tower Of Power Horns; crunchy lead single "Down With Disease"; sweet ballad "If I Could," featuring vocals by Alison Krauss; funky "Wolfman's Brother"; and schizoid bluegrass workout "Scent Of A Mule," with Bela Fleck on banjo. Radio support or not, Phish fans are bound to get hooked yet again.

### WILLIE NELSON

Moonlight Becomes You  
PRODUCERS: Paul Buskirk, Willie Nelson & Randall Hage  
Jamaal  
Justice 1601-2

Nelson delivers a collection of standards stripped so bare of instrumental excess that they'd waft away in a gentle country breeze were it not for the firm, fervent embrace of his crystalline vocal. The slightest hint of a wink could send this supremely sentimental mood music over the top, but you're more likely to spot a tear in Nelson's eye as he sings 'em like he means 'em: sweetly. Bookending the standards are two Nelson originals, "December Day" and lovely "In God's Eyes."

### ★ BARRENCE WHITFIELD WITH TOM RUSSELL

Cowboy Mambo  
PRODUCER: Tom Russell  
East Side Digital 80902

"Hillbilly Voodoo" first paired these two distinctive talents in an unlikely match that proved heavenly, and the second meeting shows it was no passing fancy; they really do make beautiful music together. Russell supplies some originals to the Cajun country-cum-roots rock mixture, but the flavorful set is at its tastiest on covers such as Robbie Robertson's "Daniel And The Sacred Harp" and Steve Earle's "The Devil's Right Hand" that positively pump with heartfelt emotion. And, oh, that little ukulele number!

### ★ LOREENA McKENNITT

The Mask And Mirror  
PRODUCER: Loreena McKennitt  
Warner Bros. 45420

With the Juno Award-winning "The Visit," Canada's McKennitt established herself as a glorious voice to be reckoned with. Her richly evocative follow-up not only follows through on that tremendous vocal promise, but stretches well beyond. In addition to the continuing Celtic inclinations (see especially "The Bonny Swans"), there are new sonic textures mixed in from all over the traditional-music map. Chief among them is a Moroccan bent ("Marrakesh Night Market"), but there also are daubs of old Spain and Medieval France applied to the dreamy landscape. The result is timeless, and transcendent.

## R & B

### GLENN JONES

Here I Am  
PRODUCERS: Various  
Atlantic 82513

Artist demonstrates a mature R&B sound and makes the best of his newest set, thanks to romantic themes that don't go over the top with sexually graphic innuendo. Expertly layered production is paced by vocalist's simmering emotions on "Round And Round" and "In You." Jones' swooning style with "Give Love A Chance"

## SPOTLIGHT



ALI FARKA TOURE WITH RY COODER  
Talking Timbuktu  
PRODUCER: Ry Cooder  
World Circuit/Hannibal/Rykodisc 1381

Separately, these two gents have made huge tracks in world music circles with their latest recordings, Farka Toure's "The Source" and Cooder & V.M. Bhatt's "A Meeting By The River." The sum of these two formidable parts amounts to a musically electrifying whole with untold chart potential. Toure and cohorts Hamma Sankare and Oumar Toure keep the sound rooted in the guitarist's Malian blues tradition, while Cooder and guests Clarence "Gatemouth" Brown, Jim Keltner, and John Patitucci infuse it with enough Western sensibility to entice audiences this side of Timbuktu. A triumphant collaboration.

and "Don't Walk Away" helps round out a very satisfying album.

## JAZZ

### ► WYNTON MARSALIS SEPTET

In This House, On This Morning  
PRODUCER: Steve Epstein  
Columbia 53220

Originally commissioned for Jazz At Lincoln Center, this extended suite details Marsalis' impressions of the African-American church, as performed by a jazz septet with guest vocals from the monumental Marion Williams. Serious jazz listeners will enjoy the '20s flashback of "Local Announcements," as well as "Son," which bears the mark of Coltrane's soprano soloing, and "Call To Prayer," which recalls the Miles Davis/Gil Evans version of "Porgy And Bess." Standout cuts include the jaunty swing of "Scripture," the solid blues of "Invitation," and the raucous, uptempo gospel charge of the irrepressible "Holy Ghost."

### ► TERENCE BLANCHARD

The Billie Holiday Songbook  
PRODUCERS: Terence Blanchard & Miles Goodman  
Columbia 57793

Trumpeter Blanchard's tribute to the legendary jazz singer features his quartet plus a string orchestra, with occasional non-imitative vocals from Jeanie Bryson. Blanchard's lush, melancholy meditation includes such Holiday-stamped standards as "Nice Work If You Can Get It," "I Cover The Waterfront," "In My Solitude," "Good Morning Heartache," and Holiday's co-written signature theme "Lady Sings The Blues." Bryson's vocals are most enjoyable on the gorgeous "Detour Ahead," the grim recitative of "Strange Fruit," and the tasty blues of Holiday original "Fine And Mellow."

## WORLD MUSIC

### ★ THE UKRAINIANS

Vorony  
PRODUCER: Harri Kakoulli  
Green Linnet/Xenophile 4015

Six Britons of Ukrainian descent, led by

## SPOTLIGHT



MATRACA BERG  
The Speed Of Grace  
PRODUCER: Stewart Levine  
RCA 66351

Nashville native writes and sings from the crossroads of country, rock, pop, and blues, managing the rare feat of being in all those camps at once. Comparisons to Bonnie Raitt and Rosanne Cash are inevitable, but so is the eventual blossoming of Berg's own artistic stamp. Most compelling cuts on a project that glistens with contributions from session gurus like Jim Keltner and Michael Landau include sultry opener "Slow Poison," easy rocker "Tall Drink Of Water," irresistibly catchy "Let's Face It," cover of Dolly Parton's "Jolene," funky "Come To Mama," and Gospel-tinged closer "River Of No Return."

Pete Solowaka of the Wedding Present, put a modern rock spin on these poignant, romantic Ukrainian folk themes and originals written in the Ukrainian style. Highlights of a lively, unconventional set include the double-time folk of "Chlib," the bouncy rhythms of "Na Skriptsi Hrayu," the galloping pace of "Shehe Raz," and the gently shifting harmonies of "Nadia Pishla." Folk and pop tonalities blend on "Sertsem I Dusheyu," and Ukrainianization even covers the Smiths' "The Queen Is Dead" and the Velvet Underground's "Venus In Furs."

## LATIN

### ► UNIK-KO

Razones...  
PRODUCERS: Dennis Nieves, Lenny Valentín  
Sony 81257

Model-handsome vocal foursome from Puerto Rico takes a quantum artistic leap on hit-drenched sophomore project,

## VITAL REISSUES™

### JR. WALKER AND THE ALL STARS

Nothin' But Soul; The Singles 1962-1983  
COMPILATION PRODUCER: Cary E. Mansfield  
Motown Masters Series 37463-6270

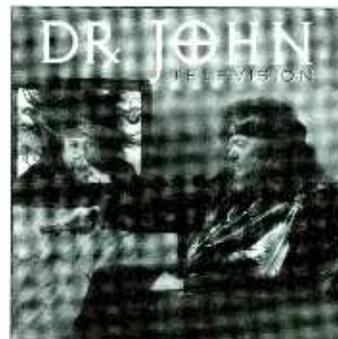
Motown's renegade tenor sax great made unabashedly soulful, largely instrumental records at a time when it was more fashionable to strive for pop crossover. Two-disc retrospective covers the Midwestern ensemble's singles, including such instrumental staples as "Cleo's Mood" and "Satan's Blues"; vocal hits like "Shotgun," "Do The Boomerang," and "What Does It Take (To Win Your Love)"; and distinguished covers of "Money," "How Sweet It Is," and "These Eyes." A horn blast from the past that resonates with the same brilliance today as during the golden age of Hitsville.

### TIM BUCKLEY

Live At The Troubadour 1969  
COMPILATION PRODUCERS: Bill Inglot & K. Lee Hammond  
Bizare/Straight 71663

The cover art on this recently uncovered

## SPOTLIGHT



DR. JOHN  
Television  
PRODUCER: Dr. John  
GRP 4024

The Doctor is in exceptional form on a fine, funky little album that begs the question: How can one man be so hot and so cool at the same time? Rebennack's wondrous voice—the well-weathered kind that suggests as much as it states—wraps itself around a collection of new numbers like clever first single "Television" and old favorites like "Money (That's What I Want)" and "Thank You (Falletin Me Be Mice Elf Again)" with the usual amount of sharp wit and charming grit, all underscored by the expectedly surehanded keyboard work. The unexpected checks in as well here, via a vocal collaboration with Red Hot Chili Pepper Anthony Kiedis ("Shut D Fonk Up," co-written by the two). Tune in.

deftly interweaving smooth harmonies with midtempo ballads and rhythmic-pop love paeans directed at the distaff, teenthrob-loving set. Leadoff title single, a pleasingly faithful cover of EWF's classic "Reasons," and "Enamorando" are tops, while slamming English-language house entry "Share My Love" hints at crossover stardom.

### ORQUESTA GUAYACAN

A Puro Golpe  
PRODUCERS: Nino Caicedo, Alexis Lozano  
RMM/Sony 81252

Joyous salsa number "Siete Años" kicks off pleasant tropical package from Colombian outfit whose tastier tracks, "Arriba Mi Folelor" and "Kaquiry Kaquiry," may get more attention from clubs than radio. Sweet and soulful chorus of "Llegó El Amor" could stimulate radio interest in that romantic entry, however.

## COUNTRY

### ► TIM MCGRAW

Not A Moment Too Soon  
PRODUCERS: James Stroud, Byron Gallimore  
Curb 77659

This album is already flying off the shelves on the strength of smash single "Indian Outlaw," which—depending on one's viewpoint—is either one of the catchiest or one of the stupidest songs ever written. Thankfully, there's not a wigwag or tomtom to be found anywhere else on the album, but McGraw finds other clichés to fill the gap. With titles like "It Doesn't Get Any Country Than This," "Refried Dreams," and "Give It To Me Strait," most of these songs sound as derivative as McGraw's voice, which is reminiscent of both John Anderson and Tracy Lawrence.

## GOSPEL

### ► COMMISSIONED

Matters Of The Heart  
PRODUCERS: Fred Hammond, Mitchell Jones, Chuckii Booker, Bryan Lenox  
Benson 84418-2868

Urban stations are already picking up the vibe from this latest release by one of gospel's most influential urban contemporary bands. Silky-smooth originals alternate with carefully chosen covers like Phil Collins' "Another Day In Paradise" and Dottie Rambo's classic hymn "We Shall Behold Him." Possible singles include the jammie "Work On Me" and Booker's "Love Is The Way." For added pleasure, listen for the punchy rap from Run-DMC.

### ► MICHAEL SWEET

PRODUCERS: Michael Sweet, Greg Fulkerson, and Doug Belden  
Benson 84418-2231

Focal point of late, lamented Stryper checks in with his first solo release, but keeps his old band's trademark pop metal and rich, soaring harmonies intact. There's no lyrical compromise this time around—song titles include "J.E.S.U.S." and "All This And Heaven Too." Though Sweet handles most of the vocals and guitars, this could very easily pass for the next Stryper album. Old hands and young fans alike will find much that's appealing—and familiar—here.

## CLASSICAL

### ★ ROCHBERG: CAPRICE VARIATIONS

Eliot Fisk, Guitar  
MusicMasters 67133

For more than 100 years, Paganini's 24th Caprice for solo violin has been a recurring inspiration for composers anxious to test their skills at variation. Here, Fisk has taken Rochberg's treatment of the captivating theme, also written originally for solo violin, and fashioned a striking transcription for guitar. The 50 variations on this 75-minute piece travel a colorful journey, exploring a wide range of stylistic byways en route. The performer is free to alter the written order as he prefers, and the route chosen by Fisk works beautifully. An important release that sets new challenges for other guitarists. Superior sound.

HOVHANESS: MYSTERIOUS MOUNTAIN; AND GOD CREATED GREAT WHALES; CELESTIAL FANTASY; PRAYER OF ST. GREGORY  
Seattle Symphony, Schwarz  
Delos DE 3157

Some of Hovhaness's most popular scores have been gathered here in expert recordings that should win them a host of new fans. "Mysterious Mountain," his Second Symphony—melodically friendly, like most of the pieces on the disc—presents few challenges to the listener. Still, careful audition reveals unexpected compositional sophistication. And we can still be intrigued by the expressive sound of humpbacks, whose "songs" were recorded on location and dubbed over the music in "And God Created Great Whales."

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

### ▶ XSCAPE Love On My Mind (3:48)

PRODUCERS: Jermaine Dupri, Manuel Seal  
WRITERS: J. Dupri, M. Seal  
PUBLISHERS: So So Def/EMI-April/Full Keel/Air Control, ASCAP  
REMIXER: Allstar  
So So Def/Columbia 77438 (c/o Sony) (cassette single)

There doesn't appear to be any stopping this quartet of divas-in-training. After soothing with "Understanding," they stomp hard with this loping, midtempo throwdown. Drenched with classic soul elements, track is a fine forum for the act's sultry harmonies, which simmer with just the right combination of aggression and seduction. Perhaps the best single so far from the platinum "Hummin' Comin' At 'Cha."

### ▶ M-PEOPLE Moving On Up

PRODUCERS: M-People  
WRITERS: M. Pickering, P. Heard  
PUBLISHERS: BMG/EMI/EMI-Blackwood, BMI  
REMIXERS: Marc "MK" Kinchen, Roger S. Epic 77392 (c/o Sony) (cassette single)

Sometimes you can believe the hype. One of the top dance bands overseas right now gets a long-deserved shot at U.S. stardom with a finger-wavin', no-nonsense jam. Lead by the oh-so-charismatic Heather Small, band deftly blends state-of-the-charts club trends with a reverence for classic Motown and R&B sounds. After one spin, you'll be humming the chorus for a week, which is the mark of a true smash. Already selling briskly on 12-inch format, single seems poised for across-the-board domination. From the album "Elegant Slumming."

### ▶ TAG TEAM U Go Girl (3:29)

PRODUCERS: Steve Roll'n & DC, The Brain Supreme, Tag Team  
WRITERS: S. Roll'n & DC, The Brain Supreme, Tag Team  
PUBLISHER: Alvert, BMI  
Life 021 (c/o Bellmark) (CD single)

The team responsible for taking "Whoop! (There It Is)" from street slang into the mainstream aims to do it again, this time transforming a sassy rallying cry into a bouncy, hyper-driven jam. Big bass beats and old-school samples abound on this simple but witty track, which should fit in nicely at both rhythm-crossover and top 40. Get going!

### ★ LISA LISA When I Fell In Love (4:08)

PRODUCER: Junior Vasquez  
WRITERS: J. Vasquez, L. Rhodes, J. Moskowitz  
PUBLISHERS: MCA/House Of Ellis/More To Life, ASCAP  
REMIXERS: Junior Vasquez, Silk & the Soul Crew, In Da Soul  
Pendulum/ERG 19320 (c/o Cema) (cassette single)

Pop radio missed the boat with the previous "Skip To My Lu," but the odds are good for this pleasant, funk-fortified R&B/dance jam. Lisa's voice is used well here, skating from sexy to yearning personas in a flash. All the while, a fluid horn line wafts about, and congas provide a refreshing framework. A garden variety of sturdy remixes aims to generate action at urban, top 40, and club levels. Give at least one a fair listen.

### HADDAWAY Stir It Up (4:16)

PRODUCERS: Halligan, Torello  
WRITER: B. Marley  
PUBLISHER: PolyGram International, ASCAP  
Arista 2685 (c/o BMG) (cassette single)

The momentum of "What Is Love" that was dulled by the disappointing "Life" could easily pick up with the release of this bouncy Bob Marley cover. Haddaway does his best to embrace the joyous quality of the original recording while sticking to the rigid electro-pop nature of the arrangement he is given. It's a tough job, but he fares well. Look for initial action at crossover radio, with top 40 close behind.

### JANE CHILD All I Do (4:20)

PRODUCER: Jane Child  
WRITER: J. Child  
PUBLISHER: Warner-Tamerlane/Radical Dichotomy/Brett & Peter, BMI  
Warner Bros. 18174 (cassette single)

Determined to be remembered as more than a mere one-hit wonder, Child

will return with a soulful, saucy number that proves the singer can keep pace with the best of divas. Skip the grating album edit and go straight for the raging radio remix. The addition of a pulsating dance beat drastically energizes the mood and tempo of the original album cut. Pop programmers take note: This is no plain Jane.

### BANIG I Talk To Everybody (no timing listed)

PRODUCER: Bob Keane  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Jesse Saunders  
Del-Fi 70013 (12-inch single)

Young Asian charmer belts like she really, really means it on this chipper pop/disco ditty. Though a few softer vocal moments would make the big ones more powerful, her earnest, passionate performance carries the song through. Could be of interest to teen-oriented crossover radio stations.

## R & B

### ▶ REPERCUSSIONS & CURTIS MAYFIELD Let's Do It Again (4:16)

PRODUCERS: Gary Katz, Genji Siraisi, Daniel Wyatt, Repercussions  
WRITERS: C. Mayfield  
PUBLISHER: Warner-Tamerlane, BMI  
Warner Bros. 6671 (cassette single)

The "Superfly" guy is at it again. Mayfield revisits the 1975 hit he penned for the Staple Singers with newcomers Repercussions. Sleek and soul-filled in its production, this slow number coasts along in comfortable territory, fueled by saluting horns, an accompanying organ, and a smooth groove to boot, leaving a lasting impression.

### ★ MOTIF FEATURING SYBIL You're All I Need To Get By (4:39)

PRODUCER: Rex Rideout  
WRITERS: N. Ashford, V. Simpson  
PUBLISHER: not listed  
Payday/London 1172 (c/o PLG) (cassette single)

A golden page from the Ashford & Simpson songbook of hits is juiced into a hip-hop wriggler. Amid chugging rhythms, Sybil playfully trades lines with engaging new male trio. Track succeeds in conveying a loose and fun vibe, which

will feel like a cool, invigorating breeze on heavily formulized urban stations. Track makes you want to hear more from the act—and isn't that the true goal of any good single?

### TBTBT Get Down To It (3:52)

PRODUCER: Peter Willis  
WRITERS: P. Kacor, I. Kacor  
PUBLISHER: Warner-Chappell Canada, SOCAN  
Cold Chillin' 6797 (c/o Warner Bros.) (CD promo)

Sophomore single from teen-age quartet delivers the goods. Sunny vocals ebb through a punchy reggae beat and good-time vibe, layered with catchy-but-casual guitar licks. For a stripped-down, minimalist sonic excursion, try the Tom Tom Club remix. Pure joy.

## COUNTRY

### ▶ REBA McENTIRE Why Haven't I Heard From You (3:28)

PRODUCERS: Tony Brown, Reba McEntire  
WRITERS: S. Knox, T.W. Hale  
PUBLISHERS: Bash/Blue Water/Life Of The Record, ASCAP  
MCA 54823 (c/o Uni) (7-inch single)

On this first single from her forthcoming album, Reba returns successfully to her sassy "Take It Back" mode. A full-blown horn section and a giant gospel choir are not-so-gentle reminders that she's expanded her boundaries way beyond traditional country.

### ▶ TRAVIS TRITT Foolish Pride (4:17)

PRODUCER: Gregg Brown  
WRITER: T. Tritt  
PUBLISHER: Post Oak, BMI  
Warner Bros. 6871 (cassette single)

Forgive and forget before it's too late. Tritt delivers a big message about the little fights that turn into huge, irreconcilable differences. Another solid song, and a welcome sentiment at a time when everybody seems to be reaching for the gun.

### ▶ HAL KETCHUM (Tonight We Just Might) Fall In Love Again (3:23)

PRODUCERS: Allen Reynolds, Jim Rooney  
WRITERS: A. Anderson, H. Ketchum  
PUBLISHERS: Al Andersons/Mighty Nice/Bluewater/Heckle/Foreshadow Songs, BMI  
Curb 1082 (7-inch single)

Ketchum's love of classic country music shows on this breezy, guitar-driven debut single from his upcoming album. Put that together with his probing way with a lyric, and you've got a winner.

### ▶ JOHN ANDERSON I Wish I Could Have Been There (3:32)

PRODUCERS: James Stroud, John Anderson  
WRITERS: J. Anderson, K. Robbins  
PUBLISHERS: Almo/Holmes Creek, ASCAP; Irving/Colter Bay, BMI  
BNA 62795 (c/o BMG) (7-inch single)

Anderson squeezes the emotional maximum from this nostalgic ballad with his usual full vocal assault. That's the good news. The bad news is that—thematically at least—with "Cat's In The Cradle," Harry Chapin has already been there.

### CHERYL WHEELER Almost (3:24)

PRODUCER: Jonathan Edwards  
WRITER: C. Wheeler  
PUBLISHER: Amachrist/Penrod & Higgins, ASCAP  
Rouder 1019 (CD promo)

She's written hits for Dan Seals and Suzy Bogguss, but no one does Wheeler like Wheeler. The stark accompaniment of a lone piano perfectly frames her fragile and pleading vocal on this thought-provoking ode to life's imperfections.

### BOB WOODRUFF Bayou Girl (3:23)

PRODUCER: Steve Fishell  
WRITERS: B. Woodruff, M. Smotherman  
PUBLISHERS: Big Eldorado/Bug, BMI; EMI-April Music/Princeton Street Music, ASCAP  
Asylum 0014 (7-inch single)

Hot fiddle and telecaster and a swampy country groove light up Woodruff's sophomore single, a sticky tale of deep Southern lust. Whether it will ignite at country radio is anybody's guess.

### SHAVER Georgia On A Fast Train (3:13)

PRODUCER: R.S. Fields  
WRITER: B.J. Shaver  
PUBLISHER: ATV/Music Corp. of America  
Praxis/Zoo 72445 (c/o BMG) (7-inch single)

Be careful with this one. Between Billy Joe Shaver's white-hot vocal delivery and his son Eddie's "throw-down" guitar picking, that old CD player of yours just might burst into flames. Boy, would this sound good on the radio.

## DANCE

### ▶ RuPAUL Whatcha See Is Whatcha Get (6:00)

PRODUCER: Ralph Sall  
WRITER: T. Hester  
PUBLISHER: Longitude, BMI  
REMIXERS: David Anthony, Darryl James  
Atlas 1110 (c/o PLG) (12-inch single)

Lifted from the soundtrack to "Addams Family Values," this neat cover of the Dramatics' classic is refashioned for the '90s with a shoulder-shaking hip-hop groove that suits the drag superstar quite well. Single has several radio-minded funk remixes that both urban and top 40 programmers should take seriously, while club DJs are served a pair of dubs that kick hard enough to keep peak-hour sets in high gear.

### ▶ ERASURE Always (no timing listed)

PRODUCER: Martyn Ware  
WRITERS: V. Clarke, A. Bell  
PUBLISHERS: Musical Moment/Minotaur/Sony, ASCAP  
REMIXERS: Microbots  
Mute/Elektra 8950 (12-inch single)

Enduring duo joins its Mute U.K. label mates on Elektra with a song that glides along at a slick, compu-hip pace. Andy Bell has rarely sounded as good as he does here, contrasting the icy-smooth synth nature of Martyn Ware's production with a warm, well-shaded vocal. The tune is embellished with faster trance beats that fit current trends extremely well, without sacrificing the catchy hook. From the forthcoming "I Say, I Say, I Say" album.

### THE COMING OUT CREW Free, Gay & Happy (5:37)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Damon Wild, Danny "Budha" Moralez, Cousin It  
Perfect Pair 012 (12-inch single)

Sabrina Johnston's unmistakable voice is the fuel that propels this invigorating pledge of pride, unity, and liberation. Although house-vibed track will rightly serve clubland's sizable gay population, it should be of equal interest to anyone who has ever marched to a different drummer.

## AC

### ▶ KATHY TROCCOLI Tell Me Where It Hurts (3:51)

PRODUCER: Keith Thomas  
WRITER: D. Warren  
PUBLISHER: Realsongs, ASCAP  
Reunion/RCA 627842 (c/o BMG) (cassette single)

Preview of Troccoli's self-titled new album is an easy-going interpretation of a familiar Diane Warren composition. A departure from her Christian-pop roots, single glistens with slick power-ballad sensibilities. Troccoli has developed a more distinctive vocal style, making good use of her smoky alto range. A solid bet for approval from AC audiences.

### KEITH CHAGALL Sarah (4:41)

PRODUCERS: Keith Chagall, Larry Brown  
WRITER: K. Chagall  
PUBLISHER: KCA, ASCAP  
Seven Thunders 10013 (CD single)

The creak in Chagall's voice will hit some as pure emotion and others as a strain. Regardless, he has already found success on several soundtracks, and this look at a romance falling by the wayside has the storytelling quality of a film's theme song. Darting in and out of Spanish-language lyrics, Chagall has created a crisp, guitar-driven pop/rock environment that might fit current adult alternative and AC trends.

## ROCK TRACKS

### ▶ ELVIS COSTELLO 13 Steps Lead Down (3:13)

PRODUCERS: Mitchell Froom, Elvis Costello  
WRITER: MacManus  
PUBLISHER: Plangent Visions, ASCAP  
Warner Bros. 18214 (cassette single)

From the tin-pot snare attack and talking keyboard to the ferocious vocal verve of Costello, this wonderful track announces with full-face snarl that Elvis & the Attractions are back on the block, rocking like a house on fire. Great fun, with a difficult-to-forget groove, and a fine initiation to Costello's "Brutal Youth" album. Unreleased bonus track "A Drunken Man's Praise Of Sobriety," a tiny theater piece for hard-core fans, is W.B. Yeats' wry outburst as interpreted by El.

### ★ DAVID WILCOX It's The Same Old Song (3:02)

PRODUCERS: Richard Gottehrer, Jeffrey Lesser  
WRITERS: B. Holland, E. Holland, L. Dozier  
PUBLISHER: Stone Agate, BMI  
A&M 8263 (c/o PGD) (cassette single)

It's pretty amazing how a new arrangement can make you rethink a song you've heard a zillion times. Wilcox takes this Motown nugget and reconstructs it with a strummed acoustic instrumental setting and a vocal delivery that is worldlier and more pensive; the pain of the honeybee sting seems more lethal here. Wilcox has long deserved a major radio hit, and this tune from his "Big Horizon" set could do the trick. A viable choice for album rock and AC formats.

### THE TEA PARTY The River (no timing listed)

PRODUCER: Jeff Martin  
WRITERS: The Tea Party  
PUBLISHER: not listed  
Chrysalis/ERG 19805 (c/o Cema) (CD promo)

This slightly psychedelic-sounding trio straddles the line between modern and metal. A brooding Cult-like vocal breaks into full fury, led by skilled, rapid-fire guitar riffs and rigorous drum duties. An inviting Tea Party for album rock radio.

### EL MAGNIFICO Buzzkill (no timing listed)

PRODUCER: not listed  
WRITER: El Magnifico  
PUBLISHER: Halcyon Daze, ASCAP  
RCA 62790 (c/o BMG) (CD promo)

Imposing, from-the-gutter vocals and swirling guitars collide into a dreamy sonic soundscape that leaves little to chance. This rock quartet specializes in carefully orchestrated chaos. Deadening screams lead to a well-laid, sample-laden conclusion, which is overkill on the auditory senses. Don't overlook the equally intense, abundantly brain-burning extra track "Space Mountain."

### IVY Get Enough (2:42)

PRODUCER: not listed  
WRITER: Ivy  
PUBLISHER: not listed  
Seed 8 (7-inch single)

Indie-oriented modern rock stations should not hesitate to embrace this rough-edged pop song. The restless voice of lead singer Dominique Durand contrasts sharply with the jangly rhythm and sensible sound of this tasty find. The chorus is catchy and no-nonsense, approaching blatant pop overload. For more in-your-face aural action, flip over to "Drag You Down." Enjoy.

## RAP

### SOUTH CENTRAL CARTEL Gang Stories (4:48)

PRODUCER: Prodeje  
WRITERS: C. Calvin, A. Patterson, P. Pitts, B. West  
PUBLISHER: Straight Hangin' 'Em/Geed Up/Peel Yo Capp/Def Jam/Gangsta Wit Knowledge, ASCAP  
DJ West/Chaos 77368 (c/o Columbia) (CD single)

Gritty and raw in delivery, this gangsta rap is the real deal. Straightforward street tales are told to a painfully steady beat, echoing the numbed, often indifferent nature of life in the urban 'hood. A blues-like trumpet solo is barely audible, drowned out by a string of overbearing confessional gangsta raps. A worthwhile listen that is moving to the open-minded.

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

## Labels Look To Lead Biz's Technology Revolution

BY KRISTIN LIEB

Record label presidents say they're not sure what role new technology will play in the future of the music industry; they do know it will be important, and they don't want to be left behind.

Increasingly, labels are welcoming new means of promotion and marketing, looking for talent in new ways, and hiring experts to help them understand and penetrate the CD-ROM, video game, and on-line computer service markets. These actions, they say, are designed to keep their labels competitive and ensure their continued success in the industry.

Capitol Records president Gary Gersh says the industry "is on the verge of a massive revolution that will rewrite the ways we receive and relate to all forms of entertainment." He says Capitol is using "all of the various technologies" to collect information each week to better market its records. He says Capitol localizes and micro-markets by cross-referencing the data. The label also relies on computer technology for its art department (for digital download and transmission of art files) and for improved communication between field and national staff.

"In general, I think these technological advances have served the music business wonderfully well," says Atlantic Records president Danny Goldberg.



GERSH



GOLDBERG



MELNYK



ECKSTINE

"Each development in technology has caused a growth in our business and expanded music."

Goldberg says the demand for clever marketing will always be important, even in cyberspace.

"Suppose everything becomes cyberspace," he says. "People are still going to have to be experts at making things look interesting. There will be limitless options, so how will we market

ideas? People can only look at a small fraction of the possibilities, so it will take a lot of strategizing about how to expose music.

"I have no worry at all about the long-term need for record companies, but things will change dramatically."

Atlantic recently hired an outside consultant/fan to post messages and promote its artists on the various computer networks. His first project was

to post information about Rush's new album. He found an on-line Rush fan club and 52 pages of Frequently Asked Questions (FAQs) about the band. "None of us knew there was anything about Rush on-line," says Vicky Germaise, VP of product development. "We just thought their fans might respond. Little did we know they were already a cornerstone of this activity."

Atlantic also is working with game developers to incorporate music into video games. Andrew Leary, Atlantic VP of A&R and multimedia, says he expects that video games featuring the music of Atlantic artists will be available by Christmas. The label and game developers are still working out the details, but Leary says players will likely hear sound bites from Atlantic artists

(Continued on page 72)

## Electronics Show Changes Season

BY MARILYN A. GILLEN

NEW YORK—The Summer Consumer Electronics Show is changing its season, its setting, and its name—but not its multimedia stripes.

The 1995 conference, staged by the Electronics Industries

Assn./Consumer Electronics Group and still awaiting a new moniker, will be held May 11-13 at the Pennsylvania Convention Center in Philadelphia. The show traditionally has been held in the summer in Chicago; this year's event, June 23-25 in Chicago, will proceed as planned.

EIA/CEG vice president Gary Shapiro says the move comes in response to surveys of exhibitors and attendees who expressed interest in a spring show; Philadelphia was judged the "best-suited" city in the East, he says. A Chicago convention site could not be secured for the new time frame, he adds.

Cynthia Upton, staff VP of communications for EIA/CEG, says no

setting has been decided yet for shows in 1996 and beyond, but that a site for 1996 likely will be locked in before the 1995 show takes place, and that a return to Chicago "is not out of the question."

The shift isn't sudden, or unexpected. Summer CES has been undergoing an evolution over the last few years, shifting from the more traditional audio/video focus of the bigger Winter CES in Las Vegas toward a new-technology and multimedia showcase. That multimedia emphasis "will be borne out by the 1994 show," Upton says, and likely will continue its ascendance.

In the wake of the June 3-6, 1993,

(Continued on page 75)

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The main question with "Redshift" is where to begin, since the disc is a veritable astral cornucopia. Look up at the simulated heavens and study the constellations of your choice, from any position on the Earth and at any time between 4700 B.C. and 11,000 A.D. You also can zoom in on some 300,000 individual stars and galaxies, with celestial browsing facilitated by narrowing your

search to stars of a certain color (such as white or blue) or of a particular luminosity class (possibly you prefer "subdwarfs").

Then travel through our solar system, viewing its planets in high-resolution detail, observing them from close-up or afar, different sides, above or below. Watch them rotate, then swing your view over to one of the moons and venture closer. There also is a "movie gallery" with live-action videos shot by the Apollo 11 mission, such as the lunar landing and the lunar rover. And there are 700 full-screen photographs of the planets, moons, nebulae, and Earth itself—which is shown in dazzling detail from many distances and perspectives. If you get lost during your stellar journeys, you can access the "Penguin Dictionary Of Astronomy," with its 2,000 definitions. And if you're an intrepid stargazer who happens to have a laptop and a portable CD-ROM drive, you can take this disc into the great outdoors to help you study the night sky. "Redshift" is a stunning effort that will certainly help its users find their place in the cosmos.

CHRIS MCGOWAN

## Pearson To Acquire Software Toolworks

PEARSON Inc., the U.S. arm of London-based Pearson plc, says it has entered a definitive agreement to acquire California's the Software Toolworks for \$14.75 a share in cash; in connection with the merger, Pearson says it intends to soon make a tender offer for all of the 29.5 million outstanding shares of the Software Toolworks, which is listed on the Nasdaq exchange. Total cost is estimated to be \$462 million.

The move is Pearson's first into the area of interactive entertainment. Pearson is an international media group whose wide array of holdings include more than 100 U.K. newspapers, theme parks, book publishers, and independent U.K. TV producer Thames Television. The Software Toolworks is a major supplier of software for the PC and video game markets.

