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PAGE 20

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Business Cleans Up After Quake Force Of Jolt Most Apparent At Retail

LOS ANGELES—The massive earthquake that rocked Southern California before dawn Jan. 17 jolted all corners of the music and video business, with local retailers absorbing an especially heavy hit.

The temblor, centered in Northridge in the San Fernando Valley and measuring 6.6 on the Richter scale, knocked retail outlets to the

ground, closed label offices and distribution branches, forced the temporary shuttering of music venues, and essentially paralyzed business in the entertainment community.

The brutal force of the quake—the biggest to hit the region in 23 years—was apparent Jan. 18 in a tour of the wreckage at several re-

(Continued on page 112)

Myriad Rights & Use Of Music Are Among Keys To Multimedia

CANNES—What size slice of the multimedia pie will be accounted for by the music industry is debatable, but music was repeatedly singled out as a key component during the MILIA conference on multimedia content held here Jan. 15-18.

Strauss Zelnick, president/CEO of Crystal Dynamics and one of the conference's keynote speakers, believes

music will have a significant role in stand-alone products and as an integral part of all multimedia software.

"The resolution in multimedia and interactive software is low compared with print, and video doesn't work

(Continued on page 110)

Ottmar Liebert Takes Marketing Effort Personally

NEW YORK—To turn Ottmar Liebert + Luna Negra's release, "The Hours Between Night And Day," into a chart-topper, Epic Records had little more to do than enlist its No. 1 marketing agent:

(Continued on page 113)



LIEBERT

Steeped In Tradition, Uruguay's Carnival Changes With The Times

Brazil is renowned worldwide for the raucous, pre-Lenten celebrations that comprise its Carnival. But South America's largest country is bordered by a tiny southern neighbor, Uruguay, that is home to a rich, lengthy, and largely unknown carnival tradition of its own.

Uruguay's month-long Carnival commences Feb. 4 with an inaugural parade that takes place at 18 de Julio Avenue, the main thoroughfare located in the

Uruguayan capital of Montevideo. The avenue is named after Uruguay's Constitution Day, July 18, 1830.

Carnaval's festive opening-day promenade down 18 de Julio Avenue launches a series of performances by Carnival acts staged on humble wooden stages called *tablados*, which are constructed by neighborhood civic groups throughout Montevideo. Shows are scheduled nightly, building up to a juried contest in early March, when

(Continued on page 44)



Mute Sure To Be Heard With Robust New Release Schedule

NEW YORK—Having recently appointed a U.S. president and a U.K. GM, London-based Mute Records is

and Andy Ferguson as its U.K. GM have reinvigorated a label that was jostled last year by the departures of U.S. label head Bruce Kirkland and key staff members in the London office, says Mute founder and president Daniel Miller.

"Now, with Andy and Larry in place, I feel really confident that things are set up for this year," says Miller. "We've got just about every

(Continued on page 111)



ERASURE



RENEGADE SOUNDWAVE

Nilsson Lives On With 3 Releases

NEW YORK—Harry Nilsson, the two-time Grammy-winning singer/songwriter who died Jan. 15 at the age of 52, is likely to stir memories for old fans and capture a new legion of admirers after three very different albums of his music are released in the next year or so. One is a collection of new

(Continued on page 100)



NILSSON

Meet The Monks: EMI's Next Hit?

MADRID—The cloistered monks at the Santo Domingo de Silos Abbey near Burgos in northern Spain have no idea what grunge, ragga, or even current pop music are, but EMI is confident that millions of people around the world will be listening to the monks' own brand of plainsong chant before long.

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MIDEM Is One-Stop For All Industry Facets

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MARY CHAPIN CARPENTER

Come On Come On

...Approaching Double Platinum

GRAMMY NOMINATIONS 1994

Best Country Vocal Performance, Female, "Passionate Kisses"

Best Country Song, "The Hard Way"

Best Country Collaboration, "Romeo"

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-Billboard

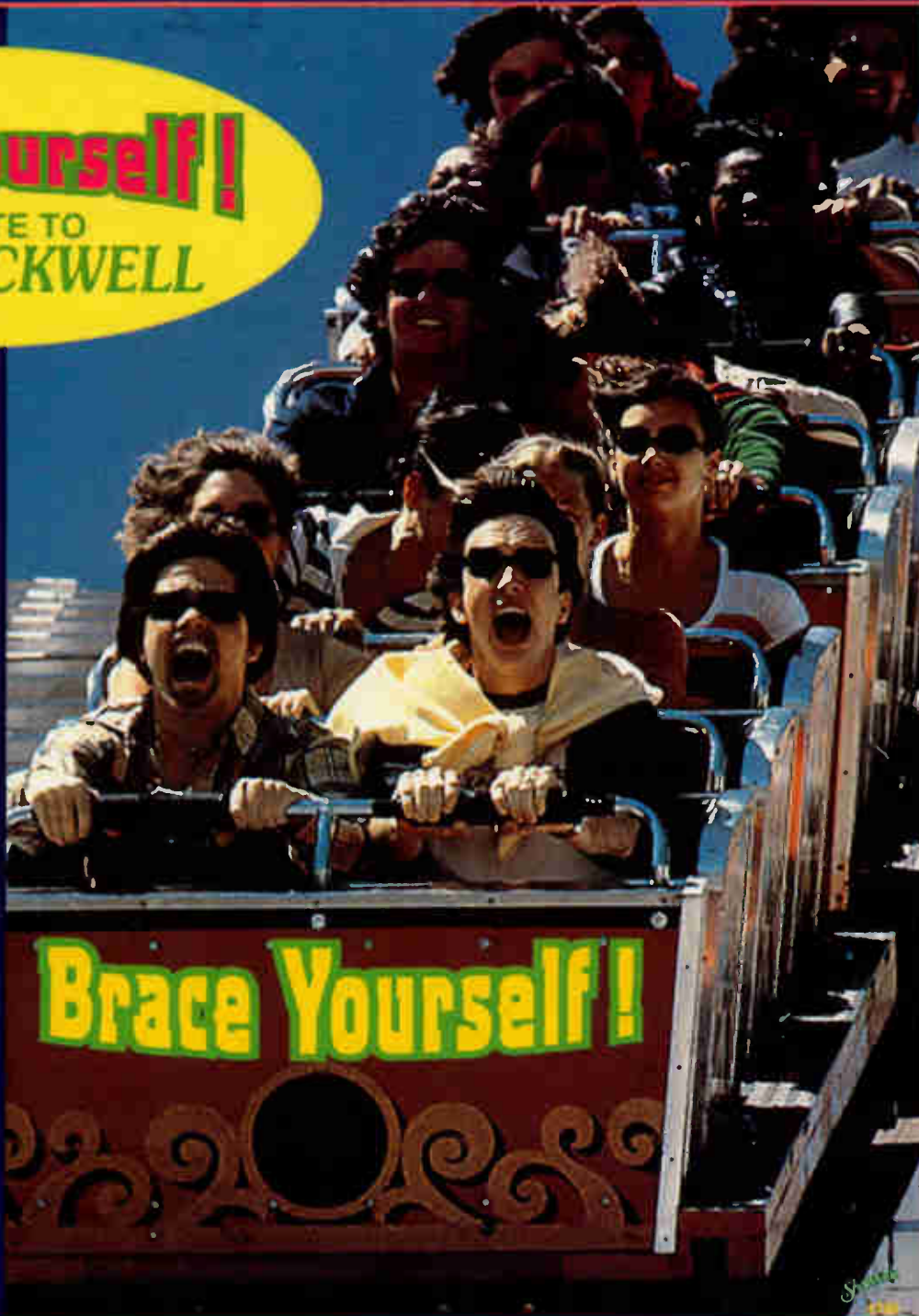
Shanachie

Having written more than 1,000 songs that have sold nearly 200 million records, Otis Blackwell is one of the few songwriters who's music helped *define* Rock and Roll. Announcing the release of a long-overdue tribute from a generation-spanning line-up of trend setting artists.

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OTIS BLACKWELL

FEATURING
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WILLIE DEVILLE
DAVE EDMUNDS
JOE ELY
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CHRISSIE HYNDE
KRIS KRISTOFFERSON
GRAHAM PARKER
PAUL RODGERS
RONNIE SPECTOR
CHRIS SPEDDING
THE SMITHEREENS
JON SPENCER
THE STAX PISTOLS
TOM VERLAINE
JOE LOUIS WALKER



Featuring these great performances:

1. GRAHAM PARKER
Paralyzed
2. CHRISSIE HYNDE
& CHRIS SPEDDING
Hey Little Boy (Little Girl)
3. PAUL RODGERS
Home In Your Heart
4. FRANK BLACK
& THE STAX PISTOLS
Breathless
5. THE SMITHEREENS
Let's Talk About Us
6. TOM VERLAINE
Fever
7. JOE LOUIS WALKER
On That Power Line
8. DEBORAH HARRY
Don't Be Cruel
9. JON SPENCER
All Shook Up
10. FRANK BLACK
Handyman
11. JOE ELY/SUE FOLEY
with Sarah Brown & Marcia Ball
Great Balls of Fire
12. RONNIE SPECTOR
Brace Yourself
13. WILLIE DEVILLE
Daddy Rolling Stone
14. DAVE EDMUNDS
Return To Sender
15. KRIS KRISTOFFERSON
All Shook Up

Co-produced by Jon Tiven and Tony Visconti

SH 5702

"If you're a musician and you write a song that becomes a hit - and then it becomes a standard, that means you're very, very lucky. But when you're a composer and have written songs that have shaped the foundation of music, then what you have is a phenomenon."

- Herbie Hancock introducing Otis Blackwell

Hot off the presses!

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(Gavin Report Adult Alternative Radio - Jan 7, 1994)

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- > "Artie's got the natural, soulful touch that other guitarists only dream about." — **DONALD FAGEN**
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TOP
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Sony, PGD Try New Deals On Deep Catalog Retailers Hope Incentives Become Trade Standard

BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution and Sony Music Distribution have launched innovative promotions aimed at enhancing sales of deep catalog titles by offering accounts almost a year to pay for purchases.

The PGD offer, which began Dec. 27 and runs through Feb. 18, covers most of the catalog titles in its PolyGram Classics and Jazz line. The Sony deal is more extensive: It is an ongoing offer that applies to its Best Value and Nice Price series as well as its classical catalog titles. But it is limited to retail accounts, excluding rackjobbers and one-stops.

In recent years, label executives—particularly those not in sales—have complained loudly that deep catalog titles are not carried in most record stores. Retail executives counter that the gross-margin erosion they have suffered, due to what they describe as increasingly onerous label policies, has affected their ability to carry deep catalog titles, which have a low turnover rate.

Both programs, in effect, allow merchants to buy deep catalog titles on consignment. Retailers responded positively to the programs and called for the other majors to follow suit.

"We are delighted with [the PGD and Sony offers]," says Lou Garrett, VP of purchasing at 390-unit, North Canton, Ohio-based Camelot Music. "In each case the vendor has done their part to solve what has always been a problem for retailers. That is, while everyone has a great catalog, how can you afford to put all of the slow-selling titles into all the locations that you want to? I am hopeful that this becomes the standard in the industry."

Another merchant says the programs address the problem of "why record stores are understocked." He adds that the two programs encourage merchants to buy product they usually would not buy.

Typically, catalog programs are offered on discount once a quarter, and may include an extra 30 days dating, meaning accounts would have 90 days to pay. (The record industry's standard terms allow accounts 60 days to pay for merchandise.)

The Sony offer applies to the "B" titles in the Best Value and Nice Price series, exempting the 250 "A" titles in the former and the 450 "A" titles in the latter. For the bottom 550 titles in the Best Value series, the Sony terms provide for an ongoing 10% discount and an extra 300 days dating (360

days total), if accounts purchase a minimum 60 pieces. The bottom 450 Nice Price titles, in the CD format only, carry a "normal discount" and an extra 300 days dating, with a minimum 300-piece order.

Paul Smith, president of Sony Music Distribution, says the company will offer a similar kind of deal on its classical catalog.

Smith says Sony implemented the programs in response to requests from its accounts. "We spent a lot of time trying to develop a program that allows accounts to broaden their selection," he adds.

The titles in the program are slower movers, so accounts were reluctant to carry them, he explains. The new program allows accounts to carry titles that only get one turn a year. "It has been extremely well received," he notes. "We want the accounts to carry the entire catalog."

Payment for the PolyGram offer comes due Dec. 10 and includes a 5% discount, with a minimum order of 400 titles. It applies to nearly 1,500 titles, with only 56 of the company's top-selling classical and jazz

catalog albums excluded from the offer.

Gerry Courtney, director of national accounts at PolyGram Classics and Jazz, says retailers often have to pay for deep catalog titles before they sell them.

"Before, accounts were hesitant to go deep because they weren't sure if their customers would support it," Courtney says. "Now, we are allowing retailers to show to their customers that they are full-service classical stores."

Curt Eddy, VP of field marketing at PGD, says the company would like to extend the program to its pop catalog as well. It is using the classical program to observe how customers react to it.

Accounts believe some of the other majors are working on similar programs, but Billboard was unable to contact the three majors located in the Los Angeles area. BMG Distribution executives also were unavailable for comment.

Assistance in preparing this story was provided by Paul Verna.

Dutch Conglomerate VNU To Purchase BPI Communications

NEW YORK—VNU, a leading Dutch publishing and information company, has agreed to purchase BPI Communications, the parent company of Billboard.

VNU will pay \$220 million to acquire 100% of the equity in BPI. Currently, BPI is owned in partnership by Boston Ventures, The New York Times Co., and BPI management. The Times acquired its interest in BPI through its October 1993 merger with Affiliated Publications Inc.

Gerald S. Hobbs, CEO of BPI, says, "This transaction will provide BPI with the ownership commitment of a worldwide publishing and information player. This will strengthen BPI's ability to face the challenges of today's rapidly changing marketplace."

Arthur F. Kingsbury, BPI's president, adds, "VNU's expressed intention to grow further in publishing in the United States represents a great opportunity for BPI to be part of an exciting and expanding enterprise." No changes in the BPI management team are foreseen as a result of the

sale. The move is seen as a positive one for the Billboard Music Group, which consists of Billboard, Amusement Business, Airplay Monitor, and Music & Media. The change places BPI in a stable position to focus on long-term growth. Plans are currently under way to launch an on-line service and for further expansion in the international marketplace.

VNU is involved in consumer magazines, regional newspapers, commercial television, trade and professional magazines, educational books, and business information services. The company employs about 10,000 people in the Netherlands, Belgium, the U.K., Italy, France, Spain, Eastern Europe, and the U.S. VNU is a public company with shares listed on the Amsterdam Stock Exchange; it generates approximately \$1.2 billion annually in revenues.

"This purchase adds an important new dimension to the VNU profile. In one

(Continued on page 113)

THIS WEEK IN BILLBOARD

SPREADING THE WORD

1993 was a boom year for Christian and gospel music video, and as the number of video networks and shows airing the music continues to rise, the genre's artists and labels are moving to fill the airtime. Network and label execs reflect on the genre's past years and plan for the year ahead. Deborah Russell reports.

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GO EAST, YOUNG MAN

While some in the home video business bemoan the tightness of the Western European market, others are turning their attention to the wide-open East. Peter Dean reports on the practicalities and the pitfalls of doing business there.

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digable planets

reachin' (a new refutation of time and space)



2 grammy nominations

best new artist

best rap performance duo or group

congrats from your pendulum and erg family

conceived, freaked & produced by butterfly



Compton's Tries Revenue Sharing For CD-ROM

■ BY SETH GOLDSTEIN

NEW YORK—SuperComm, which introduced supermarkets to the concept of video revenue sharing, has the green light from Compton's NewMedia to include CD-ROM in its product mix.

The Dallas-based company just signed a long-awaited contract with Compton's, the leading supplier of CD-ROM software, which will license to SuperComm outlets, including Wal-Mart Supercenters, a starter kit of 12 titles for \$96. Among the selections are the Compton's encyclopedia, "The Guinness Disc Of Re-

ords," "Multimedia Golf Guide," and interactive storybooks like "Beauty And The Beast" and "Sleeping Beauty."

This week, SuperComm began promoting the revenue-sharing package to 10 supermarket chains in markets with significant CD-ROM penetration that already share cassette rental fees. Pathmark in the New York region is considered a likely candidate. VP Des Walsh expects to have 50 test sites up and running in 60-90 days; rental fees should average \$3 a turn, he says.

Participating stores pay Compton's a one-time charge of \$8 per re-

lease and 40% of all rental revenues for six months. SuperComm, whose computer system tracks transactions, gets a 10% service fee, the same rate it receives on cassette rentals. After six months, retailers can either buy the CD-ROMs for \$10 or 20% of suggested list—whichever is greater—or continue to share revenues.

INEXPENSIVE TEST

The titles generally are priced at \$50-\$150, according to Walsh, who maintains that the arrangement is an easy, inexpensive route for supermarkets and Wal-Mart to test the CD-ROM market. Because the relatively low penetration of computers with CD-ROM drives skews the test toward affluent neighborhoods, some retailers are wary, Walsh says, noting that purchase of the Compton's package would cost about \$500. "Revenue sharing is absolutely tailor-made for introducing new technology. It transfers the risk away from retailers."

A supermarket source concurs: "I think [SuperComm] would be a very attractive way to go." Compton's sales VP Paul Bader wasn't available for comment, but the company clearly liked the idea when it announced an agreement with Super-

Comm at the Video Software Dealers Assn. convention held last July in Las Vegas. At the time, Bader thought pay-per-rental would improve his supermarket coverage significantly. Walsh adds, "They haven't been able to break into these channels."

Compton's and SuperComm signed the contract Jan. 17, says Walsh, who still lacked a complete list of titles at deadline. SuperComm, meanwhile, had prepared a two-page sales letter about "the perfect solution" to potential accounts. The pitch: If retailers wait too long, they will miss "the initial surge of demand"; if they enter too early, they run the risk of a poor return on investment and an unsuccessful test. "You'll be pulling out of the CD-ROM market just when your competitors are getting in."

SuperComm says a revenue-sharing investment can be recovered after 65 rentals per title, versus 161 turns if it's bought outright. Management "would handle CD-ROM exactly as they would video. No change is required," Walsh maintains. "Even naysayers in video [revenue sharing] have got to look at this as an area where nobody can dispute the advantages."

Blockbuster Buys Slice Of Virgin Video Game Division

NEW YORK—Blockbuster Entertainment, awaiting a merger with Viacom, has acquired 19.9% of Virgin Interactive Entertainment, which produces video games compatible with Nintendo and Sega players. The deal was cemented with \$30 million worth of Blockbuster stock paid to British entrepreneur Richard Branson.

Virgin Interactive, which began life in 1983 as Virgin Games and had pretax profits of \$6.2 million on sales of \$99 million for the fiscal year ended July 31, 1993, is expected to develop products based on the Spelling Entertainment, Worldvision, and Republic Pictures properties that Blockbuster now owns. Blockbuster

could exercise more control if it cashes in options to buy additional shares, although sources say the Branson family will always retain majority interest.

Toymaker Hasbro Inc. had previously bought a 16.2% interest in Virgin Interactive and is busy creating a video game version of "Monopoly."

Blockbuster's vertical integration makes it "almost inescapable that we will have to buy from a competitor," says an executive of a major video retailer. Once the Viacom purchase is consummated, "there will be no avoiding some titles," he adds, "and you've got to figure they get \$1 of each purchase."

SETH GOLDSTEIN

MGM Testing Studio Store Chain

Initial Outlet To Sell Video, Clothing, Toys

NEW YORK—Another venerable Hollywood studio, Metro-Goldwyn-Mayer, is trying the retail route.

MGM plans to open a store at its headquarters in Santa Monica, Calif., this spring as the prototype for a possible chain of stores, according to a spokesman.

Called MGM Studio Store, the outlet will sell home video, clothing, and toys based on trademarked characters like the Pink Panther and the famous MGM lion logo. The spokesman says multimedia and music may be added to the stores later.

This venture continues a trend of studio stores begun by Disney and

modified by Warner Bros. and Sony.

MGM operated a "modest" studio store at its former headquarters in Culver City, Calif., but the spokesman says it was in a poor location. "The move to new corporate offices has given this impetus," he says. The film company also sells some licensed merchandise at the Disney MGM theme park in Orlando, Fla.

Heading the retail operations will be newly appointed executive VP of licensing and merchandising Susan Notarides. She also will be exploring catalog and on-line computer services.

DON JEFFREY



Platinum Interpretations. Famous Music Publishing chairman/CEO Irwin Robinson, center, congratulates Boyz II Men on the platinum certification of the group's album "Christmas Interpretations." The first single, "Let It Snow," was nominated for a Grammy and reached the top 20 on Billboard's R&B Singles chart. The group is writing songs for its next Motown album, due in March. Shown with Robinson, from left, are group members Michael McCary, Wanya Morris, Nathan Morris, and Shawn Stockman.

Majors Plan To Challenge MTV With Music Video Venture

This story was prepared by Don Jeffrey in New York and Dominic Pride in London.

NEW YORK—A partnership of four of the six major music companies is planning to expand a music video venture it recently began in Germany into a global enterprise that could provide serious competition for MTV Music Television.

Although most of the four companies involved—Warner Music Group, EMI Music, PolyGram, and Sony—declined to comment, a source at one of the majors in the U.S. confirms that Warner and Sony, at least, were in serious talks about initiating worldwide

music video programming over cable TV. And a spokesperson for London-based Thorn EMI, parent of EMI Music, says discussions have been taking place between that company, Warner, and Sony.

VIVA IS PROTOTYPE

The prototype for this partnership is Viva, a 24-hour-a-day, German-language cable music video channel that began operating in December. There are five equal partners in Viva: Warner, EMI, Sony, PolyGram, and German radio entrepreneur Frank Otto. If this venture works out, it presumably will be expanded to other European countries and to Asia.

MTV, meanwhile, has launched MTV Europe and MTV Asia in recent years; those two channels have provided a significant proportion of the growth at MTV Networks, a unit of Viacom.

One well-placed industry source in London suggests that the leak of the music channel plans to U.S. business publications was intended to be a warning by music companies to MTV. Some labels have voiced displeasure with MTV over the way it deals with the music industry on issues like fees for use of videos. Some sources note that the launch of Viva followed a suit by MTV in Britain against the majors, accusing them of abusing

their dominant position in the market.

There also have been reports circulating in Hong Kong that music companies—in particular Warner Music—are formulating plans to launch an alternative to MTV Asia.

BMG and MCA Music Entertainment, the other two majors, are not involved in Viva. But BMG last year announced its own plans to start a cable TV music video channel in a venture with the No. 1 cable systems operator in the U.S., Tele-Communications Inc. A BMG spokeswoman says the venture will be launched in the U.S. at the end of this year.

New Rules May Kill China's Concert Scene

■ BY MIKE LEVIN

HONG KONG—New regulations by the Chinese government have stunned the country's thriving concert scene, and many feel that live music is sure to disappear for several years.

Citing cultural and economic reasons, China's cultural ministry has banned concerts by foreign artists until June. It also has disallowed the broadcast of foreign music videos on the national CCTV carrier.

The government's action started as a minor reaction to the increasing number of foreign artists charging high ticket prices. But it soon mushroomed into a national cause, according to a high-placed Chinese industry source.

He says that when Hong Kong pop star Andy Lau demanded and received about \$150,000 each for a series of China gigs, the government declared it was "tired of foreign singers ripping off Chinese youth who cannot afford tickets that cost 200 yuan [\$36, about a month's wage]," according to the source.

The original reason given by Beijing was that foreign artists were not paying taxes on the money earned for their performances. But criticism escalated as the problem moved into the cultural arena.

The duty of concert licensing initially was handed over to the national taxation department, but the full-scale ban was instituted a month later. As many as six tours by Hong Kong, Taiwan, and foreign artists have been canceled.

The government now says that music is a cultural commodity and should not be subject to the rules of supply and demand. It calls foreign concerts "cultural pollution," adding that they "caused too much of a commotion" to be allowed to continue.

Worse, it has slapped a 100% retroactive tax on all concerts that took place in China from the beginning of 1993. The tax is equal to the artists' fees and must be paid by the local organizer. The move will bankrupt most legitimate mainland promoters and kill the potential for future live concerts. "It's quite obvious this is [the government's] goal," says the source.

The action forced the cancellation of Jacky Cheung's sold-out, five-night Shanghai tour in December, costing organizers tens of thousands of dollars in overhead costs.

Although the ban is officially in effect only until June, it will take a long time to be rescinded in practice. Charity concerts, for which artists receive no fees, are exempt. Promoters of Hong Kong and Taiwan artists are well-known for using charity concerts to get around licensing laws on the mainland, but the new rules could change this.

The music video ban is not as
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Commentary

Rights Are Foremost In Music Business

BY WAYNE BICKERTON



'This is a time of great opportunity in music copyright'

Wayne Bickerton, a songwriter and publisher, is chairman of the U.K.'s Performing Rights Society.

Throughout my professional life, I've always felt that the music business was first, foremost, and always a rights business—even when record companies believed it was a sales business, with a bit extra coming from rights exploitation. Fifteen years on the PRS general council have constantly reinforced my original perception.

The music copyright business is one of the most stimulating and complicated to be in; but from a performing right angle,

it sometimes seems also one of the most odd.

All rights societies are concerned with

the same "commodity," i.e., music performance. National and social boundaries among consumers are pretty meaningless (music crosses them without effort), but national characteristics within music can be very different. We are always having emotional debates about the *intrinsic value* of music (is it "good" or "bad"), but seldom discuss the huge variations in its *monetary value*.

And where, except in this business of the international use of rights, does the importer have the freedom to call the
(Continued on page 15)

LETTERS

MORAL RESPONSIBILITY VS. COMMERCE

Your editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue" contained brilliantly argued aspects of moral responsibility versus commerce. It took me completely by surprise to read such a no-bullshit opinion piece from a trade magazine. Your putting "making a dollar" second took real courage from a trade magazine. Billboard is going from strength to strength.

Derek Green
 Managing Director
 China Records Limited
 London

RATTLING CAGES

Huzzahs and hosannas for your extraordinary editorial ("Culture, Violence, And The Cult Of The Unrepentant Rogue," Billboard, Dec. 25, 1993). This intrepid piece is sure to rattle the cages of cowardice, complacency, and avarice that have hedged about the industry for decades. Art in all cultures has historically defined morality and social order, not reflected it. Woe to us all if this business of music decomposes to nothing more than that—a business—when for many young people it has already become a religion to be parroted and aped without independent judgment or scrutiny. As a musician, writer, and African-American, I applaud your courage.

Paul Sinclair
 Jersey City, N.J.

WANTS AN EASY TARGET

The stance adopted in [the] massive, murky missive "Culture, Violence, And The Cult Of The Unrepentant Rogue" is comparable to that of a general who orders his troops into battle but can't tell them where to point their weapons.

Nowhere does [it] mention a single song, album title, or artist by name. But *where, against whom, and upon what specific moral grounds* shall our righteous campaign begin? With Eazy E? Guns N' Roses? Jerry Lee Lewis? The Rolling Stones' Ron Wood? (His recent solo album includes "I'm Gonna Knock Your Teeth Out.") The MCA soundtrack "Gunmen," an ad for which ("It's A Blast!") shared the front page with [the] opening paragraphs?

How are we to react to those "numerous rock, gangsta rap, and dancehall performers implicated in this exploitative glorification of guns, hatred, and violence" who "have some talent and released work of some merit"? Should we buy their cassette singles, but ignore their albums? Program out their "bad" tracks on CD, but pump up

their "good" ones? The bottom line: [Billboard] believes that listening to "bad" music makes "good" people do "bad" things, and I don't.

Andy Schwartz
 Associate director, media services
 Epic Records
 New York

SOLACE IN A SECULAR VIEW

As an avid 35-year subscriber to Billboard, I was delighted to read your lucid, morally courageous page one editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue." Minus the uglier aspects your article properly deplores, the world of church music (where I labor) has similar culturally related problems. But, for the most part, the trade journals that cover religious or gospel music tend to go with the flow, and unless it's a success story, they are not interested.

Integrity in high places is hard to find today, but it should be applauded and encouraged wherever it is found, and that is the reason for this letter.

George H. Shornay
 Chairman
 Hope Publishing Company
 Carol Stream, Ill.

CENSORSHIP NOT RESTRICTED TO GOV'T

In your editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue," you noted that "Billboard has always been and remains unalterably opposed to government censorship (and it is *only* government that has the power to censor)." However, it is not true that only the government can censor.

Private organizations or individuals may exert pressure on stores not to sell or libraries not to offer certain books, magazines, or records. They may pressure radio or TV stations and newspapers or magazines not to carry advertisements for certain products. They may pressure museums not to show certain artists' works. Their goal: to control what *they* believe is good enough and good for the rest of us to hear, read, see, think about, or otherwise consume. And when merchants, the media, or institutions, caving in to such pressure, restrict what they offer or present, that is censorship. Strictly speaking, such actions may not be illegal or unconstitutional, but they amount to censorship all the same.

The government is not alone in its ability to censor. For example, as you know, the Recording Industry Assn. of America several years ago launched a record-labeling campaign which was the direct result of

pressure from religious fundamentalists and such groups as the Parents' Music Resource Center. But even "voluntary" labeling is not harmless. It's a red flag for would-be censors, who would like to see the content of popular music regulated as much as possible. Moreover, fearing pressure, bad publicity, or boycotts, some stores may be reluctant or even refuse to carry labeled records. The result, for recording artists, manufacturers, and retailers: lost sales and self-censorship in the form of a hesitation to address, through the entertainment products they create and market, certain controversial themes.

One may not favor or condone—indeed, many people are rightly offended or angered by—the hateful or provocative content of certain media products or artistic creations. Still, if freedom of expression means anything at all, it means *not* censoring even those messages that are hateful or offensive.

The answer to hateful speech is more speech—to argue with, counteract, diffuse, or discredit such messages—but not censorship, by the government or anyone else, which only silences debate and threatens free expression.

Edward M. Gomez
 Public Education Specialist
 American Civil Liberties Union
 New York

Our editorial's complete policy statement on this aspect of the issue was and is: "Billboard has always been and remains unalterably opposed to government censorship (and it is only the government that has the power to censor). Moreover, from a purely logical standpoint, no law or writ could ever ensure that the arts are moral and righteous, and no act of censorship could possibly enforce it. The mere idea that such laws might ever seriously seem necessary to the general public would be an indication either that the arts have despoiled themselves beyond redemption—or that the culture fears itself too much to function any longer as an engine of hope."

"Either we resolve individually as the record-selling and record-buying public to turn away from the propagation of the hatefully self-destructive material currently threatening to overshadow the more meaningful segments of the marketplace, or we will reap the consequences of what we've sown. In times like these, every person must hold fast to his or her better self and act accordingly to conscience."

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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EMI Makes Brooks An Int'l Priority Star's 1st Euro Tour Stokes Radio, Retail

■ BY THOM DUFFY

LONDON—After selling more than 32 million albums in the U.S. since 1989 and dominating The Billboard 200 chart for the past three years, what is left for Garth Brooks?

Only the rest of the world.

EMI Records affiliates worldwide, together with Liberty Records in Nashville, have made breaking Brooks abroad a major priority in 1994. The debut of Brooks' song "The Red Strokes" at No. 22 on the U.K. singles chart last week, and the Jan. 31 release of his latest album, "In Pieces," in the U.K., are the latest milestones in the international campaign for the best-selling American artist of the '90s.

"Within EMI, everyone from [EMI Music president/CEO] Jim Field on down said, 'Look at this phenomenal success in the States; we'd really like to see some of this translated,'" says Cindy Wilson, international VP at Liberty Records in Nashville, who has coordinated the worldwide campaign together with Brooks' managers Pam Lewis and Bob Doyle.

"This is an opportunity for him to capture a whole new audience," says Lewis.

Wilson acknowledges that Brooks' lack of overseas touring to

date, and his discussions as recently as late 1992 about taking a break from the road (Billboard, Sept. 5, 1992), had previously made it difficult to obtain a commitment to the artist from EMI's international affiliates. Overall, sales of Brooks' four albums outside the U.S. have been modest compared to his multi-platinum performance at home.

Brooks is now set to launch his first European tour March 30 in Dublin, Ireland with subsequent dates set for the U.K., Switzerland, Germany, Holland, Norway, Sweden, and, tentatively, Spain (Billboard, Dec. 11, 1993). He also is expected to embark on his first tour of Australia and New Zealand in August. EMI executives expect radio support and album sales to rise with the enthusiasm for Brooks' live

shows in their respective markets.

"Basically, people have been in a waiting situation," says Thierry Pannetier, product manager with EMI Strategic Marketing in London. "We needed for him to come over and play."

Word of Brooks' energy and appeal as a live performer has circled the world well before he has. Lewis notes that while Brooks has not toured abroad, Liberty Records has hosted scores of EMI record executives, press, and broadcasters from international markets at Brooks' shows in the U.S.

Brooks' 1992 NBC-TV concert and interview special, "This Is Garth Brooks," has aired in several European markets and has been played at press conferences held to an-

(Continued on page 100)

Inductees Gather In N.Y. For 9th Hall Of Fame Dinner

■ BY MELINDA NEWMAN

NEW YORK—The aftershocks of the Jan. 17 earthquake in Los Angeles were felt two days later and 3,000 miles away at the ninth annual Rock And Roll Hall of Fame induction dinner at the Waldorf Astoria here.

Honoree Rod Stewart skipped the ceremony to remain with his family in L.A., as did John Fogerty, who, after lobbying long and hard on behalf of Duane Eddy, missed the opportunity to induct his guitar hero.

Otherwise, the ceremonies went on as planned. In addition to Stewart and Eddy, other artists inducted in the performing category were

the Grateful Dead, Bob Marley, Elton John, the Animals, the Band, and John Lennon. Johnny Otis entered the hall under the nonperformers section, and Willie Dixon was inducted as an early influence.

The event, the first since the hall's groundbreaking in Cleveland last June, featured video footage of the ongoing construction in Ohio. The much-delayed \$84 million building is slated to open in mid-1995.

One of the evening's highlights was the obvious, renewed diplomacy, if not genuine warmth, between Paul McCartney, who inducted Lennon, and Yoko Ono, who accepted the honor with son Sean Lennon. McCartney, who skipped the ceremony (Continued on page 103)



Base Hit. Arista recording group Ace Of Base celebrates gold sales of the band's debut album "The Sign" and platinum sales of the single "All That She Wants." Shown following the group's premiere U.S. performance at Miami Beach's Club One, from left, are Jack Rovner, Arista Records; Rick Cohen and Pete Jones, BMG Distribution; Jon Klein and Roy Lott, Arista; Lasse Karlsson, the band's manager; Linn Berggren and Jenny Berggren, Ace Of Base; Clive Davis, Arista; Ulf Ekberg and Jonas Berggren, Ace Of Base; Tom Ennis, Richard Sweret, Steve Bartels, Jim Urie, and Richard Sanders, Arista; Rick Bleiweiss, BMG Distribution; and Len Epan, Arista.

Women's Biz Assn. To Celebrate Its Move To N'ville

■ BY PETER CRONIN

NASHVILLE—It's no secret that women in the music industry have a tougher row to hoe than their male counterparts. The Women In Music Business Assn. was formed last October in Atlanta to help women in that struggle. The organization now plans to relocate its national headquarters to Nashville and will hold a kickoff luncheon Feb. 11 at the Union Station Hotel here. Shelia Shipley, newly appointed GM of the recently revived, Nashville-based Decca label, will keynote the gathering.

The WMBA was founded by Catherine Masters, an independent television producer, and Marcia Shein, an entertainment attorney. The organization's primary goal, according to Masters, is "to form a very solid educational, informational, and political trade association, so women who are just getting into the industry can come to local meetings and national conferences, make contacts, and get the information they need. We are going to expand this thing globally."

To that end, the WMBA is planning an international conference in Nashville this fall, which Masters expects will attract 1,000 women from all cor-

(Continued on page 103)

ASCAP Board Starts To Restructure

■ BY IRV LICHTMAN

NEW YORK—The 24-member board of ASCAP has called for a major restructuring of itself as part of the performance right society's "agenda for change" recommended last fall by a management consultancy.

Due to the board's action at its January meeting in New York and the resignations of two board publisher members—Lester Sill and Ralph Peer—new faces will constitute at least one-third of the board membership after biennial elections next year. Sill's resignation is the result of illness; Peer has resigned because of the pressures of running his company, peer.music. Two of the new faces will be Nick Firth, chief of BMG Music, and Donna Hillely, chief of Sony Tree, who have been elected to replace Sill and Peer.

The board also has reduced the membership of symphonic and concert composers and publishers from a total of six to one from each sector,

and recommended an age limit of 75 for board candidates.

The society also expects to reduce its staff by at least 10% by year's end through "attrition and retirement," according to COO John LoFrumento, who was elevated to the post by the board in September. A reduction of 5% already has been implemented. At the end of 1993, the total ASCAP staff stood at about 840. It will number around 730 by the end of the year. In 1992, there were 907 staffers.

"Basically, every area of ASCAP is open for streamlining," says LoFrumento. "It's all under a microscope." He estimates a savings of \$10 million in this "very serious effort" to reduce costs and pass on more distribution dollars to writer and publisher members.

LoFrumento predicts that despite operating expenses for restructuring, 1994 will show greater revenues than 1993. "Radio should have another good year. Local TV revenues will increase because of our settlement with

the industry."

The study by Booz Allen & Hamilton called for massive structural changes by ASCAP to increase dollar distribution to writer and publisher members and to create a board that more faithfully reflects new realities in the pop music marketplace (Billboard, Sept. 5, 1993).

If approved by the entire ASCAP membership later this year, the board restructuring means that three board members who are past the age of 75 would be unable to seek another term next year. They are composer members Morton Gould, currently president of ASCAP; former ASCAP president Stanley Adams; and Burton Lane. The board, however, did not take any action on the issue of term limits, seen as another approach to invigorating the 80-year-old society.