FAIRWAY TECHNOLOGIES' in-store, on-demand production system for video games, audio CDs, and CD-ROMs is among the nominees for the 1994 Computerworld Smithsonian Awards. The annual awards honor innovative uses of information technology in media, arts & entertainment, and nine other categories.

Among the 15 other nominees in that category are "The Virtual String Quartet," developed by musician Thomas Dolby with L.A. company Headspace, which allowed users wearing a data glove and head unit to see, hear, and move among animated musicians playing Mozart. The project was part of an installation at the Guggenheim last year.

Winners will be announced in May.

THE SPECIAL INTEREST Video Assn. will examine video distribution in the interactive age during a seminar May 24 in New York. "The Evolution Of Video Distribution In The '90s" will include topics such as electronic distribution, interactive programming, and CD-ROMs, says SIVA president Paul Caravatt. "Some of the finest minds in the industry will be taking an in-depth look at the impact of new technologies on the marketing and distribution of video today—and tomorrow," he says.

SIVA is based in Norwalk, Conn.

SUPERHIGHWAY SIGNPOST: Compression Labs Inc. used the National Assn. of Broadcasters confab in Las Vegas as the occasion to announce "Magnitude," an MPEG-2-based compressed-digital-video product line designed for the delivery of entertainment and information services over telephone, cable, and satellite networks.

The MPEG-2-based Magnitude products are said by CLI to reduce the bandwidth required to transmit video by 6-60 times, depending on the complexity of the program content and the transmission method. The product line includes both a modular encoder (which can transmit in either a single-channel-per-carrier or multiple-channel mode) and a choice of decoders (including professional and consumer models).

MPEG-2 encoders are expected to be available in late 1994; consumer decoders are due in December.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™



By Seth Goldstein

**C**LEAN-UP DETAIL: CEO Harry Steck has taken steps toward giving Rank Retail Services America a decent burial. The rack-jobber, based in Aliquippa, Pa., gave up the ghost late last month (Billboard, April 9) after a protracted struggle.

Steck's goal is to settle things by Oct. 31, the end of parent Rank Organisation's fiscal year. His first accomplishment: disposing of the inventory. Steck describes the buyer as "a major retailer. It was a good deal for everybody. They have the wherewithal to support it." He won't identify the chain, but observers say it must be a mass merchant to absorb the amount of product Rank Retail reportedly stocks. Steck also won't comment on the price, thought to be \$20 million.

The Rank Organisation has established a pretax reserve fund of \$75 million, deducted from first-half results, against charges for inventory, fixed assets, and employees' last paychecks. Goodwill has already accounted for \$10 million.

Rank Retail's departure wasn't entirely a surprise and, for some vendors, won't be regretted. "We'll probably see an increase in business because Rank had not got it right from day one," says one program supplier. Another executive notes, "Servicing left a lot to be desired." A U.K. analyst says the news was greeted with "a sigh of relief from all concerned."

**D**YNAMIC DUO: Regis Philbin and Kathie Lee Gifford will be sharing more than talk show time when Gifford releases her first fitness title through Video Treasures in August. She'll be at VSDA promoting the title, which likely will have a major sponsor by the time of the show. The release is Video Treasures' first high-profile endeavor following Kathy Smith's move to A\*Vision.

PPI Entertainment, meanwhile, has significantly strengthened ties with Nabisco Brands, whose Harvest Crisps are being cross-promoted with Philbin's "My Personal Workout." The \$5-off supermarket campaign is being extended through the end of the year, and there's now a contest that awards the grand-prize winner Christmas in New York (Continued on page 75)

## Yoga Fever May Be Around The Bend Vid Firms See Technique As Next Fitness Trend

BY TRUDI MILLER ROSENBLUM

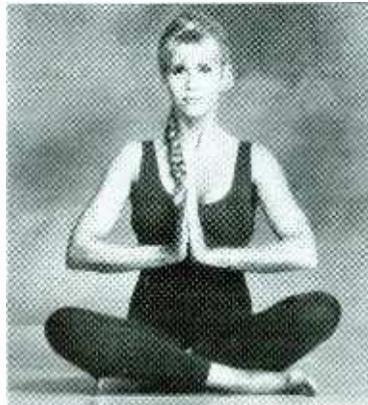
NEW YORK—Will yoga be the next big trend in fitness videos?

A number of video companies think so, and collectively have put out approximately a dozen yoga titles, with more on the way. With A\*Vision's "Jane Fonda's Yoga Exercise Workout" at No. 1 on Billboard's Health & Fitness Video chart, this ancient discipline seems poised to hit the mainstream. Certainly, the prices are right—although the genre is new, several releases have already dipped below \$10 suggested list.

"It's definitely a new trend," says Pat Glass, special interest buyer for Blockbuster. "In fact, I've created a new category called 'New Age Fitness,' with yoga and Tai Chi," distinct from the regular fitness section. "We're seeing more and more movement on those products, particularly the introductory tapes. Originally we thought of it as a 'hippie' category, but I think these days a lot of people are buying fat-free foods and living healthier lifestyles."

He adds that these buyers are not necessarily the same as those buying other fitness tapes. "We have a few people who come in religiously for the exercise tapes who aren't interested in the yoga videos. So I think the yoga buyer is potentially a new audience. It doesn't seem to be cannibalizing other sales."

The aging of the baby boomer generation makes this the right time for yoga and other gentle forms of exercise, suppliers say. "A lot of people who started with Jane and Kathy in the '70s



JANE FONDA

and '80s are now entering their 30s and 40s, and high-impact aerobics becomes much more difficult," says Alan Randal, VP of marketing and sales for Healing Arts Video. "In addition, people have higher levels of stress in their lives than previously. Yoga and Tai Chi are safe, non-impact forms of exercise that relax and calm the mind and make the body more flexible. They're exercises you can do for the rest of your life."

"Research has shown that the '80s attitude of 'going for the burn' and wearing yourself out is not necessary," agrees Michelle Fiddler, A\*Vision product manager for fitness videos. "People are more open to other styles of exercise. Yoga clears your mind and tones your body without wearing you out."

Suppliers take varying approaches to the market. A\*Vision is tapping into

consumers' loyalty to proven fitness stars: In addition to the Fonda tape, the company is producing "Kathy Smith's New Yoga," due out in the fall. Both programs are one hour long and retail for \$19.98. Fonda has publicized her tape with appearances on "Live With Regis And Kathie Lee" and "CBS This Morning." The title has sold more than 100,000 units so far and is "still selling like hotcakes," says Fiddler.

"Kathy Smith's New Yoga" is "yoga for the mass market, yoga for the '90s," says Russ Kamalski, executive VP for BodyVision, the A\*Vision division putting out the Kathy Smith tape. "We've taken what everyone thinks yoga is—lotus position, burning incense, meditating—and changed it into a higher energy workout, making it accessible and not intimidating."

In contrast, Healing Arts takes a more serious, in-depth approach to the subject. The company, which specializes in "mind/body fitness," has four yoga titles: "Yoga Journal's Yoga Practice For Beginners" and the "Yoga Journal Practice Series," three volumes that can be purchased as a set for

(Continued on next page)

## White Star Vids More Than Just 'Low' Kultur

BY JIM BESSMAN

NEW YORK—White Star, the offshoot of the fine arts video label Kultur, is gaining influence with product that is just as polished as that of the parent company, if not quite so highbrow.

The label, which launched in 1990 with the five-volume "The Best Of Ernie Kovacs" series, recently prompted the late TV comic's hometown of Trenton, N.J., to name a street after him. Meanwhile, White Star has expanded to some 100 titles covering country music, comedy, and history, compared to the approximately 300 Kultur performing arts releases on opera, ballet, folk and modern dance, classical music, jazz, music instruction, art, theater, and poetry.

"We started White Star because we noticed a lot of product that needed special attention," says Kul-

(Continued on page 67)



**Talk Video.** Melissa Joan Hart, seated, star of the Sony Wonder/Nickelodeon "Clarissa Explains It All" series, meets fans at Trans World Music's Saturday Matinee store in Garden City, N.Y. On hand, from left, are Leslie Collman, marketing assistant; Joe Surico, Sony Music account service rep; Sheila Amendolara and Silvia Gauglazo, managers; Katie Burrows, Trans World district manager, and her son; and Cindy Doti, Sony Music sales coordinator.

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## YOGA FEVER

(Continued from preceding page)

\$59.98 or separately for \$24.98 each. Titles are produced in conjunction with Yoga Journal, the leading magazine for yoga instructors and aficionados, and are hosted by Patricia Walden, an instructor who has her own yoga studio and has taught the method for 20 years.

Healing Arts videos are shrink-wrapped with a workbook to use in conjunction with the program. "We went the route of having a serious yoga instructor, rather than what you're seeing today with the Jane Fondas. We're trying to sell the genre, rather than sell a celebrity," says Randal. "But at the same time, [company president] Steve Adams wanted to make yoga mainstream, not some type of niche product. So the packaging has very hip colors and graphics. It takes yoga out of people's conception of some yogi with a bald head, and makes it very mainstream and acceptable to people who would not consider it otherwise."

The beginners tape has sold more than 200,000 units since its 1990 release, he says, adding, "it's the leading yoga video in the country in terms of overall sales." Healing Arts' line, including Tai Chi and massage tapes, is available at Blockbuster, Tower, Musicland, Target, and Best Buy, plus Waldenbooks, Borders, and New Age and alternative bookstores.

Meanwhile, Goldhil Home Media has licensed yoga tapes by Liliias Folan, star of the long-running PBS TV series "Liliias, Yoga And You." The 60-minute tapes originally were put out in the late '80s by Rudra Press for \$29.95 each, but Goldhil recently repackaged and rereleased them for \$19.95. The series comprises "Liliias! Alive With Yoga! Beginning," "Liliias! Alive With Yoga! Intermediate," and "Liliias! Energize With Yoga!" Each tape has sold 75,000-100,000 cassettes, notes Goldhil president Gary Goldman, who says more are on the way.

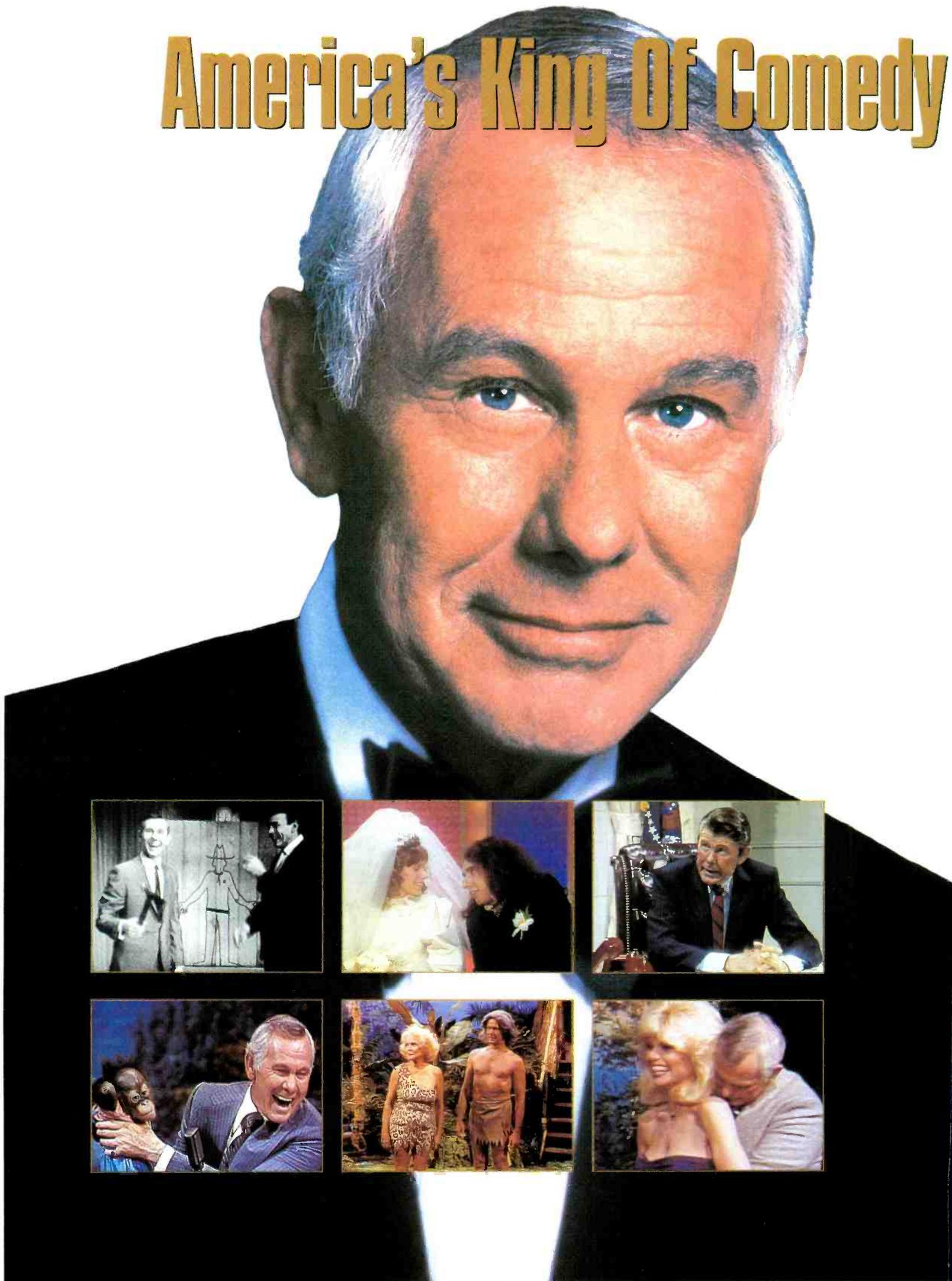
Goldhil also is experimenting with lower-priced titles by splitting the beginner's tape into two 30-minute workout tapes, "Liliias! Yoga Basics" and "Liliias! Workout For Beginners," both due April 15 at \$9.98 each. "We're trying to appeal to a segment of the market that is intrigued by the concept and would like to try it, but is very price-sensitive," says Goldman. "At \$10 they're willing to give it a try, but \$20 is too much." The top-line releases are in Blockbuster, Musicland, Suncoast, Trans World, Tower, and Warehouse; Target and other mass merchants are testing the budget tapes.

"I think yoga and Tai Chi are two concepts that have been historically considered 'New Age' and are now becoming more mainstream," says Goldman. "In our hectic society, people are looking for methods to reduce stress and relieve tension. And as society is growing older, people are looking for alternatives to aerobics, which put a tremendous amount of tension and pressure on the joints. People want a more gentle exercise that increases flexibility without that intense pressure on the body."

Another search for the mass-market sales is being conducted by MNTEX Entertainment and Video Treasures, divisions of rackjobber Handleman Co. Each has released budget-priced yoga titles by Renee Taylor, a former

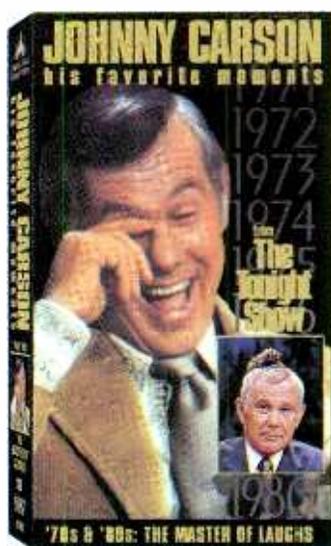
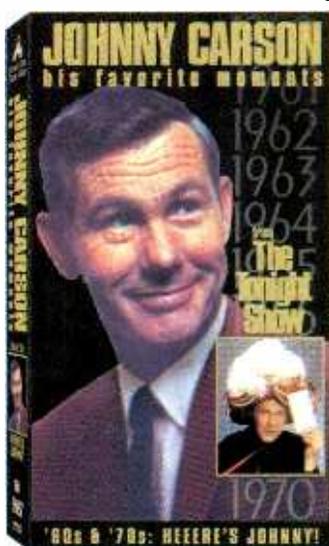
(Continued on page 68)

# America's King Of Comedy

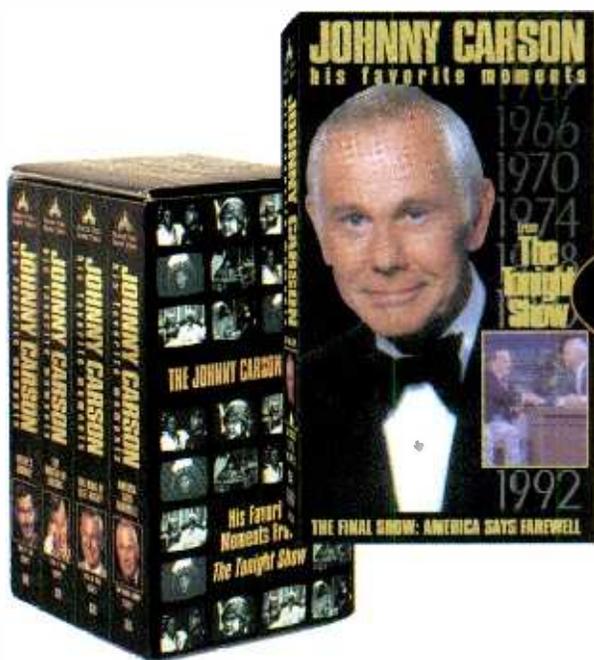


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Approx. 50 Minutes Each. Distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. ©1994 Carson Productions Group.



### WHITE STAR

(Continued from page 65)

tur president Dennis Hedlund, who named the label after a favorite champagne. "Titles like 'Ernie Kovacs' needed a long-term promotion and sales effort, and here we are, four years later, still selling sets. It's not like 'A Few Good Men,' which everybody is hot for now, and two months later it'll disappear. Our product goes on and on, and we promote our back catalog."

That catalog, to use Hedlund's characterization, is indeed "a different kind of animal than Kultur." Recent releases like "Chuck Berry: Live At The Roxy," "The Righteous Brothers: 21st Anniversary Celebration," "The Kingston Trio & Friends: Reunion," and the John Cleese comedy "The Strange Case Of The End Of Civilization As We Know It," are markedly different from such representative Kultur fare as "Maria Callas: The Hamburg Concerts," "Plisetskaya Dances," "Lady Day: The Many Faces Of Billie Holiday," and "The Definitive Dali."

"Paul Anka '62' is a documentary, filmed at Atlantic City at the height of his career, that's like 'time in a bottle,'" Hedlund says. "Webb Pierce: Greatest Hits" was produced by Webb before he died and has clips covering his whole career, along with his commentary. Then there's comedy and a lot of other music and stuff we like besides opera, ballet, and classical. We know we can do significant numbers on this stuff."

White Star's biggest hit, says Hedlund, is "In The Hank Williams Tradition," a Country Music Foundation production that includes the meager existing performance footage of Williams, along with interviews with his contemporaries and exclusive renditions of Williams' songs by today's country stars.

"It's done phenomenally well for us," says Hedlund. "It's been out six months, but, unfortunately, for a smaller indie it takes that long to get it through the pipeline. But we're starting an intensive TV campaign in the South, using the same people who marketed 'Ray Stevens—Comedy Video Classics.' And we've been very well supported by major customers like Tower, HMV, Musicland, and Suncoast, who've taken the title and stocked a lot of it with their country audio product."

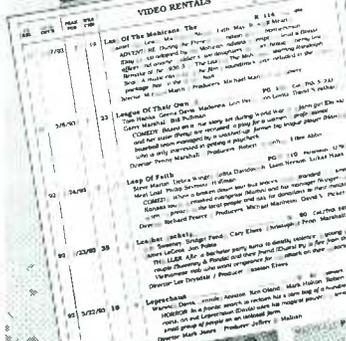
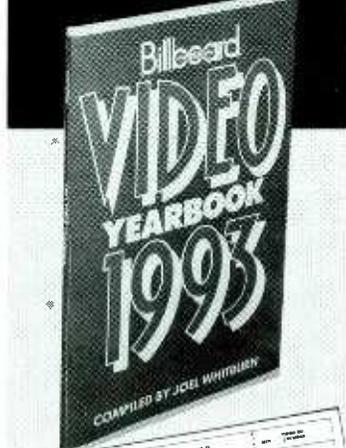
Contract stipulations won't allow Hedlund to disclose how many Williams tapes have been sold, but he says some Kultur/White Star titles rack up as many as 20,000 units in the first six months. Total sales on top sellers have gone "well over 100,000," he says.

Pricing is generally \$14.95 or \$19.95 depending on program length and content, though some historical titles, like "The Other World Of Winston Churchill" and five historic Sergei Eisenstein movies, are \$29.95 apiece. Series titles also are available in specially priced pre-packs. Kultur pricing is broader and more variable, with \$29.95 being the most frequent price point.

White Star is readying "George Jones: Greatest Hits," a career retrospective, for release May 16. The four-volume "Formula One Saga," out March 24, traces the history of Formula One racing from 1906 to the present. At \$19.95 per tape and \$79.80 for the set, it's being offered direct to con-

(Continued on next page)

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## WHITE STAR

(Continued from preceding page)

sumers via a TV campaign on ESPN prior to retail later in the year.

Hedlund sells both White Star and Kultur product direct to many music and video retail outlets, and uses marketer Fast Forward for larger accounts. There's also a computerized mail-order service that can reach 150,000 customers who have purchased label product over the last 14 years. "If we have a new program on Jose Carreras, the computer spits out all the people who bought the last one direct," says Hedlund. "Same with the stores which bought significant amounts, which we can then target with ads and window space."

Hedlund recently returned from his first MIDEM, where he committed to bring 11 new performing arts programs for Kultur, which has some big titles on tap. "Eartha Kitt: The Most Exciting Woman In The World," a concert program, arrives March 24, and a comprehensive, nine-hour, BBC-produced series, "Art Of The Western World," is due in May. Joan Sutherland's previously released, four-volume kid vid, "Who's Afraid Of Opera?" repriced from \$29.95-\$14.95 per tape and \$59.80 for the set, is now getting interest from toy stores, Hedlund says.

"We've grown every year at a minimum of 20% to 25% in sales," says Hedlund of the Kultur labels, which netted \$5 million-\$6 million last year.

A former sales executive at Allied Artists Video, Hedlund started Kultur in 1980 with a \$6,200 investment, operating out of a condo in Sea Bright, N.J. The company is now in offices in West Long Branch, N.J., not far from Trenton, which honored Ernie Kovacs on Jan. 23, his 75th birthday.

"I'd been a great Ernie Kovacs fan, and 'The Best Of Ernie Kovacs' was the first thing we released under White Star," says Hedlund. "There was no tribute to him in Trenton, and we felt something should be done, so we raised \$10,000 to build a bust of him for the New Jersey Network TV building.

## YOGA FEVER

(Continued from page 66)

Hollywood scriptwriter now in her 90s who has taught yoga for a number of years. MNTEX has put out "Yoga: The Art Of Living—Beginning" and "Advanced," which have sold approximately 50,000 units each, according to VP of operations Jeff Peterson. Each tape lasts an hour and sells for \$9.99. Video Treasures has put out two 48-minute tapes, "Renee Taylor's Beginning Yoga" and "Renee Taylor's Intermediate Yoga," also at \$9.99 each.

"Yoga has traditionally been a slightly older demographic, but I think that is changing," says Video Treasures VP of marketing Sandy Weisenauer. "A lot of the magazines aimed at younger women, like Self and New Woman, are writing about the mind/body connection."

Peterson adds, "I think it's also the business people, because it's billed as stress reduction, rather than a lot of physical exercise."

The tapes are brisk sellers at Kmart, Wal-Mart, and Target, according to Weisenauer, and are featured at the Suncoast and Musicland chains. They're available as well from fitness catalog Collage and video catalog Cybernetics, and from some in-flight magazines.

The Maier Group has a \$9.95 video, "Yoga With Linda Arkin." It's targeted at women 35-45, says marketing director Melissa Berman.

# 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	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	3	7	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
3	2	4	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
4	5	3	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
5	4	4	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
6	6	6	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
7	<b>NEW ▶</b>		WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
8	8	3	JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
9	10	4	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
10	7	5	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
11	9	6	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
12	14	14	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
13	12	15	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
14	11	9	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
15	13	5	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
16	20	5	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
17	15	3	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
18	18	3	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
19	16	4	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
20	19	5	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
21	27	2	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
22	22	14	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
23	28	2	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
24	17	5	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Moric	1993	PG
25	25	9	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
26	23	12	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
27	21	9	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
28	30	3	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
29	24	7	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
30	32	6	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
31	26	9	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
32	31	5	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
33	29	17	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
34	<b>NEW ▶</b>		FATAL INSTINCT	MGM/UA Home Video 903944	Armand Assante Sherilyn Fenn	1993	PG-13
35	33	11	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
36	40	12	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
37	<b>NEW ▶</b>		MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
38	34	10	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
39	38	2	KING OF THE HILL	Universal City Studios MCA/Universal Home Video 81651	Jesse Bradford Karen Allen	1993	PG-13
40	35	5	FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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## NEWSLINE

**THE SPECIAL INTEREST VIDEO ASSN.** has snagged a couple of information highway speedsters for its one-day seminar convened to discuss "The Evolution Of Video Distribution In The '90s." The headliners are Patrick Campbell, executive VP of corporate strategy and development for Ameritech Corp., on "Electronic Distribution . . . Its Future," and Frederic De Wulf, strategic business development director at Microsoft, on "Interactive Multimedia Development." They will appear May 24 at New York's Grand Hyatt Hotel.

Among others on the schedule are William Schubart of Resolution ("Intellectual Properties And The New Media"); David Graff of Hearst Magazine Group ("Licensing Brand Names To Increase Sales"); Dick Kelly of Cambridge Associates ("The Evolution Of Technology In Special Interest Marketing"); and Steve Safran of Media Drop-In Productions ("Video As Premiums . . . Losers Can Be Winners").

SIVA is asking \$195 for members before May 2, \$225 thereafter. Non-members pay \$225 and \$245. Registration fees may be mailed or faxed to SIVA, 10 Byinton Place, Norwalk, Conn. 06850. Fax number: 203-831-2893.

**SUPERMARKET VIDEO REVENUES** last year topped \$2.2 billion for the first time, nearly \$400 million ahead of 1992, according to Supermarket News' third "state of the industry" report. Sales in 1994 are expected to rise 18.8%, to \$2.65 billion.

Sell-through, at \$554 million, is one-third the size of rental, but shows faster growth in some areas. For example, sections devoted to sales were up 16.2% over 1992, vs. 14.3% for rental. Retailers are stocking fewer new sell-through releases, now comprising 38% of inventory, down from 51% in 1992. Catalog, meanwhile, jumped to 25% from 17%, and children's/family to 28% from 24%. Special interest and video games stayed roughly the same at 4%-5%, says Supermarket News.

Stores are selling more old tapes to customers and fewer to brokers, which got 12% of the business in 1993 compared to 28% in 1992 and 20% in 1991. The survey found 30% of the respondents interested in buying direct, 33% worried about new delivery systems, and 87% opposed to the use or test of a pay-per-transaction program like Rentrak or SuperComm. In 1993, only 67% shot down the idea.

**ABC VIDEO** will help consumers discover the great outdoors with a 13-title series called "Trailside: Make Your Own Adventure," available in stores May 18, priced at \$19.98.

The travel series explores such natural beauties as Utah's Canyonlands National Park, Montana's Glacier National Park, and the Organ caves of West Virginia. In addition to camping and hiking excursions, the series highlights rock climbing, river rafting, kayaking trips, and biking.

The "Trailside" tapes, narrated by John Viehman, executive editor of Backpacker magazine, are available in three gift-set configurations, including "Water & Woods," "Pedal & Pack," and "The First Season," which features all 13 tapes.

**TURNER HOME ENTERTAINMENT** rounds up six Westerns for its Father's Day sell-through promotion. Titles include "Gore Vidal's Billy The Kid," "Louis L'Amour's Conagher," "Keep The Change," "Four Eyes And Six-Guns," "Proud Men," and "Montana." All are priced at \$9.98 and are available May 11.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Major League II (Warner Bros.)	7,040,777	2,167 3,249	9,753,894
2	D2: The Mighty Ducks (Buena Vista)	6,276,573	2,215 2,834	21,093,838
3	The Paper (Universal)	5,604,720	1,544 3,650	15,588,215
4	Naked Gun 33 1/3 (Paramount)	5,330,310	2,383 2,237	33,482,699
5	Schindler's List (Universal)	3,800,505	1,382 2,750	74,704,348
6	Above The Rim (New Line Cinema)	2,719,240	863 3,151	8,767,082
7	Clifford (Orion)	2,571,043	1,014 2,536	2,571,043
8	Thumbelina (Warner Bros.)	2,318,822	1,502 1,544	3,142,140
9	Four Weddings And A Funeral (Gramercy)	2,035,679	240 8,482	3,860,598
10	Guarding Tess (TriStar)	1,826,480	1,445 1,264	22,002,516

## Who's On Line; Maier's Men Of Steel

**'DR. WHO' ON THE LINE:** The 30-year-old BBC television series "Dr. Who," available on video through CBS/Fox Video, is entering the interactive age through a promotion with Hollywood Online.

Beginning in mid-May, fans of the show can dial the interactive program, which highlights six new episodes available on video May 18.

Hollywood Online is part of America Online, a computer modem service that has about 700,000 subscribers.

Callers can access more than just street dates. There is information about each of the seven actors who have played "Dr. Who," famous villains who have opposed our hero, memorable phrases popularized on the show, and, of course, a complete list of episodes on cassette. The program, which runs about 30 minutes, incorporates digital video clips, animation, sound, and text.

"This is the 46th episode we've released, and from our research we know what kind of interests 'Dr. Who' consumers have," says **Mindy Picard**, VP of marketing. "And from a consumer bounce-back card survey,

we've discovered many 'Dr. Who' fans are very computer-friendly." From a marketing standpoint, Picard was impressed with the fact that Hollywood Online is accessed about 12 million times each month.

For those fans not hooked up to the database service, the "Dr. Who" program is available on floppy disc for either the Macintosh or Windows formats. Consumers who purchase two "Dr. Who" videos can receive the disc free by mail.



**CHANGING Demographics:** The New York-based Maier Group is about to tap into the male exercise market with a new line of tapes called "Men Of Steel." Men, it appears, are just as obsessed about their body shapes—and the shape their bodies are in—as the typical 18-45-year-old woman.

"In the past, men haven't expressed any interest, but now the idea of shaping up is more widespread," says Maier VP **Ellen Hochman**. "And quite a few men have been buying the **Tamilee Webb** tapes, so we fig-

(Continued on next page)

### Billboard.

FOR WEEK ENDING APRIL 16, 1994

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	3	57	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	1	1	7	<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> A*Vision Entertainment 55021-3	19.98
2	2	17	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	2	2	23	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
3	1	45	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98	3	3	15	<b>BUNS OF STEEL STEP 2000</b> The Maier Group TMG1142	14.95
4	4	5	<b>DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS</b> PolyGram Video 4400876913	19.95	4	4	37	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> ◊ Parade Video 94	12.98
5	8	9	<b>MAGIC MEMORIES ON ICE II</b> ABC Video 44002	24.98	5	5	25	<b>SUSAN POWTER: LEAN, STRONG &amp; HEALTHY</b> ◊ A*Vision Entertainment 50466-3	19.95
6	7	3	<b>WWF: ROYAL RUMBLE '94</b> Coliseum Video 200	59.95	6	6	27	<b>JANE FONDA'S FAVORITE FAT BURNERS</b> ◊ A*Vision Entertainment 55008-3	19.98
7	5	13	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95	7	9	17	<b>ABS OF STEEL 2000</b> The Maier Group TMG227	14.95
8	6	21	<b>THE JOE MONTANA STORY</b> PolyGram Video 4400881953	19.95	8	11	103	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
9	12	49	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98	9	14	31	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
10	9	15	<b>CNN SPORTS: PLAY OF THE DAY FAVORITES</b> Turner Home Entertainment 3111	12.98	10	7	23	<b>TONY LITTLE: ABDOMINAL MUSCLE TONING</b> ◊ Parade Video 92	12.98
11	11	21	<b>THE NFL'S 15 GREATEST COMEBACKS</b> PolyGram Video 4400876873	14.95	11	RE-ENTRY		<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
12	15	157	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	12	16	107	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
13	10	15	<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98	13	19	15	<b>NIKE: TOTAL BODY CONDITIONING</b> A*Vision Entertainment 50532-3	19.95
14	RE-ENTRY		<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95	14	12	101	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
15	16	230	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ◊ FoxVideo (CBS/Fox) 2173	19.98	15	RE-ENTRY		<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99
16	14	43	<b>LT</b> PolyGram Video 4400863893	19.95	16	RE-ENTRY		<b>JANE FONDA'S COMPLETE WORKOUT</b> A*Vision Entertainment 55006	19.98
17	RE-ENTRY		<b>HISTORY OF THE NBA</b> FoxVideo (CBS/Fox) 2857	19.98	17	10	7	<b>TONY LITTLE: TIGHTEN, FIRM &amp; SMILE</b> Brentwood Home Video BC106	9.98
18	RE-ENTRY		<b>HOCKEY-HERE'S HOWE: POWER SKATING</b> Barr Entertainment	14.95	18	8	33	<b>THIGHS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG158	9.95
19	17	9	<b>NBA RISING STARS</b> FoxVideo (CBS/Fox) 4084	14.98	19	13	27	<b>KATHY SMITH'S GREAT BUNS AND THIGHS</b> ◊ A*Vision Entertainment 50446-3	19.95
20	NEW▶		<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98	20	NEW▶		<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

## SHELF TALK

(Continued from preceding page)

ured they're ready for a series of their own."

Capitalizing on its trademark "Buns Of Steel" line, which features Webb (now on the A\*Vision roster), the new line consists of "Abs Of Steel," "Legs Of Steel," and "Arms Of Steel."

Instead of aerobics and fat-burning exercises common on tapes geared toward women, the three 40-minute workouts concentrate on muscle definition, strength, and tone. The first trio arrived April 13 at \$14.95 suggested list. "Abs" and "Arms" will be packaged together at \$29.95.

Kurt Brungardt, the author of "The Complete Book Of Abs" and trainer for the San Antonio Spurs, hosts "Abs." Trainer Gilad Janklowicz does "Legs" and "Arms." In addition to retail, the cassettes will be available via direct-response ads in Playboy and GQ.

Unlike women's tape series, which specialize on different body parts, Hochman says "Men Of Steel" will mainly stick with upper-body workouts. "Men just seem to be most interested in those areas."

Maier expects to build the line with follow-up tapes at various levels of difficulty, combining workouts such as abs and arms on a single cassette.

**FAMILY TIME:** Retailers' family entertainment shelves will be making room for FoxVideo's Family Features line, arriving June 1.

The \$14.98 titles include 20 colorized Shirley Temple titles, plus "Doctor Doolittle," "Those Magnificent Men In Their Flying Machines," "The Man From Snowy River," and "Rebecca Of Sunnybrook Farm." A new Temple feature will be added each month, augmenting more recent releases like "Rookie Of The Year." Each cassette is packaged in a clamshell box, now the favored way to attract parents and kids.

Three Temple features also are part of a \$5 rebate promotion offered to consumers who buy "Mrs. Doubtfire," due April 26 at \$19.98. Those are "Heidi," "Bright Eyes," and "Dimples."

**MPAA BLUE:** A lab allegedly pirating more than 1 million cassettes a year was busted by New York City police and the Motion Picture Assn. of America's anti-piracy office. The raid is the largest ever in the state and the second-largest in the 19-year history of MPAA piracy task force.

On March 28, law enforcement officials nabbed 304 VCRs, 4,000 counterfeit tapes, 411 masters, and thousands of labels and sleeves. Seven people were arrested, operating in the same building that houses the New York City Dept. of Transportation.

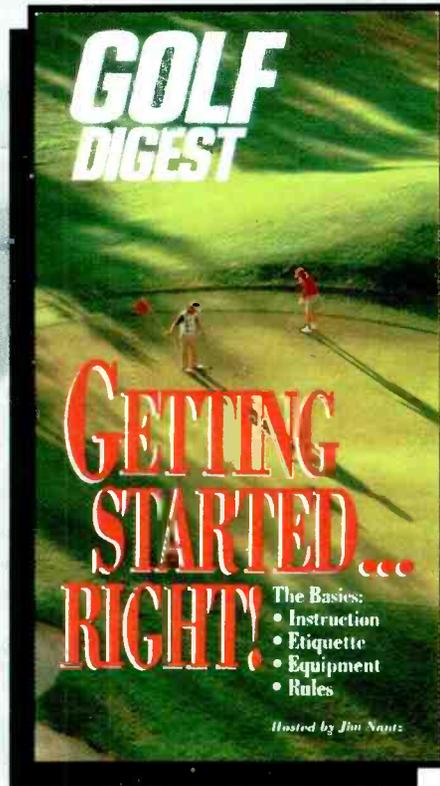
Among the titles confiscated were "Aladdin," "Beauty And The Beast," "The Fugitive," and "Free Willy."

Two days before, in Pennsauken, N.J., MPAA investigations had led to the seizure of more than 700 illegal tapes, including "Schindler's List," "Philadelphia," "Naked Gun 33 1/3," "The Ref," and "Monkey Trouble," all in theatrical release.

# Fore!

## Sales That Keep You In The Green!

**Golf Digest Video Series scores a hole-in-one with sales!**  
**A new video line to instruct and improve the game of ALL golfers!**



### GOLF DIGEST: Getting Started... Right!

Hosted by popular TV Golf commentator Jim Nantz, this video removes the frustration and puts in the relaxation of beginning golf by explaining the basic fundamentals with emphasis on equipment choices, correct swing and proper golf etiquette.

Catalog Number: 50820-3  
 Running Time: Approx. 50 min.  
 Price: \$19.95

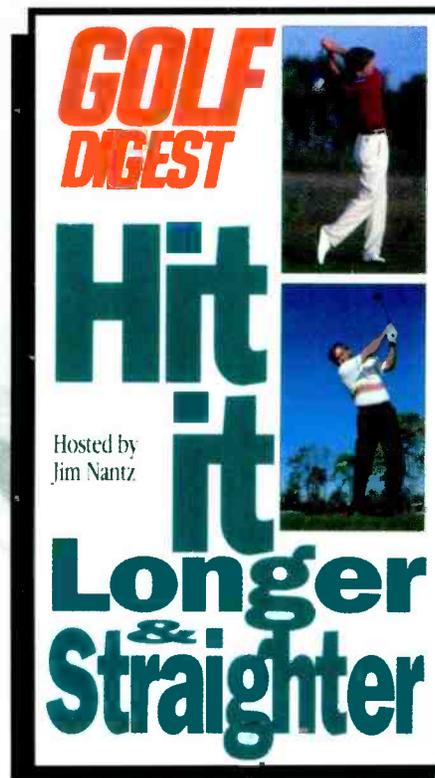
### FACTS:

- ▼ The sport of golf is a growing multi-billion dollar consumer market with over 25 million golfers in the U.S.
- ▼ Golf is the fastest growing sport in America with an estimated 2 million new golfers in 1994.
- ▼ Golf Digest is the leading authority in the golf industry.
- ▼ Golf Digest Videos will be advertised through Golf Digest Magazine which reaches an audience of over 5 million readers monthly.

### GOLF DIGEST: Hit It Longer & Straighter:

TV commentator Jim Nantz and the Golf Digest Schools staff teach six lessons accompanied by drills and instruction designed to add power to your swing.

Catalog Number: 50821-3  
 Running Time: Approx. 45 min.  
 Price: \$19.95



### GOLF DIGEST VIDEO SERIES-- THE PERFECT FATHER'S DAY GIFT!

Street Date: May 11, 1994  
 Pre-Order Date: April 19, 1994

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 Representative!

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## NEW TECHNOLOGY

(Continued from page 64)

at each level of game play. Players who reach the end of such games will hear previously unreleased tracks.

Although music for a forthcoming game has been completed, Leary would not name bands involved at press time.

Leary expects the games to be available in several formats. He adds that the label has been approached by game companies about producing soundtrack albums and music sampler giveaways for various games.

In January, MCA hired Alex Melnyk as VP of interactive media. She's now working at publishing CD-ROM titles for the label. Melnyk wants her label to really involve the artists, not just provide retrospective factual information.

She also is negotiating with on-line services and dabbling with virtual reality. Future projects may include interactive television and interactive records, she says.

Windham Hill president Anne Robinson says the label has been working with Nautilus, a monthly CD-ROM magazine, for 3-4 years. "Last time I checked, we were the only record company involved," she says. Subscribers get a CD-ROM each month, and part of it features interviews, tour dates, audio tracks, and partial videos from Windham Hill artists.

"We don't give away full albums or videos because of that royalty problem," she says. "We edit where it makes sense to."

Robinson says she plans to establish relationships with other CD-ROM magazines and get on-line with America Online to provide users with information about artists, tours, and new releases. She also is negotiating with cable shopping networks.

Geffen Records president Eddie Rosenblatt also wants his label to lead by example. "Geffen was one of the first labels with a forum on CompuServe, which gave us the chance to experiment with several new marketing trends, such as direct response, point-to-point, and interactive marketing," he says.

"Technologies that didn't exist just a few years ago are now a part of everyday life in the music industry," he adds. "SoundScan and BDS have had a major impact on promotion and sales, and we are currently developing new ways to analyze, synthesize, and distribute this wealth of information."

Duncan Hutchinson, president of Caroline Records, says the industry has been surprisingly slow in reacting to opportunities created by on-line communication. But he says people are finally starting to understand the potential, and expects that in the next year the industry will become "fully wired."

"It will be scary to see the 'keeping up with the Joneses' psychology which will take place among the multinationals," he says.

Caroline currently has an Internet address for its progressive electronic dance imprint, Astralwerks. Users can access sound bites, release/tour schedules, and articles. They also can join the e-mail list, or participate in interactive press conferences.

But not all labels are actively using technology, and some even view the industry as afraid of change. In a recent speech, Virgin Records president Phil Quartararo said some people in the in-

(Continued on page 75)

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## CHILD'S PLAY

(Continued from page 61)

color story guide.

Rerecordings of a completely different nature can be heard on the delightful "Sugarbeats: 21 Really Cool Songs" (Sugarbeats Music, Bedford, N.Y.). Co-produced and co-performed by Sherry Goffin Kondor, Carole King's daughter, the album features classic rock'n'roll tunes from "Groovin'" and "All Together Now" to "Hit The Road Jack."

**DISNEWS:** Walt Disney Records has released two new read-alongs from its best-selling Storyteller Series: "Aladdin: Iago Returns" and "Fox And The Hound." They're the 30th and 31st releases in the series, which debuted 27 years ago—and many of those releases, classified by the RIAA as singles, have been certified multiplatinum. Both titles are included in a Storyteller Series promotion involving Target stores and Kodak, as well as a mail-in offer; cross-promotional rebate coupons for "Iago" will be included in Buena Vista Home Video's May release of "The Return Of Jafar."

On May 3, Walt Disney Records releases the original cast recording of "Beauty And The Beast: A New Musical," coinciding with the April 26 premiere of "B&B" at Broadway's Palace Theater. The release includes six musical numbers created for the theatrical production, as well as a never-before-heard song by Alan Menken and the late Howard Ashman, "Human Again."

Also new from Disney are "Funny Food Songs" and "Travel Songs," two new titles in its Fun Songs line.

**BEIN' GREEN:** A new children's entertainment concern, The Best Music For Kids Co., is being developed as a joint venture by Greengrass Enterprises Inc. (New York), Curriculum Concepts (educational textbook developers), and publishing company Astor Music. According to Ken Greengrass, who has overseen the careers of kids' luminaries Bob McGrath and Rory, the concept includes a record label, the direct-mail "Kids' Music Club," a music magazine, and other publications. "Our first product will be displayed in the May issues of the Burger Kid (children's) magazines, reaching a total of between 3 and 4 million people," says Greengrass.

**KIDBITS:** Ladysmith Black Mambazo has released a sumptuous children's recording, "Gift Of The Tortoise," featuring traditional Zulu songs and folktales, on Music For Little People/Warner Bros. Records. Group leader Joseph Shabalala is heading the development of the Mambazo Academy of South African Music & Culture, said to be the first school of its kind in South Africa... Fred Penner bows his ninth audio release, "What A Day!" (Oak Street Music/The Children's Group/BMG Kidz, Tuesday 12)... The Children's Group's "Tchaikovsky Discovers America" won the 1994 Canadian Juno award for

(Continued on next page)

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

Chicago, "In Concert At The Greek Theatre," Warner Reprise Video, 80 minutes, \$24.98.

This veritable greatest hits video features all the oldies but goodies and more recent top 40 hits from a group that has managed, despite several personnel changes, to keep churning them out for four decades, and has attracted a broad audience. Highlights of this concert, filmed during Chicago's tour stop at Los Angeles' Greek Theatre,



include the seminal "Colour My World," blissful "Searchin' So Long," weepy "Hard Habit To Break," and classic harder-edged "25 Or 6 To 4." Focus here remains strongly on the music. Stage shots are nothing to write home about, but serious fans and collectors likely won't care much.

## CHILDREN'S

"Xuxa: Celebration! With Cheech Marin," Sony Wonder (212-833-8000), 40 minutes, \$14.98.

Brazilian pop star Xuxa is making a splash in the U.S. with her self-titled syndicated television series, and Sony Wonder is bringing the festivities to the kid vid market by releasing selected shows. Unfortunately, "Celebration!" Sony's debut Xuxa release, falls short of expectations due largely to shabby program material. It's not that Xuxa isn't an engaging children's performer, but when she is saddled with a show that resembles a glorified low-access cable fun-and-games spree, the colorfully costumed performer simply cannot shine. She does have her moments, performing a few musical numbers—as does guest star Marin, who gets a chance to plug his own children's audio project. Sony Wonder is simultaneously releasing Xuxa's "Funtastic Birthday Party," and fans are likely to discover that, as with most TV shows, some episodes simply are better than others.

## HEALTH/FITNESS

"Kathy Smith: Aerobex Workout," BodyVision (212-

275-2900), 62 minutes, \$19.95.

Workouts inspired by boxing training and moves hit the fitness video scene hard last fall and continue to trickle into the ring. Easily recognizable motivator Smith teams with another fitness pro, former world middleweight contender Michael Olajide Jr., in a program that combines authentic boxing techniques with aerobics principles. The result is a well-rounded workout that helps strengthen the upper body, abdomen, and legs, as well as build stamina. As with CBS/Fox's popular "boxercise" video starring model Jill Goodacre and Sugar Ray Leonard, the focus is on the boxer. Olajide guides Smith and viewers through various moves, some of which can be done with a jumprope. The video's producers appear to have taken a hint from Cindy Crawford and company in their liberal use of grainy black-and-white photography, which here proves only mildly distracting.

## DOCUMENTARY

"Survivors Of The Skeleton Coast," National Geographic Home Video/Columbia TriStar Video, 50 minutes, \$19.95.



As is par for the course with much of the fine programming from National Geographic, this video chronicles a vignette of nature as well as the story of those who devoted themselves to capturing it on film. Subject matter this time is the struggle of the beautiful desert elephants that inhabit southwestern Africa's Skeleton Coast, and the nine-year quest of a husband-and-wife team of photographers to understand and chronicle the giant mammals' fantastic journey. One of four new titles from Nat Geo, "Survivors" provides breathtaking footage of the elephants and their battle to survive the elements as well as the encroaching threat of poachers. The unusual terrain of the coast also afforded the photographers some truly rare photo opportunities: the king of the jungle sprawled on the beach gnawing on a whale carcass, an elephant

lumbering down a sand dune, and a herd of sea lions gathered just a few yards from the burning desert.

"America's Castles," A&E Home Video (800-423-1212), 120 minutes, \$29.95.



This subdued "Lifestyles Of The Rich And Famous"-style program takes viewers on an in-depth tour of the upper crust during America's Gilded Age, just before the turn of the 20th century. Focus here is on six magical homesteads: the Breakers, Cornelius Vanderbilt's incomparable statement in Newport, R.I.; Wall Street ingenue Jay Gould's gothic-style Lyndhurst Estate, nestled in the Hudson River Valley; Whitehall, oil and hotel mogul Henry Flagler's South Florida abode; George Washington Vanderbilt's French chateau-style Biltmore estate in North Carolina; the Ringling mansion in Sarasota, Fla.; and William Randolph Hearst's stately castle jutting out above the California coastline. A detailed look not only at the houses but at the fascinating characters who inhabited them, "America's Castles" will interest historians, architects, and those with curiosity about a time and lifestyle gone by.

## ANIMATION

"Virtual Nature," The Nature Company/Miramir Productions (800-227-1114), 40 minutes, \$14.95.

OK, so the title's a little misleading. The "nature" that springs forth in this video includes a triceratops parading through a forest, a faster-than-a-speeding-bullet journey through the Milky Way, and several larger-than-human birds winging their way through a magnificently mauve sky. There are some more earthly images interspersed with these imaginative creations, including virtual penguins frolicking on a virtual glacier, virtual monkeys swinging in virtual trees, and beautiful virtual autumn leaves falling through a virtual sky. Although viewers won't confuse many of these computer-generated images with the great outdoors they

are accustomed to experiencing, the segments, which include scenes culled from Miramar's popular "The Mind's Eye" and "Beyond The Mind's Eye," do show that it's a jungle in there, as well.

## PERFORMANCE

"The Films Of Charles & Ray Eames," Pyramid Film & Video (310-828-7577), 70 minutes each, \$39.95 each.

The renaissance husband-and-wife team of Charles and Ray Eames left their indelible imprint on architecture and furniture design, via their countless contributions to those arts during the '50s, '60s, and '70s. They were left behind the camera as well, and created numerous short films that illuminate topics from mathematics to the theory of design to spatial imaging. Pyramid is releasing four volumes, each of which contains about 10 shorts. Viewers will notice the differences among projects that were created for the Eames' personal use, various exhibits at the World's Fair, or sundry other exhibitions.



## INSTRUCTIONAL

"The Princeton Review: Everything You Need To Know About The New SAT And The College Admissions Process," A\*Vision Entertainment (212-275-2900), 60 minutes.

Gone are the days when attempting to select a college meant spending some serious time with those cumbersome softcover guides that shed light as well as pages by springtime. Video lessons concerning school selection and the best ways to get there abound on video shelves, and A\*Vision is jumping on the bandwagon with test-taking guides from perhaps the most recognizable names in the field: Kaplan Educational Centers and the Princeton Review. Billed as SaTV, for student admissions television, the Princeton program is pretty true to its MTV-style moniker with a slew of colorful, fast-paced clips featuring lots of attractive coeds frankly discussing the dos and don'ts of school selection. The real meat of the video comprises hands-on tips about mastering the dreaded SAT, fortified with example after example and easy-to-understand explanations. Grade A.

Billboard®

FOR WEEK ENDING APRIL 16, 1994

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★★★ NO. 1 ★★★				
1	1	3	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video 2141	1981 24.99
2	2	27	<b>ALADDIN</b> Walt Disney Home Video 1662	1992 24.99
3	<b>NEW ▶</b>		<b>WE'RE BACK!: A DINOSAUR STORY</b> Amblin Entertainment/MCA/Universal Home Video 81289	1993 24.98
4	3	5	<b>THE MAGIC VOYAGE</b> Hemdale Home Video 7215	1993 19.95
5	5	11	<b>MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊</b> Saban Entertainment/PolyGram Video 4400881193	1993 9.95
6	4	75	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991 24.99
7	8	11	<b>MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊</b> Saban Entertainment/PolyGram Video 4400881213	1993 9.95
8	6	232	<b>PINOCCHIO ◊</b> Walt Disney Home Video 239	1940 24.99
9	12	11	<b>MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊</b> Saban Entertainment/PolyGram Video 4400881233	1993 9.95
10	13	11	<b>MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK ◊</b> Saban Entertainment/PolyGram Video 4400881113	1993 9.95
11	10	11	<b>MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊</b> Saban Entertainment/PolyGram Video 4400881133	1993 9.95
12	16	103	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961 24.99
13	7	9	<b>LET'S PRETEND WITH BARNEY</b> The Lyons Group 2000	1994 14.95
14	9	11	<b>THE REN &amp; STIMPY SHOW: ON DUTY</b> Nickelodeon/Sony Wonder LV49215	1994 14.98
15	11	270	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
16	21	5	<b>SPEEDRACER: THE MOVIE</b> Family Home Entertainment 27505	1993 19.98
17	<b>NEW ▶</b>		<b>THE REN &amp; STIMPY SHOW: IN DISGUISE</b> Nickelodeon/Sony Wonder 49216	1994 14.98
18	<b>NEW ▶</b>		<b>THERE GOES A FIRE TRUCK!</b> Kidvision/A*Vision Entertainment 50700	1994 12.95
19	15	29	<b>REN &amp; STIMPY: THE CLASSICS ◊</b> Nickelodeon/Sony Wonder LV49200	1993 14.98
20	<b>RE-ENTRY</b>		<b>IT'S THE EASTER BEAGLE, CHARLIE BROWN</b> Paramount Home Video 83741	1974 12.95
21	23	3	<b>THERE GOES A BULLDOZER!</b> Kidvision/A*Vision Entertainment 50701	1994 12.95
22	18	97	<b>FANTASIA</b> Walt Disney Home Video 1132	1940 24.99
23	17	21	<b>TOM AND JERRY: THE MOVIE</b> Family Home Entertainment 27416	1993 24.98
24	14	9	<b>RAFFI ON BROADWAY</b> Troubadour Records Ltd./MCA Music Video 10709	1993 19.98
25	<b>NEW ▶</b>		<b>CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON</b> Wood Knapp Video 1198	1994 14.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from preceding page)

best children's album ... Jim Henson Records' latest is "Muppet Hits Take 2," a new collection of music from TV's "The Muppet Show" ... "Fitness Fairy Tales," an entertaining and easy-to-follow exercise audiotape, is available from Justin Locke Productions, Boston ... **MaryLee and Nancy's** "Rhythm Of The Rocks," (Friends Street Music, Mercer Island, Wash.), billed as a "multicultural musical journey," has received a Notable Children's Recording listing from the American Library Assn. ... So has "A Legacy Of Lullabies," 11 traditional Jewish lullabies sung by **Tanja Solnik** (Dream Song Recordings, Santa Monica, Calif.) ... Silver Wave Records of Boulder, Colo., has a high-charting world music release with "The World Sings Goodnight," a collection of nighttime songs from 33 different cultures ... Someday Baby Productions (Nashville) has

two new audio releases, "A Child's Gift Of Bedtime Stories" and "Little Sleepy Eyes" ... Educational Activities (Baldwin, N.Y.) has made 15 of its recordings available on CD, including albums by **Hap Palmer** and **Ella Jenkins** ... Golden Book'N'Tape's latest is "Little Red Hen," featuring "Sesame Street" Muppets ... New from **Bonnie Phipps** is "Monsters' Holiday" (Wimmer-Ferguson Inc., Denver) ... **Tonja Evetts Weimer's** "Space Songs For Children," an acoustic folk album with accompanying activity book, is available from PEP Publishing, Pittsburgh ... Early-childhood music specialist **Judy Caplan Ginsburgh's** newest recording is "Smile" (J.C. Ginsburgh, Alexandria, La.) ... Westchester County, N.Y., radio show "The Kids' Power Hour" (WFAS-AM) is now heard on the Talk America Radio Network.

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.

**NEW TECHNOLOGY**

(Continued from page 72)

dusty fear losing their jobs to the information superhighway.

"The music community doesn't accept change very well," he said. "Did you ever see [the film] 'Blazing Saddles,' where Mel Brooks says, 'Hey, we've got to protect our phony baloney jobs'? That's the record business."

Quartararo maintains that the information superhighway will not be as all-pervasive as some supporters would have people believe.

"There are still going to be people who want to go to Tower Records, spend an hour, browse, and read liner notes," he said. "That still means something to some people, and I don't think you'll ever be able to completely eliminate that. But we know we have to get involved in this stuff."

Mercury Records president Ed Eckstine also says he notices "a natural nervousness surrounding change in the music business," but says he's thankful for BDS, SoundScan, and any other technology that makes it easier to effectively market product or communicate with listeners. Despite such advances, Eckstine expects the bottom line to remain constant.

"At the end of the day, it's about music and creativity," he says. "When the next U2 comes along, people will still want to buy it in whatever form it's being sold."

**SUMMER CES**

(Continued from page 64)

staging of the show in Chicago, the EIA/CEG said it would re-evaluate the timing of the event in response to exhibitor and attendee concerns (Billboard, July 17, 1993). The absence of traditional audio/visual exhibitors—or their location well off-site of the convention center—had those attendees re-evaluating the continued viability of the summer show and its value to them.

Largely reflecting the reality of the 1993 event, the EIA said future summer shows would "comprise a collection of related shows, focusing on new, emerging technologies and services," such as personal communications, desktop video, multimedia, business productivity software, high-end audio, and video games.

New to that list for the 1994 show is "CreaTECH & InterAD"—a new, two-day conference slated for June 22-23 at McCormick Place in Chicago. The conference will focus on the uses of interactivity and multimedia technology in advertising and marketing.

**PICTURE THIS**

(Continued from page 65)

with Regis.

Philbin may do a title promotion via in-store monitors in Wal-Mart, Kmart, and Target, and in entertainment chains like Suncoast, Saturday Matinee, and Blockbuster. About 175,000 cassettes have been shipped to date, with 350,000-500,000 expected by year's end.

As a result, PPI thinks "Workout" could finally help Nabisco accomplish its longtime goal of bringing crackers into video stores.

# Who says Ace Ventura can't be bought? \$24.96\*

Unleashed this June at Just

**The #1 Box-Office Hit!  
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An In Demand \$75-Million\*\* Hit!**

- America's #1 movie for 4 weeks and in the box-office Top 10 for over 2 months: the highest-grossing - and the only major nonsequel - home video comedy for summer.
- \$12.1-Million opening weekend stronger than those of the original *Naked Gun*, *Sister Act* and *Hot Shots* movies.
- PG-13 comedy that's a favorite of teens and parents with kids!
- Starring film role for *In Living Colors*' zany JIM CARREY.
- Top supporting cast with youth appeal: SEAN YOUNG (*No Way Out*), COURTNEY COX (*Family Ties*), rapper TONE LÖC (*Posse*) and Miami Dolphin DAN MARINO.
- Intent-to-Purchase comparable to *Dennis the Menace*, *Beethoven's 2nd* and *The Secret Garden*.\*
- *Ace Ventura Pet Detective* has broad appeal to all age groups.\*\*

**ACE IN YOUR FACE...WITH \$3.5 - MILLION IN TV/RADIO ADS AND PAY-TV PROTECTION.**

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- VHS, Laserdisc, TBS Comedy Channel, NBC, USA, abc, 90-Day Pay-per-View Protection.

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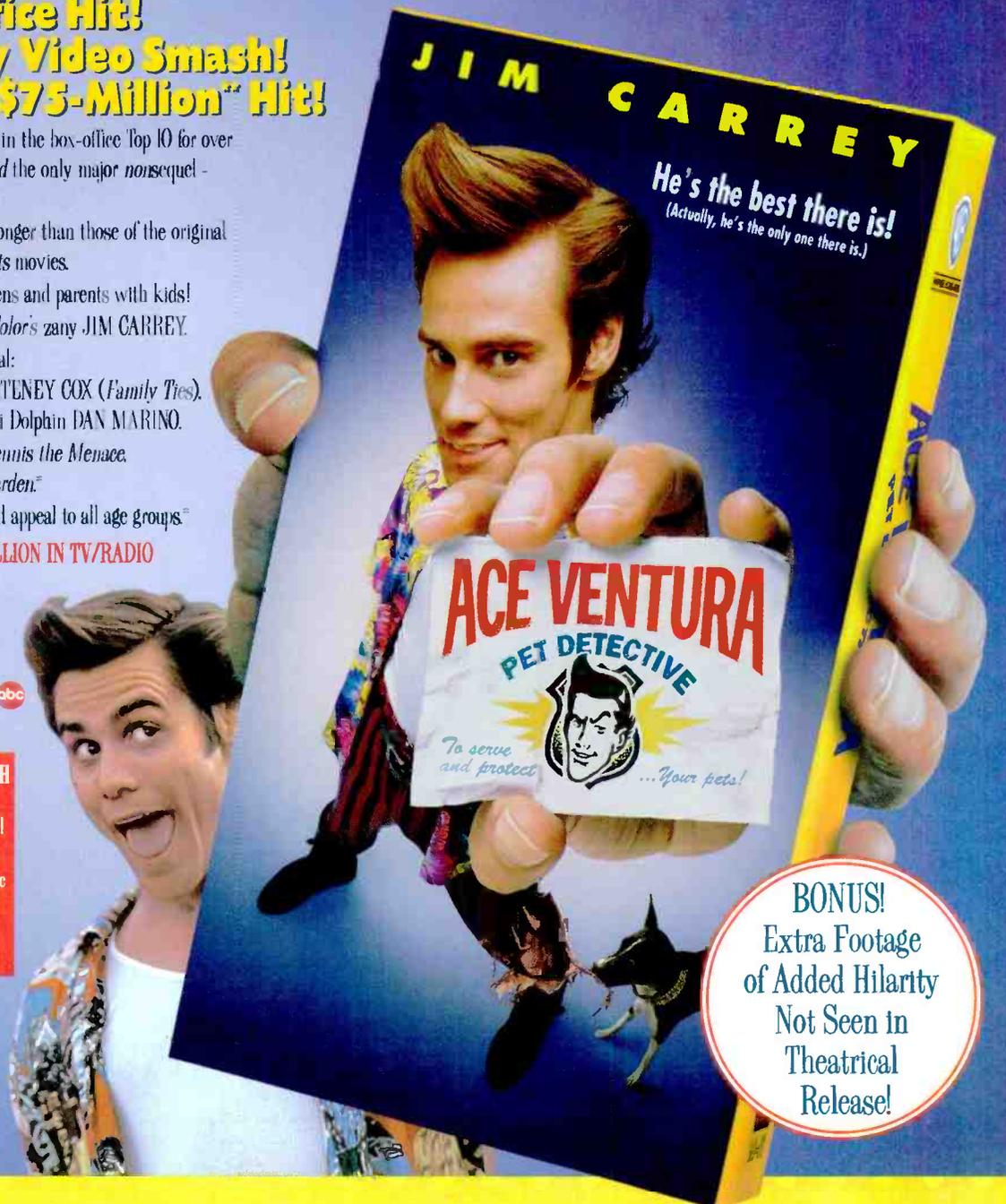
- An official *Ace Ventura Pet Detective* ID Card!
- Consumer Rebate/Poster Mail-In Redemption Certificate applicable toward either a \$3 Rebate or an *Ace Ventura Pet Detective* movie poster!

Offer valid through January 15, 1995 only. Details inside specially marked videocassettes. Offers subject to change.

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MUSIC BY IRA NEWBORN PRODUCED BY BOB ISRAEL EDITOR DON ZIMMERMAN A.C.E. DIRECTOR OF PHOTOGRAPHY JULIO MACAT EXECUTIVE PRODUCERS WILLIAM ELLIOTT  
EXECUTIVE PRODUCERS GARY BARBER PRODUCED BY JACK BERNSTEIN SCREENPLAY BY JACK BERNSTEIN AND TOM SHADYAC & JIM CARREY  
PRODUCED BY JAMES G. ROBINSON DIRECTED BY TOM SHADYAC



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24-Unit Spanish-Subtitled VHS Product Merchandiser: #6388 \$599.92\* 48-Unit Spanish-Subtitled VHS Product Merchandiser: #6389 \$1199.92\*

\*Suggested List Price per Cassette/Disc/Prepack. \*\*Projected Box-Office. \*Closed-Captioned by the National Captioning Institute. \*Source: Warner Bros. and Warner Home Video. Proprietary Research. ©1994 Morgan Creek Productions, Inc. ©1994 Warner Home Video.



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	4	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	2	3	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	3	6	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
4	4	27	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
5	5	2	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
6	8	5	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
7	7	21	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
8	9	8	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
9	6	5	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
10	11	8	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
11	15	3	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
12	13	18	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
13	10	19	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
14	12	5	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
15	16	75	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
16	18	11	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
17	14	20	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
18	17	199	PINOCCHIO ◊	Walt Disney Home Video 239	Animated	1940	G	24.99
19	19	9	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
20	23	5	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
21	21	42	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
22	30	23	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
23	20	11	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
24	22	8	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
25	28	8	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
26	40	6	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
27	27	9	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
28	31	5	SCENT OF A WOMAN ◊	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
29	25	33	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
30	32	12	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
31	29	12	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
32	RE-ENTRY		HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26733	Emma Thompson Anthony Hopkins	1992	PG	19.95
33	RE-ENTRY		SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	19.98
34	24	22	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
35	39	4	BODY PARTS	NightVision A*Vision Entertainment 50564-3	Various Artists	1994	NR	19.98
36	NEW ▶		PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
37	38	8	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
38	RE-ENTRY		AMADEUS ◊	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
39	34	7	ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99
40	26	5	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## VIDEO PEOPLE

**Jeff Jenest** is promoted to the newly created position of senior VP of new business development at Playboy Entertainment Group.

**Jeff Rabinovitz** and **Ralph Walin** have been promoted to VP of sales at Columbia TriStar Home Video, with primary emphasis on rental releases. **John Reina** has been named sales VP responsible for sell-through and mass merchants, rackjobbers, and national accounts. **Robert Eckmann** is promoted to director of international accounting.

**Laura Cook** has been named legal affairs senior VP for 20th Century Fox and senior VP of business and legal affairs for FoxVideo.

**Dena Wholey** advances to marketing VP, Republic Pictures' Home Entertainment Group.

**Rochelle Smith** has been named marketing manager of domestic home video, Turner Home Entertainment.

**Robyn Tsuboi** is appointed manager of Hemdale Home Video's new inside sales department. **Pat McDonough** has been named sales director, **Jeff Jackson**



JENEST



WHOLEY



GILARDI



CHAPMAN

southeastern regional sales manager, and **Marty Dattilo** southwestern regional sales manager.

**Patrick O'Brien** joins New Line Home Video as its first VP of finance. **Stephanie Sigel** becomes assistant marketing manager, and **Josh Lobis** marketing coordinator.

**David Bixler**, formerly VP of sales for Academy Entertainment, is named senior VP of ITC Home Video.

**Beth Bornhurst** has been promoted to VP of sales, sell-through and new technologies, at LIVE Home Video. **Hillary Bibicoff** becomes director of legal and business affairs. **Gina Gilardi**, formerly of Epic Productions, joins as executive creative director. **David Garber** is named distribution and marketing senior VP for parent LIVE Entertainment, and **Debra Stein** becomes public relations VP.

**Emmet Murphy**, **John Siciliano**, and **David Elliott** have been named as executive VPs at Technicolor. Murphy continues as president of Technicolor Video Services until a replacement is named.

**Emiel Petrone** is named senior VP of entertainment acquisitions, Philips Interactive Media (America). **Stephen Race** becomes senior VP of PIMA.