Gould, who would have to bow to the board's decision on age limits, terms the actions as reflecting "a board serious about reforming itself."

Judge Disallows Michael's Version Of Sony Audit

■ BY CHRIS WHITE

LONDON—George Michael's continuing High Court case against Sony Music—now in its 12th week—suffered a setback when Sony counsel Gordon Pollock successfully argued that certain parts of an audit report drawn up by the Michael camp were inadmissible as evidence.

The lengthy trial, in which Michael is alleging restraint of trade, resumed Jan. 17. Both sides in the case presented their own audit reports; the rock star's audit, prepared by financial expert David Ravden, aimed to show all profits derived by Sony from the exploitation of Michael's music.

Pollock, however, questioned the expertise of several of those involved in the audit, and Judge Jonathan Parker ruled that some of the evidence was "inadmissible" and ordered it to be struck from the record.

Parker also rejected an attempt by Michael's counsel, Mark Cran, to present the court with financial figures on manufacturing costs for CDs and cassettes from an independent U.K. CD and cassette manufacturer, Mayking, as a comparison to those of Sony's.

Cross-examined by Gordon Pollock, Ravden said that he had done regular audits for various record companies and agreed that he was not generally given access to manufacturing records. When he had asked Sony for such figures, he had been told that "they were not available as a matter of principle."

Pollock said that Ravden had not been refused permission to see such figures. "It was simply that the information was not available."

(Continued on page 103)

Clint BLACK



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AMERICAN MUSIC AWARD NOMINATION
Favorite Country Music Single

Concerts Mark Bottom Line's 20th Birthday N.Y. Club's Eclectic Bookings Have Made It A Landmark

BY JIM BESSMAN

NEW YORK—As CBGB's 20th anniversary celebration winds down, another legendary downtown club, the Bottom Line, is gearing up for its third decade.

But while bands like the New York Dolls and the Ramones have played the 400-seat Bottom Line, located just a few blocks away from the alternative rock mecca of CB's, the venue's laurels rest on a more eclectic booking policy. This policy is represented by the scores of artists already scheduled for the Greenwich Village club's "Twentieth Anniversary Extravaganza," which commenced Jan. 19 and will run through early April.

Among the standouts slated to perform are Gary Burton, Rosanne Cash, Shawn Colvin, John Hammond, Peter Himmelman, Janis Ian, Leo Kottke, Alison Krauss & Union Station, Kris Kristofferson, Roger McGuinn, NRBQ, Lou Reed, the Roches, Jane Siberry, Richard Thompson, and Loudon Wainwright III. Christine Lavin, another regular, will even pay tribute to the venue with her own commemorative show, "From Bellevue To The Bottom Line—Ten Years In The Music Business."

"The nice thing is that so many artists that we asked to play said yes immediately," says co-owner Allan Pepper, who notes that other participants have created special programs, including Al Kooper, whose 50th Birthday Bash Feb. 3-6 is to feature his Blues Project, Blood, Sweat & Tears, and new Rekooperatives groupings.

Pepper notes that the Barenaked Ladies are interrupting their studio time to participate. The young Canadian group is among the more recent acts to grace the Bottom Line's stage, but is part of a long line harking back to Feb. 12, 1974, when LaBelle played the club's "unofficial" opening, followed officially by the next night's pairing of Dr. John and Gary Farr.

Looking back at the first five years, Pepper lists the varied likes of

Elvis Costello, Miles Davis, Waylon Jennings, Billy Joel, Dolly Parton, Prince, Reed, Carly Simon, Bruce Springsteen, and the Talking Heads among the greats who showcased there early on.

But the origins of the landmark club—which licensed its name to the Bottom Line Japan in Nagoya in 1989—go back much further, to when Pepper and partner Stanley Snadowsky, now both 51, first met when they were about 5 years old in Brooklyn's Flatbush section.

An avid music fan, Pepper's life was changed by legendary rock'n'roll DJ Alan Freed, whom he discovered at age 13. But Pepper eventually grew bored with rock'n'roll and shifted his interest toward jazz. "I was 16 or 17," he says, "and read all the magazines. In downbeat, musicians complained about being ripped off and exploited, so Stanley and I came up with the idea of forming a non-profit organization made up of fans which would make a difference."

A year or so later, the two childhood friends formed Jazz Interactions when Snadowsky put up the \$250 legal fee needed to incorporate ("He ultimately got it back!" says Pepper), and Pepper signed up a board of directors and advisors composed of radio personalities and jazz notables like the just-retired "jazz church" Rev. John Gensel. The group's activities included the launch

of a newsletter and a 24-hour "Jazz-line" telephone jazz concert listings service, a mayoral declaration of "Jazz Day," funding for Oliver Nelson's "Jazzhattan Suite," and a New York State Council For The Arts grant to present black musicians as positive role models for both black and white school kids.

But Jazz Interactions also produced Sunday afternoon concerts at clubs like the Village Gate, the Electric Circus, Steve Paul's Scene, Folk City, and the Red Garter. Pepper, the executive director, handled the bookings, while Snadowsky, who had become a lawyer, took care of the business. (Continued on page 18)



Auld Lang Syne. Ringing in the New Year at a party, from left, are RCA Victor Red Seal pianist Evgeny Kissin; BMG International president/CEO Rudi Gassner; RCA Victor Red Seal cellist Ofra Harnoy; BMG Classics president Guenter Hensler; Bertelsmann Music Group chairman/CEO Michael Dornemann; and American tenor Jerry Hadley, whose second crossover album, "In The Real World," is due from RCA Victor in February.

Berman Takes Reins At Phonogram U.K.

BY ADAM WHITE

LONDON—The success of A&M Records U.K. has helped propel its managing director, Howard Berman, to a new post as head of PolyGram's flagship company in this market, Phonogram Records.

The change, which takes effect Monday (24), has been anticipated in the British music industry since late last year. Berman succeeds David Clipsham, who had been Phonogram's managing director since 1990. Clipsham is leaving the company.

PolyGram U.K. chairman/CEO Roger Ames says 1993 was A&M's most profitable year to date; he declined to reveal revenues. Two weeks ago, albums by Bryan Adams ("So Far So Good") and Dina Carroll ("So Close") were at Nos. 1 and 2, respectively, on the British charts. Last week, both releases remained in the top three.

Carroll's "So Close" has sold 1 million copies in the U.K., and is said to be the largest-selling debut album by a British female artist. Her holiday-season single, "The Perfect Year," was still in the top 20 last week. Meanwhile, Adams' "So Far So Good" has passed 900,000 in local sales, while Sting's "Ten Summoner's Tales" has topped the 500,000 mark.

Osman Eralp, who once was an A&R assistant to Atlantic Records' Ahmet Ertegun, will become acting managing director of A&M. He has been a VP at PolyGram International since July 1993, working on various assignments for president/CEO Alain Levy and for Ames.

Eralp will oversee an A&M team that includes directors David Rose (A&R), Harry Magee (marketing), Julian Spear (promotion), and George Babbington (business affairs).

Berman says he has two prime goals in his new post: "I'd like to be able to instill the kind of spirit in Phonogram that has prevailed at A&M, and I'd like to see Phonogram right at the forefront in developing and breaking U.K. talent in domestic and international markets."

He acknowledges that it is "difficult" to leave A&M during its current success, but says he is both positive and excited about the Phonogram posting.

Industry observers say Clipsham's departure—despite Phonogram's strong business performance in 1993—is linked to a lackluster track record in breaking new acts. Ames declined to comment on that issue, but does say that Phonogram had "one of its best years" in terms of profitability and met all revenue targets, although he did not reveal specifics. "David certainly delivered that. But we're not only about money and profit; we're about finding, signing, and developing U.K. talent for home and abroad. It was one of Phonogram's best years in results, but not necessarily in domestic A&R."

Ames adds, "Howard will be assisting [Phonogram A&R chief] David (Continued on page 113)

LITTLE RICHARD LEADS R&B HONOREES

BY BILL HOLLAND

WASHINGTON, D.C.—Richard Wayne Penniman, known throughout the world as Little Richard, has been selected as the fourth recipient of the Rhythm And Blues Foundation's Lifetime Achievement Award.

Penniman, 61, will be presented with the foundation's Ray Charles Lifetime Achievement Award at ceremonies March 2 at the Roseland Ballroom in New York. The event is an official part of Grammy week.

The nonprofit R&B Foundation also will bestow its fifth annual Pioneer Awards, totalling \$190,000, to 10 seminal artists and two groups.

The R&B Foundation awards are given to "honor the women and men who created an art form that is a wellspring for contemporary popular music and is deeply reflective of American life and culture."

This year's Pioneer Award winners are songwriter Otis Blackwell; vocalists Jerry Butler, Mable John, Ben E. (Continued on page 103)

EXECUTIVE TURNTABLE

BILLBOARD. Billboard promotes Gary Nuell to Western advertising sales manager, music in Los Angeles and Ken Piotrowski to Eastern advertising sales manager, music in New York.

RECORD COMPANIES. Missy Worth is appointed senior VP at Columbia Records in Los Angeles, Calif. She was VP of talent development for Sony Music.

Angel Records in New York names Deborah Dugan VP of business affairs and development and Tony McAnany director of A&R. They were, respectively, senior director of business affairs at SBK/ERG and director of sound development and artist relations at ENSONIQ.

Jack Nickens is named chief financial officer at Sony Classical in Hamburg, Germany. He was GM of finance and administration at the



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DUGAN



MCANANY



NICKENS



THURING



BIXBY



BONK



ROGERS

German subsidiary of a multinational corporation.

Lee Thuring is promoted to VP of information technology for the Atlantic Group in New York. She was assistant VP of management information systems.

Jayne Simon is named director of sales for Geffen Records in Los Angeles. She was senior VP of marketing at Zoo Entertainment.

Beth Lewis is appointed director of national NAC promotion at GRP Records in New York. She was senior editor of the Mac Report.

The commercial marketing division of Sony Music Entertainment (U.K.) Ltd. promotes Barry Hatcher to director of jazz and Mick Carpenter to head of special products. They were, respectively, special marketing director and special marketing manager.

Jeffrey Sledge is promoted to manager of A&R at Jive Records in New York. He was national manager of rap promotion.

Elektra Entertainment in New York promotes Shelby Meade to associate director of press and artist de-

velopment, and John Berman to manager of creative services/editorial. They were, respectively, manager of press and artist development, and coordinator of product development.

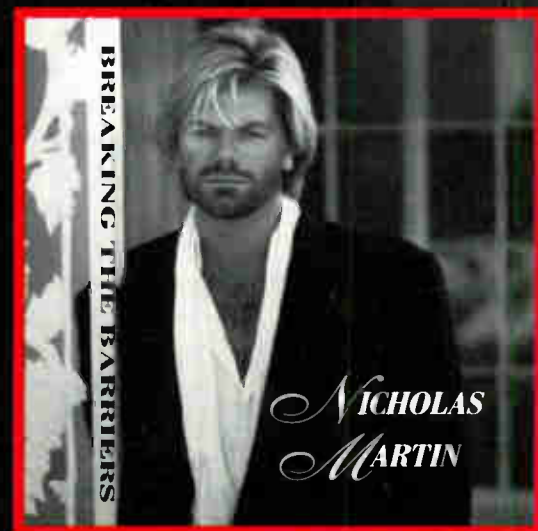
PUBLISHING. Ellen Moraskie is appointed regional director, music publishing for Latin America at Sony Music International, based in Miami. She was director of music publishing for Sony Discos.

DISTRIBUTION. Timothy Bixby is appointed VP of finance for Uni Distri-

bution Corp. in Universal City, Calif. He was associate director of financial development for MCA Music Entertainment Group.

RELATED FIELDS. Camelot Music in North Canton, Ohio, promotes James Bonk to president and CEO, Jack Rogers to executive VP and chief financial officer, and Lee Ann Thorn to VP and treasurer. They were, respectively, executive VP and chief operating officer, senior VP and chief financial officer, and controller and director of taxes and payroll.

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NICHOLAS MARTIN
BREAKS THE BARRIER
WITH A BOLD AND
DANGEROUS MIX OF RAW,
FUNK DRIVEN TRACKS
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SENSUOUS BALLADS...
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EDGE OF NICHOLAS MARTIN
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Nicholas Martin

BREAKING THE BARRIERS



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Rhino Undaunted By NRBQ Challenge Label Makes Band's New Set 'Top Priority'

BY JIM BESSMAN

NEW YORK—NRBQ's signing to Rhino Records' Forward imprint is wonderful for the one-of-a-kind band's hardcore fans, though questionable, perhaps, if profits are the motive.

The band has managed to survive 25 years, thanks largely to a devoted cult following that has included numerous record company executives who have



NRBQ: Al Anderson, Joey Spampinato, Terry Adams, and Tom Ardolino.

tried vainly to crack the sales charts with NRBQ product. But Rhino remains undaunted as it anticipates the Feb. 22 release of its Forward NRBQ album debut, "Message For The Mess Age."

"I've been a big fan myself for over 10 years," says Rhino VP of A&R Gary Stewart. "Maybe this is the first time they've been with a label that's making them a top priority."

Many labels—and at least a baker's dozen's worth of albums—precede NRBQ's link with Forward. Most recently the band had a deal with Virgin Records, which resulted in 1989's "Wild Weekend" album.

"They're on the same plane as the

Neville Brothers," adds Stewart. "Musicians and critics and hardcore fans talk about them in reverential tones, but very few have actually heard their music. We signed them as darlings of the label, but at Forward, we won't sign unless we can recoup costs, and if we think we can, you can damn well bet we'll market in an intense way. You can't just put an NRBQ album out there and hope their fans buy it."

One problem in marketing NRBQ has always been where to put the band in the retail bins. The name stands for "New Rhythm & Blues Quartet," which, as is evident from the band's eclectic output, can include everything from rock'n'roll to jazz, blues, R&B, country, and pop. The group's rocker "Me And The Boys" was cut by Dave Edmunds and Bonnie Raitt; its own covers have included Johnny Cash's "Get Rhythm," the Disney classic "Whistle While You Work" (for Hal Willner's "Stay Awake" Disney tribute), and the '50s pop gem "Scarlet Ribbons."

The band has recorded with country singer Skeeter Davis—who is married to bassist Joey Spampinato—and wrestling legend Captain Lou Albano, who "managed" the band long before he took on Cyndi Lauper. It has opened for the likes of Raitt and Elvis Costello, and has been lauded by Paul McCartney and Keith Richards. Indeed, Spampinato, who served under Richards in Chuck Berry's backup band in the "Hail! Hail! Rock'n'Roll" movie, was mentioned as a possible Stones replacement for Bill Wyman.

"They're only the second new artist project on Forward after [Todd Rundgren's] TR-I, so they're extremely important in establishing the label," says

Rhino VP of product management Garson Foos. "Plus, they're such a perfect Rhino band in being similar personalities and kindred souls. They've been kicking around in a quirky, eccentric way for 25 years, making incredible music, and this company's built on eccentricity and quirkiness and going against the grain, and we're still here, too!"

Foos says Rhino will hammer home to the industry NRBQ's longevity and creativity, the goal being to expose the band to a long-deserved larger audience.

(Continued on page 17)



The Gold Standard. Bruce Hornsby, center, shows off his gold plaque for his most recent RCA album, "Harbor Lights." He was presented the award following a concert at New York's Paramount Theater. Flanking him, from left, are Dave Novik, senior VP of A&R, RCA; Butch Waugh, RCA senior VP of promotion; Joe Galante, RCA Records president; and Randy Goodman, RCA senior VP of marketing.

Paying Tribute To Arthur Alexander; N.Y.'s Lone Star In A Suspended State

KING ARTHUR: Arthur Alexander, who was in the midst of a comeback prior to his untimely death last June, will be the subject of a tribute album to be issued on Razor & Tie Records in late April. Among the artists covering Alexander tunes will be Robert Plant, Elvis Costello, Nick Lowe, Mark Knopfler, Frank Black, Graham Parker, and Gary "U.S." Bonds.

The R&B singer, who first achieved fame with his 1962 hit, "You Better Move On," was revered by many '60s rockers, including the Beatles, the Rolling Stones, and Bob Dylan, all of whom covered his material. Paul McCartney and Dylan have been asked to participate, but they have not yet replied.

"This is a guy who never really got his due," says Cliff Chenfeld, co-owner of New York-based Razor & Tie Records. "He wrote songs that stood up nicely. They're simple, but there's a timeless sense to them and I think there's a growing appreciation of that."

Alexander had released "Lonely Just Like Me," his first album in 18 years, on Elektra/Nonesuch's American Explorer imprint last year, a few months before he died. Razor & Tie released "The Ultimate Arthur Alexander," a 16-track compilation that the artist had been helping the label assemble, just weeks after his death.

Among the cuts covered on the album, which is being produced by Jon Tiven, are "Sally Sue Brown" (Costello), "You Better Move On" (Knopfler), "Every Day I Have To Cry Some" (Parker), and "Go Home Girl" (a duet between Bonds and Black). Several musicians playing on the album, including Spooner Oldham, Dan Penn, and Donnie Fritts, had long associations with Alexander and appeared on "Lonely Just Like Me."

Half of the album's royalties will go to Alexander's family. He is survived by his wife and two children.

LONESOME FOR THE LONE STAR: New York's venerable Lone Star Roadhouse closed its doors Jan. 2 due to financial troubles. The club, which had been a mainstay for virtually every form of music, from rock to blues to country, for many years, had survived a move from downtown Manhattan to midtown, and in fact seemed to be thriving. However, Mark Krantz, who had booked the club for a decade, says that wasn't the case. "In the eyes of the club's partners, they were always going to get over the next hump, and the club just didn't make the last cut," he says. He adds that while the last show was Jan. 1's Robert Gordon performance, the club's owners have un-

til the end of January to find new financing and are actively pursuing investors. Given how often the club and its proprietor, Mort Cooperman, have offered its services for benefits of all kinds, it would be nice if someone returned the favor.

In the meantime, acts that had been booked into the club through February are scrambling to find other venues. Krantz is working as a consultant at New York's Festival Productions. None of the club's partners could be reached for comment.



by Melinda Newman

IN THEIR OWN WORDS In Your Own Home: The popular singer/songwriter series "In Their Own Words" is now becoming an album series. The shows, which started at the Bottom Line about three years ago, feature artists talking about their music and performing material acoustically (see story, page 10). Razor & Tie has been recording the shows

for the past few years and will release the first compilation in April. Among the artists on the series debut are Richard Thompson, Shawn Colvin, Joey Ramone, Jimmy Webb, Janis Ian, Lucinda Williams, and Barrett Strong. It's the next best thing to being there.

WHAT A CONCEPT: Billed as "The Incredible Shrinking Tour," John Hiatt's upcoming Chicago appearances are causing a stir. Hiatt, who has always drawn well in the Windy City and benefited from a great deal of airplay there, starts the concert series Feb. 23 at the 2,300-seat Riviera Theater. The next night, he plays the 750-seat Park West. On Feb. 25, he's appearing at the 320-capacity Lounge Ax, and Feb. 26, he'll play Schuba's, which has standing room for 100 people. The first three shows are complete sell-outs. The final show at Schuba's is a benefit, with proceeds going to the Chicago Coalition For The Homeless. The 100 tickets are being auctioned off to the highest bidders through radio station WXRT.

THIS AND THAT: The Subdudes, a band touted widely in this column, have signed with Windham Hill's High Street imprint. The group's label debut, "Annunciation," will be released—when else?—on Annunciation Day, March 25... Hot British alternative band the Tindersticks has signed with Bar/None Records. The band's latest release, which was named 1993 album of the year by British magazine Melody Maker, is to come out here in mid-March; a club tour will follow.

Quartet West's Cinematic Mood Envelops Verve Set

BY CHRIS MORRIS

LOS ANGELES—With Quartet West's "Always Say Goodbye," due Feb. 22 from Verve, bassist Charlie Haden returns to the movies.

The album is the follow-up to the foursome's 1993 release "Haunted Heart," which captured the No. 12 slot on Billboard's year-end Top Jazz Albums chart.

Like its predecessor, the new release features tenorist Ernie Watts, pianist Alan Broadbent, and drummer Laran Marable; also like "Haunted Heart," it uses *film noir* textures and incorporates vintage recordings (by such artists as Coleman Hawkins, Jo Stafford, Django Reinhardt & Stephane Grappelli, Duke Ellington, and Chet Baker) drawn from Haden's own collection, conjuring an intense, nearly cinematic mood.

Greg Barbero, director of marketing for PolyGram Classics & Jazz, which handles Verve, says that with "Haunted Heart," Haden "went for a lush, romantic atmosphere that peo-

ple responded to... By trying to evoke the atmosphere of a *film noir*, he really tapped into something."

Haden has long used other artists' work to inform his own.

He says, "On 'Liberation Music Orchestra' back in 1969, I superimposed on the album music from the Spanish Civil War, which was one of the things that inspired me to do the record... I actually bring the music that inspired me onto the record. It really gives people a visual experience, too. It's almost like a film."

Haden says he is also interested in calling up the mood of Los Angeles in the late '40s, when the city was a cultural boom town. Haden himself didn't arrive in Los Angeles until the late '50s, when he relocated there from the Midwest. He subsequently hooked up with Ornette Coleman,



HADEN

(Continued on next page)

Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN FRANCISCO: The Bay Area's eclectic music scene is being given a spirited jolt by the **Broun Fellinis**, a local jazz trio. The name Broun Fellinis serves as a visual frame of reference for bassist **Ayman Mobarak**, saxophonist **David Boyce**, and drummer (and ex-Beatnigs member) **Kevin Carnes**. The group's



BROUN FELLINIS

vibe covers a wide musical territory, from straight-ahead bop to improvisational surrealism to hip-hop. The band has built a loyal—and steadily growing—cadre of fans, playing at such diverse venues as Brave New World, the Kennel Club, and Elbo Room, where the band often controls door receipts while the clubs enjoy increases in bar revenues. In the classic jazz tradition of guest sit-ins, many sets have included appearances by local

hip-hop trailblazers like **Souls Of Mischief**, **African Identity**, and the **Crack MC**. Recorded live at the Elbo Room, the Fellinis' self-produced EP, "Chocolate Surrealism" has sold 1,500 units during a six-month period. With the addition of more danceable tracks and further remixing, it will be rereleased in mid-March in CD format and will be carried in Tower Records outlets worldwide. Additionally, BAM Magazine has bestowed four nominations (including outstanding jazz album) on the band for the 17th annual Bay Area Music Awards (BAMMIES), to be handed out March 5. Another sign of the group's impending stardom: Check the January/February issue of American Photo for a shot of the Fellinis with perpetual starlet **Drew Barrymore**, photographed by **Matthew Ralston**.

DJ MARIUS

MIAMI: Just how far can a country/folk-rocker go on an indie label? If you're **Mary Karlzen**, the world is just about far enough. Karlzen is with Y&T Records, the Miami indie label that first launched the **Mavericks**. With Y&T, Karlzen has put out two releases: a full-length, self-titled CD, and the six-song EP "Hide," released last March. Two videos from "Hide"—"A Long Time Ago" and "I'd Be Lyin'"—have been in solid rotation on CMT, CMT Europe, TNN, and the Americana Television Network. CMT's **Margie Taylor** says, "For us to pick up an indie video, it has to be as good production-wise as one from a major label. Karlzen's songs and visuals qualify in all these areas." The videos also have hit with MuchMusic in Canada and have been featured on its "Outlaws And Heroes" show. More than 20 radio stations nationwide have picked up the single "I'd Be Lyin'." The clip also has been picked up for selected play on VH-1. Karlzen has a waifish honesty, with a worldly and pure vocal and songwriting style. She has opened for **Bob Dylan**, **John Hiatt**, and **Lucinda Williams**, and has sung duets with **Kelly Willis**. With a large and loyal local following, Karlzen recently has taken her show on the road, hitting Nashville, Washington, Atlanta, and New York.



KARLZEN

SANDRA SCHULMAN

DALLAS: Although **Vicky Pratt Keating** hails from the Washington, D.C., area, her "acoustic pop" stylings have so endeared her to the locals here that she's now considered an "honorary Texan." Keating, who has been likened to the **Suzanne Vega/Nanci Griffith** genre of singers, really has a style all her own, and therefore prefers the "acoustic pop" tag rather than folk designation. While many of the songs take on a melancholy feel, she intertwines elements of hope into her words and guitar melodies. Her performance at Borders Books and Music here reinforced both that style and her songwriting abilities. D.C. is also noticing her talents: Keating recently won two "Wammies," Washington, D.C.'s music awards, in the best female vocalist/contemporary folk and the best recording/contemporary folk categories, for her release "blue apples." Says **David Dennard**, head of Dragon Street Records, "I discovered her at a demo listening panel at last year's South By Southwest, and her CD blew everything else we heard away." Dennard currently is shopping the recording to major labels. The release is composed entirely of her own music—with accompaniments of bagpipes, bazouki, and mandolin—and her thoughts. Keating's poetic turns also are evident in "Silvie," a tune she says she penned while "reading a little too much Sylvia Plath." Keating, who began her musical career 10 years ago in a rock band in D.C., now lives near Charlottesville, Va., and performs frequently in New England, the Carolinas, Georgia, and Texas.



KEATING

CHARLENE ORR

Trudell Inspires Unusual Ryko Promo

BY DAVID SPRAGUE

NEW YORK—Poet/activist **John Trudell's** 1992 Rykodisc debut, "AKA Grafitti Man," made a lasting impression on most who heard it, thanks to the Native American artist's preternatural ability to fuse the personal and political. With his equally powerful second release, "Johnny Damas And Me" (due March 1), Ryko is looking to increase Trudell's visibility and let the music do the rest.

"John fulfilled all our expecta-

tions with 'Grafitti Man,'" says label marketing director **John Hammond**.



TRUDELL

"He made a great record that took a lot of work and effort, and he's done it again. This time, we have the advantage of name recognition, and of [adult alter-

native] radio, which was just a skeletal thing two years ago."

Hammond says Ryko will use direct mail to tout "Johnny Damas And Me" (which will be preceded by the promo single "That Love") to consumers who have returned response cards from related releases. The label also will expand its advertising in "left-leaning lifestyle magazines" such as the **Utne Reader** and **Mother Jones**. Trudell, who was one of the founders of the **American Indian Movement**, began writing poetry (he still prefers the term to "lyric") (Continued on next page)

QUARTET WEST'S CINEMATIC MOOD

(Continued from page 12)

Don Cherry, and **Billy Higgins**, and was instrumental in the birth of free jazz.

"Everything about Los Angeles really fascinated me, and still does," he says. "I mean, my favorite movies are from [the '40s], and my favorite novelist is **Raymond Chandler**, who really wrote about the depth that was happening in Los Angeles culture then."

In fact, "Always Say Goodbye" is introduced and concluded by pieces of **Max Steiner's** musical score and dialog excerpts from "The Big Sleep," the classic 1946 detective movie starring **Humphrey Bogart**, which was based on **Chandler's** novel.

"'Haunted Heart' was a soundtrack for a film that never existed," **Barbero** says. "This was inspired by 'The Big Sleep.'"

Haden weaves the vintage compositions into his new versions, or in some cases follows his rendition with the original. For example, his take on **David Raksin's** "My Love And I" is followed by **Hawkins' famed** rendition. On "Where Are You," sections from the 1949 release by **Reinhardt and Grappelli** are incorporated into Haden's new version. Grappelli also plays on Quartet West's updated recording.

Even new compositions have a '40s spin to them. For instance, Haden says "Sunset Afternoon," written by **Broadbent**, was inspired by "a less crowded celluloid 'Sunset Boulevard' [and] of **William Holden** in the '40s."

Keeping with the cinematic element, **Barbero** adds that PolyGram plans to market the current album as "the new film by **Charlie Haden**," and that the visual element could be a major key to its success. "We haven't quite gotten it, but we're looking for a vehicle to provide the filmed realization of what **Charlie's** trying to do," **Barbero** says, adding that a visual component might also be woven into live performances by Quartet West in certain cities.

For now, **Barbero** says, "we feel we have a very strong radio record and publicity record." The new album also will be worked heavily by PGD's college marketing department, since "Haunted Heart" scored heavily with the collegiate audience.

While Quartet West did not tour behind "Haunted Heart," plans currently call for some live dates, including a March 13 concert at **UCLA's Royce Hall** in Los Angeles and a week at the **Blue Note** in New York in early May.

cert at **Carnegie Hall**.

Haden also gleefully anticipates records featuring his children: His daughters **Rachel** and **Petra** co-lead the DGC act **That Dog** (whose forthcoming debut album includes performances by a third Haden daughter, cellist **Tanya**), and his son **Josh**, a former member of **Treacherous Jaywalkers**, has recorded with a new band, **Spain**.

"I'm a very proud father, man," he says. "They've always been really musical, and I've never really forced anything on them. I've always encouraged them, and they've all got fantastic ears."



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JOHN TRUDELL

(Continued from page 13)

ics," since "lyrics are written according to the math of the music, where in poetry, you write what you want") in the late '70s, following the murders by arson of his wife, mother-in-law, and three children. It took several years—and the intervention of the late guitarist Jesse Ed Davis—to convince Trudell to add music.

Whereas "AKA Grafitti Man" collected many of his early works (some taken from a self-released 1986 cassette), Trudell's sophomore effort was recorded of a piece, with an amalgam of rock and tribal musicians.

"I was trying to include more traditional music," says Trudell, who introduced the more traditional sound on last summer's WOMAD tour. "I'm trying to achieve a genuine fusion, not use contemporary music to imitate traditional music or vice versa."

'I'm not trying to entertain or deliver a message. I'm trying to communicate'

"Johnny Damas And Me" does have more grounding in the ancestral music of Trudell's childhood home, the Santee Sioux Reservation, thanks to traditional vocals and the instrumentation provided by longtime compatriot Quiltman. The artist explores equally uncharted territory as a man exploring women's issues (on songs like "See The Woman" and "Baby Doll's Blues") from a female perspective, which he grants is "a fine line to walk."

The album also sees Trudell honing his anti-capitalist rage—although he has no qualms about using the system to further his message. "If I have a flat tire, I'll use a jack to jack up the car and a tire iron to change it," he says. "I don't think of myself as the jack or the tire iron; they're simply tools to be used."

Ryko's Hammond insists that the company can use its own tools to move Trudell's sales to a much higher level. "I'd say we'll start to be happy when we hit six figures, including Europe, where John is huge in territories like Italy."

As disinterested as Trudell seems in the niceties of marketing, he recognizes his own role in promoting "Johnny Damas And Me," offering that he's ready to undertake whatever touring opportunities are available. Not that he feels the need to spread a message, per se.

"I'm not really trying to entertain or deliver a message," he insists. "I'm trying to communicate. Politics will always be a part of me, but that's all it is—a part. I'm a whole person just trying to express my feelings, and hopefully others can relate to them."

Songwriter Credits Should Be Listed More Prominently

HOW ABOUT US? It all starts with a song, they say, but where is it written to that effect? Songwriter credits in clear view of the public are not a new industry issue, but Kathy Spanberger, recently elevated to senior VP of operations in the U.S. for peer-music, believes there is a new, compelling reason why it's time bring the issue into focus again.

"In a recent change of policy," she notes, "MTV and VH-1 determined that additional credits would appear at the close of each video. Not only do the artist, album title, record label, and song title appear for the viewer, but, rightly so, the video director now receives credit as well. With these new, broader credits, why not acknowledge the people responsible for the creation of the song itself? Where are the songwriters? Those who created the music and words are the ones who receive no notice."

Spanberger isn't limiting her outrage, of course, to the videoclip world. "For instance, when was the last time you didn't have to use a magnifying glass to find songwriting credits on a CD package? I'm not saying that the artist, producer, backup musicians, executive producer, album title, record label, and distribution company are unimportant; I simply question why the songwriter is not also given a well-deserved place of prominence."

Spanberger says songwriter IDs can even boost sales. "Country music is well known for its reverence of the song and songwriter," she says. "Performers and producers are generous and even effusive in their outpouring of gratitude to those who provide the songs. This is a genre of music in which the artists readily admit that the songwriter plays an important part in the creation of a hit. Maybe, in some small way, the acknowledgement of the talented songwriters working so hard behind the scenes actually helps to build record sales in country music; if the record-buying public started to seek the work of certain pop songwriters because of the appeal of their music and lyrics, the results would be [far-reaching]. Additional records might be sold because of the public's interest in hearing music by certain writers."

"It's time to enlarge the spotlight and share the focus with the people who write the songs. As an industry we must recognize the songwriter and let the public know who is responsible for the hits they are hearing."

THE STUDY: ASCAP paid management-consulting firm Booz Allen & Hamilton about \$1 million for a three-month study last year that re-

sulted in major executive and structural changes at the rights society. COO John LoFrumento says the figure is "in the ballpark," adding that the company continues to advise the society. LoFrumento, speaking Jan. 9 at a monthly meeting of the music and performing arts unit of B'nai B'rith, said senior management "teams" are still "selling" the reorganization to staffers, about 20% of whom resist changes. LoFrumento also said that ASCAP had not yet

made a commitment to expand operations in Nashville. Director of membership Todd Brabec also spoke at the meeting, noting that a goal of reorganization is to deliver more dollars to writer/publisher members.

AFTER three hours of deliberations, a federal jury in Los Angeles found Jan. 12 that Michael Jackson did not plagiarize his hits "Thriller" and "The Girl Is Mine" or the USA For Africa smash "We Are The World" from the work of two other songwriters. Reynaud Jones and Robert Smith, who once were neighbors of the Jackson family in Gary, Ind., had claimed that the songs had been lifted from their demo tape.

THE BIG ONE: One of Leeds Entertainment's biggest initial deals after being organized by Leeds Levy was a venture with Wrensong. "It's already paid off in a big way. Our song 'Wild One,' co-written by staffer Will Rambeaux, is [the] No. 1 country [single] four weeks in a row!"

DEALS: Maverick Music chief Lionel Conway reports the signing of Candlebox to the company. The Seattle group, whose self-titled debut album on Maverick/Sire is currently charting, will be touring with Rush in January and February. Also, Conway happily reports, the firm has a Grammy country song of the year nominee in Lucinda Williams' "Passionate Kisses" . . . At peer-music, songwriter Diane Scanlon is a new addition. She's also a singer and guitar player who has opened for bands such as the Jefferson Starship and Jeff Beck. She has collaborated with Jeff Bova, T-bone Wolk, Jimmy Bralower, Will Lee, Joe Mardin, Onaje, David Lebolt, and Bette Sussman, among others.

PRI NT ON P RI NT: The following are the best-selling folios from Cherry Lane Music:

1. Barbra Streisand, Back To Broadway
2. Lenny Kravitz, The Best Of Lenny Kravitz
3. Metallica, Metallica
4. Guns N' Roses, Riff By Riff
5. Mr. Big, Bump Ahead.



by Irv Lichtman

ARTISTS IN ACTION

WORLD CAFE/PHILO RECORDS 20TH ANNIVERSARY TOUR FEATURING CHERYL WHEELER, BILL MORRISSEY, KRISTINA OLSEN, AND VANCE GILBERT
The Bottom Line, New York

ON A NIGHT of revelry when CBGB was celebrating its 20th anniversary and Tower Records was commemorating its 10th year in Manhattan, Philo Records observed its own 20th birthday at the Bottom Line a few blocks away, with two shows that

were a lot quieter, perhaps, but no less triumphant.

The four roster artists represented a perfect cross-section of current output from the fabled folk label, which originated in a studio in a Vermont barn and first earned plaudits for product from the likes of Mary McCaslin, Utah Phillips, and Rosalie Sorrells. Acquired by Rounder in 1984, Philo went on to sign such contemporary folk luminaries as Nanci Griffith, Christine Lavin, Patty La-

rkin, Bill Morrissey, Maura O'Connell, Tom Russell, David Olney, and Iris DeMent, many of whom have since moved on to major labels.

Though sparsely attended, the second show of the Dec. 1 festivities—part of a tour co-sponsored by American Public Radio's "World Cafe" program and hosted here by Bronx affiliate WFUV's music director, Liz Opoka—was especially loose, and very funny. "I got my check already, and there's only 40 people here, so I can do anything I damn want!" deadpanned Vance Gilbert, whose debut Philo/Rounder album "Edgewise" is due in January and will include "Country
(Continued on page 17)

COMMENTARY

(Continued from page 6)

tune when it comes to what is ultimately paid for the imports?

The long-established and, of course, absolutely essential—global structure of music rights organizations is really a way of conducting a very fluid import/export business. The demands of music users around the world determine the varying levels of importation of different national repertoires. But the local society not only helps to set the rate the users will pay but, after complex and highly individual internal calculations, also decides the sum which the "exporter" will be paid.

What our U.K. repertoire earns should be clearly related to how much it is used. And that, logically, should be proportional to the use and earnings of other repertoires.

The total value of performing rights worldwide is more than 1 billion pounds. PRS repertoire in 1993 received about 50 million pounds from overseas, and we calculate that earnings left outside the U.K. with local subpublishers amount to a further 30 million or 40 million pounds. PRS perceives that this sum should eventually be doubled, possibly trebled, if it is to be a fair recompense (indicators of this include radio and TV broadcasting, and, to a limited extent, sales charts).

Our perception is now being tested by research into actual music use in various territories. In its evolving International Relations policy, PRS is gradually setting income objectives based on such research.

As chairman of PRS, I think in terms of this society's repertoire and stance; but PRS also takes a broader view. It makes sense to talk of *Anglo-American repertoire*, and even more broadly of *English-language repertoire*.

It must be, and is, recognized that the appeal and commercial value of this repertoire has led to its pre-eminence in international performance and sales. Whatever the social/cultural arguments, the fact is that a high amount of music used worldwide is created by British, American, Irish, Australian, or Canadian composers and lyricists.

This does not seem to be reflected in the proportion of performance income it earns in Europe (or Japan, which remits only 2% of its income to the U.K., for example). PRS is researching the reasons for this, aware that inaccurate program analysis and national distribution rules can effectively favor national repertoire.