**Brett Chapman** has been appointed VP of business and legal affairs, Buena Vista Home Video International.

**Steve Burak** is named A\*Vision Entertainment Northeast regional sales director; **Robert Cowan**, Midwest regional sales director; **Jackie White**, Southeast regional sales director; and **Suzette Schafer**, West regional sales director.

**Jim Chapman** advances to division manager—East and **Dan Ward** to division manager—West at Prism Entertainment.

Appointments at Baker & Taylor Video include **Chris Arns** to sales VP, responsible for video specialty, audio, and merchandising services; **Al Strutz** to the newly created post of business development VP, responsible for multimedia in all B&T markets; **Brad Grob** to director of multimedia business development; and **Michael Small** to sales administration director.

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## Hidden Track Exposes Conflict Justice Records Wants To Patent Technology

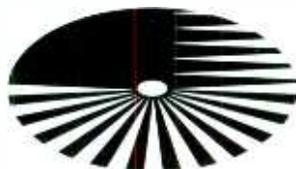
■ BY PAUL VERNA

NEW YORK—Giving new credence to the maxim that necessity is the mother of invention, Justice Records president Randall Jamail and COO David Thompson unwittingly came up with an innovation in CD recording: a truly hidden track, accessible only by rewinding past the start of the disc into a space otherwise reserved for nonmusical information.

Justice created the feature—which it calls the Justice Soundboard—to accommodate Willie Nelson's desire to preface his new standards record, "Moonlight Becomes You," with an explanation of why he chose the songs he chose and why he decided to release it on an independent label (following the recent expiration of his contract with Columbia). Nelson also makes a pitch for another Justice artist, Tab Benoit, who covers a Nelson song on his latest release. The 88-second message is Nelson's way of offering fans insight into the project without intruding on the listening experience, according to Jamail.

The Nelson disc was mastered by Bernie Grundman from a DAT of the spoken intro and a 1/2-inch analog master of the musical program, according to Jamail. Grundman says he

made separate 1630 masters of both parts and sent them to PolyGram's Manufacturing and Distribution Center with instructions to start the musical program at 1:30. If played normally, the disc defaults to the 1:30 starting point and plays like a regular CD, even on carriage systems. But if the user wants to hear Nelson's speech, he or she can hold down the rewind button at the beginning of the program and release it



JUSTICE SOUNDBOARD™

once the laser beam reaches the starting point of the spoken segment.

Jamail beams about the Soundboard's potential as a repository for audio liner notes or for commentary on an artist's back catalog. He even cringes about the possibility of using the space for advertising, or for other applications he does not necessarily endorse.

"The door has always been there. We've invented a handle with which

to get in that door," says Jamail, noting that he does not want to be a "gatekeeper."

Jamail admits that the Soundboard technology is "infantile in its development and therefore a little bit clumsy right now," but he prefers it to a conventional buried-track scenario, which would have resulted in the listener having to hear the spoken message every time he or she played the disc.

Neither the inherent technical drawbacks of the Soundboard nor the skepticism of some industry professionals about its patentability has deterred Jamail from seeking a patent on his invention. His goal is to license it to other labels for an undisclosed fee and an agreement to use the Soundboard logo.

The irony of Justice's patent pursuit is that another label seems to have already come up with the Soundboard idea on an album whose release preceded Nelson's by several  
(Continued on next page)



**Living Under Jann.** Juno-award-winning artist Jann Arden and producer Ed Cherney celebrate with band members and engineers at Los Angeles' Groove Masters while recording the Canadian singer's upcoming A&M album, "Living Under June." Standing in the back row, from left, are assistant engineer Ray Taylor Smith, guitarist David Resnick, bassist Mike Lent, and guitarist Bob Foster. In the middle row are tuner/production assistant Edd Kolakowski, drummer Kenny Aronoff, and keyboardist/arranger C.J. Vanston. Seated are engineer Duane Seykora, Arden, and Cherney, who mixed the tracks at L.A.'s Brooklyn Recording on a Neve 8078 with GML automation.

## Advertisers Join The Digital Generation DGS Delivers Radio Spots Over Telephone Lines

■ BY STEVE TRAIMAN

NEW YORK—What do Tower Records, Bill Graham Presents, and the Concert Music Network have in common? They're all on the cutting edge of digital audio networking, employing a radio advertising system developed by San Francisco-based Digital Generation Systems (Billboard, Oct. 23, 1993).

Using the Dolby AC-2 compression algorithm, DGS transmits radio ads to more than 600 stations across the U.S. via phone lines. It takes 10 minutes to transmit a 30-second spot and 20 minutes for a 60-second spot.

DGS' delivery of broadcast-quality audio via phone lines is the latest example of high-end audio networking, following the recent Frank Sinatra "Duets" album, for which vocal tracks were recorded in various facilities and sent via phone lines—using ISDN—to a sin-

gle studio.

Tower, Graham, and CMN are among the first advertisers using DGS to get high-audio-quality spots on the air the same day. The bottom line is time—and cost—savings on managing the distribution of ads, and swift reaction to marketing opportunities like last-minute buys on new releases or added concert dates.

Whereas all three companies and/or their ad agencies previously had to copy, package, label, and mail or overnight spots to multiple stations, the DGS Network provides a one-shot service. DGS has equipped many leading audio production facilities with terminals that link to its Bay-area data center, which relays commercials to stations with DGS terminals in their control rooms. DGS picks up the tab for hardware installations and for the toll-free phone service; the location's

cost is a dedicated phone line for the DGS Network communication.

Delivery costs, paid by advertisers or their agencies, are comparable to overnight delivery charges. Regular 12-hour overnight service is \$16 for the first spot, plus \$1 for each "tied" spot to the same station. "Urgent" four-hour service is \$35 per spot, plus \$6. "Economy" two-day service is \$10 for the initial spot, plus \$1, according to DGS senior VP Ronald Denman.

"The DGS system is a powerful tool that helps advertisers, production studios, and broadcasters operate more immediately and effectively," says Denman. "As the telegraph made the Pony Express obsolete, we expect DGS will mark the end of the frantic rush to an overnight delivery service with dubs of radio commercials."

At Tower Records in West Sacramento, Calif., electronic media coordinator Lee Kranfield has been using production house Steve Bradford Creative Services, about 20 miles across town, to produce spots for several hundred stations in markets with Tower stores, from the West Coast to New York, Boston, and Washington, D.C.

"We rely heavily on radio to promote ongoing sales," Kranfield notes. "We were using hundreds of overnight deliveries via DHL, Federal Express, etc., and when DGS put the system in Bradford's studio [in early February], we gave it a try."

He adds that the system has given Tower "control to very quickly get something delivered electronically. We don't have to worry about weather delays, and we can handle a last-minute buy from a label to promote a sale the next day."

For instance, in mid-March, PolyGram Classics decided on a last-minute  
(Continued on next page)

## AUDIO TRACK

### NEW YORK

At Quad Studios, Luaka Bop/Sire/Warner Bros. recording artist David Byrne was recently in mixing his upcoming solo album. Engineering the sessions was Michael Brauer, assisted by Bruck Dawit.

Sean Dickson of Big Life/Mercury recording band the Soup Dragons is currently handling production chores for the band's upcoming album, "Hydrophonic," at Electric Lady Studios. Ron St. Germain is engineering.

The Trak Masterz Productions team has been busy at Chung King Recording Studios, recording Epic/Cold Chillin' acts Kool G Rap and TCF Crew and Uptown recording artist Horace Brown. Engineering all three sessions was Steve Ett on the Neve VR-60. Also at Chung King, Virgin's Joe Jackson recorded some new songs, co-producing with Ed Roynestale. Engineer John Wydryce sat behind the 80-input Neve VR with Flying Faders and Total Recall and recorded onto Studer A827 multitracks.

### LOS ANGELES

Atlantic recording act Bad Religion has been at Skip Saylor Recording re-mixing its self-produced singles "Kerosene" and "American Jesus." Andy Wallace engineered the sessions, with Eric Flickinger assisting.

Also at Skip Saylor, producer D.J. Quik was in with Profile act 2nd II None. Chris Puram engineered with the assistance of Tansha Walker.

At Image Recording, DJ Ralph M. of Funkdoobiest was in producing rapper Jay Disco with engineer Ben Wallach on the SSL 4056E. Terri Wong assisted.

### NASHVILLE

Epic recording artist Tammy Wynette has been in the Sound Emporium recording vocal tracks for her upcoming duets album with Lyle Lovett, Joe Diffie, Smokey Robinson, and Aaron Neville. Barry Beckett produced the sessions, and Pete Greene engineered.

MCA's Vince Gill recently was at Soundstage with producer Tony Brown working on his upcoming release. Engineer Chuck Ainlay sat behind the 56-input SSL 4000E w/G Series Computer. John Thomas assisted.

### OTHER LOCATIONS

At Philadelphia's Studio 4 Recording, Phil Nicolo and Dave "Stiff" Johnson are putting finishing touches on Urban Dance Squad's forthcoming album for Virgin records.

Seattle's Bad Animals is celebrating the No. 1 chart debut of Soundgarden's "Superunknown" album, which was recorded there using the SSL 4064G. Michael Beinhorn produced and Jason Corsaro engineered, with Adam Kasper assisting.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



**New York's Finest.** Some of the city's top session cats assembled at the Power Station to contribute their talents to the debut solo album by "Late Night With David Letterman" bassist Will Lee. Shown, from left, are guitarist Jeff Mironov, pianist Don Grolnick, drummer Steve Gadd, BMI composer Chris Hajian (who is co-producing the album with Lee), BMI's Mark Fried, Lee, percussionist Bashiri Johnson, and executive producer Ben Sidran. Lee's album is scheduled for release this spring on Go Jazz!

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### NORWAY

**NORSK FILM STUDIOS** in Oslo used its two DAR Sabre optical disc workstations for the compilation and replay of competitors' music in the figure skating championships at the Winter Olympics in Hamar. In previous competitions, playback was from varispeeded cassette, but Norsk Film took competitors' tracks from DAT, 1/4-inch, cassette, DCC, MD, and CD, loaded them into their Sabres, then

Timewarped them digitally to the preferred tempo. The finished tracks were transferred to separate recordable CDs for playback in the ice rink.

Scandinavia's first Neve Capricorn console for live on-air broadcast has been ordered by state broadcaster NRK for its main studio in Oslo. Already keen on assignable principles after several years with an AMS Calrec Virtual Console, the Capricorn was chosen from a short list of six consoles, four of which were digital. The routing advantage of a switching matrix tipped the balance, according to **Are Nundal**, head of audio (technical). "We are very excited about

working with the desk's facilities, learning the user interface, and exploring new applications for the console," he says.

### PORTUGAL

**MEYER SOUND** distributor **Jorge Gonçalves** supplied a large system for the three-day Festa Avante, the country's biggest annual rock and pop event. The 75-box rig was the largest-ever Meyer system in Portugal, with 24 UPA-1Cs, eight U-1s, four DS-2s, four 650-R2s, and four USWs, supported by a mixture of control units.

## HIDDEN TRACK TECHNOLOGY EXPOSES CONFLICT

(Continued from preceding page)

months.

Zoo Entertainment, which released "Initiation" by Dallas alternative rock band Course Of Empire, inserted a hidden track on that CD, accessible only by rewinding past the "trunk" at the beginning of the disc. However, Zoo did not create a logo or file for a patent for the process.

"Initiation" producer Dave Castell says he came up with the idea when the band presented him with material that didn't fit the album's aesthetic, but was worth releasing anyway.

Dating his invention to the early summer of 1993, Castell says, "There were two pieces of music that we recorded while we were making the album, and we just didn't have any place to put them. And so this idea of hiding a song at the beginning of the CD came to me."

But that wasn't Castell's only innovation on the Course Of Empire album. He also came up an arguably more ingenious trick: burying a track within a track. This was accomplished by taking a recording of white-noise feedback, putting it in mono, and digitally inverting it, panning the positive side left and the negative side right.

Because they are digital clones of one another, the positive and negative tracks cancel each other out when played back in mono, allowing an embedded track to be heard through the resulting void. That hidden track is a hymn-like tune that stands in sharp contrast to the cacophonous feedback segment—an order-out-of-chaos theme that permeates the album, according to Castell.

That particular feature has even more limitations than the prepro-

gram space, however. It can be accessed only by pushing the mono button on players that have such a function, and it doesn't work perfectly. Because CD players have error margins of up to one dB, they don't completely cancel out the noise track, according to Castell. Units he tested achieve cancellation rates of 89% to 99%, he says.

Castell notes that he was unaware of the Justice Soundboard. However, he insists that he came up with the invention himself months before the fall '93 Justice planning meetings for the Nelson record, at which the idea for the Soundboard was hatched, according to Jamail.

Castell, like other audio professionals surveyed for this story, is skeptical of the patentability of the feature. In fact, he says it never even occurred to him to file for a patent.

Ironically, Jamail says he also was initially skeptical about the patent-potential of his idea, but proceeded with the application at the urging of his colleague, Thompson, who discovered after a week of research that neither Philips nor Sony—the inventors of the CD—had patented the procedure.

Whatever the outcome of Justice's application, Jamail says he plans to continue using the Soundboard. His next project? A live recording of a concert at the Vatican to mark the Catholic Church's first official recognition of the Holocaust, and its recent resumption of diplomatic ties with Israel (Billboard, April 9). The CD version of the album, which Justice will release, will be preceded by spoken remarks by Pope John Paul II and other dignitaries, according to Jamail.

## Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 16, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	CLUB PLAY
TITLE Artist/ Producer (Label)	BUMP & GRIND R. Kelly/ R. Kelly/ (Jive)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	MY LOVE Little Texas/ J. Stroud, C. Dinapoli D. Grau (Warner Bros.)	PLAYER'S BALL Outkast/ Organized Noize (Laface)	SO INTO YOU Michael Wattford/ J. Robinson (East West)
RECORDING STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	ARDENT (Memphis, TN) John Hampton	BOSSTOWN (Atlanta, GA) Neal Pogue	MUSIC STATION (Englewood, NJ) Eddie Perez
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Neve V	SSL 4000 G	Peavy
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer D820	Sony 3348
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Yamaha NS10	Genelec 1035A	Westlake, UREI Tannoy
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 467	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	MASTERFONICS (Nashville) John Hampton	BOSSTOWN (Atlanta, GA) Neal Pogue	39 EAST BROADWAY (Long Beach, NY) Bobby D'Ambrosio
CONSOLE(S)	SSL 4064G With Ultimotion	SSL 4064G With Ultimotion	SSL 4056	SSL 4000G	Seck 1882
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR90	Studer A820	Sony APR24
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Hidley/Kinoshita Yamaha NS10	Genelec 1035A	Yamaha NS10
MASTER TAPE	3M 996/DAT	3M 996/DAT	Ampex 467	3M 996	Sony PDP60
MASTERING (ALBUM) Engineer	HIT FACTORY Tom Coyne	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	HIT FACTORY Chris Gehringer	MASTERDISK Tony Dawsey
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## ADVERTISERS JOIN DIGITAL GENERATION

(Continued from preceding page)

spot for one of its releases, and Tower got it to stations in less than four hours, according to Kranfield.

His enthusiasm is echoed by Cathy Crocker, media buyer for Bill Graham Presents in San Francisco. "Shortly after the DGS launch last October," she recalls, "one of their salespersons, a former radio station account executive, knowing we do a lot of radio, thought it would be a perfect match for a concert promoter like BGP. Most of our business is advertising on radio, and I use the medium all the time. I thought it was a brilliant idea—the missing link."

"Bill Young Productions, Tour Designs, and Steve Bradford do most of our radio spot production, and we get 'hard' tape copies the next day," she continues. "We used to have to type up at least three to four instructions per show, or as many as seven for a really hot show. Now I can send digitally, on the wire, one set of traffic instructions with the list of stations that are promoting the date."

More important than the cost savings afforded by DGS is convenience, according to Crocker. "I can choose the turnaround time, and for a Sunday show that needs a revised spot, I can use the DGS Network so stations get the immediate change," she says. "Or if I ordered four dubs and add a fifth station, I just dial DGS and add the

new location. We're working out the kinks, but it's definitely paying off."

Steve Bradford, who services Tower and Graham, says, "DGS explained that if I had the system installed, it would help both of us get more business from companies like Tower and BGP, who use mostly radio commercials. We were taking many dubs across town to Tower almost daily. Now we just stick them on the DG System that takes up the space of a PC."

In New York, Concert Music Network VP Roy Lindau emphasizes his concern for "digital-quality, stereo high-fidelity advertising to meet the standards of our 40-plus affiliates." He says CMN started with DGS in January and uses it for all its commercial delivery to affiliates, as well as for network promo spots.

"We've been sending out programs via satellite or on CD-ROM several weeks in advance, all totally digital," he says. "Now, with any last-minute program change, we use DGS to get it on the air the next day."

Lindau notes that digital quality is crucial to CMN "because the classical medium requires optimum quality, and the commercials should be the same. Ad agencies go to the expense of high-quality production in stereo hi-fi, and now we can deliver their products to our network at the same level of digital excellence."

# Convention Preview: Munich REPLitech

A BILLBOARD PRO AUDIO EXPANDED SECTION

## For European Firms, Finally A Show Of Their Own

BY ZEN SCHOEPE

With the proliferation of formats in the consumer world, the business of duplicators and replicators has become ever more diverse. This trend is being addressed by the organizers of REPLitech International with an in-depth seminar program covering the areas of

er at Robi-Systemtechnik, explains, such traditional exhibition outlets as MIDEM and the European AES Convention—while adequate as technology platforms, do not concentrate on the replication and duplication industries.

“It is necessary we have a show like REPLitech in Europe,” says Unter. “So far, the approach has been applied only in the U.S., but we also

will be monitored carefully by exhibitors and its success will have a strong bearing upon the show’s future.

“I fall in with everyone’s opinion that this show will be a test bed,” says sales director Steve Castle at SKM Europe. “The major problem that I see is that it is too close to AES Europe. In America, they have a six-month separation between AES and REPLitech.”

However, the REPLitech name has an undoubtedly good pedigree, according to Dwight Cavendish sales and marketing manager Peter France. “Our American office attends the REPLitech exhibition in California,” France notes, “and they have found it to be a very good exhibition. “When we heard about the exhibition in Europe, we rang a number of major players and discovered they were interested, and we decided to try it as well.

“As at any exhibition, we are there to show new product and mount a presence. Exhibition business is always long-term, not short-term,” adds France. “As a company, we’re cutting back on exhibitions because they’re expensive to attend. We’re putting ourselves in a position where we have to choose the ones that are best for us. REPLitech Europe is in the running for that at the moment, so we’re going to put a lot of effort into the show.”

### UNATTENDED DUPING

This attitude is reflected in the large number of new product releases and European firsts that manufacturers have reserved for REPLitech International. Dwight Cavendish will show a new unattended video-duplication system using a DC auto-control unit to control a master VCR (such as one-inch or Betacam

*Continued on page 80*



Photo courtesy German National Tourist Office

Outdoors in the host city

optical disc, videotape, audio cassette and computer. Perhaps most significantly, the show is taking up these matters as they relate to the European market, a requirement that has been expressed among manufacturers and users for some time.

As Susan Unter, marketing man-

agement director at Robi-Systemtechnik, explains, such traditional exhibition outlets as MIDEM and the European AES Convention—while adequate as technology platforms, do not concentrate on the replication and duplication industries.

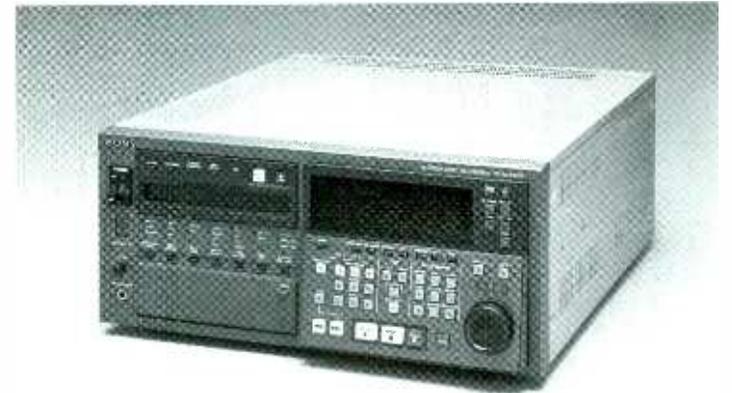
Robi-Systemtechnik, which has delivered MiniDisc production lines in Europe and will be exhibiting its Wonderline CD replication line (and introducing a new metalizer), believes that this first European REPLitech

## ‘Should I Stay Or Should I Go?’: US Firms Weigh The Cost Of The Trip

BY PAUL VERNA

The replication and duplication trade show known as REPLitech will expand its horizons this year by staging its first-ever event on European soil, after a successful run of annual conventions in California.

According to REPLitech International VP of sales Ellen Parker, preregistered U.S. companies include Accurite Technologies Inc., Apex Machine Co., Applied Innovation America, Automatic Inspection Devices, CST Manufacturing & Sales Inc., Del Mar Avionics, DeVille Integrated, Emerald Technology Inc., Galic



Sony will show its new PCM-9000 master-disc recorder, a magneto-optical-based CD mastering system.

Set for April 12-14 in Munich, the European version of REPLitech promises to be a bonanza for media duplicators and replicators on the continent, as well as an opportunity for U.S.

Maus Ventures, Gauss/Electrosound, Global Zero, Hollingsworth & Vose Co., Magnefax International, Nobler Electronics, Optical Disc Corp., Trace, Truminco of California Inc., and Webcom

“We’re going to go to Munich, and if it ends up not being a worthwhile show we won’t be back. But it’s probably important for us to be there.”

—Amy Steyer  
Automatic Inspection Devices

firms to increase their business on that side of the ocean.

Sponsored by *Tape/Disc Business* magazine and the ITA, the show typically attracts an array of multinational exhibitors and attendees in all areas of CD replication, tape duplication and multimedia manufacture. The Munich showcase will be no exception, with more than 70 exhibitors already registered and more likely on the way.

Communications.

And while some U.S. industry sources say the jury is out on the usefulness of another major trade show—particularly on the heels of the recent Audio Engineering Society meet in Amsterdam—others say they are eager to see REPLitech do in Europe what it has done in recent years in the States.

“We’re doing both of them this year.”  
*Continued on page 80*

# Munich Preview

## EUROPEAN FIRMS

Continued from page 79

SP) via RS422 and industrial-grade slave VHS VCRs with automatic tape changers. The system works in stand-alone or non-stand-alone modes and can also function with two master VTRs.

BASF, in its role as an opinion-maker as well as an innovator in technology, is planning an event to make duplicators aware of the changes occurring in the spoken-word market. This, says BASF, is an important growing sector of the duplication business and needs to be addressed with more vigor. It will exhibit its digital master 931 tape for PD and DASH machines, a new range of DAT master cassettes claiming absolute minimal drop-out rates even after 500 passes, and its range of CD-R Master Discs in 18-, 63- and 74-minute versions. The two longer-play CD-Rs benefit from an additional surface protection called Data Seal to ward off scratches and ink penetration.

Central Research Laboratories, formerly the R&D arm of Thorn EMI, will be demonstrating the latest developments in its AQAID audio quality-control system. Audio quality

between master and cassette is monitored by a menu-driven control system that samples audio from both and analyzes and compares their spectral



Peter France of Dwight Cavendish

content automatically. Enhancements permit user-selectable size for the reference file and an improved user interface. System checks for frequency response, speed and azimuth are

not all calculated in one operation, and the system warns the operator when error limits are exceeded.

"AQAID is an exciting innovation that delivers measurable cost and quality benefits," states Nigel John-

son, division manager at CRL. "These latest developments help to maximize the overall performance of the system and improve the efficiency of individual operators."

## BASF is planning an event to make duplicators aware of the changes occurring in the spoken-word market, a growing sector of the duplication business.

son, division manager at CRL. "These latest developments help to maximize the overall performance of the system and improve the efficiency of individual operators."

### SPLICING AND SENSING

Adtec will show its range of splicing, cleaning and sensing tapes for

customized with logos.

The presence of CD giant ODME adds credibility to the exhibition, with the company displaying its AMS 100 automatic mastering and stamper-making system and the Monoliner Mk. IV CD replication system. This is in addition to the Q-Liner ABC200 inspection system for replicas and

stamper with double-speed drives.

Tapematic intends to democratize duplication with its new Mini series of audio and video loaders including the 200 audio, 308 8mm and 312 VHS-C. Environmental awareness is a byword for the RE-loader, which recycles loaded VHS videocassettes by removing unwanted tape before reloading them.

Koch Digitaldisc will reveal the CDSC4 compact-disc quality-control system with the CS4/SA stamper analyzer, which the company claims is "the first CD stamper tester in the world with 100% stamper protection and process parameter correction."

SKM Europe Ltd. plans to show a range of plastic C-Os and V-Os, plus Super Ferric SKX duplication tape for promotional and compilation markets.

"SKM Europe is very keen on the idea of a dedicated duplicators' show," says Steve Castle. "We were one of the founder-member exhibitors in REPLItech, and as a major supplier to the duplication industry we support the concept—because the broadcast and studio shows do not particularly involve our product ranges."

"REPLItech International is our show." ■

## U.S. FIRMS

Continued from page 79

year," says Amy Steyer, sales and marketing administrator at Toledo, Ohio-based Automatic Inspection Devices, a manufacturer of CD-plant inspection equipment.

"We expect to see some of the people that are always at the REPLItech show in California. We're going to go to Munich, and if it ends up not being a worthwhile show we won't be back. But it's probably important for us to

REPLItech. Bob Griffin, spokesman for the U.S. divisions of such giants as Ampex, Rank and the thermal-magnetic-duplication consortium of Otari, DuPont, SKC, TDK, Rank and BASF, says none of his clients will be represented at REPLItech in April. However, he notes that the European counterparts of all of those firms—companies like U.K.-based Ampex Media International and Rank Video Services U.K., or Rank's German division—will certainly be present.

"Most of my clients think this show

cult to do this at any other time of the year."

He notes that the end of the year is out of the question because of the Christmas rush, and the early fall is equally inconvenient given that most of the mailings for an event in Sep-

tember would have to go out during the summer months, when most Europeans take their vacations.



AID will show CD Associates' "Quick Test" CD Analyzer.

tember would have to go out during the summer months, when most Europeans take their vacations.

"Really the only ideal time is where it is," says Deakin, admitting that in a perfect world REPLItech and AES—whose constituencies are somewhat similar—would not occur in such close succession.

### FOUR FORUMS

It is almost certain that by the time

To that end, REPLItech will offer general sessions in four product categories: optical disc, videotape, audio-cassette and computer diskette.

Topics in the first category include compression technology, manufacture of CD-ROM and magneto-optical discs, CD art, and MiniDisc technology; videotape subjects range from duplication quality-control to shell design to high-speed duping; in the audiocassette arena, session themes

include the DCC market, digital bins, quality control and multi-channel audio; and diskette sessions will be held on such subjects as new formats and data-storage technologies, duplication drive alignment and maintaining a low diskette-reject ratio.

In addition, REPLItech will include discussion of such special-interest features as the increase in electronic and prerecorded delivery systems, multimedia and copyright protection and international piracy.

The schedule is rounded out by a debate among in-line CD manufacturers Data Disc Systems, First Light Technology, Multi Media Masters & Machinery, ODME and Robi-Systemtechnik. ■

"It's not at all an effort to detract from the AES show or to set ourselves up in direct competition to it because of the timing."

—Marcus Deakin  
REPLItech

be there."

Among those who do not share Steyer's enthusiasm for the show is Jim Boyer, VP of Kao Optical Products, a large multimedia duplicator based in Lancaster, Pa. "We're not going to Munich, and I don't see the need to have two REPLItech shows," he says. "We'll go to the one here, and that'll be enough." Similarly, Bill Schubart, co-founder of South Burlington, Vt.-based Resolution Video Production and Duplication, says his company won't be represented in Munich.

### GLOBAL ARMS TALK

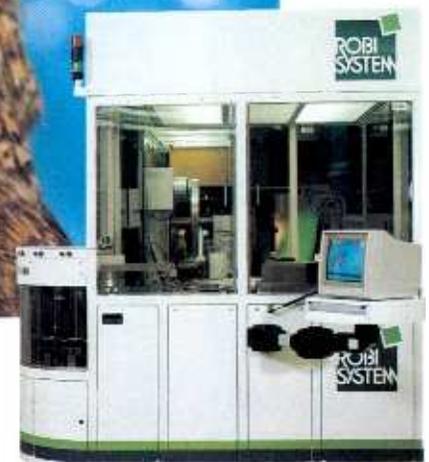
For multinational companies with large operations in the U.S. and Europe, the European arms are the ones likely to attend E.C.

has a bright future," says Griffin—"that there's a growing need for this kind of focused trade show. It's very early in the life cycle of this industry to say that one show or three shows or however many shows are overkill.

"The global companies will have a global presence," he continues. "It's just a question of whether or not the North American arm is present or the European office handles it."

Addressing complaints from some attendees at the AES show in Amsterdam in late February regarding the timing of REPLItech Europe, REPLItech spokesman Marcus Deakin says, "It's not at all an effort to detract from the AES show or to set ourselves up in direct competition to it because of the timing. The problem is that logistically it is very diffi-

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# Update

## GOOD WORKS

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**RAPPERS FIGHT HUNGER:** Rap acts will appear Friday (15) at the Apollo Theatre in New York for the first "Rap Against Hunger," hosted by City Harvest, which collects ex-

cess food and distributes it via emergency feeding programs. With a theme of "Give Back To The Community," the event will feature **Freddie Foxx, Black Sheep, Lord Finesse, Show Biz & AG, Legion, and Grand Daddy I.U.** Tickets are available through the Apollo box office and Ticketmaster, 212-307-7171, or through City Harvest, 212-463-0456.

**PAINTING AUCTION:** **David Bowie** is donating a charcoal-and-chalk drawing he made for use as artwork for the "Freedom Day" concert scheduled for Saturday (9) at the Pasadena Civic Center. The drawing, called "Male Head & Dove," is being made into a poster, while the original will be auctioned prior to the concert. Proceeds will be given to the Fund For A Free South Africa, which is under the auspices of presidential candi-

date **Nelson Mandela**. Three preparatory drawings on the same theme will be also up for bid. Bowie said he was unable to appear at the concert because of recording commitments. For more info, call **Mitch Schneider** or **Tresa Redburn** at 310-659-6400.

**BARBRA'S CHARITY GIG:** **Barbra Streisand's** performance June 23 at Madison Square Garden in New York is a special benefit for LIFEbeat, the music industry AIDS charity. It is one of 22 organizations chosen by the Streisand Foundation to be recipients of proceeds from the star's upcoming concert series. A limited number of tickets are available at \$1,000 each. For info, call 212-245-3240.

**MESSAGE IN SONG:** **James Cunnings'** song, "Don't Drink And Drive," again will serve as a theme for April's "National Awareness Month" within the New York City Board of Education. Cunnings says the song is sold and distributed to schools in New York's five boroughs. The song is featured on his J.C. Records reggae album "Moments," and Cunnings also performs the songs at schools.

**ALTHOUGH MORE DOLLARS** are needed to make it a reality, a groundbreaking ceremony will take place April 29 in **Carl Perkins'** hometown of Jackson, Tenn., for the erection of a permanent facility for Exchange Club—**Carl Perkins Center For The Prevention Of Child Abuse**. Perkins opened the center in 1981 in a rented space. Local community efforts have already raised \$200,000 of the projected \$650,000 needed for the new building. To help raise additional funds, an honorarium has been established as way of obtaining the help of other entertainers. For more info, call board president **Jimmy Hoppers** or building fund chairman **James Allison** at 901-424-7900.

## LIFELINES

### BIRTHS

Boy, **Ross Leland**, to **Lee and Dana Ottman**, Feb. 25 in Freehold, N.J. He is assistant manager for Alwillk Music in Bridgewater, N.J.

Girl, **Makenna Lee**, to **Otha Young and Brenda Haynes Young**, March 18 in Sherman Oaks, Calif. He is a songwriter and managing partner with Juice Newton. She is an actress and performance coach.

Boy, **Matthew Ian**, to **Howard and Ellen Davis**, March 21 in New York. He is VP/director of sales at MJI Broadcasting.

Girl, **Sophia Patrice**, to **Peter Ilaria and Dee Slade**, March 21 in Den-ville, N.J. She is VP of administration for Hard Rock Cafe International Inc.

Girl, **Jennifer Anne**, to **Wayne Freeman and Carol Covillier**, March 29

in Santa Monica, Calif. He is president of Trident Audio USA.

### DEATHS

**William Carroll Smith**, 50, of unknown cause, March 6 in Fort Smith, Ark. Smith was president of Soft Charay Music. Previously, he and his father, Major Bill Smith, co-managed LeBill Music Inc. and Le-Cam Records. Aside from his father, Smith is survived by his mother, **Juanita Penix**; two brothers, **Jim Smith** and **Terry Smith**; and three sisters, **Pamela Barkley**, **Debbie Gilum**, and **Andrea Cornell**.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## KEEPING SCORE

(Continued from page 46)

Suggested retail price is \$12.98.

**GOING ON RECORD:** Mid-April sessions for Bridge Records will find members of **Speculum Musicae** cutting an album of new works by Danish composers **Poul Ruders, Karl Aage Rasmussen, Bent Sorensen, and Hans Abrahamsen**. **Judith Sherman** and **Michael Calvert** will produce.

In Rochester this month and next, the label will be recording a set of pieces by **Benjamin Britten** and **Frank Bridge**, played by cellist **Steven Doane** and pianist **Barry Snyder**. And in May, the label will complete an album of music by the 19th-century guitarist and concertina virtuoso **Giulio Regondi**. Performers include concertinist **Douglas Rogers**, mezzo **D'Anna Fortunato**, guitarist **David Starobin**, and pianist **Julie Lustman**.

The label kicks off a new series, "Composer's Voice," next month, with an album devoted to eight chamber works by **Elliott Carter**. Future entries, each offering the works by a single composer, will feature **Shulamit**

**Ran, Davis Felder, Benedict Mason, Stephen Jaffe, George Crumb, George Rochberg, Tod Machover, and Ruders**, says label exec **Becky Starobin**.

**PASSING NOTES:** Albany Music Distributors has added **Koss Classics** and **Dutton Laboratories** to its label roster. Catalog titles of the former feature such conductors as **Zdenek Macal** and **Raymond Leppard**. **Koss** starts off with 21 CDs under its new representation. **Dutton** specializes in historical product, and among its titles are transfers of prewar recordings by **Leopold Stokowski, Sir Thomas Beecham, and Bruno Walter**.

Next up for **John Browning**, whose set of solo piano music by **Samuel Barber** on MusicMasters won a Grammy this year, is an album of **Scarlatti** sonatas.

"Opera For Orchestra" is the first of a new series of co-productions by **Canada's Fanfare Records** and Atlanta-based **Intersound Entertainment**.



**"Street" Sounds.** The New York chapter of NARAS hosted a champagne reception at New York's Regency Hotel to honor the musical achievements of the late **Jim Henson** and **Joe Raposo**, who wrote much of the music for TV's "Sesame Street." Henson was honored with the first NARAS Pioneer Award and Raposo with the first NARAS Composers Award. Shown, from left, are **Jonathan Tisch**, chairman of the New York City Host Committee for the 1994 Grammy Awards; **Karen Sherry**, New York NARAS chapter president; **Pat Collins Raposo**, widow of Joe Raposo; "Sesame Street" character **Big Bird**; **Jane Henson**, widow of Jim Henson; and **James G. Berk**, executive director of the NARAS Foundation Inc. (Photo: Chuck Pulin)

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 10-11, **VSDA Video Games Conference**, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 11, **Songwriters Collaborators Connection**, presented by BMI, the Bitter End, New York. 212-830-2590.

April 12, **Fourth Annual Wertheim Schroder Media Conference: "The Business Of Entertainment: The Big Picture,"** Pierre Hotel, New York. 212-492-6532.

April 12-14, **REPLitech International**, presented by Knowledge Industries, Sheraton München Hotel & Towers, Munich. 914-328-9157.

April 12-14, **New Media Expo: The Future Of Interactive Information**, presented by the Interface Group, Los Angeles Convention Center, Los Angeles. 617-449-6600.

April 13, **Meeting of South Florida chapter of VSDA; Topic: "Music Expo '94: Add Music And CD-ROM To Your Video Store And Increase Your Bottom Line,"** Calder/Robbie Stadium, Miami. Rick Veingrad, 305-472-9225.

April 10-23, **Washington Area Music Assn. Ninth Annual Crosstown Jam**, various locations, Washington, D.C. Mike Schreiber, 703-237-9500.

April 13-18, **Tin Pan South: The City Of Songs Festival**, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-251-3472.

April 14, **"Opportunities In Multi-Media,"** presented by the Kentucky chapter of VSDA, Radisson Hotel Louisville East, Louisville, Ky. 818-385-1500.

April 14-16, **Crossroads '94**, third annual cross-cultural music exposition presented by BMI and the Memphis chapter of NARAS, Radisson Hotel, Memphis. 901-526-4280.

April 14, 15, 21, 28, **Artist Workshops**, presented by the National Academy of Popular Music, taught by Ann Curless of Expose with guest speakers; topics include A&R, contract law, artist

development, and promotion, 11 Vestry, New York. Bob Leone, 212-319-1444.

April 20-23, **Southern Music Conference**, presented by RC Enterprises, Florida A&M University, Tallahassee, Fla. 800-541-1407.

April 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N. J. 215-646-8001.

April 27-30, **Classical Music Broadcasters Assn. Convention**, Century Plaza Hotel, Los Angeles. KKH Radio, 415-986-2151.

April 28, **Gospel Music Assn. Dove Awards Show**, Grand Ole Opry House, Nashville. 615-242-0303.

### MAY

May 1-4, **National Assn. of Video Distributors Convention**, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

May 2, **T.J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 3, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 4, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254369.

May 11-15, **NAIRD Convention**, Chicago, Ill. 606-633-0946.

May 13-14, **Radio Only Convention**, Scanticon Conference Resort, Princeton, N. J. Kyle Ruffin, 609-424-6800.

May 16-18, **Fifth Annual Billboard International Latin Music Conference**, including **Billboard Latin Music Awards**, Hotel Intercontinental, Miami. Melissa Subatch, 212-536-5018.

### JUNE

June 1, **Songwriters Hall of Fame Annual Celebration and Awards Dinner**, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 1, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

## FOR THE RECORD

In the April 2 issue, the Welk Music Group should have been listed in the Record Companies section of Executive Turntable.

Shoreline Amphitheater is located in Mountain View, Calif., outside of San Francisco. The wrong location was given in a story on the Pretenders in the April 2 issue.

In the April 9 story "Modern Rock Comes Into Its Own," a sentence about modern rock programmers' former attitudes should have read: "Modern rock programmers routinely bristled when their acts crossed over. Some even dropped the artists for fear that crossover acts were overexposed and no longer relevant to modern rock."



**Front And Center.** ABC Radio Networks' syndicated morning man Tom Joyner (aka "the Fly Jock") hitched a luxurious ride from Washington, D.C., back to Dallas with President Clinton aboard Air Force One. Joyner became the first radio jock to be so honored. Joyner is pictured deplaning at Dallas' Love Field.

## New Radio Dictionary Defines The Industry Little-Known Terms Share Book With Familiar Ones

LOS ANGELES—What do white label, differentiated advertising, sell through, and hitchhike have in common? All are entries in Riverview Press' new book, "The Radio Dictionary," by Thurmon Floyd.

The compact (4.24-inch by 7.25-inch), 368-page dictionary is chock full of unfamiliar industry terms such as hitchhike (a billboard at the end of a program), as well as more familiar terms such as market share.

"In my 12 years in marketing and advertising, I never had one source of information that I could refer to quickly," says Floyd, explaining why he wrote the book.

Floyd says the dictionary is geared toward both the novice and the veteran executive working in radio or in a business that deals with radio, such as advertising agencies, the press, or marketing companies. The prime target, he says, is a person in upper management. The most likely users are ra-

dio station GSMS, PDs, AEs, and promotion and marketing directors, as well as time buyers at advertising agencies.

Floyd wrote, financed, and published the book himself under his own Dublin, Ohio-based publishing company, Riverview Press. He most recently worked as an AE at WNCI Columbus, Ohio, until July 1990, when he became self-employed.

The entries in "The Radio Dictionary" go beyond radio terms like average quarter hour and dupoly. Other terms included in the handy book include: accrual rate, advertising code, cart, Dill-White Radio Act of 1927, middle of the road radio station format, para-journalism, royola, stinger, teaser campaign, and zip code grouping.

In addition, the book contains appendixes with a list of publications geared toward radio and advertising, a list of radio-related associations, and a glossary of acronyms.

"For the novice, it might be a daily source that someone would keep on hand all the time," says Floyd. "For the veteran, it would be a quick reference source when

## What's In A Name? Plenty, If You Own It Trademarking Nicknames Can Be Complicated

■ BY CARRIE BORZILLO

LOS ANGELES—The process of trademarking radio station nicknames isn't rocket science, but it can become quite complicated if a legal battle develops over a moniker.

Among the nicknames legally protected by their owners are Alliance Broadcasting's "Young Country," consultant Mike Joseph's "Hot Hits," CBS Radio's "Arrow," and KCBQ-FM San Diego's "Modern Oldies."

The process of licensing a name is quite simple, and begins with hiring a trademark attorney. The broadcaster or the attorney then files an application for the name with the state or federal trademark office.

The application must outline the "quality standards" of the format, describing the concept and criteria. Agreements are then sent out to interested parties, who license the name for an annual fee.

"The most important thing is to maintain the integrity of the format," says Scott Savage, GM of Dallas stations KYNG (the original "Young Country") and KSNN. "We try to make sure we're working with a broadcaster we know and respect, so that we don't have to worry about them upholding the format. But we do ask stations to keep in touch so we can monitor what's going on."

In addition to KYNG, the "Young Country" moniker is used on Alliance's WOWF Detroit and KYA San Francisco. Eight other stations also license the moniker.

Not only must stations refrain from using licensed names without the proper agreement, they also can't use derivatives of the name, and the rules don't only apply to radio stations. For instance, Westport, Conn.-based consultant Mike Joseph, who trademarked "Hot Hits" in 1979, says he had to stop Blockbuster from calling its product "hot hits" or the "hottest hits."

"Without that [nonradio] clause, trademarks would be worthless," he says. "I've been infringed by almost every type of company, including American Airlines, which used it in their top 40 format on airplanes. We simply send a cease-and-desist order and inform them that we own the name. Usually, they just don't realize that someone owns it."

### WISHING ON A STAR

Such was the case in Chicago when Cox Enterprises' WYSY began calling itself "Star 107.9." Unfortunately, GM Mike Disney wasn't aware that crosstown WZSR had been dubbed "Star 105.5" years ago and had even registered the name with the state.

A legal battle ensued, which resulted in WYSY having to drop the name. Disney says, "It was unfortunate. We weren't aware of them; they serve the suburbs . . . I don't think that a lot of broadcasters understand all the rules of copyrights and trademarks."

Even though WZSR covers more of Chicago's suburban area, and WYSY covers more of the metro region, WZSR managing partner Jim Hooker says the use of "Star" on  
*(Continued on page 87)*



FLOYD

putting together a proposal or pitch."

For three years, Floyd weeded through training materials he has used in his professional experience, culling terms to include in the dictionary.

"I remember being on the job and asking the same questions over," recalls Floyd. "It would have been great if I had a book like this to refer to, instead of asking someone the same thing again."

Since Floyd's Riverview Press is a small company, he says "The Radio Dictionary" is only being sold directly through his office for \$34.95.

"My initial idea was for stations to buy it in quantities to give out to clients," he says. "I'm also looking to go into educational markets as well for young people coming up."

CARRIE BORZILLO

## ABC Radio, SoundScan To Feed Sales Info To Affiliates

NEW YORK—ABC Radio Networks has announced that it is teaming up with SoundScan, the computerized point-of-sale monitoring system, to provide ABC affiliates with local record sales data based on SoundScan information. The deal with SoundScan is an exclusive one.

Since 1991, ABC has offered both affiliates and non-affiliates a chance to look at local sales in the form of a chart, but did not include piece-count information. Now, music-intensive ABC stations have the chance to look at the exact number of records sold in their market each week. In the past, stations had to rely on record companies to provide that data. (SoundScan announced that it soon will offer non-ABC stations weekly piece-count information for a fee. ABC affiliates receive the information for free.)

Calling the move a natural for ABC and SoundScan, ABC senior VP of affiliate marketing Darryl Brown says the agreement sprang from affiliates who liked the old ABC/SoundScan charts, but pushed for specific local sales figures.

Mike Fine, SoundScan CEO, says that at the time of the company's 1991 agreement with ABC, it was too early to give stations piece-count information since the whole SoundScan system was new. Fine didn't want programmers, particularly those in smaller markets, overreacting to sales figures, since they can fluctuate greatly from week to week.

Now, the nearly 1,000 music-intensive ABC stations will receive weekly charts detailing local sales action. Each station, via ABC  
*(Continued on page 87)*

## More People Tuned To Radio In '93

NEW YORK—More people spent more time listening to radio in 1993 than during the previous year, according to a new study by Katz Radio Group.

Ninety-six percent of persons 12-plus tuned into a radio during an average week in the fall of 1993, according to the study. That figure is up from 95.7% in 1992 and is the highest figure achieved by radio in the last 10 years.

Listeners also are tuning in for longer periods of time. Levels of time spent listening were higher in 1993 than in the previous year.

During the past 10 years, week-

ly average listening times have remained steady. Despite heavier competition in the media marketplace, the study found that the average person tunes into radio just as long now as 10 years ago.

Broken down by demo, radio listening levels rose among 25-54-year-olds in 1993 to their highest level in 10 years, reflecting radio's current concentration on that demo.

After showing some small declines during the past five years, teen listening was up a bit in 1993.

PHYLLIS STARK



**Fab Four.** Crowded House and Richard Thompson, who previously toured together, teamed up again recently as guests on Spear Communications' syndicated "Modern Rock Live." Pictured, from left, are Crowded House's Neil Finn and Mark Hart; Thompson; and Crowded House's Nick Seymour.

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	7	3	<b>KEEP TALKING</b> THE DIVISION BELL	2 weeks at No. 1 PINK FLOYD COLUMBIA
2	2	1	10	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	3	3	6	<b>THE CALLING</b> TALK	YES VICTORY/PLG
4	6	6	7	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
5	4	2	14	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
6	5	5	5	<b>HIGH HOPES</b> UNBOXED	SAMMY HAGAR Geffen
7	8	8	6	<b>BREAKAWAY</b> ANTENNA	◆ ZZ TOP RCA
8	7	4	16	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
9	9	9	9	<b>HIGH ROAD EASY</b> RATS	◆ SASS JORDAN IMPACT/MCA
10	11	14	7	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
11	15	23	6	<b>DISSIDENT</b> VS.	PEARL JAM EPIC
12	12	12	8	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
13	13	16	8	<b>TOO COLD IN THE WINTER</b> BROTHER	CRY OF LOVE COLUMBIA
14	14	11	21	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN
15	10	10	8	<b>NOBODY'S HERO</b> COUNTERPARTS	RUSH ATLANTIC
<b>***AIRPOWER***</b>					
16	22	33	4	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
17	16	13	8	<b>HOOLIGAN'S HOLIDAY</b> MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA
18	18	22	3	<b>WOKE UP WITH A MONSTER</b> WOKE UP WITH A MONSTER	CHEAP TRICK WARNER BROS.
<b>***AIRPOWER***</b>					
19	20	25	5	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
20	19	15	18	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/Geffen
21	17	17	7	<b>SHE'S MY MACHINE</b> YOUR FILTHY LITTLE MOUTH	◆ DAVID LEE ROTH REPRISE
22	21	20	24	<b>MARY JANE'S LAST DANCE</b> ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
23	23	19	20	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
24	24	21	25	<b>DAUGHTER</b> VS.	PEARL JAM EPIC
25	26	24	23	<b>CREEP</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
26	27	39	3	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
27	30	28	22	<b>MOTHER</b> THRILL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
28	28	27	24	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
29	31	35	4	<b>LOVE SNEAKIN' UP ON YOU</b> LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL
<b>***HOT SHOT DEBUT***</b>					
30	<b>NEW</b>	1	1	<b>WHAT DO YOU WANT FROM ME</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
31	33	31	25	<b>BAD THING</b> BROTHER	◆ CRY OF LOVE COLUMBIA
32	36	38	3	<b>EVERY GENERATION...</b> ◆ FURY IN THE SLAUGHTERHOUSE MONO	RCA
33	25	18	12	<b>DAY IN THE SUN</b> PETER FRAMPTON	PETER FRAMPTON RELATIVITY
34	34	34	9	<b>BELIEVE</b> DIG	◆ DIG RADIOACTIVE/MCA
35	32	32	8	<b>PRISON SEX</b> UNDERTOW	◆ TOOL ZOO
36	<b>NEW</b>	1	1	<b>TAKE IT BACK</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
37	35	37	4	<b>WE ALL FALL DOWN</b> NOTHIN' BUT TROUBLE	◆ BLUE-MURDER Geffen
38	<b>NEW</b>	1	1	<b>ALL AMERICAN GIRL</b> YES I AM	MELISSA ETHERIDGE ISLAND/PLG
39	39	—	2	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/Geffen
40	37	36	22	<b>COLD FIRE</b> COUNTERPARTS	RUSH ATLANTIC

○ 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

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	26	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	3	29	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	3	4	17	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL
4	4	2	21	<b>PEACE PIPE</b> BROTHER	◆ CRY OF LOVE COLUMBIA
5	5	5	21	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
6	7	6	38	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
7	8	7	41	<b>BAD TO THE BONE</b> THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
8	9	—	30	<b>LIVIN' ON THE EDGE</b> GET A GRIP	◆ AEROSMITH Geffen
9	—	—	29	<b>ALIVE</b> TEN	◆ PEARL JAM EPIC
10	—	10	20	<b>CRYIN'</b> GET A GRIP	◆ AEROSMITH Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

# Radio

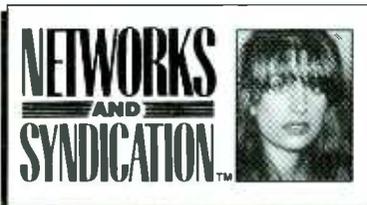
## Pinpointing Users Of Syndication

LOS ANGELES—Eighty-eight percent of stations in markets 100 through 200 use syndicated programming, according to a recent study conducted by St. Louis-based Pinpoint Companies and released by Philadelphia-based J.R. Russ Programming and Research.

The statistics are part of the "Second Hundred Markets Study, Part 2," which polled 859 top 40, AC, country, album rock, and oldies stations about syndicated and sports programming, among other subjects. The study also included an "other" format category which included N/T and sports, as well as music formats like adult standards. No urban stations responded to the survey. Religious, foreign language, and 24-hour satellite stations were excluded.

The stations carrying some form of syndicated programming included 100% of the top 40, country, and "other" stations responding to the survey. For AC and album rock, 80% and 85%, respectively, use syndicated programming. Only half of the oldies stations polled use it.

Countdown shows are among the



by Carrie Borzillo

most popular types of syndicated programs carried by stations. Fifty percent of the stations polled carry some kind of countdown show, while 34% air some kind of syndicated comedy program.

Only 19% of the stations polled carry play-by-play sports. Broken down by format, 50% of oldies stations carry play-by-play, as do 33% of top 40 outlets and 14% of album rock stations. None of the AC and country stations polled carry play-by-play.

Professional sports are carried by 19% of the stations polled; high school and college sports by 7% each. By format, 50% of oldies stations, 33% of top 40 stations, 20% of country stations, 14% of album rockers, and 25% in the "other" category carry professional sports. The only formats carrying high school and college sports were oldies and "other." Fifty percent of the oldies stations polled carry high school sports.

Baseball and football were the two most popular sports, with each heard on 11% of all stations carrying sports. Basketball and auto racing accounted for 7% each.

Part one of the study, which questioned stations about the use of programming consultants and research, was published earlier this year (Billboard, Jan. 15).

Pinpoint Companies GM Mike Anderson says, "So much attention has been paid to the top 10, top 50, or top 100 markets. I think the second hundred are the meat and potatoes and are just as important as the top 100."

### AROUND THE INDUSTRY

Los Angeles-based Radio Express, an international marketing company, has formed a network of leading stations in China. Shanghai East Radio,

Beijing Music Radio, and Radio Guangdong Music Station have added Radio Express-supplied programming, such as ABC Radio Networks' "American Top 40." The show is being reproduced in Mandarin, the Shanghai dialect, and in Cantonese.

SuperRadio's international division is debuting SuperRadio World Service, a live digital satellite service for the U.K., Europe, and Scandinavia. Starting June 1, "Open House Party," "All Nite Cafe," and the **AI Bandiero**-hosted "Superhits Of The Seventies" will be fed to stations overseas.

Denver-based Abrams Dawson & Associates is debuting "All Funked Up," a weekly one-hour show featuring funk from the '60s through the '80s for top 40 and urban stations, and "Starlight," a weekly half-hour show featuring up-and-coming comedians and musicians competing for prizes from sponsors.

ABC's "American Country Count-

down With Bob Kingsley" will generate two new three-hour specials this year. "American Country Countdown's MusicMakers Special," airing Memorial Day weekend, will feature the best stories told by artists during the program's five-year run. "Hot Country '94," set for Labor Day weekend, will be a look at the state of country music as seen by artists, producers, songwriters, and journalists.

"American Top 40" is marking International Guitar Month and celebrating the 30th anniversary of the Beatles this month by giving away eight autographed guitars. Interviews with guitarists such as **Carlos Santana** and **Brian Setzer** are being aired throughout the month as well. To celebrate the Beatles' anniversary, various artists will share stores with "AT40" host **Shadoe Stevens**.

In addition to the guitars on "AT40," ABC is giving away a variety of oddi-

(Continued on page 88)

# 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.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	5	<b>THE MORE YOU IGNORE ME...</b> VAUXHALL AND I	3 weeks at No. 1 ◆ MORRISSEY SIRE/REPRISE
2	2	3	8	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
3	3	2	12	<b>GOD</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
4	4	5	10	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
5	5	4	13	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
6	11	12	5	<b>CAN'T GET OUT OF BED</b> UP TO OUR HIPPS	◆ THE CHARLATANS BEGGARS BANQUET/ATLANTIC
7	7	6	17	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/Geffen
8	6	7	7	<b>13 STEPS LEAD DOWN</b> BRUTAL YOUTH	◆ ELVIS COSTELLO WARNER BROS.
9	12	22	4	<b>POSSESSION</b> FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
10	16	20	3	<b>I'LL TAKE YOU THERE</b> THREESOME' SOUNDTRACK	GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
11	8	8	18	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
12	13	15	5	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
13	14	17	9	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
14	9	16	6	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
15	10	9	10	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
<b>***AIRPOWER***</b>					
16	24	—	2	<b>BIZZARE LOVE TRIANGLE</b>	◆ FRENTE! MAMMOTH
17	19	18	8	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	PEARL JAM EPIC
<b>***AIRPOWER***</b>					
18	21	—	2	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
19	20	25	4	<b>CUT YOUR HAIR</b> CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATADOR
<b>***AIRPOWER***</b>					
20	28	—	2	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
21	17	10	20	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/Geffen
22	15	11	21	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
23	30	—	2	<b>KIM THE WAITRESS</b> FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY
24	25	14	13	<b>GET OFF THIS</b> KEROSENE HAT	◆ CRACKER VIRGIN
25	<b>NEW</b>	1	1	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
26	23	23	4	<b>POSITIVE BLEEDING</b> SATURATION	◆ URGE OVERKILL Geffen
27	18	13	9	<b>EVERY GENERATION...</b> ◆ FURY IN THE SLAUGHTERHOUSE MONO	RCA
28	<b>NEW</b>	1	1	<b>DISTANT SUN</b> TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
29	29	27	24	<b>DREAMS</b> EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
30	22	19	27	<b>LAI D</b> LAI D	◆ JAMES MERCURY

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

# FCC Levies Fines Against Stations In Texas, Iowa

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has sent notices of apparent liability for broadcasting indecent programming to two more radio stations with fines of \$12,500 apiece.

The stations, noncommercial Agape Broadcasting Foundation Inc.'s KNON Dallas and Flambo Broadcasting Inc.'s KFMH Davenport, Iowa, have 30 days to respond to the commission about the charges.

A transcript from KNON indicates that the station broadcast a song, "I Want to Be A Homosexual," July 12, 1992, at 3:55 p.m., that contains explicit sexual references and demeaning terms.

A KNON spokesperson said the song, despite its anti-gay lyrics, was aired on a gay-oriented show that is no longer on the air.

A transcript of the KFMH broadcast, which aired August 30, 1991, at approximately 6 a.m., contains

two off-color jokes from a caller that were broadcast live. The jokes contained references to oral sex and sexual contact with a female infant. In the second instance, the on-air personality allegedly encouraged the listener to deliver the punch



line.

The commission, according to the complaints branch, also is reviewing a complaint from Las Vegas resident John Gibbons concerning indecent programming on the morning show broadcast over Southern Nevada Radio's KKLZ.

### INFINITY TO FCC: DISMISS FINES

Infinity Broadcasting, in an April 4 filing, has asked the FCC to dis-

miss indecency fines totalling \$400,000 from 1993 broadcasts. Infinity has been fined a total of \$1.6 million to date.

In the 117-page document (with 100 pages of supporting documentation), Infinity once again says the Howard Stern broadcasts in question are not indecent, charges that the commission has unfairly singled out the company, and urges that all action of the fines be stayed until the commission completes its ongoing proceeding to upgrade indecency guidelines and satisfies the U.S. Court of Appeals' order for arguments supporting a reasonable safe harbor rule.

### OWNERSHIP RULE REPORT SOON

The FCC is amassing an impact report to buttress arguments that the 1992 ownership rule relaxation has proven effective in the marketplace.

The commission hopes to use the

report to further relax the ownership rules in an era of increased media competition, a policy viewed with favor by broadcasters.

### NAB SCHEDULES MORE SEMINARS

The National Assn. of Broadcasters has announced three additional one-day seminars to prepare for the 1995-98 round of license renewals.

Emphasis at the seminars will be on equal employment opportunity rules and other closely monitored commission guidelines and rules.

The new seminars will be held July 14 in Charlotte, N.C., Sept. 22 at the Radisson (Airport) Hotel in Orlando, Fla., and Nov. 17 at the (Airport) Holiday Inn in Columbus, Ga.

As with the previously announced seminars May 10 in Charlottesville, Va., and May 17 in Charleston, W. Va. (Billboard, April 2), these are geared to NAB members in states with the earliest renewal-cycle deadlines.

## WHAT'S IN A NAME? PLENTY, IF YOU OWN IT

(Continued from page 85)

another station would have been detrimental to his station's success.

"Mike didn't think it would affect us because they go after Chicago and we go after suburbia," says Hooker. "But I begged to differ."

WZSR won the court battle not just because it owned the name. A station must also prove that the moniker goes beyond its literal meaning, according to Hooker.

"The whole key to this is proving it has secondary meaning," he says. "We had to establish that we meant 'Star' as not a thing in the sky or a celebrity, but [as] a company, a group of people, and a radio station that plays a certain kind of music."

Hooker says WYSY tried to prove that the name was meant to suggest a new star on the Chicago radio scene, and that WZSR's usage of "Star" didn't have a secondary meaning. To that end, he brought people into court to testify to the fact that when listeners and advertisers heard "Star" or "Star 105.5," they thought of WZSR.

WZSR also has the phrase "today's hits and yesterday's favorites" trademarked. However, Hooker notes that winning a court case

over the usage of the phrase would probably be difficult because it would be hard to prove it had a secondary meaning.

Other owners of licensed names are not so inclined to get into trademark battles over monikers. KCBQ San Diego's "Modern Oldies" moniker apparently is being used by other stations without a licensing agreement, according to PD Rich "Brother" Robbin.

"Others have picked it up, but I'm too busy to let them know that we own it," he says.

But those who have licensed names say they are important. Ac-

ording to Joseph, station monikers can even have a direct relation to ratings success. He claims that KIIS Los Angeles "hit a new peak" in 1992 when its ratings went from a 4.0 to a 5.0 after initiating the "Hot Hits" name.

"There is a direct relation to names and success," he says.

Nevertheless, Joseph stopped selling "Hot Hits" for a time and let the licensing agreements run out, because "I knew that top 40 is cyclical and I wanted to preserve the name. I didn't want to market it in the downside of the format." However, he is putting the name back on

the market again.

During the '80s, "Hot Hits" was used in nine of the top 10 markets and licensed by a total of 27 outlets.

An owner can keep the rights to a licensed name, which is normally good for 17 years, as long as it's used once every five years, according to Joseph.

While most broadcasters interviewed declined to comment on the amount of the licensing fees, Joseph says his rates are "100 times the published one-time spot rate of a station."

Robbin says licensing fees are generally in the \$1,500 range.

## PINK FLOYD TOPS RIAA'S MARCH CERTIFICATIONS

(Continued from page 13)

short-form album "Jar Of Flies" was simultaneously certified gold, platinum, and multiplatinum.

R. Kelly captured his first platinum single with "Bump N' Grind," while US3's "Cantaloup" became the group's first gold single.

A complete list of March RIAA certifications follows.

### MULTIPLATINUM ALBUMS

- Pink Floyd, "Dark Side Of The Moon," Capitol, 13 million.
- Mariah Carey, "Music Box," Columbia, 6 million.
- Black Crowes, "Shake Your Money Maker," American, 4 million.
- Billy Joel, "River Of Dreams," Columbia, 4 million.
- Soundtrack, "Sleepless In Seattle," Epic, 3 million.
- Soundtrack, "Beauty & The Beast," Disney, 3 million.
- Sade, "Diamond Life," Epic, 3 million.
- Ozzy Osbourne, "Blizzard Of Ozz," Epic, 3 million.
- Enya, "Shepherd Moons," Reprise, 3 million.
- Mary-Chapin Carpenter, "Come On Come On," Columbia, 2 million.
- Reba McEntire, "Greatest Hits," MCA, 2 million.
- Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 2 million.
- Pink Floyd, "Meddle," Capitol, 2 million.
- Smashing Pumpkins, "Siamese Dream," Virgin, 2 million.
- R. Kelly, "12 Play," Jive, 2 million.
- Salt-N-Pepa, "Very Necessary," Next Plateau, 2 million.
- Ace of Base, "The Sign," Arista, 2 million.

### PLATINUM ALBUMS

- Counting Crows, "August & Everything After," Geffen, its first.
- Paul McCartney, "All The Best," Capitol, his 13th.
- Hank Williams, "24 Greatest Hits," Polydor, his first.
- Jodeci, "Diary Of A Mad Band," Uptown, its second.
- DJ Magic Mike & the Royal Posse, "DJ Magic Mike & The Royal Posse," Cheetah, its first.
- John Michael Montgomery, "Kickin' It Up," Atlantic, his second.
- Pink Floyd, "Ummagumma," Capitol, its ninth.
- Pink Floyd, "Meddle," Capitol, its tenth.
- Shaquille O'Neal, "Shaq Diesel," Jive, his first.

### PLATINUM SHORT-FORM ALBUMS

- Alice In Chains, "Jar Of Flies," Columbia, its first.

### GOLD ALBUMS

- Domino, "Domino," Outburst/Chaos/Columbia, his first.
- Crash Test Dummies, "God Shuffled His Feet," Arista, its first.
- Paul McCartney, "All The Best," Capitol, his 19th.
- The Jerky Boys, "The Jerky Boys," Select, its first.
- Various Artists, "Billboard Greatest Christmas Hits (1955-Present)," Rhino.
- Jodeci, "Diary Of A Mad Band," Uptown, his second.
- Little Texas, "First Time For Everything," Warner Bros., its second.
- New Order, "Republic," Qwest, its third.
- US3, "Hand On The Torch," Capitol, its first.
- Danzig, "Danzig," American, its first.
- Big Head Todd & the Monsters, "Sister Sweetly," Giant, its first.
- Vicious Bass, "Back To Haunt You," Cheetah, its first.

- DJ Magic Mike And The Royal Posse, "DJ Magic Mike And The Royal Posse," Cheetah, its third.
- Pink Floyd, "A Nice Pair," Capitol, its 12th.
- Pink Floyd, "Atom Heart Mother," Capitol, its 13th.
- Pink Floyd, "Obscured By Clouds," Capitol, its 14th.
- Tori Amos, "Under The Pink," Atlantic, her second.
- John Michael Montgomery, "Kickin' It Up," Atlantic, his second.
- Smashing Pumpkins, "Gish," Caroline, its second.
- Mary-Chapin Carpenter, "State Of The Heart," Columbia, her third.
- Mannheim Steamroller, "Fresh Aire VII," American Gramophone, its 10th.
- ZZ Top, "Antenna," RCA, its 11th.
- Soundtrack, "8 Seconds," MCA.
- Soundtrack, "Philadelphia," Epic.
- Hiroshima, "Another Place," Epic, its first.
- Wu-Tang Clan, "Enter The Wu-Tang (36 Chambers)," RCA, its first.
- Candlebox, "Candlebox," Maverick, its first.
- Cracker, "Kerosene Hat," Virgin, its first.
- Soundtrack, "Jurassic Park," MCA.

### PLATINUM SINGLES

- R. Kelly, "Bump N' Grind," Jive, his first.

### GOLD SINGLES

- US3, "Cantaloup," Capitol, its first.
- Mariah Carey, "Without You," Columbia, her seventh.
- R. Kelly, "Bump N' Grind," Jive, his first.

Assistance in preparing this story was provided by Brett Atwood.



# Hits! in Tokio

- Week of March 27, 1994
- 1 Goody Goody Lisette Melendez
  - 2 Stay Eternal
  - 3 The Sign Ace Of Base
  - 4 Now And Forever Richard Marx
  - 5 Hey Mr. D. J. Zhane
  - 6 The Whole Affair Izit
  - 7 13 Steps Lead Down Elvis Costello
  - 8 I'll Be The One Bar Scaggs
  - 9 Baby I Love Your Way Big Mountain
  - 10 Gotta Have It Vanessa Paradis
  - 11 It's Because Of You Kiss The Sky
  - 12 Got Me A Feeling Misty Oldland
  - 13 Because Of Love Janet Jackson
  - 14 Forever Now Level 42
  - 15 Dream On Dreamer Brand New Heavies
  - 16 It's All Good Hammer
  - 17 Heaven Come Down Jennifer Brown
  - 18 I'm In Love Lisa Keith
  - 19 Skip To My Lu Lisa Lisa
  - 20 I'm In The Mood Ce Ce Peniston
  - 21 I Believe Marcella Detroit
  - 22 The Calling Yes
  - 23 Love Lights The World David Foster
  - 24 Hero Mariah Carey
  - 25 A Deeper Love Aretha Franklin
  - 26 Return To Innocence Enigma
  - 27 I Can't Help Myself Julia Fordham
  - 28 Ain't No Mountain High Enough Whoopi And The Cassi
  - 29 Breathe Again Toni Braxton
  - 30 Groove Thing Zhane
  - 31 All That I Do Sasha
  - 32 I'm Ready Tevin Campbell
  - 33 Send Me Daryl Hall
  - 34 It's My Style Cathy Dennis
  - 35 Sleeping In My Car Roxette
  - 36 All For Love Bryan Adams, Rod Stewart & Sting
  - 37 Tell Me (I'm Not Dreaming) Titiyo
  - 38 Morning Kisses Kevin Lettau
  - 39 The Power Of Love Celine Dion
  - 40 I Can See Clearly Now Jimmy Cliff
  - 41 Choose Color Me Badd
  - 42 Joy Sing Like Talking
  - 43 Without You Mariah Carey
  - 44 Rocks Primal Scream
  - 45 Only A Dream in Rio Milton Nascimento & James Taylor
  - 46 Everyday Phil Collins
  - 47 Again Janet Jackson
  - 48 Another Season Kevyn Lettau
  - 49 Mary, Mary Rebecca Tanqvist
  - 50 Don't Go Breaking My Heart Elton John & Ru Paul
- Selections can be heard on Pioneer Tokio Hot 100™ every Sunday 1 PM-5 PM on FM JAPAN: 81.3 FM in TOKYO.