Frankly, the vagueness and complexity of the long-used CISAC model contract does little to steer societies' practices toward simplicity, transpar-

ency, or the level of impartiality that should be the achievable goal of every collecting society, including my own.

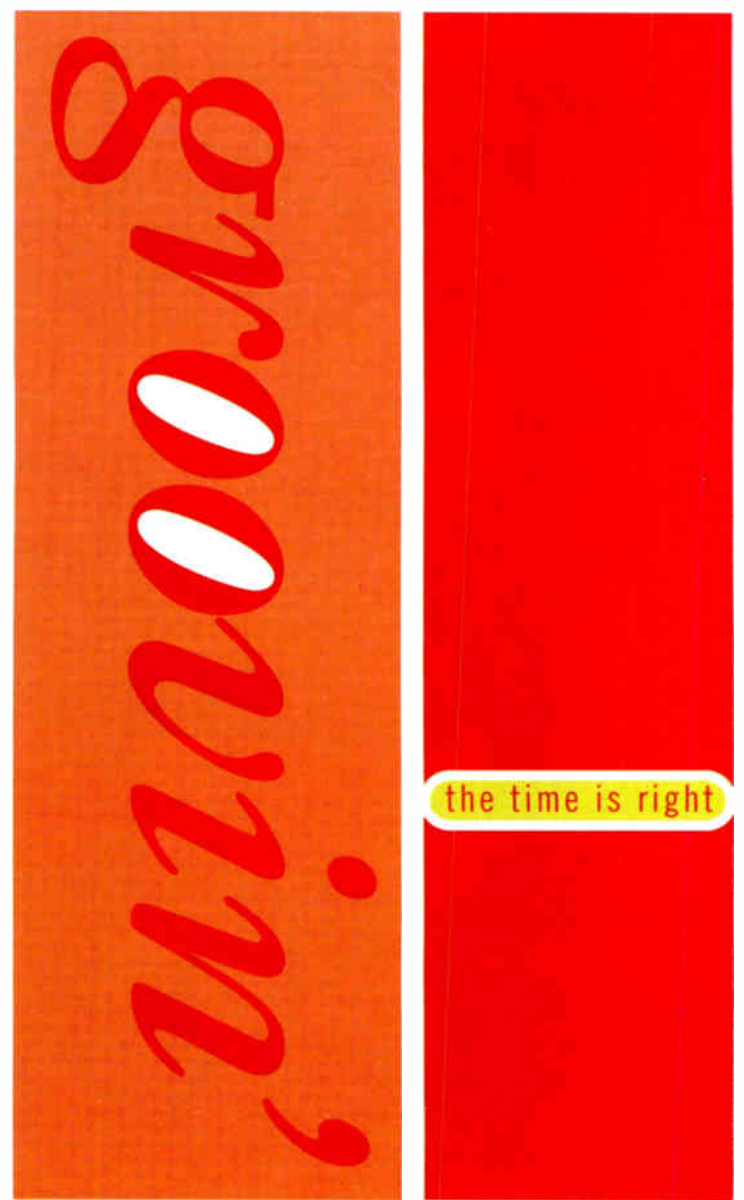
This is why PRS has proposed that CISAC should amend its model contracts, and we have offered for discussion our own plainly worded document.

I strongly believe in the need to tackle these and other matters within the scope of collecting societies' international relations. We must, however unwillingly in some cases, calmly review traditional practices that have grown up over many years while reciprocal agreements continued term after term with little or no re-examination.

I am not someone who cannot or will not appreciate the position (and the

feelings) of most national societies, who have all the obligations of licensing, analyzing, and distributing yet are net exporters of royalties. But commercial facts must be honestly faced; that includes tackling the issue of "social and cultural deductions," which, in PRS' case, currently run at 2.5 million pounds net, and could be as much as 10 million pounds for English-language repertoire as a whole.

This is a time of great opportunity and potential threat in music copyright. It is time to look afresh at nearly everything; for PRS, and perhaps other societies with globally popular repertoire, relationships with affiliated collecting societies are high on the agenda.





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ARTISTS IN ACTION

(Continued from page 15)

Western Rap," which, as performed here, mixes yodeling with human beat-box and links Haggard with Hammer.

Gilbert did a 15-minute spot in the first half of the show, as did the others. Kristina Olsen's elliptical, bottlenecked steel guitar rendition of Robert Johnson's "Come On In My Kitchen," in which she let guitar slurs substitute for skipped words and otherwise had fun with the salacious lyrics, was another highlight of the opening segment, which gave way after an intermission to everyone taking turns within a group format. Morrissey quickly upped the fun level: After delivering the serious "Birches," from his latest album, "Night Train," he declared that since few people read anymore, he and sometime collaborator Greg Brown were undertaking a 56-volume Philo/Rounder set based on "Moby Dick." He then offered a brief version of Kafka's "Metamorphosis," getting most of his associates to join

in a chorus concerning protagonist Gregor's sister bringing him "shit to eat."

But this was just a prelude for the irrepressible Cheryl Wheeler. In addition to material from her latest album, "Driving Home," Wheeler threw in "I Can't Watch TV," an uproarious new song bemoaning having to miss out on "bowling shows and guys fishin'," not to mention numerous beloved infomercials—all because her set was on the blink. She later informed listeners that there had to be something wrong with them for staying out so late.

JIM BESSMAN

EMMYLOU HARRIS AND THE NASH RAMBLERS RIDERS IN THE SKY

Beacon Theater, New York

IF EMMYLOU HARRIS wasn't already president of the Country Music Foundation board of trustees, her re-

cent performance at the Beacon Theater in New York was more than enough to qualify her.

Drawing mostly from her own repertoire, Harris and her top-notch band, the Nash Ramblers, satisfied her older fans and secured her place with her new ones, with the unpretentious, traditionally styled country/folk music that she is known for (and that has won her six Grammys).

The two numbers Harris performed from her latest Asylum album, "Cowgirl's Prayer"—nestled as they were amid classics from her nearly 20-year career—made it apparent that she is as vibrant as ever. The self-penned "Prayer In Open D," in particular, revealed an artist who continues to nurture her talent.

As expected, Harris' unequaled

ability to express vulnerability was best appreciated on the sorrowful ballads and soft shuffles. The smoldering urgency of her distinctive voice made standards like "Making Believe," "One Of These Days," and "Wheels" sound as though they were being sung for the first time.

Proving that acoustic bands can rock as a rule rather than as an exception, the versatile Nash Ramblers had no trouble engaging the crowd. Noteworthy for their fine harmonies and deft solos, this group, made up mostly of veterans of the country-connected scene, displayed its rhythmic punch on songs like "Mystery Train" and the funky bluegrass tune "Walls Of Time."

Opening act Riders In The Sky proved to be cowboy singers extraor-

dinaire, with their exuberance and good humor matched by their musical sense. Imagine a cowboy riding into town and conversing in nothing but palindromes like "Do Geese See God," and having it all make sense as a good song to boot, and that pretty much sums up the essence of Riders In The Sky.

The closest thing to a production number during the evening came when Harris brought Riders In The Sky out for the energetic three-song encore. Even the Riders' Too Slim could not keep up with the indefatigable Harris as she did her trademark buck dancing during the finale of Hank Williams' classic "Jambalaya."

TERRI HORAK

RHINO UNDAUNTED BY NRBQ CHALLENGE

(Continued from page 12)

"We're hoping to have a lot more radio success than in the past, starting with 'A Little Bit Of Bad,' such a memorable and catchy song that hopefully will appeal to both adult alternative and album rock stations," Foos adds. "Hopefully, Atlantic's staff will help us at radio, but we're of course also playing up NRBQ's incredible live performances as much as possible—that it's an adventure going to an NRBQ show."

Recognizing that the colorful band's live and recorded performances carry the high level of humor suggested by the new album's title, Foos still expects to play down that comedic aspect. However, a potential tag line like "semi-legendary for over 25 years" will convey the band's immense personality, as will a four-part postcard campaign going out to radio, retail, and press. Also going out is an advance picture CD.

"We're trying to play up that they're great musicians and songwriters, and this is the best record they've ever made, with more hooky songs than ever," he says. "Message For The Mess Age," he adds, is tailor-made for unusual tie-ins like "Girl Scout Cookies" and "Designated Driver," which may be proposed to the Girl Scouts and Mothers Against Drunk Driving, respectively.

Rhino's interest in NRBQ actually started in 1990, when it reissued the band's 1983 Bearsville album "Grooves In Orbit." According to Stewart, the band was heavily involved in that reissue, as well as in Rhino's 1991 two-disc anthology "Peek-A-Boo: The Best of NRBQ, 1969-1989."

"We worked very hard at songwriting and selection in making this record, and returned to a more direct, organic production," says Stewart. "They're not a band you can A&R in the traditional sense, because they've been around the block and have their own inertia that you have to work with in a positive way, or you come up against a brick wall!"

Keyboardist Terry Adams, who goes back the full 25 years with Spampinato (the current lineup, including guitarist Al Anderson and drummer Tom Ardolino, has been together 20 years), agrees that the songwriting is especially strong this time out. "As long as Joey and I've been together, we had co-written only two songs which were re-

orded," he says. "It's always been 'ev-erly man for himself,' but this time we co-wrote six songs, which makes it very special for me."

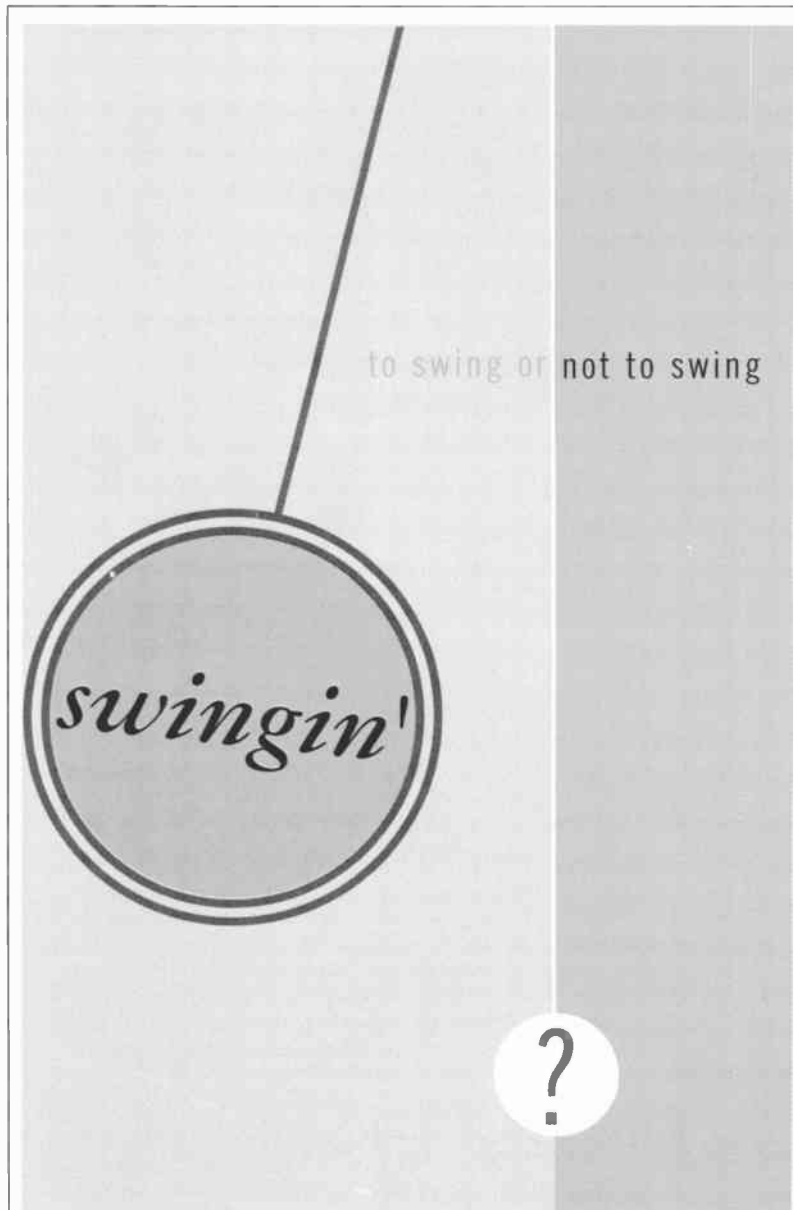
For Adams, who also appears in Robert Altman's movie "Short Cuts," "Message For A Mess Age" is also special in that it features the last session by the late tenor saxophonist Gary Windo, with whom he once played in the Carla Bley Band, on Adams' enchanting tribute to his partner, "Spam-

pinato."

Lastly, the album is special because it was recorded live. "It does what music is supposed to do spiritually," says Adams. "You can tell everybody's playing together and really smokin'. A lot of times today, record companies lose track of what a band really is, with models and dancers and stuff like that. Get this record and hear what a band really is!"

AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 29, 31, Jan. 2, 6, 8	\$2,874,480 \$39.50/\$29.50	91,500 five sellouts	Delsener/Slater Enterprises
JANET JACKSON TONY TOMI TONE	Madison Square Garden New York	Dec. 17-18	\$1,097,805 \$50/\$35	29,242 two sellouts	Delsener/Slater Enterprises Haymon Entertainment Sun Song Prods.
JANET JACKSON TONY TOMI TONE	Madison Square Garden New York	Dec. 31	\$838,500 \$75/\$50	15,472 sellout	Delsener/Slater Enterprises Haymon Entertainment Sun Song Prods.
MAZE FEATURING FRANKIE BEVERLY TONI BRAXTON	USAir Arena Landover, Md.	Jan. 2	\$414,932 \$29	15,000 sellout	Dimensions Unlimited
JANET JACKSON TONY TOMI TONE	Charlotte Coliseum Charlotte, N.C.	Jan. 9	\$332,972 \$27.75	11,999 23,302	Haymon Entertainment
JUBILATE: BILL GAITHER TRIO MICHAEL ENGLISH BABBIE MASON, MARK LOWRY 4HIM, THE CATHEDRALS	Charlotte Coliseum Charlotte, N.C.	Dec. 31	\$300,290 \$24.50/\$15.50	18,617 24,538	Gaither Management Group
LUTHER VANDROSS OLETA ADAMS LOUIS OUX	San Diego Sports Arena San Diego	Jan. 9	\$223,710 \$45/\$30/\$20	6,212 12,765	Bill Silva Presents Cee-Jay Inc.
JANET JACKSON TONY TOMI TONE	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	Jan. 12	\$212,288 \$27.75	7,650 10,846	Haymon Entertainment
MICHAEL BOLTON JOHN PINETTE	Mark Etes Arena, Trump Taj Mahal Atlantic City, N.J.	Jan. 8	\$198,550 \$65/\$45/\$35	4,698 sellout	Larry Magid Services
LUTHER VANDROSS OLETA ADAMS	Mark Etes Arena, Trump Taj Mahal Atlantic City, N.J.	Dec. 29	\$183,410 \$50/\$40	4,367 sellout	Larry Magid Services

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CONCERTS MARK BOTTOM LINE'S 20TH BIRTHDAY

(Continued from page 10)

ness aspects.

"Members who paid \$100 for a year got in free with a guest," adds Pepper, who recalls booking what was to be Coleman Hawkins' last gig, and getting calls from idols like Freddie Hubbard who were looking for

work. "I discovered that whoever controlled the employment had the power, and [I] decided to open a jazz club."

As luck would have it, Snadowsky represented the leaseholder of the Red Garter—a college sing-along joint at the corner of West 4th and Mercer—who was getting out of the business. So Pepper and Snadowsky acquired the club and reopened it as the Bottom Line, with Pepper hoping to establish a "mini-Fillmore" by applying Bill Graham's production values and sense of adventure, Paul's savvy booking practices, and Village Gate owner Art D'Lugoff's eclecticism.

"The times had changed, and pop music got more interesting because of sophisticated rock bands like Blood, Sweat & Tears and the Mothers Of Invention, so we decided to open a music club focusing on great music," says Pepper. He combined his own wide-ranging tastes with his wife Eileen's knowledge of country and Snadowsky's love of folk, presenting live music encompassing all genres. But the club's two decades haven't been without adjustments, especially during the late '70s.

"It was the advent of the dance and standup places, and a lot of bands didn't want to play sit-down clubs," says Pepper. "I lost acts like the Clash because we wouldn't take out tables and chairs."

So the club countered with innovative bookings that capitalized on the



One of the first of many jams at the now-famous Bottom Line in New York featured, left to right, Johnny Winter, Stevie Wonder, and Dr. John, on Feb. 13, 1974. The club is celebrating its 20th anniversary with a series of special performances that will run through April. (Photo: Chuck Pulin)

room's intimate listening setting, including Tony Bennett, jazz artists like Wynton and Branford Marsalis, singer/songwriter and comedy shows, and theatrical musicals originated by the Bottom Line Repertory Company. Founded by Pepper, Snadowsky, and writer Melanie Mintz, the Repertory's shows have included the Ellie Greenwich bio "Leader Of The Pack," which graduated to Broadway, and "Darlene Love—Portrait Of A Singer," now in its second year at the club.

Pepper takes equal pride in the ongoing "In Their Own Words" songwriter series, which has showcased more than 100 major pop songwriters in the last three years, "attracting audiences to the club who don't care who's on stage but are interested in songs and songwriters." The series has spawned a touring version and forthcoming album compilation, and also fits in with what Snadowsky calls a "one plus one equals three" traditional Bottom Line booking formula, which pairs acts whose followings might not otherwise overlap.

Then there are the club's institutions. David Johansen, who first performed there with the New York Dolls, is a regular as Buster Poindexter, and will make a rare appearance as himself on the actual Feb. 12 anniversary. The Turtles are another Bottom Line constant: they have held a New Year's Eve stand there for the last 14 years, and recorded a live album at the club. Numerous other artists also have recorded live at the Bottom Line, including Johansen and Peter Allen, Gato Barbieri, Bob James, Laura Nyro, Reed, and Wainwright.

"Without a place like the Bottom Line, there'd be no place in New York for artists like the Turtles," says Mark Volman, whose partnership with fellow Turtle Howard Kaylan rivals Pepper and Snadowsky's for longevity. "Most clubs are bought, and we don't have a record company to pay to bring us in. But we have a diehard following that's been with us some 30-odd years, and the Bottom Line understands that you don't need a hit record—or record company

try and media.

"I can't think of anywhere else in the world with its consistency in terms of presenting quality music in a quality setting," says Fierstein, lauding the club's emphasis on sound and audience comfort. As Pepper notes, the Bottom Line has a tech crew of six to get the sound right, and has always used paper plates and plastic silverware to cut down on noise—not to mention the bar's de-belled cash register.

"The biggest complaint is, 'Where's our waitress?'" says Snadowsky. "But we don't push liquor and food. All that matters is the music."

Having seen everyone from Springsteen to Parton at the Bottom Line, PolyGram Label Group president/CEO Rick Dobbis says, "To create an atmosphere that's home to that enormous variety of music, and to consistently present new artists in every area of contemporary music is a wonderful service. They've played a major part in the cultural life of New York City." Adds fellow regular Mel Karmazin, Infinity Broadcasting's president/CEO, "The building should be a landmark, Allan Pepper and Stanley Snadowsky should be put in the Rock And Roll Hall of Fame, and the chocolate brownies should be outlawed!"

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COVERAGE OF NEW AND DEVELOPING PROSPECTS FOR THE HEATSEEKERS CHART



Personal Touch. Wild Pitch rap duo UMC's used the U.S. Postal Service to prime the pump for its "Unleashed" album, sending handwritten notes to 500 fan club members. Its earlier "Fruits Of Nature" reached No. 32 on Top R&B Albums. The act placed two songs on Hot R&B Singles, including "One To Grow On," which reached No. 39.



Higher Level. Elektra is enlisting the Levellers' U.S. fan club, On The Fiddle, to help break the band's second album. The self-titled set hits store bins Feb. 1.



Disarming. Dancehall girl group Worl-A-Girl, comprised of three Caribbean members and one Brooklyn native, is making a strong impression with "No Gun Shot (Put The Gun Down)," an anti-gun song that has just been added by MTV and is also running on pay-to-see cable channel The Box. The act's full-length Chaos album will be released in April.

LEVEL HEADS: Elektra is enlisting fans of British act the Levellers to help spread word about the band's new self-titled project, due in stores Feb. 1. "We plan to activate the registered members of the Levellers' U.S. fan club, On The Fiddle, in our marketing strategy," says Bonnie Burkert, national singles sales manager. "We hope 1,200 fans will participate in organizing listening parties, mailing postcards, and spreading word of the family spirit of the band." A 24-hour line for information on the Levellers is available to fans who dial 617-SUB-VERT.

The label says the act's first album, "Leveling The Land," rang up 27,000 units on SoundScan. Elektra, which found a much larger audience for the latest Breeders album than that band had found with its previous title, hopes extensive touring and a lower CD list price of \$11.99 will help the Levellers' sophomore album top the first one's tally.

GROWING ON: Wild Pitch artist UMC's is another developing act that is using its fan base. Marcus Morton, national director of pop promotion for distributing label EMI Records Group, reports that the Staten Island, N.Y., rap duo sent out 500 handwritten note cards to members of its fan club.

UMC's appeared on the Jan. 22 "Soul Train" and will hit Black Entertainment Television's "Rap City" later this month. The album, "Unleashed," reaches stores Tuesday (25).

CHAIN GANG: Call it coincidence, or a case of two great minds traveling the same path, but two different acts on competing labels have been pitched to the trade and the music press via mock chain letters. Beneficiaries of the spoofs are Polydor's alternative singer/songwriter E and Atico's '70s-influenced Tidal Force.

The E epistle, from PolyGram Label Group's promotion and sales departments, specifically targets radio programmers and retailers, while the Tidal Force missive, the brainchild of Los

Angeles public relations firm Contemporary Communications, is aimed at music journalists. Both pitch letters hit the mark, as far as mimicking the clichés one expects to find in those pesky chain letters.

The E letter, which arrived with multiple copies of his new

"Broken Toy Shop" for the recipient to share (along with, of course, a photocopy of the letter) with other music lovers, reports that one dealer "put the last E record on 'Buy It And Try It' for six months, and the next week a major mall developer offered him 12 locations at 90 cents per foot, triple net. The retailer who didn't stock the record had his sprinkler system go off overnight and lost his entire inventory."

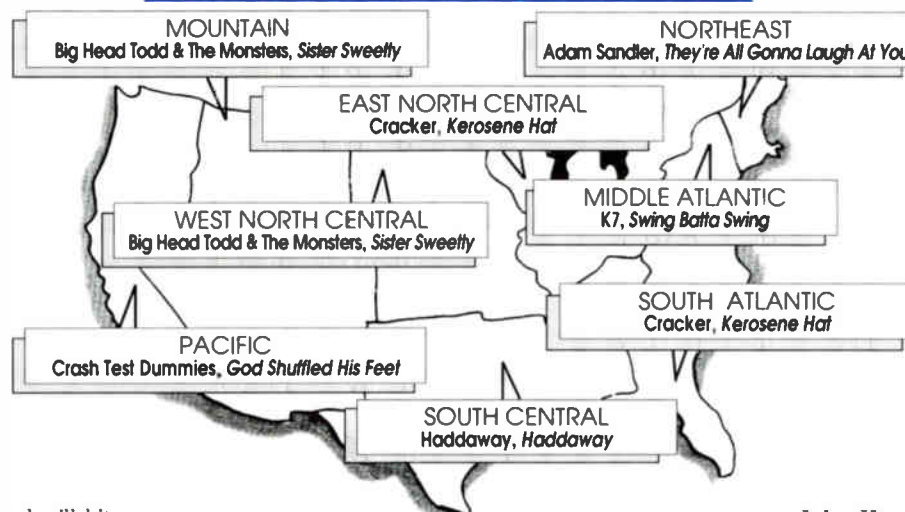
The letter on behalf of Tidal Force's independently distributed "Will To Power" similarly tells that a "music journalist interviewed the band and has since been contacted by former exile Jim Morrison, just back from Paris, who has agreed to do an exclusive 'Rolling Stone' cover story... Do you know what precipitated the elusive 'big break' for the Spin Doctors? Do you really think that Lyle Lovett landed her on his own?"

HAPPY TRAILS: Rykodisc's Morphine, a band that won raves from critics and alternative music fans in 1993, hit Los Angeles for a Jan. 14 show at the Troubadour, but, as the band likes to do, it stretched out its stay. "These guys are real troopers," says Rykodisc marketing chief

John Hammond. "They like to set up residency when they tour." Morphine sandwiched a Jan. 17 appearance in San Diego between a pair of unannounced L.A. club stops... Giant's Morbid Angel hits the road next month, as the death-metal band plays the opening slot on the 21-date Black Sabbath/Motorhead tour. Another Giant act, Green Apple Quick Step, has hooked a spot on Fishbone's upcoming five-week tour. Also on the Fishbone bill is Epitath's NOFX... Roadrunner's Life Of Agony invades three Middle Atlantic clubs in February, playing dates in Baltimore, Washington, D.C., and Asbury Park, N.J.

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood with assistance from Silvio Pietrolungo.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, Sister Sweetly	1. K7, Swing Batta Swing
2. Adam Sandler, They're All Gonna Laugh...	2. James, Laid
3. Crash Test Dummies, God Shuffled His Feet	3. Joshua Kadison, Painted Desert Serenade
4. Cracker, Kerosene Hat	4. Haddaway, Haddaway
5. Doug Supernaw, Red & Rio Grande	5. Cracker, Kerosene Hat
6. Urge Overkill, Saturation	6. Black Moon, Enta Da Stage
7. Faith Hill, Take Me As I Am	7. Adam Sandler, They're All Gonna Laugh...
8. Joshua Kadison, Painted Desert Serenade	8. Urge Overkill, Saturation
9. Boy Howdy, She'd Give Anything	9. Deep Forest, Deep Forest
10. Haddaway, Haddaway	10. Liz Phair, Exile In Guyville

B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	21	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
2	2	47	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
3	4	8	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
4	8	12	CRASH TEST DUMMIES ARISTA 18727 (9.98/15.98)	GOD SHUFFLED HIS FEET
5	9	15	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID
6	11	31	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98)	DEEP FOREST
7	6	13	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	7	16	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
9	12	10	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
10	10	10	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
11	5	34	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
12	15	26	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
13	—	1	BOY HOWDY CURB 77656 (6.98/10.98)	SHE'D GIVE ANYTHING
14	18	6	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
15	13	18	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
16	16	22	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
17	21	9	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
18	28	3	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
19	14	14	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
20	20	14	BLACK MOON 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	19	6	TOTAL DEVASTATION PGA 28734/ARISTA (9.98/15.98)	TOTAL DEVASTATION
22	25	9	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
23	—	1	CARCASS EARACHE 57525/COLUMBIA (9.98 EQ/15.98)	HEARTWORK
24	23	8	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
25	17	18	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
26	22	24	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
27	24	28	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
28	—	1	CONSCIOUS DAUGHTERS 3CARFACE 53877/PRIORITY (9.98/13.98)	EAR TO THE STREET
29	30	7	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
30	26	24	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
31	—	1	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
32	31	16	THE CONNELLS TVT 2590 (10.98/15.98)	RING
33	32	8	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
34	27	12	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
35	36	2	BRONCO FONOVISA 6015 (10.98/15.98)	PURA SANGRE
36	35	2	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS
37	—	2	BASS BOY NEWTOWN 2212 (9.98/14.98)	KING OF QUAD
38	—	10	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE
39	29	17	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
40	—	1	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC 82507* (10.98/15.98)	SCREAMIN' CHEETAH...

see what happens to bad boys?

Grammy nomination

**BEST
REGGAE
ALBUM**

INNER CIRCLE



BAD BOYS

their worldwide multi platinum album

featuring the top ten gold singles

“Bad Boys” & “Sweat (a la la la long)”

PRODUCED BY IAN LEWIS, TOUTER HARVEY & ROGER LEWIS
EXCLUSIVE MANAGEMENT FOR NORTH AMERICA:
BRUCE GARFIELD FOR THE GARFIELD GROUP

congratulations from all of us



Method To The Madness. Wu-Tang Clan member Method Man signs a solo album deal with Def Jam Recordings. Pictured at the signing, seated from left, are Method Man, RAL/Def Jam's Lyor Cohen, and executive producer Prince Rakeem. Standing are Def Jam CEO Russell Simmons and Tracey Waples of the Def Jam A&R department.

What's Goin' Down At MCA? Tresvant Album Kicks Off '94 . . .

■ BY DJ MARIUS

OAKLAND, Calif.—“Nouvelle urban romantic.” That’s the way MCA’s Andre Fischer describes the latest work by Ralph Tresvant, the one-time New Edition member whose second solo album, “It’s Goin’ Down,” was released in December.

On the album, passionate ballads mix with mid- to uptempo tracks that have a refined, street-swaggering sensibility about them. Seven of the set’s 13 tracks were written, produced, and arranged by Tresvant, with production on additional tracks by Kirk Crumpler, Leonitis Sherrod, and Jimmy Jam & Terry Lewis.

Fischer, VP of A&R at MCA’s black music division, says the new album demonstrates the depth of Tres-



RALPH TRESVANT

vant’s creativity. “He’s having fun with the music, but is still growing as an artist,” he says. Fischer’s “nouvelle urban romantic” tag hints at the music’s freshness and sophistication, as well as its street credibility.

Debuting in the competitive holiday selling season, “It’s Goin’ Down” has been a steady presence in the top 40 on the Top R&B Albums chart. An initial single, “Who’s The Mack,” was released in November and, with the

tight playlists of the holiday season behind it, continues to pick up adds and modest sales gains (it debuted last week on the Hot R&B Singles Sales chart). A second single, “When You Need Somebody,” is tentatively scheduled for a mid-February radio release.

Fischer sees strong crossover potential for the album—even as the artist continues to expand his urban base. He says that although Tresvant has traveled the globe, he “still relates to the people he grew up with in Boston’s Roxbury projects.”

Today, Tresvant and his wife and daughter live in the San Francisco Bay Area. Since 1992 he has been represented by Oakland’s Bust It Management. Tresvant had a recording studio built in his home, which, he says, “provided the place I needed to create the more aggressive, beat-oriented music I like.”

A promotional tour is being planned.
(Continued on page 25)

L.A. Radio Keeps Houses Rocking; Hitfinders Provides Antipiracy Support

HOUSEQUAKE!! (not the Prince track): Having survived the second wildest thrill ride of my life, I have joined all of Los Angeles in picking up the pieces following the 6.6 earthquake that awakened everyone here on Martin Luther King Jr. Day. While many entertainment industry operations remain closed or manned with skeleton crews, urban radio kept things sounding as normal as possible. The BEAT, KJLH, KACE, and Power 106 were all in the mix, doing their public service thing the day of the quake, then kicking grooves the day after. It says a lot about the resilience of the human psyche and most people’s ability to bounce back from crisis situations.

HITFINDERS: Last month, the East Cleveland police department confiscated more than 4,000 counterfeit cassette tapes in and around the East Cleveland, Ohio, area. They were assisted in the operation by Hitfinders, a Cleveland-based, covert anti-piracy investigation agency. Hitfinders was founded in part to increase public awareness of the “epidemic” sales of counterfeit music. According to a Hitfinders source, the organization provides reports of counterfeit sales operations “too small” for the FBI or other national law enforcement organizations to pursue. Hitfinders locates R&B/rap/hip-hop piracy tapes in grocery stores, delis, gas stations, and retail chains; the firm offers its services to individual artists and says its operations cover the Eastern and Midwestern U.S.

HAMMERING HOME THE MESSAGE: Got a chance to peek at Hammer’s first two videoclips from his forthcoming Giant album, “The Funky Headhunter,” which drops March 1. One clip, “It’s All Good,” features Hammer with a harder street edge—but not hard enough to alienate his pop fan base. Lensed to the bounce of an infectious catchy hook, the other video, “Pumps & A Bump” proffers a summer pool-party scenario, with scantily clad females bopping around in high heel pumps.

And lest you think of him as a womanizing purveyor of sexist demeanor, Hammer himself leaves little to the imagination, wearing a form-fitting, zebra-striped, thong-like number. Censors will really have fun with this one. Quipped one of the female viewers in the office, “Now we know why he’s called Hammer.”

IN THE SADDLE WITH ZOMBA: The writer/producer team of Larry “Rock” Campbell and Ara Darakjian, aka Art & Rhythm, entered a publishing deal with Zomba Publishing. The team wrote and produced Hi-Five’s “Unconditional Love,” the first single from the “Menace II Society” soundtrack. The Detroit-based duo also wrote and produced three tracks for the new Jody Watley



by J. R. Reynolds

album, along with remixing Ralph Tresvant’s single, “Who’s The Mack.” Look for this twosome’s credits on upcoming sets by MCA newcomer PHD and freshman Epic act 3-T’s.

HERE’S THE ANSWER: Y.E.S. (Youth Employment Summer) To Jobs has begun forwarding applications to 125 high schools around the nation. The 8-year-old summer internship program was created by A&M Records, and is designed to introduce minority students to career development opportunities in the entertainment industry. Most major labels participate in the program. Applications are available by writing to Y.E.S. To Jobs, 1416 North LaBrea Ave., Hollywood, Calif. 90028. Deadline for receipt of entries is April 15.

SAN DIEGO MYSTERY: Mystery is the latest act from Cisum Records—the same folks who brought us Paperboy. Mystery’s debut single, “Rollin Wit Tha Funk,” offers a heavy beat that’s a natural neck-rocker. Reportedly an ex-banger from “East Dago” San Diego, Mystery cites Kamm, Dogg Pound, Parliament, and the Black Crowes as heavy influences.

. . . While Fischer Puts A&R Picture In Focus

■ BY DAVID NATHAN

LOS ANGELES—While known on the creative side as a Grammy-winning producer, with credits that include work with Natalie Cole, Brenda Russell, Diane Schuur, and Carl Anderson, along with his role in the ’70s as drummer for Rufus,



FISCHER

Andre Fischer has spent the last six months honing his executive skills as senior VP of A&R at MCA Records’ black music division.

Fischer, who joined MCA in June 1993, describes his mandate as “making the house even stronger. In my conversations with [senior MCA executives], I became aware of the success we’ve had with our satellite labels: Silas, Uptown, and Gasoline Alley. My job is to focus on the signings to MCA itself—to bring quality music to the label from whatever genre it may come.”

One of his first tasks was cutting back the roster and refocusing. “For the sales force at a company to focus, you sometimes must cut the product line down. That doesn’t mean the roster won’t go back to where it was. But if it does, it will be based on artists that have been totally developed, who are viable musically and are considered cutting-edge.”

Although he declines to say how many artists were dropped from the roster, Fischer says that acts “who

were marginal, reasonable facsimiles of what’s out there, or who [no one] had heard of yet” figured heavily in the cuts. That left what he terms “MCA’s marquee artists, like Bobby Brown, Bell Biv DeVoe, Ralph Tresvant, Patti LaBelle, Gladys Knight, Jody Watley, Pebbles, and J.T. Taylor.”

Fischer has been signing select artists to the label, including Wells, the two daughters and two sons of the late Mary Wells; 4 Xample, a vocal group managed by Dick Scott; and the interracial group Boyz of Paradise. He adds that at least a half-dozen other acts he has signed are in various stages of contract completion. He’ll also be using some new producers. “For instance, keyboardist Greg Phillinganes will be working with an act we’re signing,” he says.

“I’m still looking for acts, but I want those that can generate their own creativity,” he adds. “I feel I was hired for my ability as a producer. My interest is in developing music at MCA that reflects our cultural heritage, and particularly now, when black music is viable around the world. Our concerns [in developing acts] go beyond our ‘neighborhood.’”

Fischer cites a recent visit to Japan by MCA black music president Ernie Singleton as indicative of the company’s commitment to global exposure for its black music artists.

Fischer also has tackled two other areas since he started at MCA. “I’ve restructured our financial administration and brought in Alicia Pitts as
(Continued on page 25)



R&B

Labels Examine Black History Via Lecture Series

BY J.R. REYNOLDS

LOS ANGELES—Bucking the traditional Black History Month commemorative fare of poster, T-shirt, or music compilation offered by record labels each February, the Atlantic Group is sponsoring a lecture series titled "Our Roots Run Deep." Described as a "meaningful alternative," the program is designed to stimulate dialog and action toward solving social and economic problems facing African-Americans.

The lecture series is to begin Feb. 1 and continue over the following three Tuesdays, concluding Monday Feb. 28.

"Even though our main focus as a business is music, we have an obligation to give back to the community, which has been so supportive of us," comments Richard Nash, Atlantic's senior VP of black music. "This represents the commitment that Atlantic and EastWest have regarding the serious problems that are affecting black communities."

Sanctioned by Nash, Ahmet Ertegun, the Atlantic Group's co-chairman/CEO, and EastWest chairman/CEO Sylvia Rhone, the series was conceived by Chrissy Murray, senior director of media relations for Atlantic Records, and Karen Mason, national director of urban marketing for EastWest.

Nash says the lectures will target entertainment industry executives but won't be over the heads of the "special" guests also invited. "In addition to hosting industry people, we'll include inner-city children who are participating in Time Warner's Time To Read program," reports Nash.

"Among the topics lecturers will discuss is the increasing violence in urban communities," he says. "They will also address how the entertainment business has been subjected to more and more scrutiny and in some cases, even blamed for problems in those communities. In our eyes, the program will serve as a platform from which music speakers will be able to address the fears, hopes, and dreams in us all. The goal of the lectures is to be broad enough to inspire young people, yet at the same time raise conscious awareness of business professionals in attendance."

A special Black History dinner on Jan. 27 at Kwanza Restaurant in New York precedes the lecture series, which is also backed by a major marketing campaign. Says Nash, "We're approaching the promotion of this program the same way we would break a new artist."