# J-WAVE 81.3FM

# 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	16	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX 4 weeks at No. 1
2	3	2	16	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
3	2	3	21	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
4	4	5	11	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
5	5	4	19	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
6	9	12	10	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
7	10	10	6	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
8	7	6	24	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
9	8	8	25	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
10	12	14	6	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
11	6	7	16	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
12	16	17	8	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
13	11	9	17	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
14	13	11	25	HERO COLUMBIA 77224	◆ MARIAH CAREY
15	14	13	20	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
16	17	16	38	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
17	15	15	38	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
18	19	20	8	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
19	21	22	8	IN WALKED LOVE ARISTA 1-2679	EXPOSE
20	22	23	13	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
21	18	18	21	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
22	20	19	11	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
				*** AIRPOWER ***	
23	28	39	3	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
24	26	29	5	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
25	23	25	24	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
26	25	24	7	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
27	30	35	3	BEAUTIFUL IN MY EYES SBK 58099/ERG	◆ JOSHUA KADISON
28	24	21	15	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
29	27	27	23	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
30	29	26	25	AGAIN VIRGIN 38404	◆ JANET JACKSON
31	31	28	18	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
32	32	30	9	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
33	34	32	5	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
34	37	38	3	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
35	39	33	6	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
36	36	34	25	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
37	38	37	23	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
				*** HOT SHOT DEBUT ***	
38	NEW ▶	1	1	IN YOUR EYES SPONTANEOUS 1002	◆ DAN HILL WITH RIQUE FRANKS
39	NEW ▶	1	1	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
40		35	36	OH NO, NOT MY BABY ELEKTRA ALBUM CUT	LINDA RONSTADT

○ 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	4	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
2	2	2	7	FIELDS OF GOLD A&M 0258	◆ STING
3	5	6	15	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
4	3	3	12	I'M FREE SBK 50434/ERG	◆ JON SECADA
5	4	5	7	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
6	6	4	9	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
7	9	8	40	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
8	8	9	40	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	—	—	26	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
10	—	—	10	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio



**Chris Clay**  
WXOK/KQXL Baton Rouge, La.



IN THE FALL Arbitron book, two Baton Rouge, La., urban stations came in at No. 2 and No. 3, respectively, in the market's 12-plus ratings and were just two-tenths of a share apart. While that may look like a close battle, the two stations actually are co-owned by Citywide Broadcasting and programmed by the same man, OM/PD Chris Clay. The AM station, WXOK, was up 10.0-11.4 in the fall, while sister FM KQXL was off a bit, 11.9-11.6.

Clay, who also hosts afternoons on the FM, has carefully block-programmed the two stations so that they never really compete with each other, because the audience tunes back and forth between them. As a result, he claims, the two stations have an almost exclusive lock on the market's black listeners.

WXOK airs gospel music from 6 a.m.-noon, then an oldies and blues show until 4 p.m., hosted by former KDIA San Francisco PD E. Rodney Jones. From 4-8 p.m., the station runs a mainstream urban show that concentrates on current hits. From 8 p.m.-midnight, WXOK is home to a hardcore rap show. Then, in overnights, the station runs ABC/Satellite Music Networks' "Urban Gold" format.

Meanwhile, KQXL is running ABC/SMN's Tom Joyner morning show, followed by an all-request midday show geared toward at-work listening. Like the AM, KQXL is airing mainstream urban from 3-9 p.m., the only time the two stations overlap on any format. Then, while the AM plays rap, KQXL airs a Quiet Storm show. Overnights are filled by ABC/SMN's "the Touch" urban AC format.

Although block programming has the potential to confuse listeners, Clay says both stations run frequent lineup promos and also cross-promote one another.

Despite sharing the same audience, the stations' targets are slightly different. KQXL skews toward 18-54 listeners all day. WXOK skews 25-54 during the day and 12-17 from 7 p.m.-midnight.

Although he believes the two stations already "own the black market," Clay sees some potential growth among white listeners. "Blues, jazz, and oldies are becoming a big thing in the white community, so we're trying to increase listeners there," he says.

Clay relies heavily on listener feedback to determine his programming decisions, noting that his secret is "basically just listening to what people have to say on the street [and] what people are calling in to the radio station for. Those are the kinds of things I take to heart."

A recent 4 p.m. hour at WXOK sounded like this: Toni Braxton, "Seven Whole Days"; Keith Sweat, "How Do You Like It?"; Prince, "The Most Beautiful Girl In The World"; Mint Condition, "U Send Me Swingin'"; Roger, "Computer Love"; Janet Jackson, "Because Of Love"; Freddie Jackson, "Make Love Easy"; and Joe, "All Or Nothing."

At KQXL, a recent 3 p.m. hour was programmed as follows: R. Kelly, "Bump N' Grind"; Lenny Williams, "Cause I Love You"; Teddy Pendergrass, "Believe In Love"; Hammer, "It's All Good"; Babyface, "And Our Feelings"; Xscape, "Living In Vain"; C+C Music Factory, "Gonna Make You Sweat"; Wreckx-N-Effect, "Rump Shaker"; Zhane, "Groove Thang"; Jodeci, "Feenin'"; Tony Toni Toné, "(Lay Your Head On My) Pillow"; and Mikki Howard, "Come Share My Love."

Clay says both stations are so successful primarily because each has its own unique "personality" and because he allows the air talent at both stations to project their own personalities on the air. He also credits his stations' success to "being very heavily oriented in the community. We do our shows from the street."

In addition to programming, Clay handles promotions for both stations, primarily concentrating on going out to malls, hosting Friday happy hours, and giving away prizes like VCRs and boom boxes. One thing the stations generally avoid giving away on the air is CDs. "I think it's a waste of people's time," says Clay, who has discovered that only about 40% of people who win small prizes ever stop by to pick them up.

At a recent convention, the question of why urban stations don't play a variety of black music genres was a heated topic, but Clay says his stations are proof that it can work. "I think a lot of guys in the major markets are playing such safe radio, they're cheating their listeners who want to hear more than the brand-new Snoop [Doggy Dogg] or the brand-new Sade," he says.

On a recent trip to Dallas, Clay says he heard one urban station turning over a Toni Braxton record every hour and a half. "I think if you rotate that record every three hours and play some more recurrents, a bit of reggae, [and] a touch of jazz, you'll touch everybody," he says. "I've proven that it works. It's what I'm doing here every day, and I don't think that Louisiana is that different from L.A."

Clay started in radio at KDIA, and also has worked at Baton Rouge stations WTKL and WYNK. PHYLLIS STARK

## NETWORKS AND SYNDICATION

(Continued from page 86)

ties, such as an ice pick autographed by Sharon Stone. That giveaway will be during Alice Cooper and Lonn Friend's stint hosting the "Z-Rock" morning show April 11-22. Other items to be given away include the torture chair from the cult film "The Serpent And The Rainbow," and hand-drawn illustrations by Danzig.

Andrea Weiss moves from Global Satellite Network to Entertainment Radio Networks as executive director of affiliate relations... Former Los Angeles Dodger and California Angel Jeff Torborg joins CBS Radio's Sunday night baseball announcer team. He also will handle analyst duties for this year's all-star game, divisional playoffs, and league championship series.

National Public Radio is offering "Jazz From Lincoln Center: The Sound Of The Century," directed by Wynton Marsalis. The 26-part series hosted by CBS-TV correspondent Ed Bradley kicked off April 2... American Public Radio is offering "Jazz Classics In Stereo," a series of 18 hourlong pro-

grams featuring digitally restored jazz recordings hosted by Robert Parker.

Listeners of Westwood One's Mutual Broadcasting's "The Jim Bohannon Show" will get a treat Monday (11) when they get the opportunity to talk to mission specialist Richard Clifford during Orbit 75 from 120 nautical miles high.

Chicago-based Bacchus Group Productions Inc. is testing "Noche Romantica Con Maximilian," a two-hour show featuring Afro-Brazilian, Afro-Caribbean, and Afro-Cuban world beat dance music, on WOPA Chicago for possible syndication... International Paper is sponsoring the daily 90-second nature show, "NatureWatch," produced by Finger Lakes Productions of Ithaca, N.Y. Bird and animal calls and segments on environmental and natural issues are included.

KCRW Los Angeles host Liza Richardson's "Man In The Moon" program, a spoken-word and music show, has been picked up by MTV and is being offered on CD to 250 college sta-

tions nationwide... Radio Today will now handle affiliate relations for Dick Bartley's two ABC weekend shows, "American Gold" and "Rock & Roll's Greatest Hits."

Radio Spirits Inc. has moved from Des Plaines, Ill., to expanded facilities in Buffalo Grove, Ill., and has purchased a Sonic Solutions NoNOISE system that eliminates distortion from prerecorded narration of music. The company owns licensing rights to more than 75 oldies radio programs such as "When Radio Was."

Horsham, Pa.-based cable audio supplier Digital Cable Radio has repositioned its Music Choice service, which will be launched to cable operators in May. The new direction includes changes in target, programming, and marketing. The new target audience is 18-29-year-olds and 30-49-year-olds. The company claims these two groups represent 56% of cable subscribers. Also, in response to research, two new channels have been added: "Jazz Plus" and "Rock Plus."

## April Fools' Day Brings Out On-Air Pranksters; Library Cash Grab Goes Too Far In Fort Worth

**APRIL FOOLS' DAY** fell on a Friday this year, making the day a prime target for mischievous radio stations to pull their annual stunts.

In New York, AC WMXV (Mix 105) New York alarmed competing stations in the market when it flipped to '70s-based oldies as "Arrow 105" during the morning show, despite being hosted by a team known as "Starsky & Hutch." In Minneapolis, top 40 KDWB and country KEEY (K102) swapped morning teams and music, surprising not only the market but staffers at both stations, who didn't know the stunt was planned.

Country KNCI Sacramento, Calif., went top 40/rhythm as "the fresh new sound of Hot 105" for an hour during the evening show. Modern rock KROQ Los Angeles brought back memories by becoming "Pirate Radio," the young rock format that once aired on crosstown KQLZ.

KGSR Austin, Texas, changed formats and call letters every hour, beginning as "Classy 107: Classy Classical." Oldies WRDJ/WLDJ Roanoke/Lynchburg Va., recreated April 1, 1961, on the air, complete with music, news, and cultural references from that era.

WGRD-FM Grand Rapids, Mich., ran a promo that promised a chance to meet Michael Jordan, Tim Allen, Phil Collins, Mel Gibson, Eddie Murphy, and Johnny Carson at a local theater April 1. Morning jock Michelle McCormick claims that more than a thousand people showed up to meet the celebrities, who turned out to be local citizens with famous names.

WRMF West Palm Beach, Fla., spent days promoting the April 1 giveaway of a "Rolls," and even had the morning-show producer drive around town in a new Rolls Royce Corniche convertible to show it off. The station also announced that Bob Newhart would be giving away the prize. Rather than a car, however, the winner received a tray of assorted dinner rolls from a local resident and funeral director named Bob Newhart.

KKLQ (Q106) San Diego morning men Jeff Elliott and Jerry St. James went around town in a limo with a President Clinton look-alike tossing Egg McMuffins out the window. KYSR (Star 98.7) Los Angeles told listeners that daylight savings had happened a few days early, and consistently gave out the wrong time.

KJFX Fresno, Calif., convinced glibble listeners that the local government was imposing a pet tax of \$5 per pound, per pet, and that payment was due May 1. Morning team Bob Cady and Doug Ray hooked listeners by claiming that Indiana has a pet tax and airing fake calls from Indiana officials.

It wasn't an April Fools' stunt, but KYNG Dallas got into trouble with local authorities for allegedly telling listeners there was \$10,000 hidden in books at the Fort Worth, Texas, Central Library April 5. In the ensuing melee, 3,000-4,000 books were pulled off the shelves and thrown on the floor by enthusiastic fortune-hunters, and some library materials were damaged.

In a letter to station GM Dan Pearman, Fort Worth city manager Bob Terrell said "your station and your

staff were irresponsible and negligent," and called the stunt "inexcusable." The letter also advised Pearman that the city expects KYNG to pay for the damage, that Terrell has asked the city attorney to look into filing criminal charges against the station, and that Terrell has instructed his staff to send a letter of complaint to the FCC.

KYNG staffers could not be reached for comment.

In other news, GAF Broadcasting has settled its nearly 20-year license-renewal dispute with Listeners' Guild



by Phyllis Stark  
with reporting by Eric Boehlert,  
Carrie Borzillo, and Brett Atwood

Inc. over the former classical outlet WNCN (now album rock WAXQ) New York. The listeners' group will drop its federal court suit against the station and its petitions to the FCC, in exchange for GAF paying the group \$110,000 in legal fees.

Also, WAXQ consultant/interim PD Bob Elliot gets the PD gig on a permanent basis, although he will retain his consulting business.

Milwaukee-based A-Ware Software has announced it will not be renewing its agreement with Birmingham, Ala.-based Tapscan, which has been marketing A-Ware's music scheduling system, MusicScan, for the past nine years. The current agreement expires at the end of this year.

Mexican broadcasting company Grupo Radio Centro has signed a letter of intent to make a \$20 million cash investment in Heftel Broadcasting Corp. common stock and, at the same time, sell Heftel 100% of its U.S. radio network, Cadena Radio Centro.

### PROGRAMMING: BERGER TO KSRY

Consultant Larry Berger has been named OM at KSRY San Francisco, which was just sold to Crescent Communications (Billboard, April 9) and will be changing format and call letters shortly. Berger previously programmed KQPT Sacramento.

WWWW-AM Detroit will split from simulcasting country WWWW-FM to go all-sports by mid-June, according to VP/GM Phil Lamka. Former WGN Chicago and KFAN-AM Minneapolis programmer Lorna Gladstone has been named station manager.

WWRC Washington, D.C., news and program director Peter Laufer exits and has not been replaced. He is looking for a new gig and can be reached at 410-268-4949. In the meantime, he is awaiting the February 1995 publication of his book, "Turn Down Your Radio," which he describes as an "analysis of the impact of talk radio on contemporary American society."

Former WDCG Raleigh, N.C., PD

Bill Cahill joins WFOX Atlanta for those duties, replacing Dennis Winslow . . . Former KNCI Sacramento programmer Bob Young has been named PD at KZDG Denver. Those duties had been handled by consultant Kevin O'Neal. Also, former crosstown KOOL morning man Shawn Stevens joins KZDG for middays, replacing John Holliday.

Jones Satellite Network OM/morning personality Jim Radford (aka Jim Summers) joins KOOJ Riverside, Calif., as PD/MD/afternoon host, replacing Scott Taylor, who exits. Doug Vincent, midday host/production director at crosstown KGGI, joins for mornings, replacing Larry Sanders. KGGI swing personality Vic Slick takes over late nights, replacing Damian Vasquez, who was upped to assistant engineer for KOOJ and sister KFRG.

WQZQ Nashville flips from Jones Satellite Networks' "FM Lite" easy listening format to ABC/Satellite Music Networks' classic rock format . . . KNJY Spokane, Wash., flips from locally programmed soft AC to ABC/SMN's "Z-Rock."

Virginia Network, parent of urban WJJS Lynchburg, Va., has entered a local marketing agreement with an option to purchase CP WWFO Roanoke, Va. WWFO, located at 106.1, will be on the air as "Jammin' 106" in the next 2-3 weeks and will simulcast WJJS. The stations are accepting T&Rs for all shifts. Also, co-owned WVLR-AM Lynchburg will flip from a simulcast of WJJS to gospel next month.

Hozie Mack returns to WCKU Lexington, Ky., as PD, replacing Bill Clary, who left several months ago . . . KRVM Eugene, Ore., PD/MD Jason Parker joins Dennis Constantine's Boulder, Colo.-based consultancy as music coordinator.

Westwood One's "Tom Leykis Show" will officially debut May 9 in the afternoon drive slot. Look for a possible Los Angeles affiliate at KMPC, which is rumored to be flipping from sports to talk targeted at 18-34-year-olds. Also, former KOST morning show producer Erik Braverman has been named producer of the Leykis show.

Doug Stephan, formerly of the Independent Broadcasters Network, moves to the Talk America Network, which will syndicate his morning show "Good Day, USA" . . . The Associated Press will announce its new radio news service at a press conference in Washington, D.C., Tuesday (12).

Shadow Broadcast Services will begin providing news and sports reports to the 247 affiliates of the Sports Byline USA network.

### PEOPLE: B100 SHAKEUP

KFMB-FM (B100) San Diego has let go several staffers: morning co-host Jools Brandt, midday host Gene Knight, afternoon driver Gary Kelly, and evening jock Danny Romero. No word yet on replacements . . . KRLA Los Angeles weekend Bobby Romero is upped to afternoons, replacing Manny Pacheco, now at crosstown KMGX.

In the wake of Brian Lee's exit, KABL-FM San Francisco is audition-

## newslines...

**ARTHUR CARLSON**, president of Susquehanna Radio, has announced that he will retire at the end of the year after more than 35 years running the company. David Kennedy, the company's senior VP, will succeed him. Carlson will continue to consult the company.

**DOUG SHACKETT**, GM at KRAB Bakersfield, Calif., adds those duties at crosstown KKXX-FM, replacing Allan Hammerel, who exits April 12 when KRAB owner Double D/Lithosphere finalizes its duopoly takeover of the station.

**DAVE SIMONS**, GSM at KQLL-AM-FM Tulsa, Okla., moves across town to CCKI for GM duties, replacing Jeff Sattler, now at WLLZ Detroit.

**RON ROY** becomes VP/GM of WWKL Harrisburg, Pa., replacing Chris Wegman. Roy arrives from WNEZ/WRCH Hartford, Conn., where he held the same position. WHP Harrisburg, Pa., sales manager R.J. Harris snags PD and morning duties at WWKL, replacing PD Denny Alexander, now at WKLX Rochester, N.Y., and morning hosts Todd Jeffers and Nancy Ryan, who exit.

**STATION SALES:** KBXX Houston from Cook Inlet Radio Partners to Clear Channel Communications, owner of crosstown KHYS, for \$21 million; KRCX Sacramento, Calif., from Fuller-Jeffrey Broadcasting Corp. to Embarcadero Media Inc. for \$3 million; KMYC/KRFD Marysville, Calif., from River Cities Radio L.P. to Embarcadero for \$1.5 million.

**SALE CLOSINGS:** WLQT Dayton, Ohio, from Liggett Broadcast Group to Regent Communications; WTRG Raleigh, N.C., from Joyner Advertising Inc. to HMW Communications Inc.; WKBG and WRXR-FM Augusta, Ga., from J&L Broadcasting Inc., to Multi-Market Radio for \$5.3 million (the acquisition of WKBG has not yet closed).

**BILL LEGRAND**, former GM at KYIS Oklahoma City, joins Paxson Broadcasting of Orlando, Fla., as VP of sales.

**MATT HUDSON** joins the Denver-based Eagle Group as VP/research. He previously was VP at Harker Research in Raleigh, N.C.

ing the potential new morning team of Steve Garland, formerly of crosstown KIOI, and Erika Taylor, formerly of crosstown KKIQ . . . WMJX Boston morning man Tom Bergeron exits to host a morning show on new cable network F/X.

Mike Julius joins WMMJ Washington, D.C., for nights from WTLC-FM Indianapolis. Natalie Stewart, who previously hosted that shift, moves to overnights, replacing MD Ron Jackson, who exits. PD Lawrence Jones has taken over music duties.

Peter Johns is now hosting mornings at KEGE (formerly KRXX-FM) Minneapolis, replacing Gonzo Greg. Johns moved from crosstown KTCZ . . . WKRW Wooster, Ohio, midday personality Valerie Porter shifts to afternoons at WDVE Pittsburgh, replacing John Perry, now at WCXR Washington, D.C.

KEDJ Phoenix part-timer Arty Klein takes over late-nights, replacing Christopher Allen, who moved to nights . . . KRAK Sacramento afternoon host Shane Benway (aka J.P. Shane) and sister KNCI p.m. driver Captain Bob Greiner swap shifts.

At WBNS-FM Columbus, Ohio, Johnny B. Goode moves from the night shift to middays, replacing Harley B. Davidson . . . WNCI Columbus morning co-host Shawn Ireland will exit May 27. No replacement has been named.

WRZX Indianapolis production director Slammin' Sam lands nights at sister WFBQ. That shift had been vacant since Ace Cosby's move to afternoons at WRZX. Also, WFBQ fill-in jock Jill Savage moves into that station's newly created late-night shift. WRZX PD Scott Jamison gives up his 10 a.m.-noon air shift and extends the

shifts of other jocks to fill the gap.

WOOD Grand Rapids, Mich., sports director Jay Allen moves to crosstown WGRD-FM for morning duties alongside Michelle McCormick. He replaces Kevin Gossett, now at WASH Washington, D.C. . . . New WFHN New Bedford, Mass., PD Jim Reitz also will host the afternoon shift and will handle MD duties for now, in the wake of MD/afternoon jock Mike Kelley's imminent departure.

KSVE-FM (formerly KINT) El Paso, Texas, which flipped from AC to Spanish in February, makes some staff changes. OM/PD Santiago Nieto is now co-hosting mornings with Grace Vazquez. Terry B., MD at crosstown KAMA, joins for middays, replacing Sam Ditto, who moves to overnights. KINT-TV voiceover man Tejano Joe joins for afternoons, replacing Kevin Moore. Weekender David Reyes is upped to late nights, replacing Patty Diaz, who is now working P/T at crosstown KPRR.

Former WDRE Long Island, N.Y., morning man Darrin Smith joins WXPS (X107) White Plains, N.Y., for middays, replacing Jack Black, who moves to afternoon drive. Afternoon jock Harley Fox exits. Also, the station's call letters will change next week.

Finally, we're sorry to report the death of radio veteran Barney Pip, 57, who perished in an auto accident Feb. 17 but remained unidentified until last week as a result of severe burns on his body. Pip is best known for hosting the evening show on WCFL Chicago from 1965-70, and also worked at WPIX New York, WISH Indianapolis, WJET Erie, Pa., and WHOT Youngstown, Ohio. He is survived by three ex-wives and seven children.

# MINTY FRESH DRAWS BIZ ATTENTION

(Continued from page 1)

Minty Fresh released the first single by Love Jones, just before the hip lounge act moved to Zoo; pressed a Liz Phair 45 as the singer/songwriter began her national rise; and now is enjoying the success of "Seether," the first single by Chicago's Veruca Salt, among the most sought-after indie rock bands in the land these days. Veruca Salt's full-length Minty Fresh

debut is due out this summer.

"It's been a lotta fun," says the 31-year-old Powers, recapping the the label's first year.

In 1990, still working for Zoo, Powers made his move to Chicago, where he had previously worked as a talent buyer at JAM Productions. (In between Zoo and JAM, Powers oversaw international A&R for BMG, signing

the Cowboy Junkies.)

Three years later, with a logo borrowed from a '50s railroad cocktail napkin, Powers started Minty Fresh. At the same time, a Zoo art director sent Powers a demo tape by Love Jones, the dapper Louisville, Ky.-based retro band that mixes samba and bossa nova rhythms with the swagger of rock. Powers pressed a single, and the band, on the strength of that release, soon moved to Zoo, which last year released Love Jones' first album, "Here's To The Losers."

During a 1991 meet-and-greet tour of Chicago studios, Powers stopped in to say hello to producer Brad Wood at Wood's Idful Music Studio (Billboard, Aug. 21, 1993).

Later, while hanging around Idful Music, Powers met Phair, then busy working with Wood on her "Exile In Guyville" album. She offered to cut a Minty Fresh single. Phair's brash "Carnivore" became Minty Fresh's best-selling release to date—although Veruca Salt's "Seether" is quickly gaining on it.

A pungent dose of guitar rock, "Seether" showcases the band's knack for rough-edged, Pixies-like hooks as well as the sunny vocals of Veruca Salt's two leading ladies. (Comparisons to the Breeders are no doubt a certain part of the band's future.)

As Powers tells it, last year he was booking an arts festival for Chicago's Wicker Park neighborhood when an act canceled at the last minute. As a replacement, a friend suggested Veruca Salt, which had been together just a few months. (The band's name is borrowed from the babied, bad-egg girl in "Willy Wonka And The Chocolate Factory.")

Veruca Salt was formed when guitarist/vocalist Nina Gordon, a Chicago native who studied literature at Tufts, met fellow guitarist/vocalist Louise Post, a Barnard alum. After attempts at forming a same-sex band failed, bassist Steve Lack and drummer Jim Shapiro (Gordon's brother) were recruited. All four players are in their 20s. The band soon built a following through raucous shows at local Chicago hangouts such as Empty Bottle, Lounge Ax, and Elbo Room.

At the arts festival, Powers liked what he saw. He and the band dis-

cussed the future. Idful's Wood, also a fan of the band, was landed to produce the record.

At that point, the band members dialed up attorney to the modern rock stars Rosemary Carroll (Nirvana, Hole, Belly, 4 Non Blondes, etc.). Even last year, she says, major-label bidders were lining up, but band members felt it was important to

concentrate on playing music than working the press and radio.

Like it or not, hype is now a fact of life for Minty Fresh and Veruca Salt, thanks to the band's much-talked-about performance last month at the Electric Lounge in Austin, Texas. By Carroll's estimate, the live show was just the band's 20th.

No stranger to new rock A&R

Monitor™

MAR. 28, 1994—APR. 3, 1994

## Top 40 Airplay™



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 30 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover							
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)			
			★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★				
1	1	15	THE SIGN	ACE OF BASE (ARISTA)	10 weeks at No. 1	1	BUMP N' GRIND	R. KELLY (JIVE)	3 weeks at No. 1	
2	3	8	MR. JONES	COUNTING CROWS (DGC/GEFFEN)		2	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)		
3	4	7	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)		3	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)		
4	2	12	WITHOUT YOU	MARIAH CAREY (COLUMBIA)		4	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
5	7	6	THE MOST BEAUTIFUL GIRL IN...	PRINCE (NPG/BELLMARK)		5	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)		
6	5	16	THE POWER OF LOVE	CELINE DION (550 MUSIC)		6	THE SIGN	ACE OF BASE (ARISTA)		
7	6	12	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)		7	THE MOST BEAUTIFUL GIRL IN...	PRINCE (NPG/BELLMARK)		
8	10	6	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)		8	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)		
9	8	10	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)		9	WITHOUT YOU	MARIAH CAREY (COLUMBIA)		
10	9	13	NOW AND FOREVER	RICHARD MARX (CAPITOL)		10	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)		
11	16	3	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)		11	SHOOP	SALT-N-PEPA (NEXT PLATEAU)		
12	17	4	RETURN TO INNOCENCE	ENIGMA (VIRGIN)		12	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
13	11	12	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)		13	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)		
14	12	10	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)		14	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)		
15	14	7	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)		15	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)		
16	13	20	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)		16	FEENIN'	JODECI (UPTOWN/MCA)		
17	15	12	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)		17	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)		
18	18	18	AMAZING	AEROSMITH (GEFFEN)		18	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)		
19	20	22	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)		19	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)		
20	24	5	LOSER	BECK (DGC/GEFFEN)		20	ANYTHING	SWV (RCA)		
21	23	21	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)		21	AND OUR FEELINGS	BABYFACE (EPIC)		
22	19	22	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)		22	NEW ► REGULATE	WARREN G & NATE DOGG (DEATH ROW)		
23	28	3	I WANT YOU	JULIET ROBERTS (REPRISE)		23	19	NEVER KEEPING SECRETS	BABYFACE (EPIC)	
24	25	4	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)		24	16	CRY FOR YOU	JODECI (UPTOWN/MCA)	
25	39	2	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)		25	24	5	YOU DON'T LOVE ME (NO, NO, NO)	DAWN PENN (BIG BEAT/ATLANTIC)
26	22	12	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)		26	18	24	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
27	21	11	STAY	ETERNAL (EMI/ERG)		27	31	2	I WANT YOU	JULIET ROBERTS (REPRISE)
28	34	3	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)		28	23	8	THE POWER OF LOVE	CELINE DION (550 MUSIC)
29	30	5	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)		29	29	5	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
30	40	2	NEON MOONLIGHT	ROSCO MARTINEZ (ZOO)		30	35	4	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
31	31	4	AND OUR FEELINGS	BABYFACE (EPIC)		31	22	14	STAY	ETERNAL (EMI/ERG)
32	26	25	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)		32	21	12	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
33	38	3	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)		33	NEW ►	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	
34	33	4	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)		34	28	15	I'M IN THE MOOD	CE CE PENISTON (A&M)
35	27	17	CHOOSE	COLOR ME BADD (GIANT)		35	30	4	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)
36	29	23	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)		36	32	3	SOMETHIN' TO RIDE TO	SOMECIOUS DAUGHTERS (SCARFACE)
37	32	8	I'M IN THE MOOD	CE CE PENISTON (A&M)		37	NEW ►	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	
38	35	22	LINGER	THE CRANBERRIES (ISLAND/PLG)		38	36	20	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
39	NEW ►		COMPLETELY	MICHAEL BOLTON (COLUMBIA)		39	RE-ENTRY	ZUNGA ZENG	K7 (TOMMY BOY)	
40	NEW ►		DREAMS	THE CRANBERRIES (ISLAND/PLG)		40	NEW ►	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	

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.



Artwork for the seven-inch vinyl singles of Love Jones' "I Like Young Girls," left, and the Hit Parade's "Hitomi."

make an indie record. "It was more on the scale of what they were doing," says Carroll. Why Minty Fresh as the label? "[Powers] knew them, they liked him, and he's a homeboy," she says with a laugh. Additionally, she says the contract with Powers included the type of buyout clause the band desired.

Released in March, "Seether" caught the attention of many. Richard Milne, host of a respected local music radio show on WXRT Chicago, began airing the song, as did cross-town Northwestern University's WNUR-FM; the song soon topped the latter's playlist, according to Powers. Scores of other college stations are spinning the song. (Only if they spin vinyl, that is. The seven-inch single—pressed on pink, white, orange, or red vinyl—is Minty Fresh's lone format.) Powers isn't sure how many stations are on the song, because radio promotion and high-profile marketing are not what Minty Fresh and Veruca Salt are about.

The low-key approach is "out of design and necessity," says Powers. He notes that, as a band, Veruca Salt is extremely young and would rather

frenzies herself, Carroll says that upon her return from Texas, label queries were coming so fast she could not respond to them all. Handicapping the proverbial derby, she places Geffen, Island, Epic, Maverick, and London among those in hottest pursuit.

Back at Minty Fresh, Powers oversees the rest of Minty Fresh's roster. Dolly Varden (formerly hometown acoustic favorites Stump The Host) works with a new, harder sound. A compilation of such Japanese female pop bands as the Fruit Basket and Tip Top Planet is set for release, as is the full-length debut by recent Minty Fresh signee the Legendary Jim Ruiz Group, which Powers tags as Jonathan Richman with a samba rhythm. More sweet pop from England's the Hit Parade and down-home rock from Chicago's Every Good Boy remain possibilities.

Meanwhile, Powers and fellow full-time employee Anthony Musiala plan Veruca Salt's album debut, contemplate an exclusive distribution deal, and entertain manufacturing and A&R queries from major labels.

## 2 LABELING BILLS THWARTED, LEAVING INDUSTRY OPTIMISTIC

(Continued from page 6)

tute a "harmful to minors" obscenity bill, H.R. 487 (based on statewide rather than local standards) for a more onerous lyric-labeling proposal he introduced in mid-February.

"That we can deal with," says David Leibowitz, RIAA executive VP and general counsel. "After all, no sound recording has ultimately been found obscene or harmful to minors in the U.S."

Local retailers also were in contact with Alaskan lawmakers.

An RIAA representative also testified at a hearing on a companion Senate bill, S.B. 216, and has urged the adoption of the Kott bill.

In West Virginia, the RIAA was successful in encouraging the state Senate this month to pass S.B. 351 and 352, which would put obscenity and "harmful to minors" laws in place with definitions modeled after the Supreme Court's "statewide" community standard.

However, the RIAA was still trying to get House lawmakers to agree

on the standard in pending companion bills when the legislature adjourned March 12.

In Missouri, the RIAA and NARM representatives testified against S.B. 641, which would criminalize the sale to a minor of a sound recording or videocassette labeled with a parental advisory sticker. That bill is still in committee.

As for Missouri's H.B. 1476, which would tax recordings to raise funds for a youth violence-prevention program, the RIAA testified that the proposal is unconstitutional because it singles out recordings with the apparent intent of restricting their availability.

In Puerto Rico, a lyric-labeling bill is stalled in committee; the RIAA testified in opposition in December.

The RIAA and NARM also are monitoring two "harmful to minors" measures introduced in Ohio and Colorado, but not yet scheduled for hearings.

In addition to the legislative proposals, several states, including Cali-

fornia and Maryland, are considering holding hearings on negative lyrics in gangsta rap music.

On Capitol Hill in Washington, D.C., Rep. Cardiss Collins (D-Ill.) has scheduled a second hearing on gangsta rap for Thursday (14). She is not proposing any legislation at this time.

RIAA officials note that although there are some similarities among the new bills, they don't appear to be the "carbon copy" proposals that were the result of vigorous networking by state lawmakers across the country four and five years ago.

The RIAA's own voluntary labeling program, in place since 1985, has also dampened fires for labeling bills in many state assemblies.

Most states have obscenity laws on the books; 30 of the states have provisions dealing with material deemed "harmful to minors." These provisions are based on the three-pronged standard established by the Supreme Court.

## YANNI'S 'ACROPOLIS' CONCERT ON PBS SPARKS PLEDGES, SALES

(Continued from page 1)

four weeks.

Yanni's quick and unprecedented ascent on the mainstream pop charts with "Live" is mirrored on the Top Music Video chart, where the album's companion longform concert video holds the No. 1 position in its fourth week.

In addition, the PBS concert special, also titled "Live At The Acropolis," is ranked as one of the top fund-raising programs in the public broadcasting system's recent history. The concert premiered on about 130 PBS stations as Yanni's album hit the streets March 1.

"The PBS special is a terrific ad for the album and we got a lot of new consumers this time," says Ron Goldstein, president/CEO of Private Music, which is distributed by BMG.

"Live At The Acropolis" has sold more than 307,000 units, according to SoundScan. The title is No. 10 on The Billboard 200 this week, and is Yanni's third title to reach No. 1 on

the Top New Age albums chart.

Sales of the longform video have passed 21,000 units, according to SoundScan.

"Usually you need a lot of repetition in radio, video, and advertising to convince [consumers] to take a chance," Goldstein says. "But this time, viewers pledged money to PBS and then went and put money out for an album and a video."

Television has been kind to Yanni in the past, and many industry observers point to an October 1990 interview on "Oprah" as his introduction to legions of faithful music buyers.

But music television has been slower to embrace the artist, and Private's campaigns up to this point have focused on aggressive sales promotions, advertising, publicity, and TV talk show appearances to sell the artist.

"Yanni's primary demographic is very much in sync with PBS," says

Gustavo Sagastume, VP of operations at Tampa, Fla.-based PBS affiliate WEDU. Sagastume is credited with playing an integral role in convincing both PBS and Yanni to produce the "Live At The Acropolis" program.

"We put together a plan so the concert would be tied in to a tour and we could offer tickets and other wonderful premiums to our viewers," says Sagastume. "To have a world premiere was a very special thing for the audience."

Viewer response to the Yanni program already makes it a contender for the "PBS pledge hall of fame," says Jim Scalem, PBS VP for fund-raising programming. Affiliates such as WLIW New York, WLVT Philadelphia, KTEH San Jose, Calif., and WGBH Boston report that "Live At The Acropolis" was the most successful program they aired during the March pledge drive.

"It's a mega-hit," says Scalem. Stations in Seattle and Detroit that had not originally planned to air the concert added it to their schedules upon seeing the success their counterparts were enjoying. Yanni even appeared on a number of PBS stations during the March pledge drive.

Music retailers also saw a direct correlation between consumer activity and the timing of the PBS program.

Tim Cummings, buyer at Miami-based Spec's Music Inc., says Yanni's output consistently tops the



Yanni celebrates the sales success of his album "Live At The Acropolis" with Pete Jones, president of BMG Distribution (center) and Ron Goldstein, president and CEO of Private Music.

chain's New Age album sales, but people "went crazy" for "Live At The Acropolis."

"The first week it was kind of slow, but then the PBS show began airing and it kicked right in," says Cummings, who notes the title is a top 10 seller in the chain's 58 stores. "As soon as word gets out that there's a new album, [the fans] come flocking for it."

Tony Jamie, buyer at Carnegie, Pa.'s National Record Mart, reports that his initial outlay of the album, which he describes as "fairly hefty," didn't last 30 days. The album was second to Pantera in its first week of release, and remains in the top 10 at the 112-store chain. The longform video recently peaked at No. 1. In addition, five of the artist's catalog titles are in the chain's overall top 200,

## NEW DISNEY SOUNDTRACK FIT FOR A 'KING'

(Continued from page 11)

the film, but bring more superstar appeal to the soundtrack. In recent years, Disney soundtracks have featured only one recording by pop stars.

In all, "The Lion King" features eight songs (five composed by John and Rice), plus score music by Hans Zimmer, totaling more than 50 minutes.

The remaining production numbers on the album feature vocals by actors Matthew Broderick, Jeremy Irons, Whoopi Goldberg, and Cheech Marin, who voice characters in the feature.

In addition to the soundtrack album, Walt Disney Records will release three related products: "The Lion King Read-Along," "Play-Along," and "Sing-Along." These titles include books or play figures along with cassettes featuring cast voices, songs, and sound effects.

According to Mark Jaffe, VP of Walt Disney Records, the label plans to ship more than 1 million copies of the soundtrack and 1 million units of "Read-Along," "Sing-Along," and "Play-Along."

Says Jaffe, "This is clearly our most ambitious foray into the marketplace."

In keeping with the rollout, Walt Disney Records also plans to back "The Lion King" with its most aggressive marketing campaign to date. The label has secured marketing tie-ins with Nestle, Burger King, and Soft Sheen, as well as with a number of Disney licensees.

"The program is based at creating awareness at traditional record and retail outlets and toy stores, but also nontraditional outlets," says Mike Bessolo, director of marketing for Walt Disney Records.

The product tie-ins, designed to drive retail business, will promote the soundtrack album and related releases through rebate offers, giving the album exposure in such nontraditional music outlets as grocery and drug stores and fast-food outlets. The promotions will be supported with "high levels" of broadcast and print advertising, as well as in-store displays, Bessolo says.

The label also will create special "Lion King" floor and counter point-of-purchase displays. "The objective is to really bring the entertainment event into the store," says Bessolo.

In addition, the label will tap into

Walt Disney licensees, which manufacture a wide range of products, from toys to apparel to lunchboxes, with rebate offers and advertising.

"We've always put on major programs behind our soundtracks, but with this case we are breaking into a new promotional vista," he says. "It's the single largest set of promotions we've ever done, in reach and in scope."

Retailers are impressed already with Disney's support of the project. John Artale, music buyer for the 117-store, Carnegie, Pa.-based National Record Mart, notes that the label's song-and-dance revue during its product presentation at the recent NARM confab was "quite a spectacle."

Artale adds, "Everything connected with their films has been pretty successful. You don't really have to go out on a limb to say the film is going to be a shoo-in, and that the success of the soundtrack will follow."

Brenda Romano, senior VP of promotion for Hollywood Records, says the label is excited about working the single: "It's vintage Elton John, and it's attached to a movie that's going to be huge. It should be a real success."

At radio, some programmers are tiring of the big soundtrack love ballads. Says AC KYSR PD Greg Duncan, "They're moderately successful for us, but they burn fast." However, John's involvement in the project has piqued Duncan's interest. "I'm interested to hear it," he says. "If anyone could pull one of those off, it's Elton John."

According to Chris Montan, senior VP of music for Walt Disney Pictures And TV, it was Rice who pulled John into the project. "Tim had always wanted to work with Elton," he says.

While Disney's past soundtrack hits have had "more of a Broadway approach," Montan notes that "The Lion King" has an appropriate world music feel to it. "Musically, it is quite a step in a different direction when compared to what we have been doing over the last three to four years."

In fact, Montan notes that Zimmer, who has provided score music for a number of films such as "Rain Man" and "Driving Miss Daisy," incorporated instrumentation and a 100-voice choir, recorded in Africa, into the score.

## JAM & SPOON SCORE WITH DUAL DANCE RELEASES

(Continued from page 1)

Night," from the DJ duo of Jam & Spoon, a top 10 success across much of Europe in recent weeks.

In a genre traditionally focused on singles, Jam El Mar and Mark Spoon have caused a stir with the simultaneous release of two albums on Sony's Dance Pool label, the upbeat "Tripomatic Fairytale 2001," which contains the duo's debut hit, and the more ambient "Tripomatic Fairytale 2002." The projects are unique in the history of the German dance scene. On the albums, the two DJs known for their remix work with artists from Quincy Jones to Dr. Alban, cover the spectrum of dance music, from techno to trance, dub to ambient.

"Music is a good means of approaching one's environment with different ears, or visual listening," says Jam El Mar. "Turn off the flood of images and compose your own picture. For the length of a CD, the hectic pace of the outside world is switched off in favor of the wealth of the inner world."

Adds Mark Spoon, "Music is being used as a medium for therapy here. There are so many people who are completely at odds with the world, and this is made for them."

### 'SGT. PEPPER FOR THE '90s'

Ian Graham, manager of international exploitation with Sony Music Germany, says the "Tripomatic Fairytale" concept has been described in the German press as "a Sgt. Pepper for the '90s." He notes that "Right In The Night," which features the vocalist Plavka from British rave group the Shamen, "has been top five on the [Music & Media] Eurochart for well over a month and the video has been in constant rotation on MTV Europe."

Epic Records in the U.S. plans to

release "Right In The Night," with remixes by Marc "MK" Kinchen, by late May with the album releases to follow, says Frank Ceraolo, director of national crossover promotion and marketing.

### SINGLE PULLS LISTENERS TO ALBUM

With last fall's simultaneous German release of the two albums—a move previously attempted only by such superstars as Guns N' Roses and Bruce Springsteen—Sony faced a challenge. "You do have a problem of how you present this," says Graham. "Ultimately, you hope that via the singles, people will understand the depth of the music and go back to the albums." To date, with subsequent releases across Europe, both albums have combined European sales approaching 100,000, reports Sony.

"Radio DJs like the single very much," says Markus Ehinger, product manager for the Dance Pool label in Frankfurt, which has had international success with the dance act Culture Beat.

Eranie Funderbunk of Nuremberg's Radio N1 says "Right In The Night" has been in heavy rotation at his station in recent weeks. "We keep on having listeners ringing in to ask us the name of the song," he says. "Jam & Spoon made a guest appearance at our Power Party at the beginning of March. You can always tell a group's potential by the way the audience responds. With Jam & Spoon, they just went wild."

German retailers also have been giving Jam & Spoon top priority since "Right In The Night" entered the top 10 in Germany on Feb. 8. Ruth Laycock, head buyer at Saturn, Cologne's largest record store, says the albums and single have been moving very quickly in the store.

Jamie says.

"It's very hard to create this kind of excitement unless you have a hit single," says Private's Goldstein. "This just shows there are a lot of people who are waiting for this kind of music. They just don't know about it. We do have a base, and at least now we can open [radio and video programmers'] eyes to see that Yanni is viable."

The label plans a single and video release to coincide with Yanni's May 3 tour kickoff, with adult contemporary and top 40 radio outlets as the main target. VH-1, the Americana Television Network, and MOR Music TV are three key video outlets the label plans to pursue.

In addition, sales campaigns at retail remain a key concern, and TV bookings remain a priority. Yanni appeared on "Good Morning America" April 8.

PBS will continue to support the album, and a number of stations plan to use the concert special in future fund-raising campaigns. "I'm waiting for the next concert and so are the stations," says PBS' Scalem.

Yanni's 61-date concert schedule takes him to some 50 U.S. cities where he'll play venues ranging in size from 3,000-15,000 seats. The artist also is scheduled to perform in Italy at a BMG convention in May. The label is planning a campaign to target Asia and Europe as well.

### NO STRANGERS TO SCENE

Before their pop chart success, Jam El Mar (whose real name is Rolf Elmer) and Mark Spoon (Markus Loffel) were no strangers to the international dance scene. Spoon formerly worked as an A&R manager with Logic Records and co-owned the Frankfurt dance club XS. Jam El Mar was trained as a classical guitarist (he plays the flamenco-style riff on "Right In The Night") and broke through on the dance scene with Dance 2 Trance and the hit "Power Of The American Indians."

Graham notes that the two were already known to U.K. dance music fans for their remix of "Relax" by Frankie Goes To Hollywood. The pair also has remixed tracks for Enigma, the Pet Shop Boys, Snap, the Stereo MC's, and others. They gained attention in their own right in 1992 with the EP "Tales From Danceographic Oceans" and the dance-floor hit "Stella," and were voted remixers of the year for 1992 by Mixmag magazine.

Ehinger at Dance Pool notes that Sony has long-term expectations for Jam & Spoon and has expanded promotion beyond the dance community, with advertising on MTV Europe and the German music channel Viva.

Sony's Ian Graham says Jam & Spoon's albums also are due for release in Asian markets and that Sony in Australia is looking to set up a DJ tour for Spoon in that market.

"The unique talent was obvious years ago and just needed time to mature," says Hartwig Masuch, managing director of BMG UFA, which has a publishing deal with the duo. "Our relationship with them both illustrates our long-term belief in that unique talent."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 200 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'THE SIGN' by Ace of Base and 'Bump N' Grind' by R. Kelly.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'Understanding' by Xscape and 'Bump N' Grind' by R. Kelly.

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with the highest sales volume.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
APRIL 16, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	—	2	<b>BONNIE RAITT</b> CAPITOL 81427 (10.98/16.98) 1 week at No. 1	LONGING IN THEIR HEARTS	1
2	3	1	19	<b>ACE OF BASE</b> ▲ <sup>2</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
3	4	—	2	<b>SOUNDTRACK</b> DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	3
4	7	4	16	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
5	6	3	21	<b>R. KELLY</b> ▲ <sup>2</sup> JIVE 41527 (10.98/15.98)	12 PLAY	2
6	9	5	31	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
7	10	8	21	<b>CELINE DION</b> ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
*** PACESETTER ***						
8	19	—	2	<b>TIM MCGRAW</b> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	8
9	1	—	2	<b>PANTERA</b> EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
10	5	11	5	<b>YANNI</b> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
11	11	6	38	<b>TONI BRAXTON</b> ▲ <sup>3</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
12	15	15	12	<b>CRASH TEST DUMMIES</b> ● ARISTA 16531 (9.98/15.98) <b>HS</b>	GOD SHUFFLED HIS FEET	12
*** GREATEST GAINER ***						
13	32	47	3	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55138 (10.98/15.98)	CHANT	13
14	8	2	4	<b>SOUNDGARDEN</b> A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
15	14	10	25	<b>SALT-N-PEPA</b> ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
16	16	13	8	<b>ENIGMA</b> ● CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
17	13	9	19	<b>SNOOP DOGGY DOGG</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
18	12	34	13	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
19	17	14	5	<b>BECK</b> DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
20	20	19	5	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
21	21	17	20	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
22	24	20	36	<b>SMASHING PUMPKINS</b> ▲ <sup>2</sup> VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
23	22	16	8	<b>SOUNDTRACK</b> ● RCA 66364 (10.98/16.98)	REALITY BITES	13
24	27	22	10	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
25	25	18	72	<b>SOUNDTRACK</b> ▲ <sup>13</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
26	26	21	10	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES	1
27	31	24	46	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
28	34	28	5	<b>HAMMER</b> GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
29	29	26	23	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
30	23	12	4	<b>NINE INCH NAILS</b> NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
31	30	23	15	<b>JODECI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
32	35	32	9	<b>TORI AMOS</b> ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
33	36	25	29	<b>MEAT LOAF</b> ▲ <sup>4</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
*** HOT SHOT DEBUT ***						
34	<b>NEW</b>	—	1	<b>PHISH</b> ELEKTRA 61628 (10.98/15.98)	HOIST	34
35	39	30	24	<b>PEARL JAM</b> ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
36	40	31	50	<b>AEROSMITH</b> ▲ <sup>3</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
37	37	27	20	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
38	42	33	34	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
39	28	7	3	<b>MOTLEY CRUE</b> ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE	7
40	38	29	21	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
41	18	—	2	<b>MORRISSEY</b> SIRE/REPRISE 45451/WARNER BROS. (10.98/15.98)	VAUXHALL & I	18
42	44	40	15	<b>US3</b> ● BLUE NOTE 80883/CAPITOL (9.98/15.98) <b>HS</b>	HAND ON THE TORCH	31
43	57	52	31	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
44	43	38	17	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
45	52	37	11	<b>SOUNDTRACK</b> ● MCA 10927 (10.98/16.98)	8 SECONDS	33
46	46	43	40	<b>THE CRANBERRIES</b> ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98) <b>HS</b>		18
47	47	36	72	<b>KENNY G</b> ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
48	51	46	11	<b>ZZ TOP</b> ● RCA 66317 (10.98/16.98)	ANTENNA	14
49	48	42	67	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) <b>HS</b>	CORE	3
50	49	45	21	<b>CANDLEBOX</b> ● MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) <b>HS</b>	CANDLEBOX	43
51	41	76	13	<b>SOUNDTRACK</b> VIRGIN 88274 (10.98/15.98)	THE PIANO	41
52	82	—	2	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
53	54	55	41	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
54	50	39	25	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	66	59	46	<b>LITTLE TEXAS</b> ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
56	55	53	21	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
57	58	41	27	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
58	64	58	51	<b>GIN BLOSSOMS</b> ▲ <sup>2</sup> A&M 54039 (9.98/13.98) <b>HS</b>	NEW MISERABLE EXPERIENCE	30
59	67	63	120	<b>PEARL JAM</b> ▲ <sup>6</sup> EPIC 47857 (10.98 EQ/16.98) <b>HS</b>	TEN	2
60	59	48	8	<b>RICHARD MARX</b> ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
61	33	—	2	<b>YES</b> VICTORY 480033/PLG (10.98/16.98)	TALK	33
62	61	66	17	<b>DOMINO</b> ● OUTBURST/CHADS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
63	60	49	23	<b>10,000 MANIACS</b> ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
64	62	50	45	<b>ROD STEWART</b> ▲ <sup>2</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
65	69	54	78	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
66	63	61	18	<b>CRACKER</b> ● VIRGIN 39012 (9.98/13.98) <b>HS</b>	KEROSENE HAT	59
67	53	35	4	<b>GANG STARR</b> CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	25
68	56	44	8	<b>ZHANE</b> ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
69	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> ATLANTIC 82519/AG (10.98/16.98)	THE CROW	69
70	88	80	81	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
71	68	56	92	<b>MARY-CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
72	70	62	28	<b>NIRVANA</b> ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
73	45	—	2	<b>WILLIAMS/PERLMAN</b> MCA 10969 (11.98/17.98)	SCHINDLER'S LIST (SOUNDTRACK)	45
74	86	71	12	<b>FAITH HILL</b> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	71
75	78	60	58	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
76	85	69	23	<b>SHAQUILLE O'NEAL</b> ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
77	79	73	138	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
78	72	74	164	<b>ENIGMA</b> ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
79	77	51	3	<b>SAMMY HAGAR</b> GEFFEN 24702 (10.98/15.98)	UNBOXED	51
80	80	57	4	<b>ELVIS COSTELLO</b> WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
81	65	78	7	<b>SARAH MCLACHLAN</b> ARISTA 18725 (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	65
82	84	68	83	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
83	75	64	22	<b>FRANK SINATRA</b> ▲ <sup>2</sup> CAPITOL 89611 (11.98/17.98)	DUETS	2
84	76	72	40	<b>TOOL</b> ● ZOO 11052 (9.98/15.98) <b>HS</b>	UNDERTOW	50
85	73	67	56	<b>STING</b> ▲ <sup>2</sup> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
86	74	70	33	<b>BABYFACE</b> ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
87	81	65	25	<b>XSCAPE</b> ▲ <sup>2</sup> SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
88	83	75	43	<b>RAGE AGAINST THE MACHINE</b> ● EPIC 52959 (10.98 EQ/15.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
89	89	77	6	<b>VARIOUS ARTISTS</b> WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
90	71	—	2	<b>DFC</b> ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	71
91	93	99	8	<b>GREEN DAY</b> REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	91
92	94	90	24	<b>EAZY-E</b> ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
93	103	92	27	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
94	97	82	20	<b>QUEEN LATIFAH</b> MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
95	90	84	8	<b>NEAL MCCOY</b> ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	84
96	87	79	17	<b>DEEP FOREST</b> 550 MUSIC 57840/EPIC (10.98 EQ/15.98) <b>HS</b>	DEEP FOREST	59
97	101	86	54	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
98	102	87	33	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	52
99	100	95	28	<b>MELISSA ETHERIDGE</b> ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
*** HEATSEEKER IMPACT ***						
100	105	116	12	<b>K7</b> TOMMY BOY 1071 (10.98/15.98) <b>HS</b>	SWING BATTI SWING	100
101	104	91	31	<b>BARNEY</b> ▲ <sup>2</sup> SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
102	111	107	215	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
103	91	83	12	<b>JAMES MERCURY</b> 514943 (10.98/15.98) <b>HS</b>	LAID	72
104	99	89	68	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
105	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> HOLLYWOOD 61603/ELEKTRA (9.98/15.98)	D2: THE MIGHTY DUCKS	105
106	92	81	21	<b>A TRIBE CALLED QUEST</b> ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	8
107	107	88	37	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
108	122	120	81	<b>QUEEN</b> ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
109	95	—	2	<b>THE BRAND NEW HEAVIES</b> DELICIOUS VINYL 92319/AG (10.98/15.98)	BROTHER SISTER	95

○ 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.

**O**ne Man's Dream Can Change The World

YANNI LIVE  
— at the —  
ACROPOLIS

No  
**5**

BILLBOARD  
— Top 200 —  
Album Chart.  
Over a million  
units shipped.

No  
**1**

BILLBOARD  
Top Music  
Videos Chart.  
Over 100,000  
units shipped.

*Yanni Live at  
the Acropolis*

*Available on  
Private Music*

*Yanni's 50-city tour  
with symphony  
orchestra begins on  
May 3rd*



Distributed worldwide by BMG

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
110	96	111	49	YANNI ●	PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME 24
111	110	104	124	ENYA ▲ <sup>3</sup>	REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS 17
112	114	109	84	ERIC CLAPTON ▲ <sup>7</sup>	DUCK/REPRISE 45024/WARNER BROS. (10.98/15.98)	UNPLUGGED 1
113	109	94	50	AARON NEVILLE ▲	A&M 0086 (10.98/16.98)	GRAND TOUR 37
114	98	121	5	SHERYL CROW	A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB 98
115	124	106	21	PHIL COLLINS ▲	ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES 13
116	119	100	19	BEAVIS & BUTT-HEAD ▲	GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE 5
117	168	150	73	SOUNDTRACK ▲ <sup>3</sup>	WALT DISNEY 60846 (10.98/16.98)	ALADDIN 6
118	121	105	31	THE BREEDERS ●	4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH 33
119	112	98	23	TOO SHORT ●	JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN 4
120	115	102	19	GUNS N' ROSES ▲	GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT? 4
121	129	118	38	CLINT BLACK ▲	RCA 66239 (10.98/15.98)	NO TIME TO KILL 14
122	113	101	74	SADE ▲ <sup>3</sup>	EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 3
123	136	130	187	GARTH BROOKS ▲ <sup>10</sup>	LIBERTY 93866 (9.98/13.98)	NO FENCES 3
124	120	103	39	BLIND MELON ▲ <sup>2</sup>	CAPITOL 96585 (9.98/13.98) HS	BLIND MELON 3
125	106	96	3	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH 96
126	108	85	17	DANZIG	AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE 54
127	116	—	24	SOUNDTRACK ●	MCA 10859 (10.98/16.98)	JURASSIC PARK 36
128	126	115	47	WYONNA ▲	CURB 10822/MCA (10.98/15.98)	TELL ME WHY 5
129	128	112	72	CONFEDERATE RAILROAD ▲	ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD 53
130	118	97	9	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4 52
131	135	110	10	COLLIN RAYE	EPIC 53952 (9.98 EQ/15.98)	EXTREMES 73
132	143	133	123	BROOKS & DUNN ▲ <sup>3</sup>	ARISTA 18658 (9.98/13.98)	BRAND NEW MAN 10
133	138	113	65	SWV ▲ <sup>2</sup>	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME 8
134	125	108	9	BLACKHAWK	ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
135	132	129	55	BIG HEAD TODD & THE MONSTERS ●	GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY 117
136	133	124	36	UB40 ▲	VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES 6
137	139	125	47	JOE DIFFIE ●	EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE 67
138	117	93	6	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994 85
139	142	128	56	LENNY KRAVITZ ▲	VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY? 12
140	153	152	49	TOBY KEITH ●	MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH 99
141	130	145	49	JIMI HENDRIX ●	MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE 72
142	144	126	41	TONY! TONI! TONE! ▲	WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL 24
143	154	139	65	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE 27
144	160	151	55	SAMMY KERSHAW ●	MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART 57
145	127	117	40	WHITE ZOMBIE ▲	GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1 26
146	147	136	79	ALICE IN CHAINS ▲ <sup>2</sup>	COLUMBIA 52475 (10.98 EQ/15.98)	DIRT 6
147	157	182	3	MEAT PUPPETS	LONDON 82848/PLG (9.98/13.98) HS	TOO HIGH TO DIE 147
148	163	140	37	TAG TEAM ●	LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS) 39
149	146	132	19	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU 131
150	151	147	52	THE JERKY BOYS ●	SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS 80
151	141	142	3	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE 141
152	148	131	23	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 39
153	162	157	94	SPIN DOCTORS ▲ <sup>3</sup>	EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE 3
154	156	143	11	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	OLD SCHOOL 123
155	149	156	19	ELTON JOHN ▲	MCA 10926 (10.98/17.98)	DUETS 25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
156	152	119	6	RICK TREVINO	COLUMBIA 53560 (9.98 EQ/15.98) HS	RICK TREVINO 119
157	164	149	203	VAN MORRISON ▲	POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON 41
158	179	164	206	GARTH BROOKS ▲ <sup>5</sup>	LIBERTY 90897 (9.98/13.98)	GARTH BROOKS 13
159	195	—	29	PATTY LOVELESS ●	EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL 69
160	169	153	55	4 NON BLONDES ▲	INTERSCOPE 92112/AG (9.98/13.98) HS	BIGGER, BETTER, FASTER, MORE! 13
161	176	173	4	ETERNAL	EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER 161
162	165	138	41	GLORIA ESTEFAN ●	EPIC 53807 (10.98 EQ/16.98)	MI TIERRA 27
163	166	154	24	RUSH ●	ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS 2
164	150	135	19	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH 47
165	140	114	6	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/10.98)	GANKSTA FUNK 105
166	RE-ENTRY	23	TINA TURNER ●	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
167	172	162	126	NIRVANA ▲ <sup>5</sup>	DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND 1
168	NEW	1	JOHN BERRY	LIBERTY 80472 (9.98/13.98)	JOHN BERRY	168
169	145	122	12	MINT CONDITION	PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY 104
170	RE-ENTRY	39	BARBRA STREISAND ▲	COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
171	134	127	10	CE CE PENISTON	A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW 96
172	159	137	39	U2 ▲ <sup>2</sup>	ISLAND 51804*/PLG (10.98/16.98)	ZOOROPA 1
173	185	167	25	SOUNDTRACK	CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS 111
174	RE-ENTRY	35	SOUNDTRACK ●	MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
175	173	148	3	BILLY DEAN	LIBERTY 28357 (10.98/15.98)	GREATEST HITS 148
176	155	—	2	LOREENA MCKENITT	WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR 155
177	187	188	4	THE MAVERICKS	MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME 177
178	167	159	6	GERALD ALBRIGHT	ATLANTIC 82552/AG (10.98/16.98)	SMOOTH 151
179	171	174	59	2PAC ●	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z..... 24
180	191	170	41	BILLY RAY CYRUS ▲	MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST 3
181	137	134	10	SOUNDTRACK	ISLAND 51884*/PLG (10.98 EQ/15.98)	IN THE NAME OF THE FATHER 114
182	198	172	74	SOUL ASYLUM ▲ <sup>2</sup>	COLUMBIA 48898* (10.98 EQ/15.98) HS	GRAVE DANCERS UNION 11
183	131	123	6	BENOIT/FREEMAN	GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT 118
184	175	163	48	INNER CIRCLE ●	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS 64
185	184	165	74	CELINE DION ▲	EPIC 52473 (10.98 EQ/15.98)	CELINE DION 34
186	200	178	74	GLORIA ESTEFAN ▲	EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS 15
187	RE-ENTRY	24	"WEIRD AL" YANKOVIC ●	SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA 46	
188	190	166	34	SOUNDTRACK ●	JIVE 41509 (10.98/15.98)	MENACE II SOCIETY 11
189	161	158	31	BJORK	ELEKTRA 61468 (10.98/15.98) HS	DEBUT 61
190	177	187	6	VARIOUS ARTISTS	RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A. 167
191	180	160	3	CAROLE KING	KING'S X/RHYTHM SAFARI 53878/PRIORITY (10.98/15.98)	IN CONCERT 160
192	189	199	66	ZZ TOP ▲	WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS 9
193	199	180	41	MARK CHESNUTT ●	MCA 10851 (10.98/15.98)	ALMOST GOODBYE 43
194	RE-ENTRY	46	TRACY LAWRENCE ▲	ATLANTIC 82483/AG (9.98/15.98)	ALIBIS 25	
195	RE-ENTRY	126	GARTH BROOKS ▲ <sup>9</sup>	LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND 1	
196	193	168	26	DEF LEPPARD ▲	MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE 9
197	170	146	8	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET 126
198	182	200	5	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES 182
199	RE-ENTRY	97	BILLY RAY CYRUS ▲ <sup>7</sup>	MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL 1	
200	RE-ENTRY	5	MARY-KATE & ASHLEY OLSEN	ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98) HS	I AM THE CUTE ONE 149	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Gerald Albright 178	Mary-Chapin Carpenter 71	Enya 111	Billy Joel 38	Van Morrison 157	Salt-N-Pepa 15	Sting 85	Williams/Perلمان 73
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Tori Amos 32	Eric Clapton 112	Eternal 161	Elton John 155	Me'Shell Ndegeocello 198	Frank Sinatra 83	George Strait 70, 93	Barbra Streisand 170
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Benedictine Monks Of Santo Domingo	Counting Crows 4	Vince Gill 82	Carole King 191	Mary-Kate & Ashley Olsen 200	SOUNDTRACK	Too Short 119	Yes 61
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		Jimmi Hendrix 141	Reba McEntire 57	Tom Petty & The Heartbreakers 21	Free Willy 174	VARIOUS ARTISTS	
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		Loreena McKennitt 176	Loreena McKennitt 176		Jurassic Park 127		

# CEMA CAPTURES THE BILLBOARD TRIPLE CROWN THIS WEEK!

**# 1** Pop Album- Billboard Top 200 Chart

Bonnie Raitt  
"Longing In Their Hearts"  
Capitol Records



**# 1** Classical Album- Billboard Classical Chart  
(#13 Billboard Top 200 Chart)

The Benedictine Monks of Santo Domingo de Silos  
"Chant"  
Angel Records

**# 1** Country Album- Billboard Country Chart  
(#8 Billboard Top 200 Chart)

Tim McGraw  
"Not A Moment Too Soon"  
Curb Records



CEMA would like to take this opportunity to thank our label and retail partners.  
We would also like to congratulate Virgin Records  
on their recent award...

Virgin Records  
NARM Record Label Of The Year, 1993

## SECADA AIMS TO CROSS LANGUAGE, FORMAT LINES

(Continued from page 11)

The Light" album. His background scarcely suggests the rich R&B pedigree so often vital for acts wanting to garner airplay on urban radio.

Born in Cuba, Secada came to Miami when he was 8 years old. He earned a master's degree in jazz from the University of Miami and signed on with Estefan upon graduation. She took him to SBK in 1991.

Secada has since spent 97 consecutive weeks on one Billboard chart or another, including the Hot 100, Hot Latin Tracks, the Billboard Latin 50, The Billboard 200, and Hot Adult Contemporary.

Along the way, he has become recognized as a smooth, bilingual pop singer with a trio of top 20 hits ("Just Another Day," "Do You Believe In Us," and "Angel") and a Spanish-language bow, "Otro Dia Más Sin Verte," which yielded four consecutive No. 1 singles on Hot Latin Tracks. "Si Te Vas," Secada's Spanish-language counterpart to "Heart," is set for release July 12.

Emilio Estefan says the timing for "Heart" is propitious. "The first album, 'Jon Secada,' was sort of a

demo, a way to find out what really was his sound," says Estefan. "He's always been a soulful artist, and so this latest record was a natural evolution toward his true musical personality."

Daniel Glass, president/CEO of EMI Records Group, is confident that Secada will win over urban radio PDs. An initial step toward realizing that objective will occur Tuesday (12) in New York, when Secada meets with key players from urban radio, press, and television.

Glass points out that while SBK will service the pop-oriented leadoff single, "If You Go," April 25 to top 40, AC, and urban radio, potential R&B-slanted followups "Whipped" and "Don't Be Silly" will be worked with vigor at urban outlets. Estefan says Babyface may concoct mixes of "Whipped" targeted for urban radio.

However, Glass notes that there is no marketing plan strictly for urban radio.

To help ensure Secada's international profile on his sophomore album, Michael Leon, VP international at EMI Records Group, arranged for

a press junket March 13-16 in Miami that drew EMI brass and media types from 22 countries. During that four-day span, Secada did more than 80 interviews, says Leon.

### WORLD TRAVELER

"Jon's accessibility was the most important ingredient in marketing the first record," says Leon. "We spent two years marketing that record, taking Jon literally all over the world. The end result was that he made an awful lot of friends within the EMI organization worldwide and sold close to about 5 million albums, half of which were outside of the U.S."