Featured in the series is nationally noted lecturer Dr. Cornel West, director of Afro-American Studies at Princeton University. Also participating are New York minister Conrad Muhammad; scholar Dr. Yosef A.A. Ben-Jochannan, professor at Al Azar University in Cairo; YSB (Young Sisters & Brothers) editor Frank Dexter Brown; music veteran/rap pioneer DJ Cool Here; and documentary filmmaker Mathew McDaniel. Atlantic's Ertegun and EastWest's Rhone are also guest speakers.

GET READY, GET SET: After what seems like a slow start for record activity, we finally see a little action on the Hot R&B Singles chart. There are 12 debuts, eight of which are from 1993 projects. Of the other four artists, only Blackgirl has a single on a Billboard chart for the first time. These three polished vocalists, Tye-V, Pam, and Rochelle, are from Atlanta, which is also the headquarters for their label, Kaper Records. "Krazy" enters the chart at No. 64. "Mr. Entertainment" himself, Hammer, returns with a double video jammy-jam. BET is playing "It's All Good" (Giant), which enters the singles chart at No. 79, as well as a second video, "Pumps & A Bump." At No. 94, "Dirty Dawg" (Columbia) by NKOTB, formerly known as New Kids On The Block, enters the chart. Watch for a brand-new look and a streetwise sound. The fourth debut is not from a newcomer, but from one of R&B's greats, Ms. Betty Wright. You may remember her gold single "The Clean-Up Woman" (Alston) from 1971, or "No Pain, No Gain" (Ms. B) in 1988, but now Wright has a wonderful new record. "For Love Alone" (Ms. B) is independently distributed by Vision Records and it squeaks onto the chart at No. 99.

POWER PICKS: "When A Man Loves A Woman" by Jody Watley (MCA) earns the Power Pick/Airplay award for the second week in a row. Airplay points increase more than 30% as the single begins to earn top rotation at many stations. It ranks No. 2 in airplay at WCDX Richmond and WQOK Raleigh, N.C. It's top 10 at five others, including KJMQ Houston, WZAK Cleveland, and WDKX Rochester, N.Y. It enters the Hot R&B Singles Sales chart at No. 61. "Dunkie Butt" by 12 Gauge (Street Life) earns the Power Pick/Sales kudos, increasing nearly 30% in sales points. It edges up 14-12 on the singles sales chart and rises 52-44 on the overall chart. This record has sustained itself on the overall chart mainly from sales increases, even though it is getting mix-show play. It also is getting some significant rotation at four stations: WLWZ Greenville, N.C.; WJHM Orlando, Fla.; WFXX Columbus, Ga.; and KMJJ Shreveport, La. (When you hear this record you'll know that Luther Campbell's spirit is alive and kickin' in this one.)

WATCHIN' THE TOP: It's likely that "Understanding" by Xscape (So So Def), which increased 8% in total points, will take over from Jodeci at the top of the singles chart next week. Strong competitors for the top spot in coming weeks are "Lay Your Head On My Pillow" by Tony Toni Toné (Wing) and "Groove Thang" by Zhane (Motown); each increases in points, 44% and 40%, respectively.

BIG AIRPLAY NEWS: This week, "Seven Whole Days" by Toni Braxton (LaFace) set a record. It is the first time that a song topping the Hot R&B Singles Airplay chart is not a commercial single! This week, without benefit of sales points and based solely on still-increasing airplay, it would be No. 4 on the overall chart.

R&B MONITOR UPDATE: The No. 1 song on the newly introduced Most Played Rap Tracks chart in the R&B Airplay Monitor is "Shoop" by Salt-N-Pepa (Next Plateau). This chart combines BDS information from the 51 R&B/mainstream stations and 30 top 40/rhythm-crossover stations. This will be an exciting chart to watch! It's a great new concept—if you have any questions, call Suzanne Baptiste, Billboard's chart manager for rap music.

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	10	11	CARHOPPERS	POSITIVE K (ISLAND/PLG)	14	—	1	BABY IT'S YOURS	RIFF (EMI/ERG)
2	4	5	TELL ME	KIARA (BICI/THG)	15	19	4	THE BOMB	AKINYELE (INTERSCOPE/ATLANTIC)
3	24	2	A DEEPER LOVE	ARETHA FRANKLIN (ARISTA)	16	23	2	BLIND TO IT ALL	GARY TAYLOR (MORNING CREW/ILC)
4	9	5	SHOW YOU	JEFF REDD (EMI/ERG)	17	—	1	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)
5	15	7	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)	18	—	1	IF THAT'S YOUR BOYFRIEND	ME'SHELL NDEGECELLO (MAVERICK)
6	16	7	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)	19	25	12	KHADIJAH	DIRT NATION (ZOO)
7	17	8	PHONKIE MELODIA	THA MEXAKINZ (MAD SOUNDS/MOTOWN)	20	—	6	ADDAMS FAMILY (WHOOOM!)	TAG TEAM (ATLAS/PLG)
8	—	1	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)	21	—	3	WHAT YOU NEED	MAIN SOURCE (WILD PITCH/ERG)
9	7	3	MONEY IN THE GHETTO	TOO SHORT (JIVE)	22	—	1	JOURNEY INTO BASS	D.J. LAZ (PANDISC)
10	8	9	WATCH THE SOUND	FAT JOE (VIOLATOR/RELATIVITY)	23	21	9	FEMALE MAC	SMOOTH (JIVE)
11	—	1	LOVE'S MYSTERY	RANDY CRAWFORD (WARNER BROS.)	24	—	1	BABY DON'T RUSH	XCELLENCE (IEP/VISION)
12	5	6	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL)	25	—	1	HEY GIRL	MICHAEL MCDONALD (REPRISE)
13	18	6	PARADISE	BRANDON PARIS (JAMM)					

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

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				*** NO. 1 ***	
1	1	1	9	GETTO JAM	DOMINO
				(C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS	3 weeks at No. 1
2	27	—	2	WHATTA MAN	SALT-N-PEPA FEATURING EN VOEGUE
				(C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	
3	2	4	9	U.N.I.T.Y.	QUEEN LATIFAH
				(C) (D) (T) MOTOWN 2225	
4	5	9	9	DUNKIE BUTT	12 GAUGE
				(C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	
5	3	2	11	KEEP YA HEAD UP	2PAC
				(C) (M) (T) (X) INTERSCOPE 98345/AG	
6	4	5	21	WHOOOM! (THERE IT IS)	TAG TEAM
				(C) (M) (T) (X) LIFE 79001/BELLMARK	
7	7	6	13	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL
				(C) (T) (X) JIVE 42177	
8	6	3	7	WHAT'S MY NAME?	SNOOP DOGGY DOGG
				(C) DEATH ROW/INTERSCOPE 98340/AG	
9	9	8	12	AWARD TOUR	A TRIBE CALLED QUEST
				(C) (T) (X) JIVE 42187	
10	10	13	9	COME CLEAN	JERU THE DAMAJA
				(C) (T) PAYDAY/FFRR 127 000/PLG	
11	8	7	11	REAL MUTHAFUCKKIN G'S	EAZY-E
				(C) (T) RUTHLESS 5508/RELATIVITY	
12	13	15	8	CANTALOOP (FLIP FANTASIA)	US3
				(C) (T) (X) BLUE NOTE 44915/CAPITOL	
13	12	12	8	REALLY DOE	ICE CUBE
				(C) (T) PRIORITY 53843	
14	11	11	9	COME BABY COME	K7
				(C) (M) (T) (X) TOMMY BOY 7572	
15	21	24	9	BOOM SHAK A-TACK	BORN JAMERICANS
				(M) (T) DELICIOUS VINYL 10139*/AG	
16	15	22	5	FAMILY AFFAIR	SHABBA RANKS
				(C) ATLAS 855 232/PLG	
17	16	16	11	69	FATHER
				(M) (T) (X) UPTOWN 54751*/MCA	
18	17	25	6	SOUND OF DA POLICE	KRS-ONE
				(C) (T) JIVE 42192	
19	14	10	15	SHOOP	SALT-N-PEPA
				(C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	
20	18	14	11	FREAKIT	DAS EFX
				(C) (M) (T) (X) EASTWEST 98341/AG	
21	19	18	9	HERE COME THE LORDS	LORDS OF THE UNDERGROUND
				(C) (M) (T) PENDULUM 58065/ERG	
22	20	19	9	SAME OL' SHIT	MC REN
				(C) (T) RUTHLESS 5510/RELATIVITY	
23	23	17	13	I'M REAL	KRIS KROSS
				(C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	
24	25	23	23	INDO SMOKE	MISTA GRIMM
				(C) (T) EPIC 77026	
25	22	21	6	WE AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL
				(C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	
26	24	26	20	METHOD MAN	WU-TANG CLAN
				(C) (T) LOUD 62544/RCA	
27	28	43	5	SHORT SHORTS	RAHEEM THE DREAM
				(C) (T) LIFE 79504/BELLMARK	
28	36	28	9	HUMP WIT' IT	95 SOUTH
				(C) (T) WRAP 187/ICHIBAN	
29	29	34	12	BROOKLYN BOUNCE	DADDY-O
				(C) (T) BROOKTOWN/ISLAND 862 684/PLG	
30	32	37	9	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE
				(C) (T) (X) JIVE 42183	
31	41	48	3	LIKWIT	THA ALKAHOLIKS
				(C) (T) LOUD 62728/RCA	
32	31	42	7	I-GHT (ALRIGHT)	DOUG E. FRESH
				(M) (T) GEE STREET/4TH & B'WAY 440 583*/ISLAND	
33	RE-ENTRY	2		I GO ON	MC LYTE
				FIRST PRIORITY 95995*/ATLANTIC	
34	30	20	27	I GET AROUND	2PAC
				(C) (M) (T) INTERSCOPE 98372/AG	
35	37	27	9	COUNTY LINE	COOLIO
				(M) (T) (X) TOMMY BOY 577*	
36	26	32	16	93 'TIL INFINITY	SOULS OF MISCHIEF
				(C) (T) JIVE 42157	
37	NEW	1		I BEEPED YOU	FATHER
				(C) (M) (T) UPTOWN 54790/MCA	
38	38	39	10	NOW I FEEL YA	SCARFACE
				(C) RAP-A-LOT 53841/PRIORITY	
39	33	30	25	RUFFNECK	MC LYTE
				(C) (M) (T) FIRST PRIORITY 98401/AG	
40	42	47	3	EGO TRIPPIN' (PART TWO)	DE LA SOUL
				(C) (M) (T) (X) TOMMY BOY 595	
41	34	33	11	I'M A PLAYER	TOO SHORT
				(C) (M) (T) JIVE 45152	
42	35	29	17	LET ME RIDE	DR. DRE
				(C) DEATH ROW/INTERSCOPE 57128/AG	
43	RE-ENTRY	9		THINK (ABOUT IT)	PATRA
				(C) (M) (T) EPIC 77161	
44	39	31	27	WHOOT, THERE IT IS	95 SOUTH
				(M) (T) WRAP 0150*/ICHIBAN	
45	45	36	20	CHECK YO SELF	ICE CUBE FEATURING DAS EFX
				(M) (T) (X) PRIORITY 53830*	
46	46	—	8	KHADIJAH	DIRT NATION
				(C) (T) ZOO 14105	
47	40	46	9	HEAT IT UP	RAKIM
				(C) (T) MCA 54743	
48	RE-ENTRY	3		HOW MANY EMCEE'S (MUST GET DISS'D)	BLACK MOON
				(M) (T) WRECK 20064*/NERVOUS	
49	50	41	7	ADDAMS FAMILY (WHOOOM!)	TAG TEAM
				(C) ATLAS 855 138/PLG	
50	43	38	9	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION
				(C) (M) (T) (X) ARISTA 1-2624	

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	CRY FOR YOU D.SWING (D.SWING)	◆ JODECI (C) UPTOWN 54723/MCA
★★★ No. 1 ★★★ 3 weeks at No. 1					
2	3	6	6	UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
3	2	2	17	CAN WE TALK ● BABYFACE (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS
4	4	3	15	NEVER KEEPING SECRETS BABYFACE (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (V) EPIC 77264
5	5	4	12	GETTO JAM ● D. BATTLECAT (D. BATTLECAT & J. JAMES)	◆ DOMINO (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS
6	13	24	3	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (TONY! TONI! TONE!, T. WIGGINS, R. WIGGINS)	◆ TONY! TONI! TONE! (C) (V) WING 858 260/MERCURY
7	16	36	3	GROOVE THANG NAUGHTY BY NATURE (NEUFUY, LE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN, WASHINGTON)	◆ ZHANE (C) MOTOWN 2228
8	7	11	12	U.N.I.T.Y. % GEF, MUFFI (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
9	6	7	15	HERO ▲ W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) COLUMBIA 77224
10	15	18	8	ALWAYS ON MY MIND B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)	◆ SWV (C) (D) (T) RCA 62738
11	8	8	16	BREATHE AGAIN ● L.A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
12	21	25	8	U SEND ME SWINGIN' MINT (CONDITION (K. LEWIS))	◆ MINT CONDITION (C) PERSPECTIVE 7439
13	14	20	8	YOU DON'T HAVE TO WORRY E. FERRELL, J. GRIFFIN, E. FERRELL, J. DRNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT	◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
14	12	9	14	TIME AND CHANCE D. J. POPE (M. JORDAN, COLOR M.L. BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (M) (T) (V) (X) GIANT 18339/REPRISE
15	42	64	4	WHATTA MAN H. AZOR (H. AZOR)	◆ SALT-N-PEPA FEATURING EN VOQUE (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG
16	10	12	17	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE J. MILLER (E. J. WYATT)	◆ HI-FIVE (C) JIVE 42178
17	9	10	18	SHOOP ● A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 314/PLG
18	22	32	5	I'M IN THE MOOD SOULSHOCK, KARLUN (S. NIKOLAS, B. SILBEY, SOULSHOCK, KARLUN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) A&M 0460/PERSPECTIVE
19	19	22	12	THE MORNING AFTER F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
20	11	5	17	GANGSTA LEAN ▲ C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
21	17	14	14	KEEP YA HEAD UP ● D. J. DAVIS, P. SMITH, D. ANDERSON, R. TROUTMAN, S. VINCENT	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98344/ATLANTIC
22	18	16	21	JUST KICKIN' IT ▲ J. DUPRI (J. DUPRI, M. SEAL)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
23	23	17	23	COME INSIDE N. HOENIG (K. GREENE, C. WIKE, N. FODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
24	24	27	12	MAKE LOVE EASY P. LAURENCE (P. LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
25	31	37	7	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") S. REMI (S. STEWART)	◆ SHABBA RANKS (C) ATLAS 855 232/PLG
26	30	33	14	BETCHA'LL NEVER FIND S. HUMLEY (C. SAVAGE, S. HUMLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
27	20	13	14	SEX ME (PARTS I & II) ● R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
★★★HOT SHOT DEBUT★★★					
28	NEW	1	1	BECAUSE OF LOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) VIRGIN 38422
★★★GREATEST GAINER/AIRPLAY★★★					
29	41	58	4	WHEN A MAN LOVES A WOMAN ART & RHYTHM (J. WATLEY, L. CAMPBELL)	◆ JODY WATLEY (C) MCA 54793
30	32	30	13	AWARD TOUR A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
31	26	23	20	ANNIVERSARY ● TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
32	29	19	28	RIGHT HERE (HUMAN NATURE)/DOWNTOWN ● B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) (X) RCA 62614
33	25	26	14	SLOW AND EASY R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
34	28	15	9	WHAT'S MY NAME? DR. DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
35	27	21	17	LOOKING FOR MR. DO RIGHT A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429/REPRISE
36	36	44	8	PROCESS OF ELIMINATION CHRISTIAN (C. BARRON, N. Y. STYLE)	◆ ERIC GABLE (C) (M) EPIC 77288
37	34	35	25	DREAMLOVER ▲ M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
38	35	39	10	WHO'S THE MACK J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH TRESVANT (C) MCA 54773
39	39	46	11	THE ONE FOR ME JOE (K. MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 862 740
40	33	29	25	HEY MR. D.J. ● 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
41	51	59	7	BELIEVE THAT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
42	47	52	10	SPEND THE NIGHT M. WHITE (D. THOMAS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18324
43	37	—	2	QUIET TIME TO PLAY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HORTON)	◆ JOHNNY GILL (C) MOTOWN 2236
★★★GREATEST GAINER/SALES★★★					
44	52	56	9	DUNKIE BUTT K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
45	46	31	37	WHOOPI! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
46	38	28	15	AGAIN ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
47	48	51	11	LOVE TONIGHT C. WALKER (C. WALKER)	◆ CHRIS WALKER (C) PENDULUM 58066/ERG
48	44	38	15	(I KNOW I GOT) SKILLZ ● DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
49	40	42	29	IF ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	69	—	2	STAY N. LEWIS (M. STEVENS, B. KHOZOURI)	◆ ETERNAL (C) (M) (X) EMI 581 3/CMG
51	57	63	7	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
52	72	84	5	SO MUCH IN LOVE G. ST. CLAIR, T. O'BRIEN (JACKSON, STREIGIS, WILLIAMS)	◆ ALL-4-ONE (C) BLITZZ 87271/ATLANTIC
53	61	62	10	COME CLEAN J. PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
54	53	57	8	WHAT I DO BEST N. MARTINELLI (F. WILDHORN, J. MURPHY)	◆ ROBIN S. (C) (V) BIG BEAT 98355/ATLANTIC
55	58	73	6	LET'S MAKE LOVE A. HALL (A. HALL, P. L. STEWART)	◆ AARON HALL (C) SILAS 54783/MCA
56	49	48	14	AFTER THE LOVE B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 710
57	64	69	11	BOOM SHAK A-TACK C. THOMPSON (H. PAYNE, N. HOWELL)	◆ BORN JAMERICANS (M) (T) DELICIOUS VINYL 10139/EASTWEST
58	55	47	17	COME BABY COME ● J. GARDNER (K. J. DAVIS, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
59	43	34	15	YOUR LOVE KEEPS WORKING ON ME ART 'N RHYTHM (J. BARNES, F. WHITE, J. DIGGS)	◆ JODY WATLEY (C) MCA 54744
60	59	54	18	FOREPLAY B. DUFAE (RAAB, B. DUFAE)	◆ RAAB (M) (T) (X) RIP IT 1001/MC
61	54	49	13	NEVER LET ME GO L. VANDROSS, M. MILLER (L. SCOTT)	◆ LUTHER VANDROSS (C) (V) LV 77209/EPIC
62	78	82	6	SKIP TO MY LU G. SALAMI (G. SALAH, J. CASTOR, G. THOMAS, J. PRUIT, J. CASTOR, G. THOMAS, J. PRUIT)	◆ LISA LISA (C) (M) (T) (X) PENDULUM 58094/ERG
63	67	85	5	YOURS C. MARTIN (C. MARTIN, M. GAY, G. BRIGHT, D. RENSAIER)	◆ SHAI (C) GASOLINE ALLEY 54770/MCA
64	NEW	1	1	KRAZY D. ALLEN (D. ALLEN, M. DALLY)	◆ BLACKGIRL (C) KAPER 62669/RCA
65	60	45	12	REAL MUTHAPHUCKKIN G'S RHYTHM D. (E. ZY, G. GANGSTA, DRESTA, BG, KNOCC OUT)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
66	70	61	8	REALLY DOE L. LAYLAW, D. MCDOWELL (ICE CUBE, L. LAYLAW, D. MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
67	56	55	14	KEEPIN' MY COMPOSURE J. CATALON (SHAZAM, DINO, G. TICK)	◆ H-TOWN (C) (M) (T) LUKE 473
68	82	88	6	I GO ON T. FYFFE, F. GRANT, M. RILEY (MC LYTE, T. FYFFE, F. GRANT, M. RILEY)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98446/ATLANTIC
69	74	80	7	DO YOU STILL LOVE ME B. J. EASTMOND (B. J. EASTMOND, B. DOWNING)	◆ WILL DOWNING (C) MERCURY 862 848
70	77	81	6	MARTIAL LAW (HEY MAN...SMELL MY FINGER) G. CLINTON (G. CLINTON, W. BRYANT, G. CLINTON, W. BRYANT, A. GORDY)	◆ GEORGE CLINTON (C) (D) (T) PAINLESS PAIN 18277/WEA/BMG
71	63	53	16	RUNAWAY LOVE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOQUE FEATURING FMOB (C) EASTWEST 98354
72	68	67	9	HERE COME THE LORDS K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
73	75	90	7	ANGEL S. BROWN, D. LAWRENCE (S. BROWN, D. LAWRENCE)	◆ COMPANY (C) GIANT 18392/REPRISE
74	62	66	7	NOTHING COMPARES 2 U PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18372/WARNER BROS
75	NEW	1	1	GIN AND JUICE DR. DRE (SNOOP DOGGY DOGG)	◆ SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/ATLANTIC
76	65	60	16	UP ON THE ROOF P. BROWN, J. CARUTHERS (C. KING, G. GOFFIN)	◆ II D EXTREME (C) GASOLINE ALLEY 54738/MCA
77	95	—	2	FUNK DAT/WHY IS IT? J.C. SLAMM (F. LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 101
78	66	50	12	FREAKIT C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
79	NEW	1	1	IT'S ALL GOOD HAMMER THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	◆ HAMMER (C) (D) (T) GIANT 18271/REPRISE
80	79	87	7	BLOWIN' MY MIND J. KING, G. JONES (J. KING, A. KING, G. JONES)	◆ ART MADISON (C) (M) (T) (X) JVK 8002/ILC
81	NEW	1	1	LET ME LOVE YOU HAMI (HAMI, D. EXTRA WILEY)	◆ II D EXTREME (C) GASOLINE ALLEY 54788/MCA
82	90	98	4	I-GHT (ALRIGHT) DOUG E. FRESH (GET FRESH CREW (DAVIS, SCROGGINS, UNIQUE))	◆ DOUG E. FRESH (M) (T) GEE STREET/4TH & BROADWAY 440 583/PLG
83	80	78	13	ALL NIGHT D. GAINES (D. GAINES)	◆ ME-2-U (C) RCA 62580
84	88	—	5	SOUND OF DA POLICE SHOWBIZ (L. PARKER, R. LEMAY)	◆ KRS-ONE (C) (T) JIVE 42192
85	81	68	13	69 T. RILEY (T. RILEY, FATHER M. C., BUTTNAKED TIM DAWG)	◆ FATHER (M) (T) (X) UPTOWN 54751/MCA
86	85	—	4	WHAT CHA MISSIN' CHIP AND LO (A. RAY, L. ALLEN)	◆ III FRUM THA SOUL (C) (M) (T) (X) BROWN STREET 4001/ILC
87	76	65	14	LONG WAY FROM HOME L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS)	◆ JOHNNY GILL (C) MOTOWN 2221
88	NEW	1	1	BELIEVE IN LOVE CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64574
89	89	72	14	I'M REAL J. DUPRI (J. DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77236/COLUMBIA
90	84	41	9	LET IT SNOW B. MCKNIGHT (BOYZ II MEN (B. MCKNIGHT, W. MORRIS))	◆ BOYZ II MEN (C) (D) MOTOWN 2218
91	NEW	1	1	I BEEPED YOU E. FERRELL (E. FERRELL, FATHER, BUTTNAKED TIM DAWG)	◆ FATHER (C) UPTOWN 54790/MCA
92	86	76	16	SO HIGH J. SANCHEZ (M. MORALES, M. ROONEY, BIG ANG, EL-BOOG-E, THICKNEZZ, SHORTI 1 FORTI)	◆ 7669 (C) MOTOWN 2217
93	92	91	20	VOODOO G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
94	NEW	1	1	DIRTY DAWG D. WAHLBERG (D. WAHLBERG, L. THOMAS, J. R. JACKSON, J. KNIGHT, J. JOHNSON)	◆ NKOTB (C) (M) (T) (X) COLUMBIA 77293
95	71	71	9	YOU'LL NEVER FIND ANOTHER E. BAKER (E. BAKER)	◆ Y.T. STYLE (C) THIRD STONE 98358/ATLANTIC
96	87	74	12	BROOKLYN BOUNCE DADDY-O (DADDY-O, R. TROUTMAN)	◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 684/PLG
97	NEW	1	1	LIKWIT E. SWIFT (R. MCBRIDE, R. SMITH, E. BROOKS, J. ROBINSON)	◆ THA ALKALIKS (C) (T) LOUD 62728/RCA
98	NEW	1	1	EGO TRIPPIN' (PART TWO) DE LA SOUL, PRINCE PAUL (K. MERCER, D. JOLICOEUR, V. MASON, P. HOUSTON)	◆ DE LA SOUL (M) (T) (X) TOMMY BOY 595*
99	NEW	1	1	FOR LOVE ALONE N. MARTINELLI (B. WRIGHT, A. MORRIS)	◆ BETTY WRIGHT (C) MS B 70040
100	NEW	1	1	BABY BE STILL D. LAMBERT, J. VALENTINE (J. VALENTINE)	◆ COMING OF AGE (C) 200 14116

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

RALPH TRESVANT*(Continued from page 22)*

ned during the first quarter to reestablish the artist with radio program directors and key retail accounts. Scheduled TV appearances on BET and a guest slot on the syndicated radio "Tom Joyner Morning Show" are other important components of the album's marketing plan.

Fischer notes that the album is benefiting from the buzz at radio and retail over MCA's forthcoming New Edition reunion project.

Tresvant says the near future may see creative collaborations with such high-profile producers as Dr. Dre, L.A. Reid, Babyface, and Teddy Riley. Comments A.D. Washington, MCA's senior VP of promotions/marketing, black music division, "You always want to allow an artist to grow, and each project should allow them to show their creative talent."

Additional projects for the vocalist include the growth of his production company, Rated RT, which is developing Tresvant's 13-year-old brother, Andre, as a rapper and R&B performer. He also says that if "It's Goin' Down" heats up, he may be included as an opening act on the second leg of the Janet Jackson tour.

ANDRE FISCHER*(Continued from page 22)*

director of production administration. I've also reorganized our files to give the department a computer-based network, which now allows for quicker dissemination of information between A&R and other departments [worldwide]."

Fischer views MCA's black music A&R department "as similar to a large production company, and that's something I've been familiar with on a daily basis for many years."

And while he has been active in the studio (mostly directing remixes with engineers Dave Way and John Gass), he anticipates more on-line and executive production work with MCA artists in the future. "I have many opportunities to express myself creatively at MCA. I want to do whatever it takes to make this place the best it can be for creative, cutting-edge artists of all kinds."

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•Terri Avery • PD WWIN • Baltimore, MD

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debut album

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Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 29, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	2	4	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1	
				*** GREATEST GAINER ***			
2	3	4	10	R. KELLY ● JIVE 41527 (10.98/15.98)	12 PLAY	2	
3	2	1	8	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	DOGGY STYLE	1	
4	4	3	7	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1	
5	5	5	27	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1	
6	6	7	12	TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3	
7	9	9	14	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	7	
8	7	6	20	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1	
9	8	11	14	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3	
10	10	10	22	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2	
11	13	15	6	DOMINO OUTBURST/RAL 57701*/CHAOS (9.98 EQ/15.98)	DOMINO	11	
12	11	8	35	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1	
13	14	14	12	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1	
14	12	13	10	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1	
15	15	12	14	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1	
16	16	16	30	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3	
17	17	24	10	WU-TANG CLAN LOUO 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9	
18	18	17	61	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
19	19	25	9	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	18	
20	21	20	21	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3	
21	20	18	12	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
22	23	31	6	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22	
23	22	22	10	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1	
24	28	26	61	KENNY G ▲ ³ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
25	32	39	7	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	25	
26	26	19	12	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10	
27	30	35	63	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2	
28	24	29	4	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24	
29	39	44	15	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	29	
30	27	36	17	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1	
31	25	23	9	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6	
32	29	28	57	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1	
33	37	21	26	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
34	35	37	41	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11	
35	40	41	23	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1	
36	38	27	48	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4	
37	33	38	17	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10	
38	31	33	9	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	20	
39	43	45	16	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7	
40	36	30	11	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6	
41	34	34	64	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2	
42	42	43	80	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17	
				*** PACESETTER ***			
43	83	—	2	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)	EAR TO THE STREET	43	
44	41	40	6	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40	
45	48	54	16	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5	
46	45	48	14	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34	
47	46	50	32	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4	
48	44	55	16	E-40 SIC WIO IT 340 (8.98/11.98)	THE MAIL MAN	13	

49	53	67	17	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15	
50	47	42	6	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	42	
51	51	49	22	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15	
52	49	52	13	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2	
53	50	56	22	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16	
54	60	69	10	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38	
55	67	63	10	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	55	
56	54	53	33	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3	
57	52	73	22	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	41	
58	55	66	4	FATHER UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW	55	
59	59	57	12	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23	
60	61	51	4	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	51	
61	68	85	15	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13	
62	57	47	24	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2	
63	65	78	24	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24	
64	58	46	10	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22	
65	56	60	16	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17	
66	64	59	8	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98) HS	NO NEED FOR ALARM	27	
67	66	58	37	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41	
68	69	74	44	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18	
69	72	99	7	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS	69	
				*** HOT SHOT DEBUT ***			
70	NEW	1	1	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	70	
71	75	72	17	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9	
72	NEW	1	1	MIKI HOWARD GIANT 24521/REPRISE (10.98/15.98)	MIKI SINGS BILLIE - A TRIBUTE TO BILLIE HOLIDAY	72	
73	70	32	15	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	6	
74	82	75	41	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13	
75	71	62	18	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6	
76	63	64	18	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14	
77	92	—	5	PATRA EPIC 53763* (9.98 EQ/15.98)	QUEEN OF THE PACK	76	
78	73	77	17	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16	
79	74	71	61	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) HS	JADE TO THE MAX	19	
80	77	83	18	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34	
81	90	—	30	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1	
82	86	93	24	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20	
83	80	80	18	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8	
84	78	82	61	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1	
85	76	61	42	ONYX ▲ RAU/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8	
86	62	65	18	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23	
87	RE-ENTRY	18	18	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53	
88	87	89	24	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29	
89	79	95	21	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54	
90	RE-ENTRY	7	7	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98)	QUIET REVOLUTION	70	
91	88	68	20	SOUNDTRACK ● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49	
92	81	76	110	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98)	DANGEROUS	1	
93	99	—	4	RAAB RIP-IT 1002/LC (9.98/15.98)	YOU'RE THE ONE	91	
94	97	—	2	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/REPRISE (9.98/15.98)	PLANTATION LULLABIES	94	
95	89	88	8	BOBBY BROWN MCA 10974* (9.98/15.98)	REMIXES N THE KEY OF B	72	
96	95	97	17	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23	
97	96	—	10	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31	
98	84	—	17	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98) HS	RIGORMORTIZ	40	
99	RE-ENTRY	25	25	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28	
100	RE-ENTRY	2	2	J. SPENCER MOTOWN 7004 (9.98/13.98)	CHIMERA	100	

○ 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.

ARTIST DEVELOPMENTS

A SHADY 'VIEW'

If variety is the spice of life, then EMI rap trio Shadz Of Lingo can be counted on for some spicy sounds. As they like to say about their music, "We churn out different styles in a rainbow of mad flavors."

The 11 tracks on Shadz Of Lingo's debut set, "A View To A Kill," range in style from dancehall to hardcore rap to feel-good party rhymes. The album is due for release Feb. 8.

As the group's DJ, Rocco dishes the eclectic rhythms to which rappers

Lingo and Kolorado add the rhymes. The three originally came together in high school in Richmond, Va., with a shared musical agenda. "We knew we wanted to get into the recording business, but we also knew we had to take care of our bottom line," says Lingo.

So while working toward careers as performers, the three also worked at a commercial production company they formed, doing voice-overs for radio. "It paid the bills and kept us in the mix until we got hooked up with the



SHADZ OF LINGO

album, including Dallas Austin (TLC, Boyz II Men, ABC), Erick Sermon, Diamond D Brand (Nubian, Apache, Lord Finesse), and Solid Production

recording deal," says Kolorado.

Shadz's diversity of lyrical themes and stylish rhythms is enhanced by the assortment of veteran producers used on the debut

(Lifers Group, Eazy-E).

"On our first album we wanted to work with professionals who were more familiar with the boards and things than we were at the time," says Rocco. "But on our next album we hope to do more of the producing."

"Mad Flavaz," the first single from Shadz, was released Sept. 25 and peaked at No. 26 on Billboard's Hot Rap Singles chart. Produced by Sermon, the track offers a deep, rumbling bassline under crisp, flowing rhymes. Lyrically, the song calls Shadz the premier "new school" hip-hop act.

Dave Gossett, EMI senior director of A&R, says the label is relying on a strong marketing effort to draw attention to the group.

"The diversity in musical styles is something that can make this group stand out in the crowd," he adds. "We released 'Mad Flavaz' early, and we're building a buzz with the hip-hop underground, in clubs, and colleges. We're also making a big push on radio mix shows and music video outlets. We're hoping this ground work sets up the album."

J.R. REYNOLDS

WEEKS ON	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	ANOTHER SAD LOVE SONG	TONI BRAXTON (J&R/ARISTA)
2	2	FM IN LU	JOE MERCURY
3	3	THAT'S THE WAY LOVE GOES	JAY-Z JACKSON (VIRGIN)
4	1	LOVE NO LIMIT	MARY J. BLIGE (J&R/ARISTA)
5	8	SHOW ME LOVE	ROBIN S. (GEM BEAT/ATLANTIC)
6	1	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
7	6	DON'T WALK AWAY	JAY-Z JACKSON (VIRGIN)
8	4	SOMETHING'S GOIN' ON	DMX (MCA)
9	13	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
10	1	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)
11	10	FOR THE COOL IN YOU	BABYFACE (EPIC)
12	9	LAID BACK GIRL	MAZE FEAT. FRANKIE BEVERLY (WB)
13	7	FM SO INTO YOU	SWV (RCA)

HOT R&B RECURRENT AIRPLAY

Tracks moving up the chart with airplay gains. @ 1994, Billboard/EMI Communications.

WEEKS ON	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	SEVEN WHOLE DAVS	TONI BRAXTON (J&R/ARISTA)
2	2	CRY FOR YOU	JOCELI (J&R/ARISTA)
3	15	UNDERSTANDING	DMX (MCA)
4	4	NEVER KEEPING SECRETS	BABYFACE (EPIC)
5	12	WHAT'S MY NAME?	XSCAPE (SO DEF/COLUMBIA)
6	7	(LAV YOUR HEAD ON MY PILLOW	TONY TONÉ (WING/MERCURY)
7	8	GROOVE THANG	ZHANE (LAWSON/ARISTA)
8	4	GROOVE THANG	ZHANE (LAWSON/ARISTA)
9	9	SHH	ZHANE (LAWSON/ARISTA)
10	9	SHH	ZHANE (LAWSON/ARISTA)
11	17	NEVER SHOULD'VE LET YOU GO	HIFIVE (JIVE)
12	13	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
13	16	HERO	MARIAH CAREY (COLUMBIA)
14	13	ALWAYS ON MY MIND	SWV (RCA)
15	5	FM IN THE MOOD	CE PENITON (A&M/PERSPECTIVE)
16	23	BREATHE AGAIN	TONI BRAXTON (J&R/ARISTA)
17	9	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
18	14	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (J&R/ARISTA)
19	14	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
20	12	JUST KICKIN' IT	XSCAPE (SO DEF/COLUMBIA)
21	20	COME INSIDE	INTRO (ATLANTIC)
22	48	BECAUSE OF LOVE	JANET JACKSON (A&M/ARISTA)
23	27	ANNIVERSARY	TOWN TONÉ (WING/MERCURY)
24	24	ANNIVERSARY	TOWN TONÉ (WING/MERCURY)
25	24	WHEN A MAN LOVES A WOMAN	JOY WATLEY (MCA)
26	25	THE ANCHOR	JOY WATLEY (MCA)
27	14	BETCH'LL NEVER FIND	CHANTAY SAVAGE (LD/RCA)
28	44	WHATTA MAN	SALT-N-PEPA (NEXT PLATEAU)
29	28	DREAMLOVER	MARIAH CAREY (COLUMBIA)
30	23	KEEP YA HEAD UP	ZPAC (INTERSCOPE/ATLANTIC)
31	7	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
32	36	FAMILY AFFAIR	SHABBA RAINNS (ATLAS/RCA)
33	16	QUIT TIME TO PLAY	JOHNNY GILL (MOTOWN)
34	32	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
35	30	HEY MR. D.J.	ZHANE (LAWSON/ARISTA)
36	28	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
37	39	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)

WEEKS ON	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (J&R/ARISTA)
2	8	LOVE CONTROL	SLIK (KEM/ELKTRA)
3	13	LET'S MAKE LOVE	AARON HALL (G&S/MCA)
4	17	WEAK	MARY J. BLIGE (J&R/ARISTA)
5	25	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (J&R/ARISTA)
6	12	LET'S MAKE LOVE	AARON HALL (G&S/MCA)
7	17	I GET AROUND	ZPAC (INTERSCOPE/ATLANTIC)
8	18	CRY NO MORE	ROBIN S. (GEM BEAT/ATLANTIC)
9	15	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
10	10	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
11	10	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
12	12	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
13	12	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
14	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
15	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
16	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
17	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
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72	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
73	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
74	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
75	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
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80	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
81	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
82	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
83	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
84	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
85	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
86	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
87	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
88	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
89	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
90	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
91	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
92	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
93	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
94	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
95	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
96	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
97	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
98	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
99	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane
100	14	LET'S MAKE LOVE	MCA, ASCAP/Ensign, ASCAP/Lane

HOT R&B RECURRENT AIRPLAY

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

WEEKS ON	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	GETTO JAM	DOMINO (OUTBURST)
2	2	CRY FOR YOU	JOCELI (J&R/ARISTA)
3	4	UNDERSTANDING	FATHER (J&R/ARISTA)
4	3	CAN WE TALK	JANET JACKSON (VIRGIN)
5	4	UNDERSTANDING	XSCAPE (SO DEF/COLUMBIA)
6	10	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
7	16	GANGSTA LEAN	TONI BRAXTON (J&R/ARISTA)
8	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
9	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
10	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
11	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
12	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
13	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
14	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
15	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
16	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
17	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
18	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
19	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
20	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
21	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
22	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
23	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
24	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
25	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
26	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
27	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
28	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
29	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
30	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
31	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
32	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
33	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
34	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
35	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
36	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
37	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
38	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
39	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
40	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
41	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
42	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
43	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
44	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
45	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
46	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
47	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
48	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
49	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
50	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
51	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
52	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
53	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
54	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
55	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
56	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
57	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
58	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
59	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
60	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
61	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
62	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
63	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
64	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
65	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
66	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
67	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
68	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
69	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
70	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
71	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
72	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
73	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
74	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
75	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
76	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
77	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
78	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
79	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
80	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
81	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
82	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
83	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
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85	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
86	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
87	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
88	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
89	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
90	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
91	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
92	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
93	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
94	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
95	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
96	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
97	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
98	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
99	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont
100	14	SEX ME	WOLF, B.M.I./Andre King, ASCAP/Tony Tont

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.

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1	1	GETTO JAM	DOMINO (OUTBURST)
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5	4	UNDERSTANDING	XSCAPE (SO DEF/COLUMBIA)
6	10	U.N.I.T.Y.</	

Stars Align For Cosmic Baby; Coming Home To Tara

ROCK-A-BYE BABY: German rave icon Cosmic Baby previews his much-anticipated album, "Thinking About Myself," with "Loops Of Infinity" (Logic), another in a long string of sterling singles.

Produced by CB with Jens Wojnar, the track juxtaposes a heart-racing beat with spiraling layers of grand and hypnotic faux-classical synths. The overall effect is appropriately dramatic. Rave heads will tap into the aggression of the groove, while others will be taken by the complex patches of melody and whiplash mood shifts.

Like his U.S. counterpart, Moby, Cosmic Baby is more than just another rebel with a computer. Delve into either the "Expressionistic" or "Impressionistic" versions of the track, and you will discover a well-



Jackson In Action. Janet Jackson is pictured performing during a recent run at New York's Madison Square Garden. She capped her stint in town with a lavish New Year's Eve special that was simulcast on MTV. The Virgin Records dance department has just launched an extensive club campaign behind Jackson's latest single, "Because Of Love," which sports remixes by Frankie Knuckles, David Morales, David Anthony, Darryl James, and Cypress Hill's DJ Muggs. (Photo: Chuck Pulin)

studied musician who is apparently not content to simply follow the fold. Rather, this is miles ahead of the electronic music you are used to—which should make it all the more attractive to brainy and innovative programmers.

Cosmic Baby, who keeps his real name under supertight wraps, is a product of the late-'80s acid-house movement. His music gets its smooth quality from years of experimenting on the advanced Fairlight music computer. After producing and playing on a slew of recordings, he made his solo debut in 1992 on "Transcendental Overdrive," an EP that would eventually set the pace for his compatriots to match.

Sadly, Cosmic Baby has not yet been picked up by a U.S. major label, though early DJ response to "Loops Of Infinity" lends promise to the no-



by Larry Flick

tion that a worldwide smash is in the offing. This could be the prodding necessary to open label doors here. Besides getting a highly advanced musician, the savvy company that signs him also will be getting a revered live act. He regularly plays to crowds of roughly 40,000. In fact, he was voted best live performer by both "Groove" and "Frontpage" last year—each of which are high-profile German dance magazines.

HIT THAT PERFECT BEAT: Tara, the enigmatic daughter of actors Joan Collins and Anthony Newley, makes a solid impression on "Save Me From Myself" (ZTT, U.K.), a rumbling slab of ambient/disco produced by Tim Weidner. Coming on like a quirky cross between Ofra Haza and Sinead O'Connor, her wispy, muse-like voice—previously heard on the E-Zee Posse's underground hit "Breathing Is Easy"—serves a soothing mantra over a lively beat and glistening Middle Eastern synth nuggets. Apollo 440, Alan Emptage, and Gregg Jackman all contribute exemplary remixes, taking the track down a variety of cool stylistic roads, ranging from trance to hip-hop. As close to perfect as a single can reach.

As promised, Sweden's Clubvision Recordings is getting mighty active in '94. Best of its recent releases is "Never Leave You Lonely" by Diva Convention (we're going to be living that name for a hot second!), a kinetic collaboration from U.S. tunesmith Eve Nelson, Bolivian belter Michelle Maria Weeks, and Swedish studio stars Stonebridge and Nick Nice. The result is a snappy house anthem that is tough enough to make the underground grade, but also has the pop juice needed for that all-important crossover hit. Weeks is a formidable singer, and is quite photogenic to boot. Any stateside labels paying attention?

It's good to see Warner Bros. put some muscle behind "If That's Your Boyfriend (He Wasn't Last Night)," the second single from Me'Shell Ndegeocello's underappreciated but brilliant "Plantation Lullabies" debut on label subsidiary Maverick. The track is a banji-girl, cold-clockin' throwdown armed with a fiercely bitchy chorus and a groove that instantly sticks to the brain. A full plate of remixes redress the song for house, hip-hop, and dancehall programs. All are very good, though none can touch the album version, which has an edge that doesn't upstage Ndegeocello's earthy vocal. Still, find a mix of this slammer and work it.

Underground punters with a head for trivia may remember Hidden Agenda's medium-sized hits on the now-defunct Nu Groove Records a few

years ago. Hooked up with Maryland's Z-Factor/Liason label, the Philadelphia-based team of Mark Watson and Dennis McFadden has enlisted singer Kim Payton for "Story Of My Life," a horn-rimmed deep-houser. Payton gives a heaping dose of sass and soul power, while Watson and McFadden keep the track spare and sharply focused on the bassline. Way cool.

The folks at New York's Emotive Records wisely invest in the talents of several newcomers on "I'll Make U Happy Baby" by Ele Ferrer. Ferrer proves herself as a vocalist with a rich and stylish alto range, while producers Clark Blondie and Cloud Nine lay a clickin' garage/house beat worthy of Masters At Work. For a poppier moment, go directly to the radio edit, which is fleshed out with grand piano lines and pillowy keyboard fills. A nice one that gives weight to the idea that there is always something new and interesting developing out there... all you have to do is seek it out.

U.K. production team Mission Control is starting to work a few nerves with "Outta Limits," a dark and groovy dub on the independent Esoteric Records. Garage beats are nicely mixed with subtle, trance-y keyboards and heavily looped diva vocal bits. A burgeoning hit on an import test pressing, this record should be quite the smasher when it's released commercially overseas in the coming weeks.

TID-BEATS: Tommy Boy Records has inked a production and distribution deal with the Los Angeles-based Fat House Wreckords, which is the brainchild of Pharcyde producer J. Swift, Quentin Howze, and ex-Delicious Vinyl exec Lamarr Algee. Swift will handle A&R in this new venture, while Howze will oversee business affairs and Algee will coordinate West Coast promotion. All Fat House proj-

ects will go through Tommy Boy's indie distribution network. Initial releases will be by newcomers Jazzyfatnastees and Quenton—both produced by Swift... The increasingly popular DJ EFX (aka Raoul Recinos) has been added to the on-air lineup of Groove Radio International, a weekly three-hour mix show syndicated to pop, crossover, and alternative stations around the States... The two-year wait for a new Enigma album is nearly over. Next month, Virgin issues "The Cross Of Changes," a stunning, mind-expanding collection of chill-out/ambient dance jams. Producer Michael Cretu, who started the act's multiformat fire at club level with "Sadness," has clearly topped himself with complex, vividly cinematic compositions like the sprawling first single, "Return To Innocence," and "I Love You, I'll Kill You." Weighing in without a jam above 98 beats per minute, this is sustenance for the adventurous, intelligent programmer... Speaking of smart and innovative music, enduring Chicago indie Wax Trax Records has assembled a positively genius compilation of primal electronic music, aptly titled "Ethno-Techno." The set deftly blends ambient and trance grooves with Native American chanting, pygmy songs, and Siberian throat singing. Although you should really just pop this one on your CD player and ingest it fully, standout tracks include "AKA Electric" by Steel Porn Rhino and "Tenskwa Tawa" by Total Eclipse. Not to be missed... Another compilation worth looking for is "The New Chicago House Sound" on Cajual Records. It includes past hits from the label like "Brighter Days" by Dajae, and newer treats like "Connipion" by Green Velvet... Glad to see that American Records is making sales and club inroads with "XL: The American Chapter," its first joint venture with ever-hip U.K. rave indie XL Records. The double album includes such hot import gems as "On A Ragga Tip" by SL2 and "Don't Go" by Awesome 3. American now has first U.S. refusal on all XL records. We hope the label gets wise and snags recently released cuts by Jonny L ("Make Me Work") and Liquid ("Liquid Love"). Both are irresistible... German act Elektrik Music, which is composed of several former Kraftwerk-ians, continues to win fans with its fab debut album "Esperanto." Now available in Canada on EastWest Records, this synth-pop set is still up for grabs in the States. The time is totally right for this band to invade this country. "Kissing The Machine" is an endearing twirl back to the days of Blancmange and early Depeche Mode, while "Crosstalk" daintily straddles the fence dividing techno and pop/rock. If only someone here would catch a clue... Sometime adult film star David Burrill is bent on making a name for himself as a recording artist. Check out his first full-length album, "Bump Da Booty Blue," on Macola Records (West Hollywood, Calif.). Giggle if you want, but there are actually several credible pop/NRG ditties here, including the title cut and



Wearing Sunglasses At Night. Paul Alexander is shown performing his current Cutting Records release "Desire" at New York's Jackie 60 nightclub. The underground house anthem, produced and composed by Oliver Strumm, is getting active regional play. Look for Alexander to enter the recording studio shortly to cut a new single. (Photo: Tina Paul)

"Face In Your Place"... Elsewhere on the hi-NRG beat is "No One Breaks My Heart," a delightfully retro jam by Azure. Produced by Steve Schani, the track is bolstered by spirited diva belting and a memorable hook. Though the act is still unsigned, this is a sure-fire smash for the subgenre's purists, though it could easily make the switch into more mainstream pop circles given the continuing disco craze.

HONOR ROLL: Hearty congrats to all of the dance music acts that have been honored with nominations for Brit Awards, the U.K. equivalent to the Grammy. The Stereo MC's received four nods, including best group, while Jamiroquai, M-People, and Apache Indian were each noted three times. Also nominated were Dina Carroll, Shara Nelson, the Shamen, Gabrielle, and producer Nellee Hooper.

On one hand, it is gratifying to watch the creative and financial impact of dance music acknowledged in a primary international music market. On the other hand, the Brit nominations magnify the criminal absence of even a single club-born act among the recently announced Grammy contenders. The omission of such 1993 U.S. heavy hitters as Robin S., RuPaul, Haddaway, Zhane, Martha Wash, or Captain Hollywood, all of whom were strongly felt in the mainstream, proves that NARAS voters are brutally out of touch. Then again, these are the same people who could not see fit to put other top 40 mainstays like SWV in pop categories. Guess you need to be featured in a motion picture cartoon or on classic rock radio in order to be heard by NARAS voters.

Billboard.
HOT Dance
Breakouts

FOR WEEK ENDING JAN. 29, 1994

CLUB PLAY

1. I WANT YOU JULIE ROBERTS REPRISE
2. SO INTO YOU MICHAEL WATFORD EASTWEST
3. SO IN LOVE (THE REAL DEAL) JUDY CHEEKS SBK
4. JUNGLE LUST (I WANT YOU) URBAN MOTION DEEP CRAP
5. DON'T GO BREAKING MY HEART ELTON JOHN/RUPAUL MCA

MAXI-SINGLES SALES

1. CLASSIC MATERIAL LEADERS OF THE NEW SCHOOL ELEKTRA
2. MISERY DAIZE UPSTAIRS
3. DO YOU WANNA GO PARTY KAT LIFE
4. I WANT YOU JULIE MEYERS VIPER
5. I'M IN LOVE LISA KEITH PERSPECTIVE

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	2	5	9	QUEEN OF THE NIGHT ARISTA PROMO	◆ WHITNEY HOUSTON
2	6	10	7	JOY CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
3	3	4	10	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
4	1	3	10	I LOVE MUSIC (FROM "CARLITO'S WAY") EPIC 77285	◆ ROZALLA
5	8	11	8	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
6	14	29	4	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
7	7	7	11	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D-REAM
8	4	6	10	I'M BEAUTIFUL DAMMIT! A&M 0411	◆ UNCANNY ALLIANCE
9	5	1	11	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA
10	11	16	8	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
11	18	26	4	BEEN A LONG TIME COLUMBIA 77303	THE FOG
12	13	17	8	WHITE LOVE FFRR 120 003	◆ ONE DOVE
13	16	22	6	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
14	23	41	3	A DEEPER LOVE ARISTA 1-2651	◆ ARETHA FRANKLIN
15	9	2	11	YOUR LOVE KEEPS WORKING ON ME MCA 54785	◆ JODY WATLEY
16	17	23	7	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
17	12	9	13	SHOW ME WARNER BROS. 41207	ULTRA NATE
18	22	27	6	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
19	10	8	10	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
20	25	30	6	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
21	29	38	3	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
22	19	20	7	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
23	24	28	4	SHINE ON ZYX 7056	HUGH K.
24	30	35	4	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
25	26	32	7	BOOM ZYX 7117	SATIN & SCARLETT
26	20	18	12	BETCHA'LL NEVER FIND I.D. 62651/RCA	◆ CHANTAY SAVAGE
27	31	36	4	AWARD TOUR JIVE 42186	◆ A TRIBE CALLED QUEST
28	39	50	3	I WANT TO THANK YOU AREA 10 004	LATRECE
29	37	47	3	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
30	36	49	3	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
*** POWER PICK ***					
31	45	—	2	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/I.R.S.	THE DAOU
32	42	—	2	POWER POLYDOR 859 981/PLG	◆ NU COLOURS
33	35	40	6	ALL OF ME NOTT US 0006	TY BRUNSON FEATURING CHANELLE
*** HOT SHOT DEBUT ***					
34	NEW ▶	—	1	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
35	33	31	8	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
36	38	42	4	LIFE'S A BEAT IMAGO 25039	◆ PLAN B
37	46	—	2	AS I AM ONE 12012	SOUND OF ONE
38	44	—	2	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
39	15	13	13	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
40	40	24	12	U KNOCK ME ANGEL EYES 5412	WARNING
41	27	21	11	CONGA TE SIRE 41038/WARNER BROS.	◆ DOUBLEPLUSGOOD
42	NEW ▶	—	1	GOT TO GET IT 550 MUSIC 77382/EPIC	CULTURE BEAT
43	41	33	8	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
44	NEW ▶	—	1	GOING NOWHERE GO!DISCS IMPORT	GABRIELLE
45	47	44	7	HOUSE OF LOVE LONDON 869 903/PLG	◆ EAST 17
46	21	15	12	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
47	43	48	6	WHAT'S MY NAME? DEATH ROW PROMO/INTERSCOPE	◆ SNOOP DOGGY DOGG
48	NEW ▶	—	1	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
49	NEW ▶	—	1	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 54432/ERG	◆ PET SHOP BOYS
50	28	19	13	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/HOT SHOT DEBUT *** 1 week at No. 1					
1	NEW ▶	—	1	A DEEPER LOVE (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
2	1	2	4	U.N.I.T.Y. (T) MOTOWN 4847	◆ QUEEN LATIFAH
3	5	14	13	SHOOT TO KILL (M) (T) WEED 20072/NERVOUS	◆ MAD LION
4	6	5	21	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
5	4	6	5	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
6	7	28	6	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
7	8	8	15	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
*** GREATEST GAINER ***					
8	17	17	3	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
9	9	3	17	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
10	3	4	10	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
11	11	11	6	SOUND OF DA POLICE (M) (T) JIVE 42191	◆ KRS-ONE
12	12	10	5	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
13	10	9	13	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
14	2	1	10	GETT JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
15	15	27	9	I-IGHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND	◆ DOUG E. FRESH
16	13	13	21	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
17	14	12	6	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
18	19	15	18	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
19	27	33	9	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
20	24	32	8	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
21	16	20	10	HERE COME THE LORDS (M) (T) PENDULUM 58069/ERG	◆ LORDS OF THE UNDERGROUND
22	18	7	13	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
23	39	31	18	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	◆ ACE OF BASE
24	28	16	7	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	◆ MARY J. BLIGE
25	44	24	23	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
26	23	35	5	BIG TIME SENSUALITY (T) ELEKTRA 66244	◆ BJORK
27	30	44	9	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
28	35	29	9	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	◆ 2PAC
29	45	37	4	BOMB (T) INTERSCOPE 92236/AG	AKINYELE
30	NEW ▶	—	1	JOY (T) CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
31	NEW ▶	—	1	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
32	NEW ▶	—	1	PHONKIE MELODIA (T) (X) MAD SOUNDS 1108/MOTOWN	◆ THA MEXAKINZ
33	RE-ENTRY	4	4	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
34	33	21	17	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
35	20	18	8	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	◆ TONI BRAXTON
36	RE-ENTRY	5	5	REALLY DOE (T) PRIORITY 53843	◆ ICE CUBE
37	48	30	8	BETCHA'LL NEVER FIND (T) I.D. 62651/RCA	◆ CHANTAY SAVAGE
38	22	23	13	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	◆ BORN JAMERICANS
39	43	—	2	WHAT YOU NEED (T) (X) WILD PITCH 58092/ERG	◆ MAIN SOURCE
40	NEW ▶	—	1	I'M BEAUTIFUL DAMMIT! (T) A&M 0411	◆ UNCANNY ALLIANCE
41	RE-ENTRY	8	8	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3
42	37	46	6	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS.	◆ K.D. LANG
43	34	—	21	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
44	26	22	6	TIME AND CHANCE (M) (T) (X) GIANT 41147/WARNER BROS.	◆ COLOR ME BADD
45	46	42	22	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
46	NEW ▶	—	1	CAN I GET OPEN (T) ATLANTIC x	ORIGINAL FLAVOR
47	25	—	5	SLAUGHTA HOUSE (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
48	RE-ENTRY	9	9	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	◆ EVOLUTION
49	36	—	3	PERE COCHON (I LIKE IT) (T) TRIBAL AMERICA 58027/I.R.S.	PASCAL'S BONGO MASSIVE I
50	31	41	6	GIVE MYSELF TO YOU (T) (X) TRIBAL AMERICA 58085/I.R.S.	THE DAOU

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

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BDR0106

RCA Loves McBride The Way She Is Label, Radio Give Singer A Second Look

BY EDWARD MORRIS

NASHVILLE—In spite of the fact that "The Time Has Come," her 1992 debut album, was generally applauded by reviewers, RCA Records' Martina McBride had little success with it at radio. Each of the album's three singles—the title cut, "That's Me," and "Cheap Whiskey"—peaked successively lower on the charts.

Even her slot as the opening act on Garth Brooks' 1992 tour didn't make McBride the star RCA hoped for.

Then came "My Baby Loves Me," the lead single from her second album, "The Way That I Am."

The song steadily worked its way to No. 2 on the Hot Country Singles & Tracks chart and would have gone No. 1 had it not been held at bay by Brooks' "American Honky-Tonk Bar Association."

Three weeks ago, RCA released the follow-up single, "Life No. 9." It now ranks at a bulletted No. 36 on the chart. Sales of the album, which was released Sept. 14, stand at about 175,000 units, according to the label.

In addition to its increased radio play, "My Baby Loves Me" also benefited significantly from its accompanying music video. The clip went to No. 1 on Country Music Television, CMT Europe, TNN, and VH-1's country video program. It was CMT's No. 5 video for all of 1993.

McBride will open for Brooks on his monthlong European tour beginning in late March. To take advantage of this added exposure, RCA International is rush-releasing "The Way That I Am" in Europe. The European collection will include cuts from her first album.

To engage radio's affection for McBride, RCA decided that hers would be the only record by a female singer that the label would release and work last summer. "The second thing," says Dale Turner, RCA's director of national promotion, "was that we did a good job of staying in touch with the [radio programming] consultants."

Says Turner, "We got slow but

steady growth on the record. Radio persevered with us. [It turned into] a 20-week-old record. What happened was that eight or nine weeks into the single, all of a sudden the consultants came back and said it was beginning to research—to grow and take on a new life. It started testing better and better. We got the hold-out stations to come aboard, and



McBRIDE

still the starter stations remained with us."

Although RCA had initially showcased McBride during the 1992 Country Radio Seminar, it did so again this past October at its "Desert Fest" in Phoenix. The event lured reps from 75 radio stations.

Turner credits the "My Baby Loves Me" video—not for forcing the single at radio, but for creating a "buzz that translated to radio." He says the label included the clip on the Gavin reel that goes to 350 radio stations.

"We knew that if the programmers saw the video," Turner adds, "they would see that there was a new brightness, a new fun attitude, and a new look for Martina." Both the songs and the videos from the first album, Turner acknowledges, were conspicuously somber.

McBride's new look, which involves a shorter haircut and more casual dress, was not a label contrivance, McBride says, but rather a natural upshot of having to spend so much time on the road and "wanting something different."

McBride maintains that she has no real complaints about her first album. "I made the album at that time that I knew how to make. I had nothing else to judge it by. But when I looked at it, there were a couple of things I wanted to change. One was that I wanted to capture more of a live sound . . . The other was [choosing more suitable] material. With the

first album, I was so concerned about being taken seriously as an artist. I was just thinking too hard. I'm really proud of the first album, but it was very serious. Somewhere along the line, I realized that music has to be entertaining."

In putting together "The Way That I Am," McBride says that she and her co-producers, Paul Worley and Ed Seay, sought uptempo material first and then filled in with ballads. (Worley and Seay also produced her first effort.)

Songwriter Thom Schuyler, who was brought in to head RCA's Nash-

(Continued on page 32)



Plaque Buildup. Arista Records' Brooks & Dunn accept plaques honoring their recent hit single "She Used To Be Mine." Joining in the good wishes, from left, are Walter Campbell, Sony/Tree publishing; co-producer Scott Hendricks; Arista Nashville president Tim DuBois; Ronnie Dunn; Kix Brooks; co-producer Don Cook; and Jack Weston, Arista's VP of promotion and artist development.

Smooth Steppin' With Tanya Tucker Also, Giant's New Faces; Harris Gets TV Spotlight

TWO-STEPPIN' WITH TANYA: For the second year, Tanya Tucker will lend her name to the "Black Velvet Smooth Steppin' Showdown." The dance contest, sponsored by Black Velvet Canadian Whiskey, will expand from eight to 10 markets with preliminary competitions set for March and April, regional contests May through July, and finals Aug. 8 in Nashville. This year's markets are Atlanta, Detroit, Des Moines, Iowa, Phoenix, Sacramento, Calif., Buffalo, N.Y., Denver, Los Angeles, Minneapolis, and Seattle. Clubs and dates will be announced in February.

MAKING THE ROUNDS: The New Year has brought a gallery of new faces to Giant Records' Nashville office. They are Bob Baker, former CMT program manager, who's now the label's GM; Rick Moxley, associate national manager; and Jay Brooks, Midwest regional promotions manager. In addition, Chuck Rhodes, who had served Giant as regional promotion rep, moved up to the post of manager of national field promotion.

The Americana Television Network has commissioned an hourlong special on Kentucky country and bluegrass singer Tasha Harris, about whom we rhapsodized shamelessly here some months back. The special was shot recently in Lexington, Ky., in front of a live audience. Harris, who is 18 and a college freshman, is one of the most poised, soulful, and charming performers we've seen in ages. Even more impressive, she displays an innate feel for the subtleties of bluegrass music, a genre that easily congeals into formula, even in the hands of veterans. A longtime performer on the Renfro Valley Barn Dance, Harris is managed by Ralph W. Gabbard of Lexington.

Billboard's former Nashville bureau chief, Kip Kirby, has left Jim Owens & Co., where she worked as an entertainment reporter, to form Media/Mark, a media coaching company. Her clients include Arista, BNA, Giant, Liberty, and Bellamy Brothers Records . . . If Texas tunes are your passion, take a look at MCA Records' "Texas City Music" publication, which the label bills as "the first mail-order catalog devoted exclusively to the music of Texas." The 28-page book lists records by such acts as Lyle Lovett, Nanci Griffith, Jerry Jeff Walker, Lucinda Williams, Steve Earle, Guy Clark, Townes Van Zandt, and kindred Lone Stars.

Curb Records' Hal Ketchum is the newest addition to the cast of the Grand Ole Opry. He was scheduled to make his bow as the Opry's 71st member Jan. 22 . . . VH-1 aired the world premiere of Travis Tritt's newest video, "Take

It Easy." The clip features former Eagles Don Henley, Glenn Frey, Don Felder, Timothy B. Schmit, and Joe Walsh . . . Pinecastle Records of Orlando, Fla., has acquired WEBCO Records Of Virginia. The deal embraces previously released masters, completed but unreleased masters, and long-term recording contracts with such bluegrass acts as Larry Stephenson and the Reno Brothers. Former WEBCO chief John Emerson will work with Pinecastle/WEBCO as consultant and producer . . . Navy veteran Jerry Clower will record his 27th comedy album for MCA Records March 3 at the Mayport, Fla., Naval Air Station. The album will be dubbed "Jerry Joins The Navy."

MARK YOUR CALENDAR: The Judds will reunite temporarily Jan 30 to perform the halftime finale at the Super Bowl in Atlanta . . . Look for a flock of country performers on the 23rd annual National Easter Seal Telethon March 5-6. On tap are Charley Pride, John Anderson, Lynn Anderson, Billy Dean, Rodney Foster, Cleve Frances, Highway 101, Faith Hill, Chris LeDoux, Patty Loveless, Ronnie Milsap, John Michael Montgomery, Daron Norwood, Restless Heart, and Steve Wariner.

Tin Pan South's Songwriters Golf Classic will be

held at the Hermitage Golf Course in Nashville April 13. Details are available from the Nashville Songwriters Assn. International . . . The seventh annual Merle Watson Memorial Festival is set for April 28-May 1 at Wilkes Community College in Wilkesboro, N.C. Among those already signed to perform are Emmylou Harris, Sweethearts Of The Rodeo, the Seldom Scene, David Grisman, the Nashville Bluegrass Band, Tim & Mollie O'Brien, Robin & Linda Williams, Lonesome Standard Time, Front Range, Kukuruzza, Sam Bush & John Cowan, Larry Sparks, Claire Lynch & the Front Porch String Band, Cephas & Wiggins, Alison Krauss, Peter Rowan, Ralph Stanley, Mark O'Connor, and Iris DeMent. There will also be a reunion performance by former members of New South, including J.D. Crowe, Ricky Skaggs, Tony Rice, and Jerry Douglas . . . The fourth annual City Of Hope Celebrity Softball Challenge & Concert will be held June 5 at Nashville's Greer Stadium. The effort is headed by Mercury/Nashville president Luke Lewis.

SIGNINGS: Ricky Lynn Gregg to Tim Tye Entertainment for booking . . . New Liberty Records artist Bryan Austin and John Kay & Steppenwolf to the Bobby Roberts Co. for booking.



by Edward Morris

McEntire Tour Plans Include Tickets-For-Guns Program

NASHVILLE—Reba McEntire has launched a program to help reduce the number of guns on America's streets by offering a free concert ticket for each gun turned in. The program will be carried out in conjunction with local police departments and is expected to be in place by Feb. 18.

McEntire, who will play 130-135 dates this year, intends to keep the ticket offer open for the duration of her tour, a spokeswoman says. The artist will spread the word of the offer through concert advertisements, working either with local promoters or through Starstruck Promotions, her in-house concert promotion divi-

sion.

As one of country music's top-selling acts, McEntire plays venues in the 12,000- to 15,000-seat range.

"This is going to be done right," says the McEntire rep. "It's not going to be 'just drop off a gun at any point.' It's going to be [turn it in] at your local police station, or whatever."

McEntire's 1994 tour will include several opening acts, with John Michael Montgomery being featured on the first leg.

Some of the high-crime cities McEntire will perform in this year are New York, Miami, Philadelphia, and Houston.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN. 29, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
①	2	1	14	VARIOUS ARTISTS ▲ ² GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
2	1	3	16	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
3	3	2	20	GARTH BROOKS ▲ ² LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
4	4	4	67	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
5	5	5	16	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
6	6	6	43	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
7	8	11	72	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
8	9	9	24	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8	
9	7	7	47	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
10	10	8	12	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6	
11	12	10	36	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
12	17	12	27	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
13	19	19	39	JOE DIFFIE ● EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	13	
				★★★ PACESETTER ★★★			
⑭	22	26	81	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
15	15	15	70	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
16	13	18	90	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
17	14	13	30	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
18	16	14	36	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14	
19	18	17	62	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
20	11	16	30	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
21	20	22	9	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20	
22	23	29	11	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6	
23	24	20	175	GARTH BROOKS ▲ ¹⁹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
24	21	21	45	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
25	25	23	127	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
26	26	25	14	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
27	31	30	39	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17	
28	28	31	87	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
29	36	43	17	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	
30	27	24	13	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
31	30	37	7	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30	
32	33	32	246	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
				★★★ GREATEST GAINER ★★★			
③③	47	48	10	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	33	
34	32	33	23	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
35	29	28	23	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
36	34	35	33	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	35	34	123	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
				★★★ HOT SHOT DEBUT ★★★			
③⑧	NEW ▶		1	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	38	
39	38	40	73	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
40	42	42	67	LORRIE MORGAN ▲ BNA 66047 (9.98/15.98)	WATCH ME	15	
41	48	49	11	ASLEEP AT THE WHEEL LIBERTY 81770 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35	
42	41	27	18	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3	
43	43	46	12	VARIOUS ARTISTS K.TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	43	
44	39	36	69	GARTH BROOKS ▲ ¹⁴ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
45	44	38	14	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	7	
46	37	39	45	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
47	40	41	57	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
48	46	45	94	WYNONNA ▲ ¹ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
49	45	44	140	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
50	51	53	21	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
51	50	50	30	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
52	49	47	74	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
53	52	52	101	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
54	57	62	18	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50	
⑤⑤	64	66	16	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34	
56	60	64	110	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7	
57	59	61	39	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
58	54	56	39	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
59	56	63	60	VINCE GILL MCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47	
60	55	55	149	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
61	53	67	186	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12	
62	69	59	11	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	26	
63	63	68	34	TRACY BYRD MCA 10649 (9.98/15.98) HS	TRACY BYRD	24	
64	67	54	132	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
65	58	57	192	ALAN JACKSON ▲ ARISTA 8625 (8.98/13.98)	HERE IN THE REAL WORLD	4	
66	61	60	68	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23	
67	66	58	72	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12	
68	72	65	23	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21	
69	65	70	42	VARIOUS ARTISTS K.TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
70	62	51	75	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	
71	75	71	64	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	
⑦②	RE-ENTRY		53	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7	
73	73	74	22	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24	
⑦④	RE-ENTRY		2	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...	70	
⑦⑤	RE-ENTRY		3	SHAWN CAMP REPRIS 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP	71	

○ 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 projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JANUARY 29, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	141
2	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	141
3	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	126
4	4	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	30
5	10	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	141
6	1	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	13
7	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	139
8	8	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	139
9	5	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	18
10	12	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	24
11	16	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	139
12	11	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	17
13	—	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	18

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	20	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	47
15	13	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	74
16	15	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	118
17	22	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	140
18	14	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	2
19	18	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	113
20	17	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	80
21	—	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	27
22	—	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	4
23	21	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	112
24	19	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	99
25	—	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	4

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

COUNTRY CORNER



by Lynn Shults

NOTCHING HIS SECOND consecutive No. 1 with "Live Until I Die" (2-1) is Clay Walker. Walker wrote the song, and James Stroud produced it. The track is in its 14th week on Billboard's Hot Country Singles & Tracks chart. Walker's previous single, "What's It To You," moves to No. 7 from No. 8 in its 10th week on the Hot Country Recurrents chart. What this all means, of course, is that the young Texan has had a great 30-week run since first debuting on the singles chart, and he shows no signs of letting up.

THE MOST ACTIVE TRACK on the singles chart is "(Who Says) You Can't Have It All" (debut-43) by Alan Jackson. It is followed by "Standing Outside The Fire" (56-37) by Garth Brooks; "My Love" (52-44) by Little Texas; "We Don't Have To Do This" (58-46) by Tanya Tucker; "She'd Give Anything" (9-4) by Boy Howdy; "Tryin' To Get Over You" (36-28) by Vince Gill; "I Swear" (7-2) by John Michael Montgomery; "A Little Less Talk And A Lot More Action" (12-8) by Toby Keith; "No Doubt About It" (33-25) by Neal McCoy; and "I Can't Reach Her Anymore" (55-49) by Sammy Kershaw.

THE STORY OF KKBQ Houston continues to unfold. The latest Arbitron numbers verify that the station may be the leading edge of a new country format. KILT remains No. 1 in 12-plus ratings with a 6.3, while KKBQ is second with a 5.6. KIKK fell to a 4.7. But in the 18-34, 18-49, and 25-49 demos, KKBQ is No. 1. This is the station's fifth book since it began its top 40 country approach in the fall of '92. Several things are rather remarkable about the station, not the least of which is the role of PD Dene Hallam, who also was in charge of the station's programming through its two prior formats: top 40 and easy country.

WHAT IS TOP 40 COUNTRY? Hallam says, "We are re-applying original top 40 principles to the country format, along with some of Lee Abrams' AOR superstar philosophy from the '70s, whereas most mainstream country stations apply AC-type principles. We are doing a lot of things that people have said can't be done in the country format. We are higher in personality, put more callers on the air, place album tracks in power rotation, and do stuff that traditionalists would say would cause tuneout. I think the No. 1 thing about our station is that we put everything through what I call a 'fun' filter. I think everyone else is more concerned about negatives and irritants, where we look for things that are going to bring the most fun to our radio station. We are an active radio station, and our time-spent-listening for 12-plus is now 10.5 hours a week. This is up from 8.5. In 25-54, we have a TSL of 11.5, and the 18-34 TSL is 12.15. This is rather remarkable when you consider we had to go up against two heritage stations in KILT and KIKK."

THE STATION ALSO is dissipating myths that have always surrounded the country format. One involves the use of album tracks. Hallam says, "When we play album cuts, we treat them as if they were singles. They can get played as many as 50 times a week. Another myth that I would like to get rid of is this thing from record companies that the first two releases from a new album have to be uptempo and the third a ballad. This is a myth. MCA released two Wynonna ballads in a row, and I don't think it hurt Wynonna. A hit is a hit."



The Choir Invaluable. Vince Gill, Amy Grant, and Michael W. Smith meet with music industry friends and supporters of the Nashville Symphony prior to their Grand Ole Opry benefit concert that raised \$200,000 for the organization. Pictured, from left, are Gill, A&M Records president Al Cafaro, Grant, A&M executive VP David Anderle, Smith, Blanton/Harrell Entertainment president David Slaughter, Nashville Symphony executive director Steven Greil, and Blanton/Harrell Entertainment co-chairmen and co-CEOs Dan Harrell and Michael Blanton.

Jackson Leads Songwriter Nominations

NASHVILLE—Alan Jackson is the top contender for honors in the March 9 TNN telecast of the 11th annual Music City News Country Songwriters Awards. This is the fourth straight year that Jackson has led the nominations.

In contention for the song of the year award are:

"Chattahoochee," written by Alan Jackson and Jim McBride; recorded by Alan Jackson.

"Don't Let Our Love Start Slippin' Away," Vince Gill and Pete Wasner;

Vince Gill.

"The Heart Won't Lie," Kim Carnes and Donna Weiss; Reba McEntire and Vince Gill.

"I Cross My Heart," Eric Kaz and Steve Dorff; George Strait.

"One More Last Chance," Vince Gill and Gary Nicholson; Vince Gill.

"She Got The Rhythm And I Got The Blues," Alan Jackson and Randy Travis; Alan Jackson.

"Tonight I Climbed The Wall," Alan Jackson; Alan Jackson.

"Two Sparrows In A Hurricane,"

Mark Alan Springer; Tanya Tucker.

"What Part Of No," Wayne Perry and Gerald Smith; Lorrie Morgan.

"When Did You Stop Loving Me," Monty Holmes and Donny Kees; George Strait.

The song of the year will be chosen from among these 10 candidates by the votes of Music City News readers. The 90-minute special will be broadcast live from the Grand Ole Opry House. Hosts and performers have not yet been announced.

MARTINA McBRIDE

(Continued from page 30)

ville division after McBride's first album came out, also helped seek songs for her second. McBride does no songwriting herself.

Bruce Allen, who manages Bryan Adams, has served McBride in the same capacity since early in her association with RCA. She met him through her husband's brother-in-law, a photographer who lives in Canada and had done work for Adams. "I loved [Allen's] energy," McBride says, "and the way he approached the whole thing. It's been a great relationship."

The success of "My Baby Loves Me" has earned McBride considerable media attention. In October, she hosted VH-1's "Country Count-

down." She did a guest spot on "Late Night With Conan O'Brien" in December and in January for the Family Channel's "Country Spotlight" series. She will be featured in an article in "US" in March.

McBride made her acting debut—playing a country singer—in an episode of "Baywatch" that will air in

May. In it, she sings two selections from her new album.