According to Leon, Secada's label premiere achieved gold or platinum sales in 20 different countries. He figures that Secada sold 750,000 units in England, Spain, and Germany combined, with another 200,000 units in Brazil. Secada's Spanish- and English-language albums combined for sales of 400,000 units in Mexico. In the U.S., Secada's debut sold 2.1 million units, according to SoundScan.

For the U.S., Glass is arranging a

junket exclusively for American media and retail heavyweights in the next few weeks. Secada then will embark on a promotional jaunt to Europe, followed by treks in June and July to Japan, Southeast Asia, and Latin America.

As with Secada's first Anglo/Latino records, "Heart" and its Spanish-language counterpart, "Si Te Vas," will be promoted simultaneously in the Anglo and Latino markets. "Si Te Vas," the title Spanish-language single, which is the Latino counterpart of "If You Go," will be shipped to U.S. Latino radio on May 10 says José Béhar, president of EMI Latin. Additionally, "Si Te Vas" will be available, along with "Tuyo," on "Heart."

Béhar plans to kick off an extensive television promotion campaign to coincide with the album's release date, a time-honored marketing gambit in the Latino record market that often causes an immediate bounce in record sales of well-known acts.

Béhar, who says that "Otro Dia Más" sold nearly 200,000 units in the U.S., adds that sales of "Heart" and "Si Te Vas"—much like "Jon Secada"

and "Otro Dia Más"—will not be mutually exclusive in markets where both Spanish and English are spoken. "For example," says Béhar, "in Miami you could have music buyers who would tune into Radio Ritmo [WRTO] and then to Power 96 [WPOW] and would have a hard time not hearing Jon Secada."

Such was the case with Secada's debut Anglo/Latino albums, says Lew Garrett, VP purchasing of Camelot Records, who says that both records sold well in his stores. Garrett is predicting a repeat sales performance.

For Secada, "Si Te Vas" is a satisfying followup to "Otro Dia Más," which, curiously, was classified in the Latino market as more of an R&B album than a pop record. "Otro Dia Más" sent Latino companies scurrying to sign up a host of like-minded artists looking to ride a rhythmic pop wave to the top of the Latin charts.

"I want to keep the R&B Spanish thing going in the Latino market, and I think this record in Spanish is going to sound really sweet and it's going to be really different," says Secada.

Secada is one of the few multiplatform pop acts not to have toured extensively in support of a label premiere. That likely will change by the end of year, say Glass and Estefan, though there are no details yet on plans for a tour.

## EPIC HAS BIG U.S. PLANS FOR JUNKHOUSE

(Continued from page 11)

imageless. "In the tradition of great Canadian rockers, Junkhouse is a blue-collar band. They are naturally drawn to other working people."

That everyman approach, and a multi-pronged marketing plan by Epic Records New York, could prove the right combination to reel people into the quartet's tuneful sound.

"The U.S. is way too big to do anything other than precise marketing," says Murphy. "Concentrating on radio is key. In fact, it's literally life or death."

Epic New York will target AOR initially, with hopes for a crossover to top 40 with "Out Of My Head," a straight-ahead rock nugget propelled by Wilson's mantra-like delivery that is earmarked as the first single and video.

According to Epic New York director of marketing Lori Lambert, the plan is to tie in local charities and organizations to tour dates, "particularly in the border States, so that excitement from Canada can infiltrate." The charity promotions likely will give concertgoers coupons for discounts on the record at retail, in exchange for food or clothing donations.

"This is a group of socially conscious guys who want to give something back," says Lambert.

Lambert says all-ages gigs are slated so that "high school kids can see Junkhouse in a venue they might not normally be able to [get into] because of state laws."

Murphy adds that tours supporting yet-unnamed musical kindred spirits will comprise much of Junkhouse's spring, concentrating on the Northeastern U.S.

Junkhouse has sold approximately 30,000 copies of "Strays" in Canada (50,000 units mark gold status in Canada) in just over six months, according to the label.

Junkhouse also picked up a Juno nomination this year for best new group, though it lost out to pals the Waltons, who, with Junkhouse as support, toured Canada from coast to coast last fall. Sony made good on the Juno moment, though, by having Junkhouse perform, along with Vancouver-based Sony rockers 54.40, at

an invitation-only, post-Juno shindig for several hundred revelers.

The members of the 3-year-old Junkhouse—including Wilson, guitarist Dan Achen, drummer Ray Farugia, and bassist Russ Wilson—are veterans of the circuit here and in Hamilton. Wilson signed a publishing deal with Sony Canada in 1992, and Epic Records Canada signed Junkhouse to a recording deal in mid-1993.

Producer Burn—whose credits include work with heavy hitters Iggy Pop, John Mellencamp, and Bob Dylan—was keen to expand a relationship with Wilson that dated back to the mid-'80s when the two recorded at Hamilton studio the Lab with producer/artist Daniel Lanois.

Although Wilson acknowledges that Burn elicited something special from the band in the studio, most agree that live performances are where the group shines brightest, and its straightforward, earthy im-

age gave Sony Canada a point of entry for marketing the combo.

"The priority was to develop the band at a street level rather than overhyping them," says Sony Canada artist development/domestic product manager Catherine McRae.

Sony Canada employed several promotional tactics, chief among them a huge, industry-only launch party for "Strays" last September at the cavernous, 2,000-plus-capacity club the Warehouse.

Twenty-seven of Canada's 29 stations reported adding "Out Of My Head," following the release of "Strays." That claim is supported by retailers, including Arthur Jelilyan, national marketing manager with HMV.

Jelilyan says the band came out of the gate strong. To date, HMV's flagship downtown Toronto store has sold approximately 100 CDs and 50 cassettes, and suburban mall stores, like Square One in Mississauga and

the Scarborough Town Centre, have sold 20-30 copies each. Other retailers corroborate Jelilyan's findings.

Indeed, the prevailing feeling at Sony Canada is that Junkhouse is poised for U.S. success, and Epic New York has a showcase on the boards for April 28 at the Harley Davidson Cafe.

Early indications of the band's international potential has come from Australia, where Epic unleashed the single "Out Of My Head" prior to the release of "Strays" in January.

Although sales figures from Down Under were unavailable, Murphy admits that a plan to tour there this spring was shelved when Epic U.S. decided to move ahead with an April release date.

Japan, however, is on line to release the disc in May, while European territories remain on the back burner, playing wait-and-see with the American release.

## CROW'S 'TUESDAY NIGHT MUSIC CLUB' TAKES FLIGHT

(Continued from page 11)

Kevin Gilbert, bassist Dan Schwartz, bassist David Ricketts, and drummer Brian MacLeod. Bottrell produced the album.

All of the players had a hand in writing the material on various songs with Crow.

Jim Guerinot, A&M senior VP/GM, says the label took a low-key approach when the album debuted in order to let consumers and industryites "discover" the talented Crow on their own.

Crow hit the road in September and hasn't stopped. She's done solo club dates and opened for such acts as the BoDeans, Big Head Todd & the Monsters, and John Hiatt. Crow is now touring with Crowded House until May 9. A monthlong string of European and U.K. dates follow.

Guerinot likens Crow's development to her label mates the Gin Blossoms. "You need patience, and have to take time with the track. We worked [the Gin Blossoms' 'Hey Jealousy'] for a while, and we'll be working 'Leaving Las Vegas' through July. That way, the second track will

come much quicker. I also think it will resurrect itself at various formats, like 'Hey Jealousy' did."

"Leaving Las Vegas" has had a healthy trek at radio, from college to album alternative to modern rock. The week of April 4, A&M took the track to the next step—top 40. According to Broadcast Data Systems, 15 top 40 stations played "Leaving Las Vegas" the week of March 29-April 4, including WEZB (B97) New Orleans, WXXL Orlando, Fla., and WBZZ Pittsburgh.

The second scheduled single is "Can't Cry Anymore," due in June.

Bruce Ranes, who programs "The World Cafe," an American Public Radio album alternative show based at flagship station WXPB Philadelphia, says, "Leaving Las Vegas" has consistently done well on the show since September. Crow performed and was interviewed on the show then, and got a great reaction from listeners."

In addition to strong radio support and a healthy touring base, MTV and television appearances have helped

push sales of "Tuesday Night Music Club" along.

MTV added the clip the first week of March and has it in active rotation. For the week of March 29-April 4, it increased from four to six plays a week, according to BDS.

Crow also appeared on "The Late Show With David Letterman" March 21, MTV's "Jon Stewart Show" March 30, "Late Night With Conan O'Brien" April 7, and "The Today Show" April 8, and is scheduled to appear on "The Tonight Show With Jay Leno" May 13.

"We just keep seeing sales jumps each week," notes Guerinot. "It's the synthesis of TV, touring, retail programs, MTV, and radio. It's all firing up at once, and now with top 40 on board, it's off to the races."

In March and April, A&M put "Tuesday Night Music Club" in most of the major chains' developing artist programs and in Tower's listening posts.

## B'buster Plans Amusement Park

NEW YORK—Far-flung Blockbuster is planning its biggest expansion closest to home: a \$1 billion, 2,500-acre entertainment park 18 miles northwest of Miami and a stone's throw from corporate headquarters in Fort Lauderdale.

Construction of Blockbuster Park could get under way in 1995, pending approval by the Florida legislature. Blockbuster wants the authority to establish a special tax district that would enable the park to operate like any other county government.

Its first goal is construction of a hockey arena to house Blockbuster chairman Wayne Huizenga's Florida Panthers, one of three professional teams he owns. By the end of the decade, there may also be movie, video, and recording capabilities.

If Blockbuster merges with Viacom and becomes co-owner of Paramount Pictures, as planned, the studio becomes the logical choice to run things. Paramount currently is establishing brand-name attractions based on the movies "Days Of Thunder" and "Wayne's World" at several company-owned amusement parks.

Blockbuster Park would be built on the edge of the Everglades. But despite environmental concerns, conservation groups are considered too disorganized to mount an effective campaign against the venture. The siren call of tourism and jobs may be hard to silence, in any event. "Miami is one of the few areas that's super-ripe for this," says an amusement park expert.

## COMPILATION GIVES VOICE TO THE HOMELESS

(Continued from page 1)

and co-wrote and performed some of the material, along with a group of studio musicians. Homeless writers penned half the songs, according to Neilson.

He says writers and performers receive 5 cents for each unit sold. The rest of the proceeds go into a fund that will be used to record future VOH albums, according to Neilson. The project is sponsored by local shelter St. Vincent de Paul.

Besides generating a flurry of rave reviews in local papers and national periodicals like *The Christian Science Monitor*, "Voice Of The Homeless" caught the ear of producers of an upcoming CBS News magazine program, which plans to debut in the summer with a segment about VOH.

In addition, clothing/crafts chain Putumayo will include some of the VOH performers in a fall concert at Carnegie Hall to promote its two-CD singer/songwriter compilation, due

in the summer, according to Putumayo owner Dan Storper. He says proceeds from the concert—and \$1 from every singer/songwriter CD sold—will go to the National Coalition For The Homeless.

Neilson says he is negotiating with regional and national distributors to get the album into more stores. So far, it is available at West Coast Tower and Music Plus stores and by mail order. Neilson says approximately 2,500 units have been sold to date.

Even without distribution or promotion, the record is making ripples at radio. Country outlet KOW Escondido, Calif., featured the homeless artists in a talk show and has played a couple of the album's songs. OM Chris McKay says he feels so strongly about the project that he would devote his life to promoting it if Neilson could afford to hire him.

"That's how much I believe in the project," he says. "With proper distri-

bution and promotion, they could get air time on at least three cuts on that album on different formats."

McKay concurs with other sources familiar with the "Voice" project, noting that its strength lies as much in its musical quality as in its social value. Among the tracks played on KOW—and on such other outlets as AC KYXY San Diego, country/oldies KPIG San Jose, Calif., and modern rock WHFS Washington, D.C.—are the wistful country/pop ballad "They Don't Make Love Like They Used To," soft rocker "Eye Of The Storm," country-tinged rocker "Windblown Child," and the anthemic title track.

While radio recognition is still low, the participants are wasting no time selling the album. Singer Leo Porter—a 49-year-old Vietnam veteran who performs a touching country waltz called "Catman Jim"—says he has established a door-to-door sales force that has sold several hundred CDs and tapes so far. He says vendors keep \$6 from the sale of every unit for themselves, allowing them to make a sizable income.

"That's one of the things 'Voice Of

The Homeless' is all about," says Porter. "We get homeless folks who want to get up off the streets out there selling CDs and tapes, making a living for themselves."

One of the most profoundly affected participants is Crystal Goff, the singer of "They Don't Make Love Like They Used To." A 30-year-old single mother, Goff was forced to live on the streets after her husband beat her nearly to death on the eve of her 29th birthday, when she was seven weeks pregnant. She left him immediately and lived under bushes, behind trash cans, in back alleys, and in old shacks for a time.

"I don't regret making that choice," she says, "because now I have a healthy baby."

Goff's participation in VOH gave her the self-esteem boost she needed after her ordeal and helped her secure an apartment. Goff is in college now, studying criminal law.

Inspired by stories like Goff's, Neilson vows to keep "Voice Of The Homeless" alive, eventually recording gospel, urban, country, and Christmas versions of the series.

With the help of local rescue missions, he held auditions in Denver for a second volume, and plans to do the same in Chicago around the time of the National Assn. of Independent Record Distributors convention, May 11-15, and in his former hometown of Washington, D.C.

The project has meant as much to Neilson as it has to those he has helped through it. Once a successful businessman, Neilson decided to quit the business world and start VOH after the death of a loved one.

"Even through his death, he taught me that there's more to life than self-indulgence and a checkbook ledger for a scorecard," says Neilson of his departed friend. "I realized my own mortality and wanted to not waste too many more days. I wanted to leave a fingerprint when I go, and I've already done that. I couldn't save all the homeless people, but I could affect 12 or 13 of them."

He describes a recording session for the album that ended at 3 a.m.: "Everybody was wiped out and it was time to go home, and it dawned on me that these guys don't have any homes. There were about four of them that didn't have any shelters or anything. When I came home and looked around my house, I looked at it differently."

Neilson says he arranged for those who had nowhere to go to stay at a nearby shelter.

## PIRATES' SUPPLIERS

(Continued from page 6)

result of an earlier piracy conviction in a New Jersey criminal case.

The labels are seeking permanent injunctions in addition to more than \$7 million dollars in monetary damages in the civil lawsuit.

The RIAA also announced an update April 7 in an important criminal case stemming from a June 15, 1993, raid that cracked down on suppliers.

In the Los Angeles United Cassette Co. case, the three defendants, suppliers Hagop "Jack" Darakchyan and Mkrich "Mike" Malbandian and manufacturer Alfredo Cabrera, pleaded guilty to felony violation of California's true name and address statutes, and conspiracy to violate the statutes, also a felony.

The first two defendants also were convicted of money laundering, a felony.

Sentencing is set for June 3.

BILL HOLLAND



by Geoff Mayfield

**PHOTO FINISH:** In one of the tightest battles we've seen, **Bonnie Raitt** emerges as queen of The Billboard 200, landing the second No. 1 album of her career. "Longing In Their Hearts" sales fell 1.5% from last week's tally, but Raitt is able to fend off two hot charges. **Ace Of Base** rings in as the top seller at The Musicland Group, Trans World Music Corp., and Target Stores, while **Dr. Dre's** multi-artist soundtrack to "Above The Rim" scores No. 1 reports at Camelot Music, Blockbuster Music, Warehouse Entertainment, National Record Mart, and The Wiz. In a strong sales week, **Ace** accomplishes a 35% sales gain, while "Above The Rim" rises 34%.

**HOW SHE DID IT:** Raitt rose to No. 1 at Strawberries, Kemp Mill Music, Peaches Entertainment, and Title Wave, while retaining top-of-the-heap status at Lechmere and several Tower Records stores. She also ranks in the top five at most large chains, which gives her enough padding to beat No. 2 **Ace** by 0.5% and "Rim" by 1%. The latter is at a disadvantage now, because it is not carried at most racked venues, but Interscope will soon ship a so-called "clean" version to rackjobbers, a move that will broaden the title's market base... Although "Longing" experiences a small sales decline, Raitt gets a bullet because this is the title's first week at No. 1.

**TIMELY RELEASE:** Curb rookie **Tim McGraw**, who turned plenty of heads last week when his "Not A Moment Too Soon" debuted at No. 1 on Top Country Albums, pads his lead this week with a hearty 63% increase. That gain earns McGraw a 19-8 leap on The Billboard 200, as well as that chart's Pacesetter award.

**EASTER PARADE:** Considering that last week's chart saw high-powered debuts from **Pantera**, **Bonnie Raitt**, "Above The Rim," and **Tim McGraw**, the sales pace was relatively sluggish, rising by a mere 8%. This week, when **Phish**, at No. 34, has the only debut in the top 50, The Billboard 200 again manages an 8% unit gain. Easter-weekend traffic, with many places of business and school kids getting either a half or whole day off on Good Friday, is the obvious catalyst for this rise. Several country and rap titles benefit from the surge.

**CONCERT CIRCUIT:** Fast-selling ticket sales grabbed headlines for **Barbra Streisand** and the **Eagles**, and, in turn, that vast media attention is affecting music stores. Last week, hoopla over the Eagles' much-anticipated reunion tour spurred a 13% gain for the group's "Greatest Hits 1971-1975" and pushed it 4-1 on Top Pop Catalog Albums. This week, it shows a 27% gain, while "Greatest Hits, Vol. 2" increases by 29% (13-9) and "Hotel California" clocks a 48% gain (40-24), the largest percentage gain on this week's chart. At the same time, Streisand sees publicity for her rare tour move her "Back To Broadway" back onto The Billboard 200 at No. 170. It stood at No. 193 two weeks ago and fell off the chart last week.

**LOOKING BACK, AND FORWARD:** This week's Top Pop Catalog list also gives you a hint of what to expect on next week's Billboard 200. **Pink Floyd's** "A Momentary Lapse Of Reason," which made its first appearance on the catalog chart last week, shows a 28% gain (43-31), while three of its better-known titles also advance (45-28 on a 35% gain, 5-3 on a 32% gain, and 3-2 on an 18% gain). Tour publicity and anticipation for its "The Division Bell" album are spurring sales on the older Floyd titles, and that activity suggests that the new one will debut at No. 1. "It's a lock," says a key purchasing executive at one of the nation's largest music chains.

## LOLLAPALOOZA: NOT NIRVANA, BUT SMASHING

(Continued from page 6)

Despite Nirvana's no-show, promoters believe that Lollapalooza, a major hit of the last three summer concert seasons, will maintain itself as an attraction.

"It's unfortunate that Nirvana is not on it, but it's unfortunate the Beatles aren't together," says Louis Messina, president of PACE Concerts in Houston, which is in the running to promote several Southern and Midwestern festival dates.

## RED, RELATIVITY SPLIT

(Continued from page 12)

(Billboard, March 26). Sony had acquired the other 50% in 1991.

Relativity concentrates on rap and alternative rock (Billboard, Feb. 26). Palmer, who has been with the label since January 1993, says, "We're moving ahead in a very focused direction." Among the current and upcoming releases are albums by a rap group, the Beatnuts, and an alternative rock act, Lucy's Fur Coat. The label also is likely to move its offices from Hollis to Manhattan at some point, although the company declines to confirm that.

The new TriStar Music Group becomes Sony's third music group. The others are Columbia Records Group, headed by Don Ienner, and Epic Records Group, whose chief is Dave Glew.

The TriStar label, based in Manhattan, was created to take recordings and artists from Sony's various labels and licensing deals outside the U.S. and break them in this country. So far, its biggest act has been Mae Moore, who records for Sony Music Canada. Gabriel says the restructuring will not change the label's direction or focus. In coming weeks and months, TriStar will be releasing albums by Kassav, Shades Of Black, Kashtin, Shona Laing, Idha, and Haruomi Hosono.

Both RED and TriStar Music Group report to Ron Urban, senior VP, Sony Music.

Noting that Smashing Pumpkins drew a crowd of 20,000 at a recent Austin, Texas, date promoted by PACE, Messina says the act is "the hottest band on the road right now."

"Lollapalooza is not a talent-driven tour, it's a conceptual tour... [and] the kids will respond to it," he adds. "If any promoter doesn't want to do it, I'll take the dates."

"It's definitely a sellout here," says Barry Fey of Fey Concert Co. in Denver, which may promote two dates on the tour. "They've built up a tremendous tradition in three short years... There's never been anybody who left [a Lollapalooza show] saying they didn't have a great time."

"The reality is this: The package is stronger than last year, even without Nirvana," says Mitch Slater, president of Delsener-Slater Enterprises in New York. "It's not as strong as the year before, when you had the Chili Peppers and Pearl Jam exploding, and Ministry. With Nirvana it would be stronger, but it should do well. It should do better than last year."

Slater adds that this year's bill "will tell if the concept is the strength, and the music is secondary."

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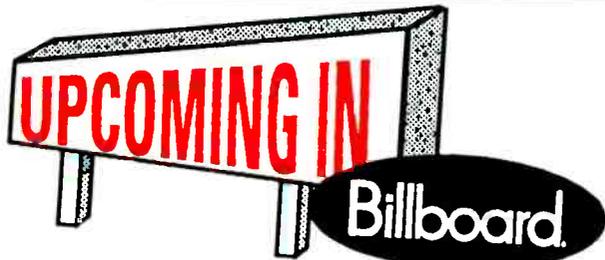
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN



A glance ahead at Billboard Specials

**TEJANO**  
ISSUE DATE: APRIL 23  
CLOSED

**VITAL REISSUES**  
ISSUE DATE: APRIL 23  
CLOSED

**GOSPEL MUSIC**  
ISSUE DATE: APRIL 30  
CLOSED

**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

## BLOCKBUSTER/BMG DIRECT CLUB?

Blockbuster and BMG Direct are discussing the possibility of a negative-option video club, drawing on the chain's 40 million-customer database, sources tell Bulletin. BMG stopped recruiting members for its own club last year.

## U.S. PUBS/PACIFIC RIM LABEL PACT

U.S. publishers are expected to reap \$100 million in mechanicals fees in the next decade from the Pacific Rim as a result of a pioneering deal reached April 7 between some 100 labels in the area and The Fox Agency International Inc., the special purpose wing of U.S. publisher/mechanical collection group NMPA and The Harry Fox Agency. The arrangement calls for APAROC, the Taiwan group representing the labels in the area, to make mechanical payments to publishers of 6.25% of the retail selling price for each unit manufactured.

## ELEKTRA PULLS KMD DISC

KMD has been released from Elektra Entertainment following internal criticism at the label over the cover art for its album, "Black Bastards," set to ship May 3. The cover, drawn by one of the group's members, depicts a white man in blackface being lynched. According to A&R VP Dante Ross, the artwork was a reaction to mainstream society misappropriating black culture. "It represented the hanging of stereotypes. It was a

parody of the game hangman—you get it wrong enough times and you die." Ross says he was not consulted on the matter.

## LANDMARK SHUTS DOWN

Although New Jersey's Landmark Distribution successfully contested the involuntary bankruptcy petition attempted by three labels it distributed (Billboard, April 9), sources say the company began to shut down April 7. Sister company Profile will either sell direct or sign with a national distributor.

## POLYDOR STAFF IN PLACE

Although its existence has yet to be officially confirmed, new PolyGram country label Polydor Records has appointed its management team and established an office in Nashville at 1222 16th Ave. South. **Harold Shedd** is to be the label's president, assisted by **Buddy Cannon**, VP of A&R; **Steve Miller**, VP of marketing; **Ralph Carroll**, VP of promotion; **Wes Vause**, director of media relations; **Cynthia Grimson**, director of product management; and **Danny Bess**, director of finance.

## SHARED VISION WITH THE BEATLES

PolyGram Special Markets has paired with Bausch & Lomb for "Shared Vision," a 90-day promotion that kicks off May 1. Patrons who purchase a pair of RayBans at an outlet that carries Bausch & Lomb products can purchase a disc of Beatles covers for an additional

price. A portion of proceeds from the disc will go to the Lighthouse Foundation for the Blind and Elton John's AIDS Foundation. Artists featured on the project are **Joe Cocker**, **Richie Havens**, **Stevie Wonder**, **Extreme**, **P.M. Dawn**, **Salt-N-Pepa**, **Silver Jet**, **Robert Palmer**, **Mission U.K.**, **the Jam**, **Elton John**, and **Rod Stewart**. In August, the project will go to retail with additional tracks, including a cut by **Kathy Mattea**.

## ZOO LABEL CLOSES R&B UNIT

In what it officially termed a "refocusing," Zoo Entertainment closed its R&B promotion department April 6, letting three people go. The company says it will focus on alternative urban music artists. Sources say the L.A.-based label will bring former Fox Records A&R director **Wendell Greene** on board Monday (11). The move does not affect artist **Philip Bailey**, whom the label terms a "current radio priority."

## GOODTIMES GOES MULTIMEDIA

GoodTimes Entertainment, big in video, wants to be a player in multimedia as well. The company is building a \$10 million-\$12 million CD-ROM manufacturing unit in Bayonne, N.J., near its tape-dubbing and warehouse facilities. GoodTimes expects to manufacture 60 million-100 million discs by Christmas 1995 for itself and for other programmers.

## Hot 100 Singles Gets The Knack Again

**THE KNACK'S BACK.** The Los Angeles quartet must be grateful to "Reality Bites," the soundtrack to the Ben Stiller movie that has propelled the group back onto the Hot 100 after an absence of almost 13 years. Does anyone remember "Pay The Devil (Ooo, Baby, Ooo)," its final chart single in 1981?

"My Sharona" enters the Hot 100 at No. 91. The former Capitol single is on the RCA label now, as the Nipper has the "Reality Bites" soundtrack under its paw (No. 23 on The Billboard 200). "My Sharona" is the 10th No. 1 single of the rock era to return to the Hot 100. The most celebrated is "The Twist" by **Chubby Checker**. That popular dance single was No. 1 in 1960 and, in a move that's never been repeated, returned to No. 1 in early 1962.

**Rob Durkee** of "American Top 40" lists the other No. 1 singles of the rock era that had return engagements: "(We're Gonna) Rock Around The Clock" by **Bill Haley & His Comets**; "All I Have To Do Is Dream" by the **Everly Brothers**; "The Chipmunk Song" by the **Chipmunks with David Seville**; "Monster Mash" by **Bobby "Boris" Pickett and the Crypt-Kickers**; "Daydream Believer" by the **Monkees**; "Light My Fire" by the **Doors**; "Ode To Billie Joe" by **Bobbie Gentry**; and "I Honestly Love You" by **Olivia Newton-John**. Going back to pre-rock-era days, "White Christmas" by **Bing Crosby** had multiple chartings over 20 different Christmases and is considered the best-selling single of all time.

The other "Reality Bites" single, "Baby I Love Your Way" by **Big Mountain**, is just one notch away from matching **Peter Frampton's** peak position of No. 12 in 1976. The group will have to continue climbing to achieve the heights reached by **Will To Power's** version of the song, which hit No. 1 in 1988.

**BORN TO CHART:** There are no new songs in the top 10, but **Bruce Springsteen** holds with a bullet at No. 10 with his 12th top 10 hit, the Oscar-winning "Streets Of Philadelphia." It's the first top 10 hit for the Boss since "Tunnel Of Love" dug its way to No. 9 in early 1988.

**GO PHIGURE:** **Phish** may have the highest new entry on The Billboard 200 with "Hoist," but the next two debuts indicate it may be a soundtrack summer. While "Above The Rim" moves up to No. 3, Atlantic's "The Crow" (from the **Brandon Lee** film) is new at No. 69, and Hollywood's "D2: The Mighty Ducks" (the **Emilio Estevez** sequel that is No. 1 at the box office) enters at No. 105.

**THE LONGEST BUMP:** **R. Kelly** is going for the record. While "Bump N' Grind" is No. 1 on the Hot 100 for the second week, it remains on top of the Hot R&B Singles chart for the eighth week. That's the longest-running R&B No. 1 since **Whitney Houston** was on top for 11 weeks with "I Will Always Love You." Houston holds the record for the longest-running R&B No. 1 since Billboard brought the chart back in 1965. In second place is **Marvin Gaye's** "Sexual Healing" with 10 weeks at No. 1. If Kelly goes one more week, he'll be tied with the **Four Tops' "I Can't Help Myself," Al Green's "Let's Stay Together," Stevie Wonder's "That Girl,"** and **Michael Jackson's "Billie Jean"** as the third-longest-running No. 1 R&B hit of the last 29 years.

**RING MY BELLS:** Elsewhere on Hot R&B Singles, **Color Me Badd** revives the **Originals' No. 4** hit of 24 years ago, "The Bells," co-written by **Marvin Gaye**.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	2	I WANT YOU	JULIET ROBERTS (REPRISE)	14	25	2	(SEEK AND YOU'LL FIND) THE... GROOVE U (BIG BEAT/ATLANTIC)	
2	—	1	THE SHIT IS REAL	FAT JOE DA GANGSTA (VIOLATOR/RELATIVITY)	15	8	18	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
3	11	3	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)	16	9	5	HUSH HUSH TIP	N-TYCE (WILD PITCH/ERG)
4	7	3	BACK IN THE DAY	ILLEGAL (ROWDY/ARISTA)	17	15	3	HOW ABOUT SOME HARDCORE	M.O.P. (SELECT)
5	14	4	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND/PLG)	18	—	2	TRUE TO THE GAME	M.C. SHY D (WRAP/ICHIBAN)
6	20	11	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)	19	18	5	DO THE BOOTY HOP	95 SOUTH (WRAP/ICHIBAN)
7	12	5	UPTOWN HIT	KURIQUS (COLUMBIA)	20	—	1	SOMEONE TO LOVE	MINT CONDITION (PERSPECTIVE)
8	19	2	BACK IN THE DAY	DRED SCOTT (TUFF BREAK/A&M)	21	—	5	I WANNA ROCK	JAZZY JEFF & FRESH PRINCE (JIVE)
9	4	4	PISTOLGRIP-PUMP	VOLUME 10 (RCA)	22	—	1	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
10	23	2	THE CLOSER I GET TO YOU	FOR LOVERS ONLY (MOTOWN)	23	21	10	NICE AND LOVELY	SHAGGY (VIRGIN)
11	16	3	HOW MUCH BOODIE	DEM BOIZ (CM/BR/CRITIQUE)	24	—	1	NO GUNSHOT	WORL-A-GIRL (CHAOS/COLUMBIA)
12	—	1	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	25	—	1	CLOSE THE DOOR	DONALD HARRISON (CTI)
13	10	7	ANNIVERSARY	GERALD ALBRIGHT (ATLANTIC)					

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



by Fred Bronson

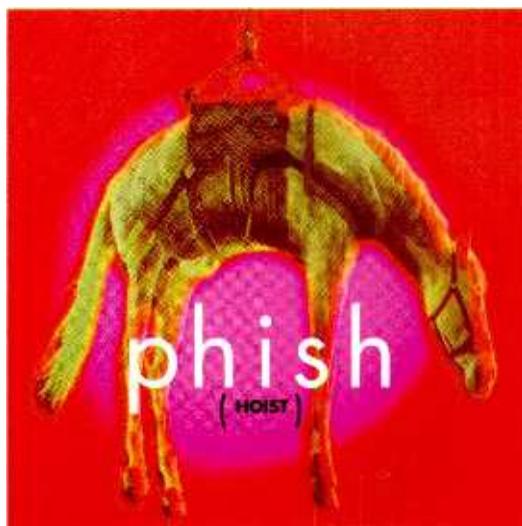
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(hoist)

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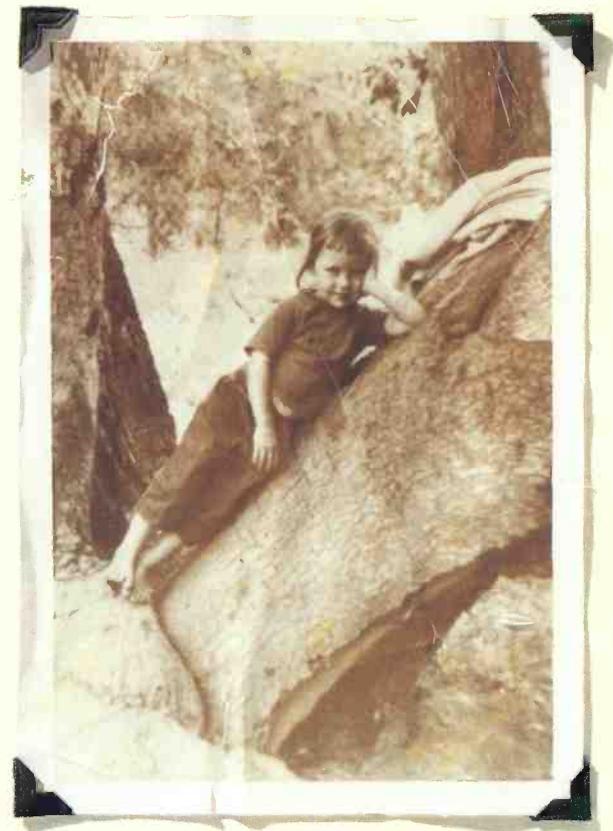
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**BUT YOU KNOW THAT THEY'RE THERE.**

# AND YOU KNOW THAT THEY'RE DEEP.

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like that from the critics. All the time. *David Zimmerman of USA Today*, in fact, went so far as to say that she "may be the one who can reinvent the folk-country synthesis that fell apart after the 60's." *That* would be cool.

**Her name is Iris DeMent.**

*She isn't trying to change the world. She's just singing about her life.*

Iris DeMent *My Life* (A/2-45493)

The new album. Produced by Jim Rooney ☀ Management: Peter Asher Management ☀ ©1994 Warner Bros. Records Inc.