Booked by Buddy Lee Attractions, the singer will open shows this year for Mark Chesnutt and Billy Ray Cyrus before heading for Europe. Her fall schedule is still in the making. Last year, she estimates that she did 180 to 190 dates.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
70 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)	Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP
26 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	
35 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	29 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
41 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	49 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)
62 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	54 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
55 THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI) WBM	12 I'D LIKE TO HAVE THAT DNE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
24 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenick, BMI/United Entertainment, BMI) CPP	32 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
21 FAST AS YDU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	42 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
51 FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL	14 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
27 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	40 I'M HOLDING MY DWN (Pookie Bear, ASCAP/Bug, ASCAP)
58 GODD GIRLS GO TO HEAVEN (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL	60 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI)
20 HE THINKS HE'LL KEEP HER (EMI Apnl, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL	10 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Wil Robinsongs, BMI) HL
16 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/	74 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI)
	9 IS IT OVER YET (Nocturnal Eclipse, BMI) HL
	2 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)

WBM	17 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP
5 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL	56 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)
6 JDHM DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM	53 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
67 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP	71 LET'S GO SPEND YOUR MONEY HDNEY (Songs Of PolyGram, BMI/Seven Angels, BMI/Rosker, BMI)
56 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)	36 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
53 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP	8 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhaus, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
71 LET'S GO SPEND YOUR MONEY HDNEY (Songs Of PolyGram, BMI/Seven Angels, BMI/Rosker, BMI)	1 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
36 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	45 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)
8 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhaus, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	69 MONA LISA ON CRUISE CONTROL (Corey Rock, ASCAP/Large Giant, ASCAP/Dinger & Dille, BMI/Sony Tree, BMI/All Over Town, BMI/New Wolf, BMI) WBM/HL
1 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)	44 MY LOVE (Square West, ASCAP/Howlin' Hics, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
45 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)	25 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL
69 MONA LISA ON CRUISE CONTROL (Corey Rock, ASCAP/Large Giant, ASCAP/Dinger & Dille, BMI/Sony Tree, BMI/All Over Town, BMI/New Wolf, BMI) WBM/HL	33 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McBride, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL
44 MY LOVE (Square West, ASCAP/Howlin' Hics, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	73 NOT (Betamy Bros., ASCAP)
25 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	13 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky
33 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McBride, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL	
73 NOT (Betamy Bros., ASCAP)	
13 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky	

Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM	18 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parrell, BMI/Millhouse, BMI/Ashwards, BMI) HL
23 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL	22 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
4 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Albarta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM	19 T.L.C. A.S.A.P. (Zomba, ASCAP/Dime Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP
50 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)	28 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
34 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP	46 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
38 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP	15 WE JUST DISAGREE (EMI Blackwood, BMI/Bruser, BMI) HL
57 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI)	30 WERE YOU REALLY LIVIN' (Gur Island Enterprises, BMI)
66 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL	59 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
31 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	63 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) HL/CPP
39 SODD (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himwonsell's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) CPP	48 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
37 STANDING OUTSIDE THE FIRE (Criteron, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	43 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)
3 STATE OF MIND (Wordy, ASCAP)	61 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
52 STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI)	7 WILD DNE (Howe Sound, BMI/Daniel The Dog, ASCAP/Warner-Tamerlane, ASCAP/Reynsong, BMI) WBM/HL
47 TAKE IT EASY (Swallow Turn, ASCAP/Son City, ASCAP) WBM	75 WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/TDW, ASCAP/Trauble Clef, BMI/DCW, BMI)
72 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM	68 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI)
65 THANKS TO YOU (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	64 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
	11 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JAN. 29, 1994

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 129 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	*** No. 1 *** LIVE UNTIL I DIE J. STROUD (C. WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
2	7	9	7	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
3	5	8	11	STATE OF MIND J. STROUD (C. WALKER) (C. BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
4	9	13	13	SHE'D GIVE ANYTHING C. FARREN (J. STEELE, C. FARREN, V. MELAMEO)	◆ BOY HOWDY CURB PROMO SINGLE
5	3	5	17	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, J. HOGAN, B. LABOUNTY)	SHENANDOAH (C) (V) RCA 62636
6	8	11	12	JOHN DEERE GREEN J. STROUD (C. WALKER)	JOE DIFFIE (C) (V) EPIC 77235
7	1	1	16	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
8	12	15	12	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHIM (D. HINTON, J. STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
9	6	7	14	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNONNA (V) CURB 54754/MCA
10	4	2	15	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
11	13	16	11	YOU WILL E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
12	14	17	9	I'D LIKE TO HAVE THAT ONE BACK T. BROWN, G. STRAIT (B. SHORE, R. WEST, A. BARKER)	GEORGE STRAIT (C) (V) MCA 54767
13	16	21	8	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK (S. HENDRICKS, B. LABOUNTY, S. GRIFFIN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
14	15	22	8	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) MCA 54768
15	18	19	12	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
16	17	20	9	HEY CINDERELLA J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
17	23	25	8	*** AIRPOWER *** I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON (V) BNA 62709
18	24	26	8	*** AIRPOWER *** THAT'S MY STORY P. WORLEY, J. HOBBS, E. SEAY (L. R. PARNELL, T. HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 93952
19	22	27	7	*** AIRPOWER *** T.L.C. A.S.A.P. J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. MYERS)	ALABAMA (V) RCA 62712
20	27	31	7	*** AIRPOWER *** HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
21	11	4	20	FAST AS YOU P. ANDERSON (S. HARRIS)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
22	26	30	7	THEY ASKED ABOUT YOU T. BROWN, R. MCENTIRE (M. NASH, B. NASH, F. WELLER)	REBA MCENTIRE (V) MCA 54769
23	30	32	10	SAWMILL ROAD M. WRIGHT (T. DUBOIS, J. HOGAN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
24	25	28	12	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	◆ STEVE WARINER (V) ARISTA 1 2609
25	33	35	7	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
26	10	6	16	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
27	31	37	11	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1 2568
28	36	50	4	TRYIN' TO GET OVER YOU T. BROWN (V. GILL)	◆ VINCE GILL (C) (V) MCA 54706
29	28	24	12	HIGH TECH REDNECK B. CANNON, N. WILSON (B. PHILLIPS, L. TURNER)	◆ GEORGE JONES (V) MCA 94749
30	32	36	12	WERE YOU REALLY LIVIN' R. L. PHELPS (D. PHELPS (R. L. PHELPS, D. PHELPS))	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
31	19	10	16	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESHWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 51734
32	21	12	18	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
33	34	39	10	NO MORE CRYIN' J. LEO (T. MCBRIDE, J. LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
34	37	40	8	SHE NEVER CRIED B. BECKETT (D. MAYO, F. WELLER, D. RAE)	CONFEDERATE RAILROAD (C) (V) ATLANTIC X
35	20	18	15	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
36	44	54	4	LIFE #9 P. WORLEY, E. SEAY, M. MCBRIDE (KOSTAS, T. PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
37	56	62	7	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. ANSEL, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	29	14	15	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
39	35	23	17	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
40	45	55	4	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1 8139
41	39	45	11	CONFESSION' MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	◆ SHAWN CAMP (C) (V) REPRISE 18341/WARNER BROS.
42	41	46	10	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J. STROUD, J. CARLTON (J. L. WALLACE, T. SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
43	NEW		1	*** HOT SHOT DEBUT *** (WHO SAYS) YOU CAN'T HAVE IT ALL K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 1-2649
44	52	72	3	MY LOVE J. STROUD (C. DINAPOLI, D. GRAU) (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
45	42	43	20	MERCURY BLUES K. STEGALL (R. GEOGINS, K. C. DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1 2607
46	58	74	3	WE DON'T HAVE TO DO THIS J. CRUTCHFIELD (G. BURR, V. SHAW)	TANYA TUCKER LIBERTY ALBUM CUT
47	50	52	14	TAKE IT EASY J. STROUD (J. BROWNE, G. FREY)	TRAVIS TRITT GIANT ALBUM CUT
48	51	70	3	WHERE WAS I S. BUCKINGHAM (H. STINSON, G. BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
49	55	69	3	I CAN'T REACH HER ANYMORE B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 888 102
50	49	53	8	SHE LOVES TO HEAR ME ROCK K. STEGALL (Z. TURNER, T. NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
51	59	58	6	FOR YOUR LOVE J. BOWEN, J. CRUTCHFIELD (J. ELY)	◆ CHRIS LEDOUX (V) LIBERTY 17714
52	64		2	STONE COLD COUNTRY D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
53	47	49	19	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
54	53	51	14	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
55	54	57	6	THE DEVIL COMES BACK TO GEORGIA M. C. DUNN, G. BROWN, J. E. NORMAN (C. DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
56	68		2	KISS ME, I'M GONE T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
57	46	47	17	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS (S. HARRIS, J. L. HARRIS)	HAL KETCHUM CURB ALBUM CUT
58	60	60	5	GOOD GIRLS GO TO HEAVEN C. BARNETT (S. HARRIS, J. GAN, K. WILLIAMS)	◆ CHARLIE FLOYD (C) (V) LIBERTY 79017
59	62	64	5	WHAT A CRYING SHAME D. COOK (H. HALL, K. ADAMS)	◆ THE MAVERICKS (C) (V) MCA 54748
60	74		2	INDIAN OUTLAW J. STROUD (H. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK))	◆ TIM MCGRAW CURB PROMO SINGLE
61	43	44	14	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. QUINN, L. R. HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
62	57	56	14	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
63	61	59	7	WHATEVER IT TAKES B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 18323
64	48	48	14	WORTH EVERY MILE G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
65	NEW		1	THANKS TO YOU A. REYNOLDS (S. HARRIS, J. WINCHESTER)	◆ EMMYLOU HARRIS (V) ASYLUM 64570
66	63	61	20	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
67	65	63	20	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
68	NEW		1	WORDS BY HEART J. SCAIFE, J. COTTON (R. NIELSON, M. POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
69	69	71	3	MONA LISA ON CRUISE CONTROL J. STROUD, R. LANDIS (D. ROBBINS, M. EHMIG, J. S. SHERRILL)	◆ DENNIS ROBBINS (C) (V) GIANT 18294
70	70	66	6	ANGELS AMONG US J. LEO (M. LEE, ALABAMA (B. HOBBS, D. GOODMAN))	ALABAMA (C) (V) RCA 62643
71	72		2	LET'S GO SPEND YOUR MONEY HONEY J. NIEBANK, M. UTLEY (KOSTAS, K. WILLIS)	◆ EVANGELINE (C) (V) MARGARITAVILLE 54787/MCA
72	67	67	14	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON GIANT ALBUM CUT
73	71	75	3	NOT BELLAMY BROTHERS, E. SEAY (D. BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
74	NEW		1	IN MY NEXT LIFE J. STROUD (M. BARNES)	MERLE HAGGARD CURB ALBUM CUT
75	66	65	6	WIND IN THE WIRE S. GIBSON (D. WILKIE, S. MACDOUGALL)	◆ RUBY TRAVIS (V) WARNER BROS. 18274

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

HOT COUNTRY RECURRENTS

1	1	1	4	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
2	2	2	6	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
3	3		2	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	◆ MARK CHESNUTT MCA
4			1	RECKLESS J. LEO (M. LEE, ALABAMA (L. STEVENS, M. CLARK))	ALABAMA RCA
5	4		2	SHE USED TO BE MINE D. COOK (S. HENDRICKS (R. GRIFFIN))	BROOKS & DUNN ARISTA
6			1	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS LIBERTY
7	8	5	10	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER GIANT
8	6	3	18	CHATTANOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
9	7	6	7	ONE MORE LAST CHANCE T. BROWN (V. GILL, S. NICHOLSON)	◆ VINCE GILL MCA
10	5	4	4	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT MCA
11	11	7	13	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD MCA
12	12		2	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	◆ TRACY LAWRENCE ATLANTIC
13	13	10	5	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA

14	9		2	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	◆ SAMMY KERSHAW MERCURY
15	14	13	4	ON THE ROAD S. HENDRICKS (B. MCDILL)	◆ LEE ROY PARNELL ARISTA
16	10	9	3	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS MCA
17	16	8	6	THAT WAS A RIVER G. FUNDIS (J. HOBBS (S. LONGACRE, R. GILES))	◆ COLLIN RAYE EPIC
18	15	12	11	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
19	18	11	6	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAKEY, A. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY
20	19	21	8	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. R. PHILLIPS, H. PERDEW)	◆ JOE DIFFIE EPIC
21	17	17	7	HALF ENOUGH R. LANDIS (M. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN BNA
22	21	18	15	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE ATLANTIC
23	24		12	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. MARRISON)	DOUG STONE EPIC
24	22	16	11	THANK GOD FOR YOU M. MILLER (M. MCANALLY (M. MILLER, M. MCANALLY))	◆ SAWYER BROWN CURB
25	23		15	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER GIANT

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

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	4	9	YURI SONY LATIN/SONY	◆ DETRAS DE MI VENTANA 1 week at No. 1
2	3	6	9	ANA GABRIEL SONY LATIN/SONY	◆ LUNA
3	5	7	10	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
4	4	5	12	JERRY RIVERA SONY TROPICAL/SONY	◆ QUE HAY DE MALO
5	1	1	18	THE BARRIO BOYZZ SBK/EMI LATIN	◆ CERCA DE TI
6	12	13	7	ROCIO DURCAL ARJOLA/BMG	◆ DESAIRES
7	11	12	7	FRANCO DE VITA SONY LATIN/SONY	◆ CALIDO Y FRIO
8	17	29	3	LOS FUGITIVOS RODVEN	◆ LA LOCA
9	9	10	8	LUIS MIGUEL WEA LATINA	◆ SUAVE
10	6	3	15	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
11	15	18	7	LOS BUKIS FONOVISA	TU INGRATITUD
12	14	15	9	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO
13	8	8	15	LOURDES ROBLES SONY LATIN/SONY	◆ DONDE SE HA IDO TU AMOR
★★★POWER TRACK★★★					
14	20	22	6	EROS RAMAZZOTTI ARISTA/BMG	◆ OTRA COMO TU
15	7	2	17	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
16	10	9	14	PIMPINELA POLYGRAM LATIN/PGD	EL AMOR NO SE PUEDE OLVIDAR
17	25	—	2	RICKY MARTIN SONY LATIN/SONY	◆ ENTRE EL AMOR Y EL HALAGO
18	16	11	13	BRONCO FONOVISA	DOS MUJERES UN CAMINO
19	24	—	2	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
20	29	36	3	LOS HERMANOS ROSARIO KAREN/BMG	EL DESDICHADO
21	22	19	16	LA MAFIA SONY DISCOS/SONY	GRACIAS
22	40	—	2	ROBERTO CARLOS SONY LATIN/SONY	◆ MUJER PEQUENA
23	19	25	6	GILBERTO SANTA ROSA SONY TROPICAL/SONY	BUSCAME
24	28	27	7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ACABE POR LLORAR
25	21	16	11	FAMA SONY DISCOS/SONY	LLORANDO
26	13	14	9	PANDORA EMI LATIN	CUANDO QUIERAS DEJAME
★★★HOT SHOT DEBUT★★★					
27	NEW ▶	1	1	BANDA MACHOS FONOVISA	MI LUNA, MI ESTRELLA
28	23	38	3	KARINA RODVEN	NUNCA TE OLVIDARE
29	RE-ENTRY	4	4	LIBERACION FONOVISA	ESE LOCO SOY YO
30	18	20	9	CRISTIAN MELODY/FONOVISA	ES MEJOR ASI
31	NEW ▶	1	1	LUCIA MENDEZ SONY LATIN/SONY	VE TE
32	39	—	2	BRONCO FONOVISA	AUNQUE NO ME QUIERAS
33	30	—	2	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	CUANDO TE BESO
34	37	—	2	LAURA LEON WEA LATINA	DOS MUJERES UN CAMINO
35	NEW ▶	1	1	ARKANGEL R-15 LUNA/FONOVISA	EL ONCEAVO MANDAMIENTO
36	38	35	3	INDUSTRIA DEL AMOR UNICO/FONOVISA	ROSAS ROJAS
37	36	32	4	LOS DINNOS SONY DISCOS/SONY	SI TE VAS
38	NEW ▶	1	1	RAMON ORLANDO KAREN/BMG	TE COMPRO TU NOVIA
39	27	26	10	MARCOS LLUNAS POLYGRAM LATIN/PGD	◆ RECONQUISTARTE
40	26	24	6	OLGA TANON WEA LATINA	MUCHACHO MALO

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

Artists & Music

Brazilian Stars Perform At Hunger Benefits; Tag Team's 'Whoomp!' Becomes Crossover Hit

BRAZIL ARTISTS Attack Hunger: December marked not only the holiday season in Brazil, but also featured three anti-hunger benefit concerts delivered by Brazilian superstars Milton Nascimento, Daniela Mercury, Jorge Ben Jor, and Chico Buarque de Hollanda. All proceeds went to help fund Ação Pela Cidadania Contra A Fome E A Miséria (Citizens' Action Against Hunger and Misery).

The first concert was staged Dec. 18 at the Estádio Do Pacaembu in São Paulo, where about 40,000 spectators showed up to catch Mercury and Ben Jor performing together for the first time. The show raised \$400,000.

The second show took place Dec. 19 at Palácio das Artes in Belo Horizonte, Minas Gerais, hometown of Nascimento, who performed with ex-Yes vocalist Jon Anderson, James Taylor, and Brazilian star Simone. Anderson and Nascimento performed "Estrelada," their pensive duet culled from Nascimento's magnificent latest effort, "Angelus," due out Feb. 15 in the U.S. The pair also sang "Amor Real," taken from Anderson's Spanish-language album "Deseo," set to be shipped by BMG in March. The concert was transmitted live nationally and generated \$64,000 for food supplies for Belo Horizonte residents.

The third concert, Dec. 21 in Recife, featured 16 local acts plus performances by Buarque and Paulinhos da Viola. Some 24 tons of food were collected. The anti-hunger project, which drew little support in early 1993, was initiated by sociologist Herbert de Souza, known as Betinho.

WHOOOMP! WHOMP!: Spanish-language remakes of Anglo hits always seem to just miss the linguistic and emotional mark, but "Whoomp! (Si Lo Es)," Tag Team's Spanish-language cover of its mega-anthem "Whoomp! (There Is It)," squarely hits the crossover bullseye.

The original mix, one of five available on the Life/Bellmark single, seems most ripe for Latino radio as Los Angeles rapper MC Skeeey (Joe Estrada) spews the self-penned Spanish verse over the song's familiar, jittery bass line. Even Tag Team's members and their backing vocal crew chip in spirited Spanish supporting vocals.

The other two strong mixes, which offer an obverse take on "Whoomp!" and undoubtedly will garner significant club play, are the rave-oriented "La Descarga Mix" and its vocal companion "La Descarga Vocal Mix." Bellmark sales director Don Hunter observes that the Spanish "Whoomp!" is "helping Tag Team get into the Latin countries where we hadn't had the sales before."

TACUBA, MANA TO MIDEM: In what has to count as a major coup, WEA Latina artists Café Tacuba and Maná will perform at MIDEM Jan. 31. The annual confab is slated to take place Jan. 30-Feb. 3 in Cannes, France.

POLYGRAM PERKS UP: Just out on PolyGram are Maria Bethânia's Brazilian smash album "As Canções Que Você Fez Para Mim" and its Spanish-language counterpart, "Las Can-



by John Lannert

ciones Que Tu Hiciste Para Mi." Bethânia has rung up more than 500,000 unit sales of "As Canções" so far.

Also released on PolyGram is Sergio Dalma's Spanish hit "Solo Para Ti" and Divididos' Argentinian breakout "La Era De La Boludez." Due out Feb. 2 is "Mujeres," the label debut by ex-Olé Olé singer Marta Sánchez, plus albums from Illya Kuriyaki ("Horno Para Calentar") and Nino Bravo ("Lo Mejor De Nino Bravo").

STREET TALK: There is banter flying on both sides of the Mexico-U.S. border about Juan Gabriel releasing a new album as early as February. His label, BMG, is mum... Also circulating in the street is talk that MCA will start a Latin imprint, with veteran record exec Máximo Aguirre heading up the label.

PINK FLOYD TO LAUNCH World Tour In Mexico City: Tickets for Pink Floyd's April 9 Mexico City show have sold out, prompting the show's promoter, OCESA, to add a second concert April 10. Pink Floyd's two performances—set to be staged at the 50,000-seat Hermanos Rodríguez Autódromo—will launch the group's worldwide tour. Ducats for the shows (Continued on page 36)

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René L. Toledo & Reynerio Pérez

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Artists & Music

LATIN NOTAS

(Continued from page 34)

are going for \$30, \$60, and \$130.

Aerosmith also is slated to play in Mexico City Thursday and Friday (27-28) at the Palacio de los Deportes, capacity 20,000. Tickets to the Mexico City shows are going for approximately \$20, \$40, and \$60. Also booked to appear in Mexico City Friday (28) is Robert Plant, whose show will be staged at the 10,000-seat Auditorio Nacional. Ticket prices are identical to the Aerosmith concerts. Plant, incidentally, was the opening act for Aerosmith at several South American dates in January.

CARNAVAL RELEASE Harvest: With Carnival coming up next week in Brazil, artists from Bahia have come out with their annual releases. The always-impressive Ara Ketu has put out "De Periperi" (EMI), which contains the band's seismic drums captured live from the group's headquarters in the slums of Periperi, located in the suburb of the Bahian capital Salvador... Legal wrangles have split the successful Banda Beijo, as its frontman, Netinho, begins his solo career with "Um Beijo Para Você" (PolyGram), a wonderful, bouncing bundle of pop-samba reggae featuring a guest appearance by Gilberto Gil... "Tempero Tropical," by PolyGram solo artist Sarajane, sports a musical grab-bag of melded styles such as salsa, soca, and samba-reggae, offset by a potpourri of old-school sambas de roda... Banda Mel's seventh album for Continental, "Mãe Preta," serves up yet more samba-reggae paeans, highlighted by a sterling cameo performance from fine drum ensemble Ilê Ayê.

MTV LATINO EXPANDS: MTV Latino has picked up 135,000 new subscribers in San Diego via Cox Cable's San Diego system. Cox expects cable subscriptions to leap to 300,000 by year's end. MTV Latino recently added 30,000 subscribers through cable outfits in the Dominican Republic (Visión Dominicana, S.A.), Venezuela (Sistemas Cablevisión), and Puerto Rico (Caguas-Humacao Cable Systems).

APPOINTMENTS: Saul Tagarro has been tapped as president of Warner Music Spain and Warner Music Portugal. Tagarro previously was director of Warner Music Spain, a position now being filled by Iñigo Zabala, who previously was the company's deputy managing director. Also reporting to Tagarro will be Miguel Angel Gómez, managing director of DRO, and Daniel de Souza, managing director of Warner Music Portugal... Albert "Brown Bear" Vera, a 30-year veteran in Spanish radio, has been named PD at KWKW Los Angeles, replacing Hernán Escandón.

THE BANDA EVOLUTION: It is amazing how rapidly banda music has mutated from a basic oom-pah cadence to a genre that embraces every other groove around, ranging from cumbia to techno. Lately a disparate bunch of popular Anglo songs have been recorded, such as Bobby Darin's early-'60s hit "Cosas," reggae standard "Rivers Of Babylon," and Paper Lace's 1974 smash "The Night Chicago Died."

While most of the aforementioned covers make for digestible party fare, Musivisa's Banda Caporal has taken



Guerra Strikes Brazilian Gold—Frank Welzer, president, Sony Music International Latin America congratulates Juan Louis Guerra with a gold record for "Romance Rosa," a Spanish-Portuguese version of Guerra's Spanish mega-smash "Bachata Rosa" which sold more than 100,000 units in Brazil. Shown, from left, are Welzer, Guerra, and Roberto Augusto, president and managing director Sony Music Brazil.

banda to an uncomfortable extreme with "Soy Feliz," a schmaltzy, chugging take on James Brown's immortal, hard-to-cover nugget "I Feel Good." Undoubtedly, "Soy Feliz" clearly indicates that banda does not lend itself to indiscriminate application.

By contrast, the recent emergence of banda remix albums is stretching the banda envelope in an exciting new hi-tech direction that does not compromise banda's musical essence. Perhaps the hottest album so far is "Remix Vamos Al Dancing De Caballito" by Musart's Mi Banda El Mexicano. The best banda single currently out is Banda Los Cachorros' witty, galloping entry about women and televisions, "Como La Tele" (Discos Rocío/Fonovisa).

CENTURY LAUNCHES New Sobriety Campaign: The Century Council, a California-based nonprofit organization dedicated to reducing alcohol abuse, has kicked off a national multimedia campaign called "Si Toma, No Maneje" (If You Drink, Don't Drive). Four entertainment personalities have been chosen as spokespeople for the project: singer Gloria Trevi, actor Ricardo Montalban, Lowrider magazine publisher Alberto López, and boxer Oscar de la Hoya.

CHART NOTES: Yuri's "Detras De Mi Ventana" (Sony Latin) scales the Hot Latin Tracks chart this week, making the riveting ballad her first chart-topper since "Hombres Al Borde De Un Ataque De Celos" reached No. 1 nearly five years ago (Feb. 18, 1989).

But the tenure of "Ventana" at the top would appear rather tenuous, with Ana Gabriel's "Luna" less than 100 points in arrears.

Other strong chart moves in the top 10 are registered by Los Temerarios' "Una Tarde Fue" (5-3), Rocío Dúrcal's "Desaires" (12-6), and Los Fugitivos' "La Loca" (17-8). Luis Miguel's "Suave," now holding at No. 9, is being remixed by, among others, noted producer team the Merc Boys. Spike of the week is notched by Roberto Carlos' "Mujer Pequeña," which soars 40-

NEW ON THE CHART: Newcomers to Hot Latin Tracks this week are Mexican actress/singer/talk show host Laura León, whose slinky cumbia "Dos Mujeres Un Camino" (WEA Latina) eases up three (37-34). One slot behind is Luna's grupo Arkangel R-15, debuting with "El Onceavo Mandamiento." The second act to make its debut this week is hot merengue artist Ramón Orlando, coming in at No. 38 with "Te Compró Tu Novio," taken from his superb Karen album "El Maestro."

DANCE CHART CHECK: A monthly look at four regional club play-lists reveals Jerry Rivera's current top five Hot Latin Tracks smash "Qué Hay De Malo" (Sony Tropical) to be No. 1 on three charts—City Sounds Latino of New York, Majestic Sounds Enterprises of Miami, and Bay Area Sound Service (B.A.S.S.) of San Francisco, where Carlos Sarli's club version rules the roost. Houston record pool Salsamania reports Miles Peña's "Yo Busco Una Mujer" (Sonero) as its top salsa track.

Merengue favorites Jossie Esteban Y Patrulla 15 top the merengue charts of Salsamania and B.A.S.S. with "El Meneito" (TTH). Majestic lists Caña Brava's "Esta Brutal" (Plátano) as its No. 1 merengue track, while City Sounds reports Los Hermanos Rosario's recent top 10 Hot Latin Tracks hit "Morena Ven" (Karen) as the pool's top merengue cut.

Two of the three pools reporting tropi-pop categories—Salsamania and Majestic—place Proyecto Uno's "Esta Pegao" (J&N) at No. 1, while B.A.S.S. lists the track in its non-ordered tropi-pop list. La Fiebre's "Siempre" (EMI Latin) tops Salsamania's regional chart. Hemisphono's Luz de San Marcos lands two entries ("El Año Viejo," "Ritmo Columbiano") on B.A.S.S.'s tropical/regional tally.

Assistance in preparing this column was provided by Enor Paiano in São Paulo and in Mexico City.

THE Billboard Classical 50™

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



THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	2	3	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	1 week at 1 SCHINDLER'S LIST	
★ ★ ★ PACESETTER ★ ★ ★					
2	4	6	GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN	
3	3	175	CARR/DOM/PAV LONDON 430433 (10.98 EQ/15.98)	IN CONCERT	
4	7	6	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK	
5	8	10	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM	
6	1	9	VARIOUS INTERSOUND 1206 (14.98/24.98)	PIANO MASTERPIECES	
7	5	10	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES	
8	10	89	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3	
9	12	43	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS	
10	13	13	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO	
11	9	10	ROYAL PHIL. (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1	
12	22	13	BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER	
13	24	65	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME	
14	14	35	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE	
15	6	9	NYC BALLET (ZINMAN) NONESUCH 79294 (10.98/16.98)	THE NUTCRACKER	
16	25	10	POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98 EQ/15.98)	NIGHT & DAY	
17	32	63	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS	
18	RE-ENTRY		ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS	
19	23	8	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98)	STAR WARS TRILOGY	
20	16	5	VARIOUS ARTISTS MCR CLASSICS 8905 (2.99/4.99)	BEST OF BEETHOVEN	
21	27	10	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS	
22	20	10	PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO ...	
23	28	19	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	THE PUCCINI ALBUM	
24	RE-ENTRY		VARIOUS ARTISTS MADACY 5608 (10.98/19.98)	100 GOLDEN CLASSICS	
25	RE-ENTRY		VARIOUS ARTISTS PHILIPS 438824 (10.98 EQ/14.98)	OPERA MAGIC	
26	26	8	POPS (FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS	
27	45	101	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH	
28	17	4	VARIOUS ARTISTS MCR CLASSICS 8907 (2.99/4.99)	BEST OF BACH	
29	15	4	VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF TCHAIKOVSKY	
30	18	2	VARIOUS ARTISTS MCR CLASSICS 8902 (2.99/4.99)	BEST OF CHOPIN	
31	RE-ENTRY		VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS	
32	RE-ENTRY		VARIOUS RCA 60840 (6.98/10.98)	PACHELBEL CANON	
33	19	5	VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF MOZART	
34	37	5	VARIOUS ARTISTS DG 439149 (5.98 EQ/10.98)	MAD ABOUT GUITARS	
35	49	3	VARIOUS ARTISTS DG 439520 (5.98 EQ/10.98)	MAD ABOUT PIANO	
36	RE-ENTRY		HOLLYWOOD (MAUCERI) PHILIPS 438007 (10.98 EQ/15.98)	KING AND I	
37	36	43	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE	
38	RE-ENTRY		VARIOUS ARTISTS ANGEL 64769 (7.98/10.98)	HEAVY CLASSIX	
39	30	7	VARIOUS ARTISTS DG 439150 (5.98 EQ/10.98)	MAD ABOUT MOZART	
40	34	8	VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS	
41	29	10	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS	
42	RE-ENTRY		KATHLEEN BATTLE DG 435866 (10.98 EQ/15.98)	BEL CANTO	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
43	NEW ▶		VARIOUS ARTISTS ENCORE 67782/EMI CLASSICS (3.98/4.98)	PUCCINI: ARIAS	
44	42	5	VARIOUS ARTISTS RCA 60834 (5.98/9.98)	GERSHWIN-GREATEST HITS	
45	NEW ▶		ROYAL PHIL. (CLARK) K-TEL 689-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 2	
46	NEW ▶		JOHN WILLIAMS SONY CLASSICAL 46347 (3.98 EQ/7.98)	SPANISH GUITAR MUSIC	
47	38	4	VARIOUS CAMEO CLASSICS 8753 (2.98/4.98)	VERY BEST OF MOZART	
48	RE-ENTRY		JOSE CARRERAS TELDEC 92369 (9.98/15.98)	WITH A SONG IN MY HEART	
49	35	3	VARIOUS ARTISTS RCA 60836 (5.98/9.98)	CLASSICS-GREATEST HITS	
50	RE-ENTRY		BATTLE/MARSALIS SONY CLASSICAL 46672 (9.98 EQ/15.98)	BAROQUE DUET	
			FULL-PRICE CLASSICAL	FULL-PRICE CROSSOVER	MID-LINE
1	GERSHWIN NONESUCH	1	WILLIAMS/PERLMAN MCA	1	ROYAL PHIL. (CLARK) K-TEL
2	GERSHWIN	2	SCHINDLER'S LIST	2	HOOKED ON VOL.1
3	CARR/DOM/PAV LONDON	2	F. ZAPPA BARKING PUMPKIN	2	VARIOUS DG
4	IN CONCERT	2	YELLOW SHARK	2	MAD ABOUT CLASSICS
5	TALLIN CHAMBER ECM	3	LONDON PHIL. RCA	3	POPS (FIEDLER) RCA
6	PART: TE DEUM	3	SYMPHONIC YES	3	FIEDLER-GREATEST HITS
7	VARIOUS INTERSOUND	4	VARIOUS LONDON	4	VARIOUS RCA
8	1206 (14.98/24.98)	4	PAVAROTTI/FRIENDS	4	PACHELBEL CANON
9	LONDON ORCH. RCA	5	BOST. POPS SONY	5	VARIOUS DG
10	61938 (9.98/15.98)	5	UNFORGETTABLE	5	MAD ABOUT GUITARS
11	SYMPHONIC YES	6	POPS (WILLIAMS) SONY	6	VARIOUS DG
12	UPSHAW/ZINMAN NONESUCH	6	NIGHT AND DAY	6	MAD ABOUT PIANO
13	79282 (10.97/15.97)	7	GALWAY RCA	7	MAD ABOUT MOZART
14	GORECKI: SYMPH. NO. 3	7	WIND BENEATH MY WINGS	7	VARIOUS ANGEL
15	VARIOUS ARTISTS LONDON	8	STAR WARS	8	HEAVY CLASSIX
16	440100 (10.98 EQ/15.98)	8	LSO ARISTA	8	VARIOUS DG
17	PAVAROTTI & FRIENDS	9	STAR WARS	9	MAD ABOUT MOZART
18	TI AMO	9	BAYLESS ANGEL	9	VARIOUS RCA
19	ROYAL PHIL. (CLARK) K-TEL	9	PUCCINI ALBUM	9	BEETHOVEN-GREAT HITS
20	611-3 (5.98/12.98)	10	YO-YO MA/MCFERRIN SONY	10	VARIOUS RCA
21	HOOKED ON CLASSICS: VOL. 1	10	HUSH	10	MOZART-GREATEST HITS
22	BARTOLI/SCHIFF LONDON	11	HOLLYWOOD PHILIPS	11	VARIOUS RCA
23	440297 (10.98 EQ/15.98)	11	KING AND I	11	GERSHWIN-GREAT HITS
24	IMPATIENT LOVER	12	CARRERAS TELDEC	12	ROYAL PHIL. (CLARK) K-TEL
25	CECILIA BARTOLI LONDON	12	WITH A SONG ...	12	HOOKED ON VOL.2
26	43627 (10.98 EQ/15.98)	13	GARRETT SILVA AMERICA	13	VARIOUS RCA
27	IF YOU LOVE ME	13	WEBBER: LOVE SONGS	13	CLASSICS-GREATEST HITS
28	UNFORGETTABLE	14	GALWAY RCA	14	VARIOUS RCA
29	POPS (WILLIAMS) SONY	14	SEASONS	14	CLASSICS AT THE MOVIES
30	NIGHT & DAY	15	GALWAY RCA	15	VARIOUS RCA
31	JAMES GALWAY RCA	15	AT THE MOVIES	15	COPLAND-GREAT HITS
32	60862 (9.98/15.98)				

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

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	TONY BENNETT COLUMBIA 57424	9 weeks at No. 1 STEPPIN' OUT
2	2	31	HARRY CONNICK, JR. COLUMBIA 53172	25
3	3	17	JOSHUA REDMAN WARNER BROS. 45365	WISH
4	5	11	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
5	4	15	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
6	7	15	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
7	11	9	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
8	6	23	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
9	8	23	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
10	9	9	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
11	13	45	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
12	10	9	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
13	12	39	JOE SAMPLE WARNER BROS. 45209	INVITATION
14	14	33	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
15	17	27	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
16	15	9	DIANA ROSS MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
17	16	46	SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
18	18	9	STANLEY TURRENTINE MUSICMASTERS 65103	IF I COULD
19	21	44	JOE HENDERSON VERVE 511779	LUSH LIFE
20	23	18	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
21	19	13	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
22	22	2	ANDRE PREVIN ANGEL 54917	WHAT HEADPHONES?
23	24	35	DIANE SCHUUR GRP 2006	IN TRIBUTE
24	20	33	DAVID BENOIT GRP 9687	LETTER TO EVAN
25	RE-ENTRY		THE BENNY GREEN TRIO BLUE NOTE 84467/CAPITOL	THAT'S RIGHT

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	59	KENNY G ARISTA 18646	21 weeks at No. 1 BREATHLESS
2	2	21	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
3	3	27	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	5	15	RAMSEY LEWIS GRP 9742	SKY ISLANDS
5	4	19	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
6	9	20	WARREN HILL RCA 66321	DEVOTION
7	6	17	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
8	8	29	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
9	10	9	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
10	7	8	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
11	14	25	PAT METHENY GEFEN 24601	THE ROAD TO YOU
12	13	39	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
13	12	25	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
14	16	39	LEE RITENOUR GRP 9697	WES BOUND
15	15	11	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
16	17	35	MICHAEL FRANKS REPRIS 45227	DRAGONFLY SUMMER
17	11	15	HOLLY COLE TRIO MANHATTAN B1198/CAPITOL	DON'T SMOKE IN BED
18	18	27	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
19	NEW ▶		GARY TAYLOR SIN-DROME 3001	SQUARE ONE
20	19	17	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
21	23	44	PAT METHENY GEFEN 24468*	SECRET STORY
22	20	57	DAVID SANBORN ELEKTRA 61272	UPFRONT
23	21	33	NAJEE EMI 99400/ERG	JUST AN ILLUSION
24	22	35	MILES DAVIS WARNER BROS. 26938*	DOO BOP
25	24	26	ART PORTER VERVE FORECAST 517997/VERVE	STRAIGHT TO THE POINT

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

Classical KEEPING SCORE™



by Is Horowitz

REACHING BACK: Sony Classical continues the rapid buildup of its Vivarte series devoted to period instrument recordings. Developed under the stewardship of Wolf Erichson, the line includes more than 50 active titles, and additional productions continue at a rapid pace. Typically, the 11 new albums just released offer a spread of music ranging from medieval times to early Beethoven.

Vivarte sessions scheduled for January also cover a varied sampling of mostly early music performed by period specialists.

Due for studio attention this month is a set of Purell anthems sung by the **Tolzer Knabenchor**. The conductor is **Gustav Leonhardt**, and among the soloists are countertenor **David Cordier** and bass **Peter Kooy**. German Renaissance music engages the attention of the **Huelgas Ensemble**, and the **Smithsonian Chamber Players** are slated to record quintets by Georges Onslow.

In a reasonably active month for seemingly workaholic Erichson, this January also will find him producing Mozart wind sextets for Sony's Vivarte with clarinetist **Charles Neidich** and his wind ensemble **Mozzafiato**. And let's not forget a program of virtuoso cello music by early 19th century composer **Friedrich Dotzauer**, featuring **Anner Bylsma** as soloist.

NORTHERN LIGHTS: Young Norwegian pianist **Leif Ove Andnes** will record works by compatriots **Harald Saeverud** and **Nils Tveitt**, as well as by the Dane **Carl Nielsen**, under terms of a new contract with Virgin Rec-

ords.

Among other solo works called for under the deal are the Schumann "Fantasia" and Piano Sonata No. 1, as well as a sampling of Haydn sonatas. Concertos on the Andnes recording agenda include Rachmaninoff's Third, Brahms' First, Prokofiev's Third, and Britten's only work in the form.

AMERICAN BAROQUE: Two more albums are due in French label K617's eight-disc survey of Baroque music brought to Latin America by Jesuit missionaries and, in some cases, still performed by indigenous people. Vol. 6, just released, offers music by the Italian **Domenico Zipoli**, a priest who settled in South America in 1717.

The series, "Les chemins du Baroque," distributed here by Qualiton, gets a special push next month when selections will be included in Tower's Listening Post. K617's performing group for the series is ensemble **Elyma**, directed by **Gabriel Garrido**.

The label's name makes sly reference to a Mozart piece for glass harmonica, an association that brings unexplained chuckles to insiders.

PASSING NOTES: **Marilyn Horne's** Jan. 16 Carnegie Hall concert, in which an all-star group of singers performed in celebration of Horne's 60th birthday, was recorded live by **BMG Classics**. Album proceeds will aid the mezzo's recently formed **Marilyn Horne Foundation**, to encourage more song recitals.

Among the performers were **Montserrat Caballe**, **Frederica von Stade**, **Ruth Ann Swenson**, **Renee Fleming**, and **Helen Donath**. Producer was **Jack Pfeiffer**. The event also was videotaped by **London Weekend TV** for broadcast in the U.K.

The much-recorded **Bournemouth Symphony Orchestra** helps celebrate its centenary year with a first-time U.S. tour April 11-25. Principal conductor **Andrew Litton** will have pianist **Yefim Bronfman** and violinist **Cho-Liang Lin** as soloists on the 10-city junket. The U.K. orchestra is said to book more than 100 recording sessions a year.

Jazz BLUE NOTES™



by Jeff Levenson

JAZZ IN THE MIDDLE AGES is how one headline positioned it a few years back, when it seemed obvious to insiders and musicians alike that the jazz industry was only interested in signing members of the youngblood class or veterans approaching legend status. A host of players, either too-old-to-be-young or too-young-to-be-old, were being neglected because, by virtue of their ages rather than abilities, they bucked marketing trends, sales projections, and a glamour-puss aesthetic that too often championed style over substance. The gold rush was on, though A&R prospectors failed to recognize the value of these in-betweeners.

In what could be considered a trend (albeit a modest one, to be sure), Columbia has announced the signing of pianist **Monty Alexander**, and Blue Note the signing of saxophonist **Sonny Fortune**. In recent years the rhythm-friendly Alexander, who was born in Kingston, Jamaica, has toured extensively with a program honoring the memory of **Nat King Cole**. Fortune, who achieved notoriety in the bands of **McCoy Tyner** and **Miles Davis** 20 years ago, has been a stalwart at clubs and festivals. Do these guys have something to offer the record-buying public? Sure, always have. Points for Columbia and Blue Note.

TOO MUCH IS NEVER ENOUGH: The legacy of Duke Ellington is about to get goosed thanks to **MusicMasters**, which is planning to issue a series of unreleased masters documenting the maestro's work from the '40s

to the '70s. The tapes, many of which were held by the Ellington family or stored in the archives of the Library of Congress, will be produced for release by **Mercer Ellington**, Duke's son. Among the series' highlights: the earliest recording of "Isfahan," with solo work by altoist **Johnny Hodges**; a rare 15-minute version of "Harlem"; and a 1964 concert at the Chicago Civic Opera House with **Django Reinhardt**. The first title to hit the racks? "The Great London Concerts," from '63 and '64.

MILESTONE RELEASE: ECM, which just inked a new distribution deal with **BMG** (though their courtship has been going on for a number of months), is about to issue its 500th record, "Twelve Moons" by the **Jan Garbarek Group**. The label got its start in 1969; that's 500 records in 25 years—a prodigious output for an indie, I'd say.

NEW WORLD, NOT AGE: **New World Records**, which enjoys the good graces of the **Lila Wallace-Reader's Digest Fund**, has four new releases in its **CounterCurrent Jazz** series. Spearheaded by executive producer **Arthur Moorehead**, the series provides a forum for artists "concerned with finding the new possibilities, not just revisiting the old." The newest possibilities are titles by **Joey Baron**, "Raised Pleasure Dot"; **Mario Provone**, "Songs For Septet"; **Ed Jackson**, "Wake Up Call"; and **Human Feel**, "Welcome To Malpesta."

SING (CHAINSAW) SING: **Benny Goodman** has found his way into an alternative grunge recording, a fact of sonic life that could very well accelerate the process of decomposition. (There's a joke in there somewhere, but leave me out of it.) "Sing, Sing, Sing" has been sampled for use in a CD titled "Infested," issued by the Texas-based **Course Of Empire** on **Zoo Entertainment**, proving that rappers may have invented sampling, but certainly don't own it. Grunge on.

Music Video

ARTISTS & MUSIC

Christian Vid Industry On The Rise New Programming Outlets Spark Expansion

BY DEBORAH RUSSELL

LOS ANGELES—Video outlets programming contemporary Christian and gospel music clips are on the rise, demonstrating a growth cycle of some 44% since December 1989.

A study launched by Nashville-based promoter Aristo Media reveals that total contemporary Christian/gospel music video outlets number 112, up from 78 in 1989. Of those outlets, 12 are national, syndicated, satellite, and multi-market programmers such as Z-TV; five are specialized-use programs, such as BET's "Video Gospel"; and 95 are regional, including Kansas City-based "Fish TV."

"[This genre] has always been the ugly stepchild in the music business, and we still are," says Jack Clark, director of video development at Word Records. "But I have been so encouraged these past two years. This is the most exciting time to be in contemporary Christian music."

Perhaps the best news in video programming emerged in March 1993 with the launch of the genre's first 24-hour network, Z Music. The Lake Helen, Fla.-based service incorporates home shopping elements into its regular programming, which reaches more than 10 million U.S. households. President/CEO Ken Yates estimates his programming staff receives up to five new videos per week, and he says he is encouraged by the quality and crossover potential he has seen in recent clips.

"I'd like to see this music be known outside of industry music circles as 'positive values' music," Yates says. "I think we'll see more and more Christian artists and labels creating songs and videos that appeal to a wide range of people and outlets."

Indeed, the secular Americana Network airs contemporary Christian clips and "positive message" videos in its "Sunday Sampler," "Americana Sampler," and "The Old Country Church" series. Americana just launched its own 24-hour network Jan. 15, reaching more than 7 million cable and satellite-equipped homes. In addition, the New York-based Channel America, with a potential audience of 14.9 million households, plans to launch two na-

tional prime-time Christian video shows early this year.

But the programming is still most common on such religious outlets as the Family Channel, the ACTS Network, the Inspirational Network, the Trinity Broadcasting Network, and the Armed Forces Network, which air such shows as "Lightmusic," "CCM-TV," "Talk To Me," "Real Videos," "Solid Rock," "Nashville Gospel," and "Signal Exchange."

Regional video outlets have grown some 53% since 1989, with the most significant spurt cited in the eastern U.S., according to Aristo's research. The South and Midwest markets currently count the most programs, at 38 and 23, respectively.

Some 40% of the regional video outlets are based in P1 markets, with viewership potential exceeding 150,000 households or cable homes. Of the 95 regional outlets Aristo counts, 72 are weekly shows, 13 are daily shows, seven are varying-schedule shows, and two are monthly.

Aristo president Jeff Walker compares the status of contemporary Christian music video to the early days of country music video.

"When we got involved with contemporary Christian video four years ago, we felt it was totally underdeveloped," he says. "In the past, the lack of product has held up the format considerably. It's like the chicken and the egg. The labels say, 'if you have the outlets, I'll make the video.' The outlets say,

'the more videos you make, the more outlets will appear. When we took on country videos in 1983, that was the same case. Now country has grown into an enormous industry. We saw the same type of challenge in the contemporary Christian field.'

Labels such as Word are rising to the challenge. The label's video department, created two years ago, has increased production about 60% since inception, says Clark. "I'm running ragged just trying to keep up with my goals," he notes.

A Word video project is in production virtually every week, with average budgets coming in at about \$20,000-\$25,000, says Clark. Budgets range from \$8,000 to \$70,000.

At 5-year-old ForeFront Communications, video has always been a priority, even when the potential for airplay was severely limited, says Amy Wilson Parker, director of special projects. ForeFront's video success stories include such acts as DeGarmo and Key and D.C. Talk.

"We've had more success with video than any other marketing tool," says Parker. "But radio is still the No. 1 key for a lot of other labels."

Aristo is investigating radio tie-ins for regional video programmers, now targeting Christian stations in 25 key markets. Regional country programmers benefited greatly from such ties, and Walker says he hopes to duplicate the success in the Contemporary Christian realm.

PRODUCTION NOTES

LOS ANGELES

• Actor/director Kiefer Sutherland is the eye behind the new Richard Marx video "Silent Scream" on Capitol.

• Smash Films director Al G. shot "One On One," a new video by EastWest's To Be Continued. Todd A. Dos Reis directed photography; Ken Dupuis produced.

• Black Dog Films director Jake Scott reeled Smashing Pumpkins' Virgin video "Disarm" with producer

June Guterman. Dariusz Wolski directed photography.

NEW YORK

• Juliana Hatfield's new video "Spin The Bottle" is a Flashframe/Freedman Productions clip directed by Ben Stiller. Jack Gulick produced the shoot, which features actor Ethan Hawke.

• The A+R Group's Bronwen Hughes directed Big Head Todd & the Monsters' video "It's Alright." Christophe Lanzenberg directed photography; Jessica Cooper produced.

NASHVILLE

• Picture Vision director Jon Small lensed Collin Raye's Sony video "That's My Story" and Linda Davis' debut Arista clip, "Company Time," with DP Ed Stephenson. Karen O'Connor and Steven Saporta executive produced.

In addition, director Greg Crutcher recently wrapped the Picture Vision clips "Good Girls Go To Heaven" for Charlie Floyd and "Sixteen Tons" for the Cactus Bros. Matt Coale directed photography and Billy Paul Jones produced the Liberty shoots.

OTHER CITIES

• Crowded House's new Capitol video "Locked Out" was shot on location in Wales and England. Zanna directed, Deidre Allen produced.

Fox Getting A 2nd Scoupe; Home Music Channel Splits

REGROUP AT MUSIC SCOUPE: Look for a February facelift at the weekly alternative music video show "Music Scoupe," which debuted on Fox and independent broadcast outlets in September with former MTV personality Dave Kendall as host.

Kendall is out, and two co-hosts (possibly a daytime TV actress and a comedian) are set to appear, though contracts have yet to be signed. Musically, the show will spin toward top 40 clips, and will leave the truly "alternative" alternative to other programmers.

"The public wanted top 40," says associate producer Michael Tormey. "We're not cutting out alternative altogether. Some alternative music is top 40 now, so we'll still play that."

Regular segments of the show also feature R&B, pop, and dance music, and a weekly "battle of the bands" showcase will keep unsigned artists in the programming mix.

N.Y.-based concert promoter Gotcha Covered Productions is booking talent for the show now, with Kid-N-Play set to appear soon. On-air personality Kevin Seal will do more artist profiles, while print columnist Linda Stasi will do music gossip segments.

DIRECTING TESTIMONY: Black & White Television director Paris Barclay may join the ranks of industry leaders testifying about violence on television. Sen. Carol Moseley Braun (D-Ill.), who sits on the Juvenile Justice Subcommittee in the Senate, has requested hearings to be held on rap music and the issues surrounding explicit lyrics (Billboard, Jan. 8).

Says Barclay, whose credits include a number of LL Cool J clips, "I have yet to hear a convincing defense for violent lyrics or the pummeling of women."

The director was contacted by the Recording Industry Assn. of America to lend his expertise to the proceedings. No date has been set for the hearings.

THE EYE



by Deborah Russell

RETAIL RALLY: Denver-based programmer Mike Drumm is launching "The Music Link Retail Network" in February, installing video monitors and VCRs in a total of four Wax Trax, Double Play, and Replay Records outlets in Denver, Boulder, and Aurora, Colo.

Each monitor will be banked by an end-capped display of product by artists featured in the "Music Link" program on screen.

Drumm will provide each outlet with new two-hour tapes every two weeks.

Meanwhile, San Diego's "Music Underground" can now be seen by 35,000 households in Lake Havasu, Ariz. Producer Dale Lawrence recently launched a promotion in a San Diego-based CD Connection outlet. In-store monitors play current shows, while a nearby display offers product by the five "artists of the month" at a discount price.

MAIL ORDER PROGRAMMING: Meshack Blaq, producer of the L.A.-based ragamuffin/rap video show "Kronick," will begin selling a "best of" video featuring interviews with such artists as the Alkaholiks, Das EFX, the Pharcyde, Ice-T, Brand Nubian, Above The Law, Wu-Tang Clan, and South Central Cartel, among others.

"The Kronick Tape" will be available by mail order through the show's free print counterpart "Kronick." The 60-minute video will sell for about \$19, says Blaq.

REEL NEWS: Kimberly Knoller has left her post as head of regional video promotion at Geffen and moved into international marketing at Columbia. Diane Valensky has taken her place and will now report to Peter Baron, Geffen's head of video production and national promotion. ... Kolbeco Productions has signed directors Dwayne Coles, Nina Whittington, and Craig Henry.



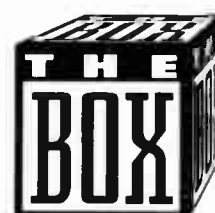
Pony Props. Sherman Halsey, left, is the eye behind Doug Supernaw's BNA video "I Don't Call Him Daddy." The clip, which comes from the artist's "Red And Rio Grande" album, features the toy stuffed pony pictured here.

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

- 1 Domino, Getto Jam
- 2 Hammer, It's All Good
- 3 Mary J. Blige, You Don't Have...
- 4 Earth, Wind & Fire, Spend The...
- 5 Xscape, Understanding
- 6 Mint Condition, U Send Me Swingin'
- 7 Ce Ce Peniston, I'm In The Mood
- 8 Salt-N-Pepa/En Vogue, Whatta M
- 9 Mariah Carey, Hero
- 10 Color Me Badd, Time And Chance
- 11 Freddie Jackson, Make Love Easy
- 12 Maza/Frankie Beverly, The Morn
- 13 Ralph Tresvant, Who's The Mack
- 14 Queen Latifah, U.N.I.T.Y.
- 15 SWV, Always On My Mind
- 16 Hammer, Pumps And A Bump
- 17 Hi-Five, Never Should've Let You Go
- 18 DBG'z, Bang Bang Boogie
- 19 Jodeci, Cry For You
- 20 Prince, Nothing Compares 2 U
- 21 Shai, Yours
- 22 Aretha Franklin, A Deeper Love
- 23 Jeru The Damaja, Come Clean
- 24 Bobby Brown, Something In...
- 25 Gary Taylor, Blind To It All
- 26 Will Downing, Do You Still Love Me
- 27 De La Soul, Ego Trippin'
- 28 Krs-One, Sound Of Da Police
- 29 A Tribe Called Quest, Award Tour
- 30 US3, Cantaloup

★★ NEW ADDS ★★



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Doug Stone, I Never Knew Love
- 2 Clay Walker, Live Until I Die
- 3 Faith Hill, Wild One
- 4 Suzy Bogguss, Hey Cinderella
- 5 Dwight Yoakam, Fast As You
- 6 Sawyer Brown, The Boys And Me
- 7 Toby Keith, A Little Less Talk
- 8 Boy Howdy, She'd Give Anything
- 9 Billy Dean, We Just Disagree
- 10 Clint Black, State Of Mind
- 11 John Michael Montgomery, I Swear
- 12 Brother Phelps, Were You...
- 13 Billy Ray Cyrus, Words By Heart
- 14 George Jones, High Tech Redneck
- 15 Oude Mowrey, Somewhere In...
- 16 Parton, Wynette, Lynn, Silver T
- 17 Aaron Tippin, Honky Tonk...
- 18 Emmylou Harris, Thanks To You!

- 19 Mike Henderson, Hillbilly Jitters†
- 20 Bob Woodruff, Hard Liquor...†
- 21 Vinca Gill, Tryin' To Get Over You
- 22 Ricky Van Shelton, Where Was It
- 23 Tim McGraw, Indian Outlaw†
- 24 Gibson/Miller Band, Stone Cold...
- 25 Martina McBride, Life #9
- 26 Carlene Carter, I Love You...
- 27 Neal McCoy, No Doubt About It
- 28 Brooks & Dunn, Rock My World
- 29 Shawn Camp, Confessin' My Love
- 30 Daron Norwood, If It Wasn't...
- 31 McBride & The Ride, No More...
- 32 Turner Nichols, She Loves To...
- 33 Collin Raye, That's My Story
- 34 Chris LeDoux, For Your Love
- 35 Mark O'Connor, The Devil...
- 36 Evangeline, Let's Go Spend...
- 37 Jimmie Dale Gilmore, I'm So...
- 38 Randy Travis, Wind In The Wire
- 39 Aaron Tippin, The Call Of The Wild
- 40 Steve Wariner, Drivin' And Cryin'
- 41 Mavericks, What A Crying Shame
- 42 Blackhawk, Goodbye Says It All
- 43 Bellamy Brothers, Not
- 44 Lee Roy Parnell, I'm Holding...
- 45 Dale Daniel, You Gave Her...
- 46 Shaver/Brother Phelps, Live...
- 47 Mary-Chapin Carpenter, He...
- 48 Chris Isaak, Dark Moon
- 49 Marty Stuart, Kiss Me, I'm Gone†
- 50 Alan Jackson, (Who Says) You...†

† Indicates Hot Shots

★★ NEW ADDS ★★

- Jeff Allen, Lonelyville
 Jim Witter, Stolen Moments
 Little Texas, My Love
 Rick Trevino, Honky Tonk Crowd
 Sawyer Brown, Outskirts Of Town
 Shenandoah, If Bubba Can Dance
 Cactus Brothers, Sixteen Tons
 Travis Tritt, Take It Easy
 Twister Alley, Young Love



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Guns N' Roses, Estranged
- 2 Cher/Beavis/Butt-Head, I Got You
- 3 Salt-N-Pepa/En Vogue, Whatta M
- 4 Stone Temple Pilots, Creep
- 5 Aerosmith, Amazing
- 6 Nirvana, All Apologies
- 7 Gin Blossoms, Found Out...
- 8 T. Pettty/Heartbreakers, Mary Jane
- 9 The Breeders, Cannonball
- 10 Toni Braxton, Breathe Again
- 11 Adams/Stewart/Sting, All For L
- 12 Brother Phelps, Were You...
- 13 John Michael Montgomery, I Swear
- 14 George Jones, High Tech Redneck
- 15 Oude Mowrey, Somewhere In...
- 16 Parton, Wynette, Lynn, Silver T
- 17 Aaron Tippin, Honky Tonk...
- 18 Emmylou Harris, Thanks To You!

- 19 Def Leppard, Miss You In...
- 20 Blind Melon, Tones Of Home
- 21 Rage Against Machine, Freedom
- 22 U2, Stay
- 23 Janet Jackson, Because Of Love
- 24 John Mellencamp, When Jesus...
- 25 Janet Jackson, Again
- 26 Candlebox, You
- 27 Dig, Believe
- 28 Pearl Jam, Animal
- 29 Joan Jett/Blackhearts, I Love...
- 30 Janet Jackson, If
- 31 Cypress Hill, I Ain't Goin' Out...
- 32 Babyface, Never Keeping Secrets
- 33 Snoop Doggy Dogg, What's My...
- 34 Tevin Campbell, Can We Talk
- 35 Queen Latifah, U.N.I.T.Y.
- 36 Jodeci, Cry For You
- 37 Xscape, Understanding
- 38 Nirvana, Heart-Shaped Box
- 39 Gabrielle, Dreams
- 40 Meat Loaf, I'd Do Anything For Love
- 41 Salt-N-Pepa, Shoop
- 42 Janet Jackson, Love Will Never...
- 43 Cracker, Low
- 44 Culture Beat, Mr. Vain
- 45 Rod Stewart, Having A Party
- 46 Cypress Hill, Insane In The Brain
- 47 2Pac, Keep Ya Head Up
- 48 Ace Of Base, All That She Wants
- 49 Kate Bush, Rubberband Girl
- 50 A Tribe Called Quest, Award Tour

•• Indicates MTV Exclusive

• Indicates Buzz Bin

★★ NEW ADDS ★★

- ZZ Top, Pincushion
 SWV, You're Always On My Mind
 Worl-A-Girl, No Gunshot
 Tori Amos, God



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

- 1 Billy Ray Cyrus, Words By Heart
- 2 Toby Keith, A Little Less Talk
- 3 Boy Howdy, She'd Give Anything
- 4 McBride & The Ride, No More...
- 5 John Michael Montgomery, I Swear
- 6 Neal McCoy, No Doubt About It
- 7 Parton, Wynette, Lynn, Silver T
- 8 Gibson/Miller Band, Stone Cold...
- 9 Faith Hill, Wild One
- 10 Aaron Tippin, The Call Of The Wild
- 11 Doug Stone, I Never Knew Love
- 12 Steve Wariner, Drivin' And Cryin'
- 13 George Jones, High Tech Redneck
- 14 Clay Walker, Live Until I Die
- 15 Brother Phelps, Were You...
- 16 Billy Dean, We Just Disagree
- 17 Suzy Bogguss, Hey Cinderella
- 18 Clint Black, State Of Mind
- 19 Collin Raye, That's My Story
- 20 Chris LeDoux, For Your Love

- 21 Vince Gill, Tryin' To Get Over You
- 22 Martina McBride, Life #9
- 23 Ricky Van Shelton, Where Was I
- 24 Emmylou Harris, Thanks To You
- 25 Mary-Chapin Carpenter, He...
- 26 Pam Tillis, Don't Tell Me What...
- 27 Lee Roy Parnell, Love Without...
- 28 Tanya Tucker, It's A Little Too Late
- 29 Tracy Byrd, Why Don't That...
- 30 Brooks & Dunn, Rock My World

★★ NEW ADDS ★★

- Marty Stuart, Kiss Me I'm Gone
 Alan Jackson, Who Says You Can't...
 Aaron Tippin, Honky Tonk Superman
 John Berry, Your Love Amazes Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Michael Bolton, Said I Loved...
- 2 Mariah Carey, Hero
- 3 Rod Stewart, Having A Party
- 4 Adams/Stewart/Sting, All For Love
- 5 Jimmy Cliff, I Can See Clearly Now
- 6 T. Pettty/Heartbreakers, Mary...8
- 7 Phil Collins, Everyday
- 8 Bryan Adams, Please Forgive Me
- 9 Celine Dion, The Power Of Love
- 10 Toni Braxton, Breathe Again
- 11 Bruce Springsteen, Streets Of...
- 12 Meat Loaf, Rock And Roll...
- 13 Ace Of Base, All That She Wants
- 14 Elton John & Kiki Dee, True Love
- 15 Tevin Campbell, Can We Talk
- 16 Billy Joel, All About Soul
- 17 Richard Marx, Now And Forever
- 18 Kenny G, Sentimental
- 19 Joshua Kadison, Jessie
- 20 Heart, Will You Be There
- 21 UB40, Higher Ground
- 22 Janet Jackson, Again
- 23 Janet Jackson, If
- 24 Mariah Carey, Dreamlover
- 25 Tina Turner, I Don't Wanna Fight
- 26 Meat Loaf, I'd Do Anything For Love
- 27 Bruce Hornsby, Fields Of Gray
- 28 Phil Collins, Both Sides Of...
- 29 Elton John, I Don't Wanna Go...
- 30 George Michael, Faith
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

- US3, Cantaloup
 Ace Of Base, The Sign
 Travis Tritt, Take It Easy

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JAN. 22, 1994.



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- A Tribe Called Quest, Award Tour
 Blood And Crips, Steady Dippin'
 Casual, I Didn't Mean To
 Conscious Daughters, Fonky...
 Dirty Rotten Scoundrels, Gangsta Lean
 Jodeci, Cry For You
 K7, Zunga Zeng
 Masta Ace, Inc., Born To Roll
 MC Ren, Same Ol'
 Dutkast, Player's Ball
 Rage Against The Machine, Freedom
 Salt-N-Pepa, Whatta Man
 Salt-N-Pepa, Shoop
 Snoop Doggy Dogg, What's My Name
 X-Scape, Understanding

ADDS

- 7669, Here Ah Cumm
 Ace Of Base, The Sign
 Black Girl, Krazy
 The Breeders, Divine Hammer
 Bruce Springsteen, Streets Of...
 Ce Ce Peniston, I'm In The Mood
 Color Me Badd, Choose
 D.F.C., Caps Get Peeled
 Haddaway, Life
 Hammer, It's All Good
 Hi-Five, Faithful
 INXS, Time
 Keith Washington, Believe That
 Lemonheads, Great Big No
 Patra, Queen Of The Pack
 Possum Dixon, Watch The Girl...
 Terminator X, It All Comes Down...
 Tiger, Nobody Move
 Toni Braxton, Seven Whole Days
 Tori Amos, God
 Urge Overkill, Positive Bleeding
 Zhane, Groove Thang



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Guns N' Roses, Estranged
 Leon Gieco, Los Salieris De Charly
 Meat Loaf, I'd Do Anything For Love
 Aerosmith, Amazing
 Ratonos Paranoicos, Vicio
 Culture Beat, Mr. Vain
 U2, Stay
 Bon Jovi, I Believe
 Adams/Stewart/Sting, All For Love
 Pet Shop Boys, Go West
 B.B. King, Paying The Cost To Be...
 Frank Sinatra/Bono, I've Got You...
 Janet Jackson, Again
 La Portuaria, Selva
 Tears For Fears, Goodnight Song



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

- Rage Against The Machine, Freedom
 A.N.G., London Bridge
 Tom Petty/Heartbreakers, Mary...
 Frank Sinatra/Bono, I've Got You...
 PM Dawn, You Got Me Flotin'
 Porno For Pyros, A Little Sadness
 Juliana Matfield Three, For The Birds
 Counting Crows, Mr. Jones
 To Be Continued, One On One
 Bjork, Big Time Sensuality
 Dandelion, Under My Skin
 Aretha Franklin, A Deeper Love
 Zhane, Groove Thang
 Doughboys, Fix Me
 Life Of Agony, Through And Through



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

- Bryan Adams, Please Forgive Me
 Mariah Carey, Hero
 Jimmy Cliff, I Can See Clearly Now
 Phil Collins, Everyday
 Billy Joel, All About Soul
 Ottmar Liebert, Snakecharmer
 Anne Murray, Make Love To Me
 Dwight Yoakam, Fast As You
 Ace Of Base, All That She Wants
 Tony Bennett, Steppin' Out
 Candy Duffer, Pick Up The Pieces
 Elton John, True Love
 Parton, Lynn, Wynette, Silver...
 Frank Sinatra/Bono, I've Got You...
 Bruce Springsteen, Streets Of...
 Rod Stewart, Having A Party
 10,000 Maniacs, Because The Night
 Mary-Chapin Carpenter, He Thinks...
 Deep Forest, Sweet Lullaby
 Vince Gill, Tryin' To Get Over You
 Dave Koz, You Make Me Smile
 Linda Ronstadt, Heartbeats...
 Doug Stone, I Never Knew Love
 UB40, Higher Ground



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

- Harry Browning, No Alibies
 Mylon & Broken Heart, Love God...
 Mylon & Broken Heart, My Heart...
 Mylon & Broken Heart, Stranger To...
 Mylon/Broken Heart, Denomination...
 Mylon & Broken Heart, Shower The...
 Mylon Lefevre, Invincible Love
 First Call, Evidence Of Love
 Mariah Carey, Hero
 White Heart, Heaven Of My Heart
 Petra, Just Reach Out
 Steve Taylor, Bannerman
 DeGarmo And Key, God Good...

Chuckie Perez, Mindset
 Dream Of Eden, Blessed Are The...
 Dannibelle Hall, O Se Baba
 Mark Heard, Treasure...



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Gin Blossoms, Found Out About You
 Lemonheads, Great Big No
 Concrete Blonde, Heal It Up
 Bettie Serveert, Palomine
 James, Laid
 INXS, Please
 Certain Distant Suns, Bitter
 Possum Dixon, Watch The Girl...
 Kate Bush, Eat The Music
 Connells, 74/75
 Crowded House, Locked Out
 Counting Crows, Mr. Jones
 Dig, Believe



Continuous programming
 P O BOX 398, Branson, MO 65616

- Linda Ronstadt, Heartbeats...
 Martina McBride, Life #9
 Ottmar Liebert, Snakecharmer
 4Him, Voice Of God
 Tony Bennett, Steppin' Out
 Parton, Lynn, Wynette, Silver...
 Jackson Browne, I'm Alive
 Mavis Staples, Blood Is Thicker...
 Shaver, Live Forever
 John Berry, Your Love Amazes Me
 Frank Sinatra/Bono, I've Got You...
 Monty Warden, Give My Heart A Break
 Gibson Miller Band, Stone Cold...
 Marc Cohn, The Rainy Season
 The Cactus Brothers, Fisher's...
 Travis Tritt, Worth Every Mile
 Kenny Loggins, This Is It
 Al Denison, To Forgive
 Wilton Felder, Forever
 Perry Sisters, Imagine If You Will

the Medialine™

Comics Let Metal Acts Star In Rock'n'Roll Fantasies

BY ERIC BOEHLERT

COMIX: As a legion of zombies attack rocker Lita Ford during a concert at Madison Square Garden, Ford turns and confronts their leader and her nemesis, "Libby Snore," wife of Senator Snore and head of the PMRC. Busting out of her spike-studded leather outfit, Ford drop-kicks Snore, sending her through a concrete wall, all the time lecturing her on the First Amendment. Mission accomplished.

That rock'n'roll fantasy can be found in the new Rock-It Comix, the first fully authorized series of rock comic books. The Rock-It company is an imprint of the hugely successful Malibu Comics Entertainment.

Along with Ford, Rock-It Comix featuring Ozzy Osbourne, Metallica, and the World Domination label are available for \$3.95. Tales featuring Black Sabbath, Santana, the Doors, and others are pending, according to Scott Rosenberg, Malibu's president. Some comics, like Ford's, are adventures. Others, such as the Metallica installment, are more straightforward bios in comic book form. The artists are paid a royalty based entirely on sales.

Rosenberg approached 20 acts before getting approval from the current lineup. ("Some just didn't get it," he says.) He wanted bands that were excited about making "videos on paper," and would pore over every panel of art.

The idea came about because rock'n'roll is a passion among Malibu's staffers, says Rosenberg. And thanks to the company's success, he had the luxury to pick his projects carefully.

To make sure Malibu and Rock-It were able to navigate the unknown twists and turns of the record business, Gold Mountain Management head Ron Stone and International Strategic Marketing, a radio and concert promotion company, were signed on as partners.

Most comic book series are published on a monthly basis; popular ones, such as Malibu's "Prime," can sell 200,000 copies per issue. The individual Rock-It Comix will come out just once or twice a year. Nonetheless, Rosenberg hopes each title will sell several hundred thousand copies.

His optimism springs from extensive distribution deals that promise to put the comics in 25,000 outlets, including not just the country's 5,000 comic book stores but also newsstands, convenience stores, and book and record stores. Also, plans are in place for the acts to sell the books at their concerts.

Along with providing a platform for the performers, the books also devote several back pages to star interviews and discography information. In the case of the World Domination comic book, the label's entire lineup is profiled. (Gold Mountain's

Stone owns a majority stake in the label, according to Rosenberg, which explains its involvement with Rock-It.)

Although it is still early, Rosenberg says some Rock-It artists and their labels are trying to tie together the releases of comic books with the arrival of upcoming records.

CLIPS: Leonard Pitts Jr.'s take on gangstas in the Miami Herald (where he works as pop music writer) makes for an interesting read. (The piece was reprinted recently in National Times magazine.) An excerpt: "A gangsta is a child who, in the simplest terms, don't give a damn. About you. About me. Not about anybody, really, except his peers... For him, death—yours, theirs, whoever's—is infinitely preferable to dishonor, no matter how minor."

THE CRUELEST SEASON: Along with Roseanne Arnold's talk of death wishes in the February issue of Vanity Fair, Kurt Cobain and



Tupac Shakur reveal in the latest issues of Rolling Stone and Vibe, respectively, that they, too, have contemplated suicide.

HUH? In an article in The Wall Street Journal on the state of the rock concert business, Gary Bongiovanni, editor of Pollstar, is quoted as saying, "Virtually everybody in the music business will tell you that the '80s were a decade of bad music."

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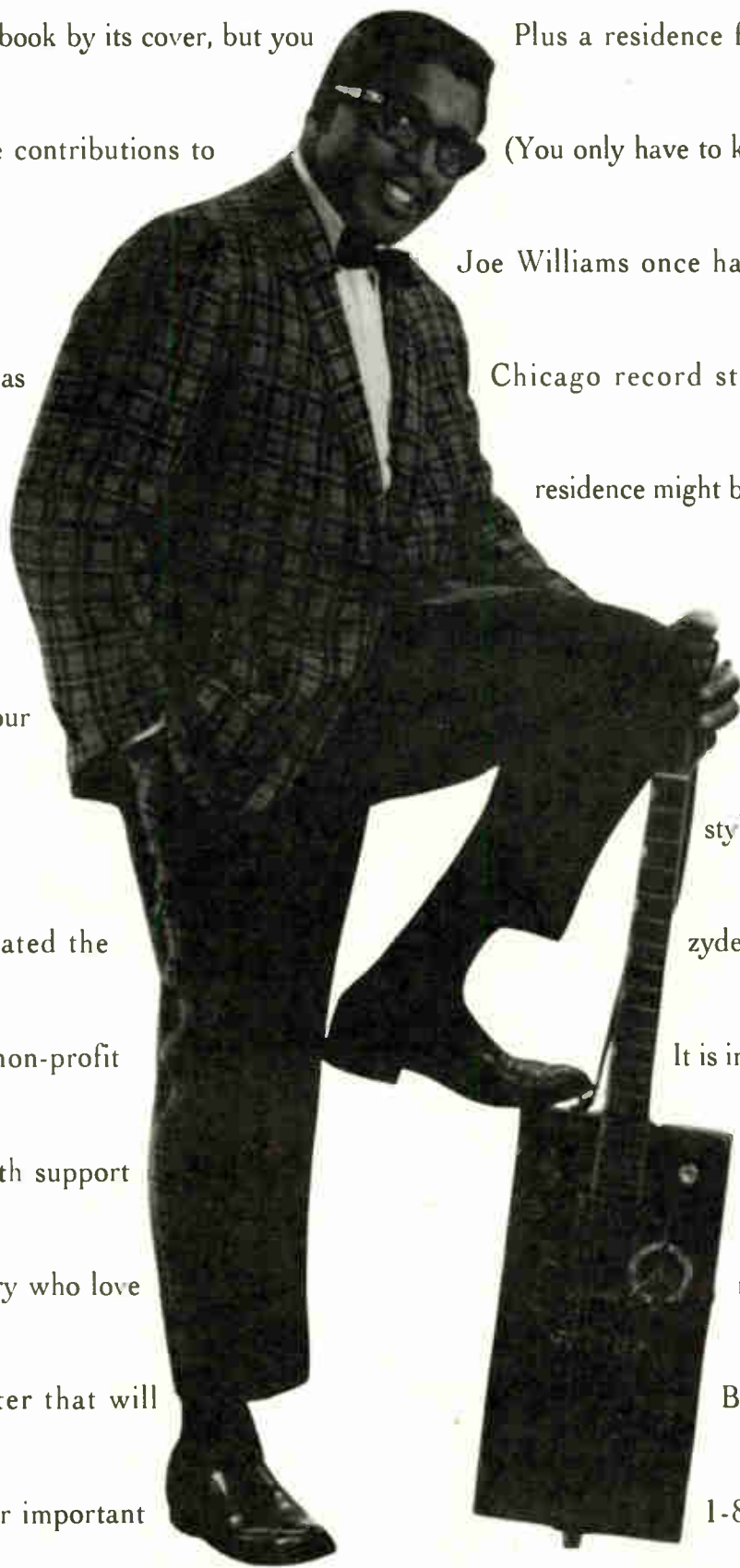
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STEEPED IN TRADITION, URUGUAY'S CARNAVAL CHANGES WITH THE TIMES

(Continued from page 1)

the winner of each of five different performance groups is chosen.

The final night of Carnaval is held at the Teatro de Verano (Summer Theater), an outdoor amphitheater whose picturesque backdrop is the Rio de la Plata, an estuary dividing Uruguay—a largely agricultural country of 3 million inhabitants—from Argentina.

ROOTED IN INDEPENDENCE

Carnaval events began sprouting in Uruguay at the turn of the century, even though spontaneous celebrations often have broken out in Montevideo since the country gained its independence from Spain Aug. 25, 1825. The various Carnaval acts would play in more than 200 tablados in Montevideo, expecting to receive money that often did not materialize.

In 1952, the official birth of Uruguay's Carnaval was realized when the performing groups united and founded *Directores Asociados de Espectáculos Carnavales y Populares del Uruguay* (DAECPU), the Carnaval trade organization that presides over juried competitions and awards prize money to winners of the five performance groups that have evolved during the past 85 years.

The quintet of performance acts to be judged are the *parodistas*, an Al Jolson-inspired group formed in the '30s, consisting of singers and dancers who present satiric renditions of a classic play; the *humoristas*, comic ensembles working with original material; the *revistas*, musical troupes anchored by voluptuous divas; the *murgas*, white vocal groups supported by percussionists performing Spanish-influenced music of the same name; and the *lubolos*, Afro-Uruguayan percussion bands that play pulsating *tamboril* drums that form the seismic basis of African-derived *candombe* music.

Of the five performance groups, the *murgas* and the *lubolos* indisputably provide the heart and soul of Carnaval in Uruguay. Both *murga* and *candombe*, although originating in their purest forms in Spain and Africa, respectively, are nowadays nurtured and developed in Uruguay and are considered as indigenous as tango and folk music such as *milonga*.

While all five of the performance groups participate in Carnaval activities, the *lubolos* is the only outfit to host its own parade and Carnaval's main celebration—Las Llamadas, or the Calls. Slated to take place Feb. 18 on the streets of the Sur and Palermo neighborhoods, located just blocks away from Rio de la Plata, Las Llamadas pays tribute to the days in the 16th century when African slaves bearing native drums would congregate in Montevideo to do dances that would supply the aural and visual complements to either religious services or secular festivals.

During the parade, hundreds of *tamborileros*, wearing hats and African banners and costumes, play four different *tamboriles*: *piano*, *chico*, *repique*, and *bombo*. The handmade wooden *tamboriles*—also known as *lonjas*—are struck on the cowhide surface with a wooden stick held in one hand, while the other hand maintains the rhythm by slightly touching the drum after each strike.

Drummers of all ages spend many years preparing to lead a *comparsa* or *candombe* group in Las Llamadas. While *candombe* is easily recognized by informed listeners, each *comparsa* must have its own style. Curiously,



Performers warm up for "Las Llamadas," Carnaval's main celebration, slated to take place Feb. 18 on the streets of the Sur and Palermo neighborhoods of Montevideo. (Photo: Mario Marotta).

while *lubolo* members are of African descent, the name *lubolo* means "whites with their faces painted black," in reference to whites who played *candombe* rhythms at the turn of the 20th century.

Candombe, contrary to more festive, African-rooted rhythms such as Brazilian *batucada* or Afro-Caribbean *tempos*, carries a somber, martial message reflected in the concentrated, perspiring faces of the *tamborileros*. Many of them ignore the blood dripping from their hands as they go on with the spectacle, an obligatory night for true Carnaval revelers.

The most famous *lubolo* is the 1993 Carnaval champion "Sierra Leona," named after the west African country Sierra Leone. Among the other prominent *lubolos* are *Canela Y Su Nueva Generación Barakutanga* (Cinnamon & His New Barakutanga Generation), "Yacumenza" (It's About To Start), plus *lubolos* whose monikers honor Afro-Uruguayan culture: "Sarabanda," "Marabunta," and "Morenada." Sierra Leona won Carnaval's biggest cash payout, the equivalent of \$10,000 in Uruguayan pesos.

MURGAS' ACCIDENTAL POPULARITY

Prize money, which originates from ticket sales and sponsors, is determined by the country's inflation rate, now spinning at a lofty monthly clip of 57%. The *lubolos* and *parodistas* draw the largest purses because their production costs are the highest.

The *murgas* winners earn approximately 15% less than the *lubolos* and *parodistas*. But over the years the *murgas* songs have become hugely popular, with several of their Carnaval tunes becoming classics. Moreover, during the 1973-84 military dictatorship, the *murgas* actually became the socio-political conscience of the Uruguayan populace.

The *murgas* began in 1906 quite "by accident," according to José María "Catusa" Silva, director of the *murga* Araca La Cana and arguably the greatest living *murga* director in Uruguay.

Silva says that early in the century, a Spanish zarzuela company from Cádiz came to Montevideo to perform in the Teatro Nacional on Florida Street, but the show was not successful and the troupe was having trouble paying for the hotel and food.

In desperation, company director Diego Muñoz and troupe members went out as a *murga*—which literally means a group of people in the street making noise—and began singing on

streetcorners to collect donations. Their prosperity was such that Muñoz and his troupe decided to stay and take part in Carnaval as the *murga* "La Gaditana Que Se Va" (The Cádiz Woman That Is Going Away).

Two years later, Muñoz founded the first Uruguayan *murga*, "La Hispanouruguaya" (The Hispanic-Uruguayan). Muñoz's *murga* used *bombos* (bass drums) and *platillos* (cymbals) for percussion. Other Uruguayan *murgas* added the *redoblante* (snare drum) in 1915. The percussion players are known collectively as the *batea*.

"Now if you go to Cádiz," says Silva, "you'll see they also use the *redoblante*, so I would speculate that they took it from us." He notes as well that *murga* exists only in Uruguay and Cádiz. "Both *murgas* are pretty much the same, but Uruguayan *murga* is more active onstage, while the Cádiz *murgas* are more [reserved]. Like our *murgas*, they have pretty heavy lyrics. They criticize the Europeans, the Americans, everyone—just like us. They're great."

A contemporary *murga* consists of a *batea* and a vocal group of up to 20 *murguistas*, mostly blue collar workers who have no professional vocal background. Members are divided into five vocal sections, ranging from deep-voiced *bajos* to the high-singing vocalist, the *tercia*.

Murgas start rehearsing for Carnaval in November at neighborhood cantinas. After the inaugural parade, they begin the exhausting *marchacamión*, consisting of nightly visits to scores of tablados scattered all over Montevideo. They perform for 40 minutes and leave hurriedly for another stage.

Each of the *murgueros* dons a colorful costume and a painted face before taking the stage to dance and sing—usually in a crowd-pleasing, out-of-key delivery. *Murguistas* possess muscular, nasal voices, a particular pitch they cultivate so they will not lose their voices. Attracted by the irreverent revelry, several opera and tango singers have recently joined *murgas*.

A *murga* show includes a festive introductory song or *saludo*, two couplets that recall the past year's events and often contain a critical, left-of-center political view, and a sad *retirada*, or closing song, during which the *murga* departs but promises to come back the following year.

The *murgas* use the music of Uruguayan and internationally popular songs, but write their own witty and sarcastic lyrics. The songs are known

by the year and carry no title. Thus, the most famous *murga* songs are the 1932 and 1961 *retiradas* by *Asaltantes Con Patente* (Licensed Crooks) and the 1937 *saludo* by *Araca La Cana* (Watch Out For The Police). Other popular *murga* groups still in existence are *Patos Cabrerros* (Angry Ducks), *La Milonga Nacional* (The National Milonga, or folkloric song) and *Los Diablos Verdes* (the Green Devils).

When Uruguay's military regime assumed political control from 1973-84, the *murgas* went beyond their usual Carnaval role as sardonic bards and became a key part of the opposition *Canto Popular* movement. What once was viewed by the country's elite as low-class, mass entertainment acquired unprecedented appeal among an eclectic audience that saw in the *murgas* a safe way to express their discomfort with the political situation.

As it became more sophisticated, the *murga* boom flourished creatively in the latter half of the '70s and early '80s. So-called "intellectual" *murgas* such as "Falta Y Resto," using thought-provoking lyrics from the Latin American *Nueva Canción* movement, added a special emphasis on verse and arrangements.

At that time, *murgas* occasionally even explored surrealist themes. In their 1983 couplet, "Murga La," "Falta Y Resto" composed lyrics and music about an imaginary *murga* that had no music, paint, songs, drums, or costumes. Despite its avant-garde nature, it was a powerful couplet. In 1982, one could criticize the political situation without directly attacking



"Falta Y Resto" at rest, left, and in action. (Photo: Mario Marotta).

the military. But in order to stage any concert, the artists had to go to the local police department and present all the lyrics for their approval. In most cases, the authorities didn't realize that the seemingly harmless lyrics were actually a fierce attack on the government, but the people knew it. The couplet from "Falta Y Resto" sought to purvey the message that a silent *murga* was the only way to be able to participate in Carnaval without offending the authorities.

In 1982, the instrumental makeup of *murgas* began to change. "La Reina De La Teja" (the Queen Of La Teja, one of Uruguay's most popular neighborhoods) introduced the flute and electric bass in a *murga*. Shortly thereafter, radio station *Emisora del Palacio FM* inserted *murga* into its rotation.

Such exposure enabled "Falta y Resto"—named after a maneuver in a card game—"La Reina De La Teja," "La Bohemia," "Araca La Cana," and other *murgas* to sell their records, with some achieving several gold status (a gold record is given in Uruguay after sales of 3,000 copies). The *murga* boom of the '80s consisted primarily of sold-out shows throughout the tablados and some theaters. They performed six or seven times a night, in 40-minute sets before 500-3,000 people.

Suddenly *murgas* were popping up everywhere, primarily on university campuses, where: *No Hay Derecho*, *Antimurga BCG*, and the pioneering all-female *murga Siempre Libre*—named after the tampon *Always Free*—were founded.

Nowadays economic survival, not political harassment, is the greatest concern of the *murgas*, most of which are self-financed or sponsored (usually by mom-and-pop stores). *Murgas* customarily spend up to \$10,000 on food, transportation, and costumes—an astronomical sum given that the country's per capita GDP is only \$1,760 per year.

Due to such lofty production expenses, four major *murgas* will be absent from the 1994 Carnaval: *Los Saltimbanquis*, *La Bohemia*, *Los Arlequines*, and *Contrafarsa*. Six other *murgas*, however, will be making their debuts: the all-female *La Sicótica* (the Psychotic), *La Nueva Pincelada* (the New Brush Touch), *A Pico Seco* (Nothing To Drink), *La Perica* (The Parakeet), *La Sofiada* (The Dreamed Of) and *A Punto Quiero*, also named for a strategy in a card game.

Apart from economic considerations, *murgas* often fail to appear at Carnaval due to boycotts stemming from perceived artistic misappreciation by Carnaval judges. What upsets some of the more adventurous *murgas*, says prominent Uruguayan recording artist Rubén Rada, is the unwaveringly conservative posture adopted by the jurors.

"Every year the most popular *murgas* rarely win first prize," says



Rada, "since the jury tends to recognize those which only 'make people laugh' and keep the traditional side of the *murga*. If you come up with something revolutionary [such as *La Reina De La Teja*'s inclusion of wind instruments and bass in 1982, or *Falta Y Resto*'s "La Murga" in 1983], your chances of winning decrease."

Rada notes that it's common to have *murgas* claim they were robbed, and out of anger many traditional and popular *murgas* decide to stay away. "But sooner or later they come back," he says.

Despite the festive atmosphere inherent in Uruguay's Carnaval, both the *murgas* and the *lubolos* will begin the 1994 edition on a sad note because the event will take place without its biggest star: Rosa Luna. The forty-something, Afro-Uruguayan dancer died of heart failure during a tour stop last June in Toronto.

Luna's body was officially repatriated by the Uruguayan government, and her funeral was attended by tens of thousands of mourners in Montevideo. Luna last participated in Carnaval in 1993 as a vocalist with the *lubolo* group *Canela y su Nueva Generación Barakutanga*. The group finished third in the competition.

Assistance in preparing this article was provided by John Lannert.

International

Spain's Retail Map Evolving Fast Megastores Altering Market In A Big Way

■ BY HOWELL LLEWELLYN

MADRID—The revolution in Spain's music retail market is gathering speed and will completely transform buying habits in the next few years, say the major players here.

The latest evidence of this shift is that some 1.1 million shoppers visited the FNAC megastore in central Madrid in the first month of operations after its Dec. 2 opening (Billboard, Nov. 20, 1993).

Far from being dismayed, FNAC's many competitors within walking distance say that the opening of the 5,000-square-meter (about 50,000 square feet), seven-story megastore has brought them up to 30% more business and younger customers. This boom is in addition to the traditional Christmas rush, dealers say.

Since the French multinational opened its first outlet in Spain, every major Spanish chain has announced expansion plans. Until recently, record buying in Spain involved occasional trips to the local department store.

Virgin Retail kicked off the megastore trend in October 1992 in Barcelona. Last November, it opened a megastore in Seville, and Luis Urbano, Virgin Retail director for Spain, Portugal, Italy, and Greece, says his company's top priority is to open a Madrid megastore this year.

Altogether, he adds, Virgin will open 15 new centers in Spain in the next four years, including megastores in Bilbao and Valencia.

Madrid Rock, the capital's biggest music-only store with 1,500 square meters and 140,000 titles, opened its fourth Madrid store just before Christ-



Virgin chief Richard Branson, internationally renowned tenor Placido Domingo, and the mayor of Seville were on hand for the Nov. 17 opening of Virgin Retail Europe's second Spanish Megastore in that city. The Seville opening was one of three in the same week; the other two were in Paris and in Linz, Austria, bringing the number of Virgin outlets in continental Europe to 14.

mas and has one more in Seville. Owner Jose Arnedo says he plans to open two more stores in 1994, another in Madrid and one in northern Spain.

Spanish-owned Crisol, which, like FNAC, also sells books and videos and has a travel agency, has six shops—four in Madrid and one in Barcelona and Valencia. It will open a second store in Barcelona this year and outlets in Seville and Bilbao in 1995.

FNAC itself plans to have six Spanish megastores within seven years. The priority is one in the Plaza de Catalunya in the heart of Barcelona, followed by second outlets in both Madrid and Barcelona, plus stores in Seville and Valencia, Spain's third-largest city.

FNAC Madrid, meanwhile, is celebrating a successful first month. Communications director Miguel Barroso says, "Sales were 30% up on our forecasts, and FNAC Madrid is already one of the biggest in the 50-store group. It's probably the biggest earner outside the big three in Paris."

Barroso adds, "On some days, we had to stop people coming in, and they formed a line outside in the cold weather without a complaint. At first, about one visitor in seven purchased something, but by early January, this was up to one in three." In Spain, Christmas presents are given Jan. 6, Epiphany, rather than Dec. 25.

FNAC's director in Spain, Didier Stein, says, "Spain was the ideal country to move to because buying habits are similar to those in France, and the right building became available in the heart of Madrid." He says FNAC aims to have the same dominant market share in Spain as in France by the year 2000.

Virgin's Urbano says his company has shortlisted two buildings in central Madrid, but a favorite—the former Discoplay store—would need expanding because Virgin wants 2,500 square meters (approximately 25,000 square feet). The other is believed to be a cinema on the main shopping street, the Gran Via. It is just 100 yards from FNAC, but it is leased until 1996.

Urbano adds that there is no hurry to open before the autumn, "because a

price war will be unleashed, and the record and book markets in Madrid are going to be very complicated." The Madrid record market accounts for 26% of the national total, but a Virgin study shows that the average "madrileno," or Madrid resident, spends only \$42.50 a year on cultural products, compared to \$68.30 in Barcelona.

Virgin says it will invest \$7.2 million in the opening of its Madrid and Bilbao stores in the next year. It expects to have registered sales in 1993 of \$14.4 million, which will rise to \$23.2 million this year, Urbano calculates. He says that this figure should reach \$108.7 million by 1995.

Madrid Rock's 1993 sales were about \$21.7 million, while the figure for Crisol is \$23.2 million. Record sales in Spain in 1992 reached \$450 million, and 1993's figures will be published in early February. (Continued on next page)



Emergency On Planet Squatt. British band Jamiroquai has sold 100,000 copies of "Emergency On Planet Earth" in the six months since the album was released in France, where it appeared on Sony Music's Squatt artist development label. Clutching their discs, from left, are Jay Kay, Wallis Buchanan, Toby Smith, Nick Van Gelder, and Stuart Zender. Jamiroquai is signed to Sony S2 in the U.K., and the label reports worldwide sales topping 1.2 million for "Emergency."

New Chart Data Supplier Set For Feb. 1 Changeover

■ BY DOMINIC PRIDE

LONDON—Research company Millward Brown takes over the task of collecting the U.K.'s chart data this week in what the company hopes will be a smooth changeover from current compilers Gallup.

On Feb. 1, MB will start providing data taken from retailers and supply it to CIN, a joint venture owned by the British Phonographic Industry and Spotlight Publications, publishers of U.K. trade magazine Music Week.

CIN made its choice of MB public last April, but the company had to wait until Oct. 5 before the deal was signed (Billboard, May 15).

MB charts director Bob Barnes says the delay in inking the contract put a hold on some capital investment, but as a result of work over the Christmas period, he is confident the changes will be as smooth as possible.

"We've done a test chart, and this weekend [Jan 23] we're producing the first live chart. There have been one or two minor hiccups—such as

one retailer not switching between us and Gallup—but nothing serious."

MB will collect data from multiple retailers who own their own electronic point-of-sales systems. There also are more than 1,000 Epsom terminals in multiple retailers. MB will take data from around 250 independent retailers with Epsoms, and Barnes says the number of indie stores on-line will double within 10 weeks. The changeover involves changing chips in Epsom machines, which can be done on site.

Ownership of the Epsom terminals differs, with some owned by Gallup, some by the BPI, and others by the retailers.

Information gathered by MB will be used to compile the main singles and albums charts, as well as the genre-specific listings and music video charts.

Some labels have been late in supplying release information to MB, although Barnes says "the gaps have now been plugged. We can identify anything which would get (Continued on page 50)

Japan's Latest Tower Entry Sets First-Day Record

TOKYO—Tower Records' new store in the southwestern Japanese city of Fukuoka has set a record for the biggest opening-day sales of any Tower store.

Keith Cahoon, the chain's Far East MD, says the Fukuoka outlet racked up sales worth the equivalent of more than \$100,000 on Dec. 17, its first day of business. The 8,800-square-foot store is located in the Daiei Shoppers Retail complex in the city's Tenjin district.

"Fukuoka has a reputation as a music city," says Cahoon, explaining Tower's decision to open the city's first foreign-owned record store. On hand for live appearances were veteran hard rockers and Fukuoka natives Sheena & the Rokkets.

The Fukuoka store is Tower's 16th in Japan and its 20th in Asia.

STEVE McCLURE

Venture To Help Indies In Asia Former Sony, Arista Execs Head Web

LONDON—A new venture, Timbuktu International, has been formed in the U.K. to help independent labels penetrate Pacific Rim music markets.

The initiative unites Peter Bond, who was a senior Sony Music executive in that region, and

Tim Prior, formerly marketing director for Arista Records U.K.

London-based Timbuktu is looking to license, market, and promote indie label product in Southeast Asia, Japan, and Australasia.

Since 1991, Bond has been running an independent label/publishing firm under the Timbuktu and Flame Tree imprints. He operates within an informal Asia/Pacific "network" of established local and multinational companies. They include Alfa in Japan, Himalaya Records in Taiwan, OctoArts in the Philippines, Valentine Music in Singapore/Malaysia, and Michael Records in Thailand. Bond also has deals with Sony Music for Korea and with PolyGram for Hong Kong and mainland China.

"The region has posted some of the music industry's most dynamic growth rates over the past two to three years," says Bond, who cites Timbuktu's recent placement of tracks on a compilation album in Indonesia that has sold 100,000 units there. "That's the kind of sales potential we're seeing today."

Timbuktu/Flame Tree also has sourced product for U.K. release by such acts as South Africa's Ladysmith Black Mambazo, Nigeria's Sir Shina Peters, and Pakistan's Nazia & Zoheb Hassan.

ADAM WHITE

SPANISH MUSIC RETAILING IN FLUX

(Continued from preceding page)

bruary.

Madrid Rock's Arnedo says he welcomes the FNAC competition. "We were never afraid," he says. "We are a center that specializes in music, not just a big store. FNAC is not a direct competitor, it is a financial group that has different interests to ours. We are lifelong record dealers."

Another large record outlet 200 yards from FNAC is El Corte Ingles, the country's largest department-store

chain. Its Discotienda, with 115,000 titles compared to FNAC's 70,000, launched a promotional drive 10 days before FNAC's opening, offering three records for the price of two.

There are several small specialist stores within 400 yards of FNAC—including Record Runner, Escridiscos, Discos Melocoton, and Discos Manzana—which also say FNAC has attracted new clients to them.

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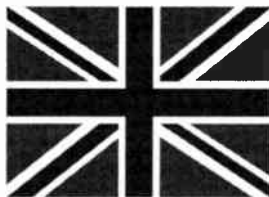
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(MUSIC WEEK - 15 JANUARY 1994)

POSITION	HIGHEST WEEKS	TITLE ARTIST (PRODUCER)	LABEL
1	17	BAT OUT OF HELL II BACK TO HELL Meat Loaf (Steinman)	VIRGIN (E)
2	52	AUTOMATIC FOR THE PEOPLE REM (LITT / REM)	WARNER BROS (W)
3	48	SO CLOSE Dina Carroll (Lewis / Mackintosh / Cole / Clivilles)	A&M (F)

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AGENCY & PROMOTION

MCA Readies For European Expansion

Life Goes On At Scandinavian

■ BY DOMINIC PRIDE

LONDON—Danish indie label Scandinavian Records says it will continue trading despite the appointment of its founder, Gert Holmfred, as managing director of MCA Scandinavia.

Holmfred is already working for MCA, finding staff for the label's Swedish-based offices, due to open in April. However, he says he will continue to play a part in Scandinavian Records, the label he co-founded last year and in which he still holds a 50% stake.

Jorgen Hansen and Ole Mortensen have been promoted to co-MDs of the Danish company in anticipation of Holmfred's full-time commitment to MCA. Hansen has been financial controller at Scandinavian since last February, while Mortensen was a director of buying in the pop/dance department of retail chain Action Music/Hit House.

Kai Roger Ottesen, former Billboard correspondent for Norway, has been named promotion manager/marketing assistant for Scandinavian Records' Norwegian affiliate. A general manager will be appointed in Norway.

Until MCA's launch in April, Holmfred will divide his time between Scandinavian in Copenhagen and MCA in Stockholm. Says Holmfred, "It would be too much just to leave the company like that; it would damage the business. I'd like to educate my successors first."

Holmfred also says he would still like to realize his aim of building a pan-Scandinavian independent to take the place of Sonet, bought by PolyGram in 1991.

"If you're looking to sign to an indie up here, it's hell trying to do a deal with three or four companies," he says. "In that respect, we're still a little corner of the world."

Dutch company Toco, owner of dance label Byte, is the other investor in Scandinavian. Byte act 2 Unlimited is signed to the label, along with Human Resource, LA Style, and reggae band French Connection. Artists such as Robin Beck and Ultravox are licensed from Germany's DSB. The label also has rights to some catalog material, including Gilbert O'Sullivan and recordings by Ray Charles remastered by the artist himself.

Roster-Building Is Top Priority

■ BY PHILIPPE CROCC

PARIS—Building a French roster for MCA France will be a top priority for the company, says Gerard Woog, general manager of the French affiliate and former MCA/Geffen label manager with BMG.

As part of MCA's European expansion, affiliates also are being established in Belgium, Holland, Italy, Spain, and Sweden.

BMG will continue to distribute MCA repertoire in France under the terms of a worldwide contract, which runs through 1999 (Billboard, Sept. 11, 1993). Woog will report to Jorgen Larsen, president of MCA Music Entertainment International.

Woog, who has been responsible for MCA/Geffen repertoire in France since 1990, plans to boost MCA's market share with international product, to build a local roster of young French artists, and also move into the video market. "Up to now," he says, "MCA has never signed a French act—but now we have the resources and the commitment to do this, once the company is fully structured."

Woog has a track record in A&R: In 1966 he discovered and produced Michel Polnareff, one of the first French pop artists to achieve international recognition. In 1970, he was the producer of Peter Sarstedt.

Licensed to BMG since 1991, MCA had gross sales of 165 million francs (\$30.55 million) in 1992, the year it saw success with Guns N' Roses' "Use Your Illusion I & II"—which the company says sold 1.6 million copies—and Nirvana's "Nevermind." In 1993, the company had sales of 140 million francs (\$23.5 million). MCA/Geffen repertoire accounts for 3% of BMG's gross revenue in France.

Joining Woog in the new company are Sandy Scott, label manager for Geffen, and Yoel Konan, label manager for MCA. Woog anticipates hiring a staff of 17, with headquarters in the center of Paris.

"Once the structure is in place," says Woog, "we shall be able to work on exploiting a catalog which has never been worked on in depth. There has, up to now, been no television campaign or major marketing exercise for MCA/Geffen product. We are looking forward to promoting such top talents as Aerosmith and Rickie Lee Jones. This is not to say that BMG did not work on the catalog, but obviously it was not their number one priority—as it will clearly be for us."

U.K. Venture To Supply New-Release Info

■ BY NICOLAS SOAMES

LONDON—The two largest U.K. suppliers of record-release listings have formed a joint venture to provide what they claim is a totally comprehensive classical and pop database information service for the recording industry.

Waterlow Information Services, publishers of Music Master, the U.K.'s most widely used popular music catalog, has teamed up with General Gramophone Publications, owners of the authoritative classical catalog. General Gramophone also publishes Gramophone, a prestigious U.K. classical consumer magazine.

The two have formed R.E.D. (Retail Entertainment Data), pooling resources to provide a single source list for retailers and to develop opportunities in new electronic media.

Gregor Rankin, publishing director of Waterlow, says, "It makes such logical sense to combine... to offer the market a single and comprehensive source of information. A

large proportion of the market already subscribe to services offered by both Music Master and Gramophone."

The joint venture was seen as a necessity by both companies, says Christopher Pollard, editorial director of General Gramophone Publications. "To an extent, both parties were losing out by not being able to offer the other [repertoire] side, and we both weighed up the possibility of entering the market on our own."

"But after the first meeting it was obvious that the thing to do was to pool our resources and create the once-and-for-all definitive music database."

R.E.D. Publishing will continue to provide pop-only and classical-only catalogs separately for the specialist retailers.

But the main change is likely to be appreciated by the majority of stores, the multiple retailers and high street outlets that stock both pop and classical. "This makes much more sense than the industry having to deal with two separate catalogs,"

says Pollard.

The New Release Information Services (NRIS) for pop, classical, or both is now available on subscription, with detailed information on new recordings provided every fortnight on binder or insert formats. This represents a small change for Gramophone's catalog subscribers, who currently receive 10 cumulative supplements per year.

Back catalog needs will continue to be served by Music Master's annual Big Red Book and Gramophone's twice-yearly Classical Catalogue.

R.E.D. Publishing also expects to diversify into other products—it is aiming to demonstrate the combined catalog on CD-ROM at the MIDEM exhibition.

Also, the reorganization of Gramophone's own database to accommodate the changes means that it will be able to exploit consumer offshoots in much the same way that Music Master has successfully done in specialist areas such as country music and jazz.

MIDEM Video Awards Get Facelift

BY DOMINIC PRIDE

PARIS—The MIDEM Organisation has revamped its Visual Music Awards ceremony this year, streamlining the show and incorporating a separate category for videoclips.

The ceremony, now called simply the MIDEM Awards, will be held Jan. 31 in the auditorium of the Cannes Noga Hilton. The results will be announced earlier the same day. For the last two years, the awards have been held at the Palm Beach.

The change of venue brings with it a move to a more traditional approach, with the evening being conducted more like a conventional awards ceremony, says Cathy Bitton, MIDEM artistic director.

Last year's flamboyant, avant-garde presentation received a mixed response; the dramatic interludes between the lists of nominees left some observers enthralled, while others felt confused and excluded from the predominantly Gallic humor.

"The show took over the awards ceremony," says Bitton. "It was a failure. It was original and crazy, but it wasn't what the nominees wanted."

What they did want, says Bitton, is the traditional ceremony, with action focused on the nominees and winners. Excerpts from the works of all nominees will be featured.

"The program will have center stage this time," says Bitton, "although we'll still try to retain some originality." Among the novelties the ceremony can boast will be the dresses worn by the women presenting the awards. The work of Japanese designer Yoshiaki Hishinuna, the dresses will be made entirely out of videotape.

The ceremony will be presented both in French and English throughout, and up to four acts, as yet unnamed, will be performing.

For the first time, rock and pop videoclips will have their own separate category and will not compete with longer works. There also will be an award for longform music video.

A total of 22 nominees are up for the videoclip award, with entries drawn from 10 countries. Internationally known videos include U2's "Numb," Snoop Doggy Dogg's "What's My

Name?," Blind Melon's "No Rain," and Peter Gabriel's "Digging In The Dirt."

TV networks and specialist music broadcasters such as MTV Asia were invited to forward selections of clips from their areas. Laurence Crenn, MIDEM awards administrator, says, "It was a natural step for us to include videoclips, and we had an excellent response, with more than 150 clips. We got some very interesting pieces from Asia and from Africa."

Awards also will be given for movies and TV programs.

France To Launch Nat'l Song Week Events Planned To Spotlight Repertoire

BY PHILIPPE CROCC

PARIS—French popular music is due for another ministerial boost at MIDEM, when France's Culture Minister Jacques Toubon launches "La Semaine de la Chanson Francaise" (French Song Week) Jan. 30.

The inauguration will be in the form of an evening concert by French artists including singers Michel Jonasz and Daniel Belanger, in the presence of Toubon. The venture is supported by authors' society SACEM, the French record industry association (SNEP), the society for the administration of artists' and musicians' rights (ADAMI), the performers' collection and distribution society (SPEDIDAM), the rights society of phonographic producers (SCPP), and the foundation for music creation (FCM).

Other promotional events for French repertoire are planned throughout the run of MIDEM, including concerts

Feb. 1-2 that will focus on new talent under the aegis of SACEM and ADAMI.

The "Semaine" will culminate in the "Victoires de la Musique" presentations Feb. 7.

Organized by Jean-Louis Foulquier, the "Semaine" will comprise more than 50 national and international promotional initiatives and more than 20 regional performances, among which will be concerts in five major European cities—Stephan Eicher in Amsterdam (Feb. 2), Kasav in Madrid (Feb. 3), MC Solaar in Copenhagen (Feb. 4), Soon MC in Copenhagen (Feb. 5), and Julien Clerc in Berlin (Feb. 6).

There also will be a series of 150 concerts featuring young French artists, under the patronage of SACEM, in 50 locations throughout France, which will be broadcast by local radio stations and by France Inter.

In addition, the French music promotion bureau in New York is arranging airplay of French repertoire by radio stations throughout the U.S., and the champagne company Piper Heidsieck is organizing a series of competitions on the theme of the French chanson for the clients of New York's French restaurants. An extension of this contest to other U.S. cities is planned for 1995.

The M6 television channel, which devotes one-third of its programming to music, will tie in with the "Semaine de la Chanson Francaise" by broadcasting only French repertoire throughout the week—seven hours of French music per day. It also will present live performances by major French acts, including Jean-Michael Jarre.

In another move to promote French repertoire, M6 has set up a fund of 1 million francs (some \$170,000) to finance videoclips for three young French talents each year, to tie in with the releases of their first recordings—provided that they are of previously unrecorded songs. The channel also will give significant exposure to the clips in its music programs.

The French cable music channel MCM also is devoting 100% of its music programming to French repertoire during the "Semaine" and will show concerts by Patricia Kaas (Zenith, 1990) and Johnny Hallyday (Parc des Princes, 1993).

The week also will be supported by the most important FM radio stations, the national public stations, and by the national press. There will be poster campaigns and radio and TV spots to promote the week.

MIDEM HIGHLIGHTS

A selection of concerts and presentations at this year's MIDEM

SATURDAY, Jan. 29: Viva Mexico feat. bands Cafe Tacuba and Mana, at Palm Beach, 8:30 p.m.

SUNDAY, Jan. 30: Opening Concert feat. Patricia Kaas, Angelique Kidjo, at Palais des Festivals, 8 p.m. Ireland Presents Stiff Little Fingers, Energy Orchard, at Martinez, 9 p.m. MCA Trilogy Concert with Mari Hamada, Kim Wilde, Trisha Yearwood, at Noga Hilton, 10 p.m. MIDEM Jazz Club feat. Bheki Mseleku, Nelson Veras & Mo Brazil. FNAC Music Dance Party feat. Laurent Garnier, DJ Deep, at Palm Beach Amiraute, 11 p.m.



YEARWOOD

MONDAY, Jan. 31: Debut presented by Primary Talent, feat. D-Influence, Misty Oldland, Freak Power, at Esplanade, Palais des Festivals, 6 p.m. Bands to watch for '94, Billy Pilgrim, at Martinez, 6:30 p.m. MIDEM Awards Noga Hilton Theater, 7 p.m. (see story, this page) Bands to Watch for '94, feat. Strange Nature, Big Light, Smash, Jaleo, Martinez, 9 p.m. MIDEM Jazz Club featuring Patrick Verbeke Trio, Bernard Allison Group, Luther Allison Band, at Palm Beach Mogambo Club, 10:30 p.m. Dance Party 2 feat. Paul Oakenfold, DJ Bobo, Captain Hollywood, Deja Vu, David Morales, at Palm Beach Amiraute, 11 p.m.



WILDE

TUESDAY, Feb. 1: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Voix du Liban feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Roots To Rock-1 feat. Carol Laula, at Martinez, 6 p.m. EMI Music Publishing presents US3, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Auidis, at Palais des Festivals Debussy Theater, 8 p.m. From Roots To Rock-2 feat. Pink Ink, Blues Company, David Halley, Bjoee, at Martinez, 9 p.m. MIDEM Jazz Club Danish Ambience, at Palm Beach Mogambo Club, 10:30 p.m. Dance Party 3 presented by Sony Dance Pool, feat. Culture Beat, Kevin Saunderson, Jam & Spoon, Nokko, Pauline Henry at Palm Beach Amiraute, 11 p.m.



HAMADA

WEDNESDAY, Feb. 2: Talent feat. Bruno Maman, Bee Attitude, at Palais des Festivals Magic Mirrors, 6 p.m. "One Woman," a salute to Diana Ross, at Palm Beach, 8 p.m. (invitation only). Martinez Finale feat. Contrast Family, Felli, Pino Pavoli, Dazzle & Delight, at Martinez, 9 p.m. MIDEM Jazz Club feat. Lizz McComb, at Palm Beach Mogambo Club, 10:30 p.m.

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and the dunmore band

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started as 'Elite'-Top Model

acts good...
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international movie star ('Teen Agent', 'Mobsters' and many more)

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HITS OF THE WORLD



JAPAN (Music Labo) 1/24/94	
THIS WEEK	LAST WEEK
1	2
2	1
3	4
4	3
5	6
6	5
7	8
8	NEW
9	NEW
10	NEW
SINGLES	
1	2
2	1
3	4
4	3
5	6
6	5
7	8
8	NEW
9	NEW
10	NEW
ALBUMS	
1	1
2	NEW
3	3
4	2
5	4
6	9
7	6
8	7
9	NEW
10	5

AUSTRALIA (Australian Record Industry Assn.) 1/23/94	
THIS WEEK	LAST WEEK
1	3
2	1
3	4
4	2
5	6
6	10
7	7
8	5
9	14
10	9
11	8
12	13
13	11
14	NEW
15	20
16	12
17	17
18	15
19	16
20	19
SINGLES	
1	3
2	1
3	4
4	2
5	6
6	10
7	7
8	5
9	14
10	9
11	8
12	13
13	11
14	NEW
15	20
16	12
17	17
18	15
19	16
20	19
ALBUMS	
1	1
2	2
3	3
4	5
5	7
6	6
7	9
8	4
9	11
10	12
11	10
12	NEW
13	8
14	13
15	14
16	15
17	16
18	17
19	18
20	19

NEW ZEALAND (RIANZ) 1/12/94	
THIS WEEK	LAST WEEK
1	NEW
2	1
3	3
4	2
5	4
6	9
7	6
8	5
9	NEW
10	NEW
SINGLES	
1	NEW
2	1
3	3
4	2
5	4
6	9
7	6
8	5
9	NEW
10	NEW
ALBUMS	
1	1
2	6
3	3
4	7
5	NEW
6	2
7	9
8	4
9	NEW
10	5

CANADA (The Record) 1/10/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	7
6	6
7	8
8	10
9	14
10	5
11	11
12	12
13	13
14	15
15	17
16	9
17	NEW
18	NEW
19	NEW
20	20
SINGLES	
1	1
2	2
3	3
4	4
5	7
6	6
7	8
8	10
9	14
10	5
11	11
12	12
13	13
14	15
15	17
16	9
17	NEW
18	NEW
19	NEW
20	20
ALBUMS	
1	1
2	2
3	5
4	3
5	7
6	8
7	6
8	5
9	9
10	12
11	10
12	NEW
13	NEW
14	14
15	NEW
16	17
17	16
18	11
19	13
20	20

GERMANY (Der Musikmarkt) 1/18/94	
THIS WEEK	LAST WEEK
1	2
2	1
3	3
4	6
5	4
6	NEW
7	5
8	9
9	7
10	14
11	8
12	12
13	10
14	NEW
15	11
16	NEW
17	NEW
18	19
19	13
20	15
SINGLES	
1	2
2	1
3	3
4	6
5	4
6	NEW
7	5
8	9
9	7
10	14
11	8
12	12
13	10
14	NEW
15	11
16	NEW
17	NEW
18	19
19	13
20	15
ALBUMS	
1	1
2	2
3	3
4	4
5	7
6	5
7	6
8	9
9	12
10	8
11	10
12	11
13	16
14	13
15	15
16	14
17	17
18	NEW
19	20
20	NEW

NETHERLANDS (Stichting Mega Top 50) 1/22/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	1
4	5
5	4
6	3
7	8
8	7
9	10
10	9
11	24
12	13
13	26
14	22
15	28
16	NEW
17	16
18	NEW
19	14
20	NEW
21	10
22	NEW
23	9
24	17
25	NEW
26	15
27	18
28	NEW
29	NEW
30	37
31	NEW
32	NEW
33	NEW
34	NEW
35	NEW
36	NEW
37	13
38	32
39	19
40	25
SINGLES	
1	2
2	1
3	4
4	7
5	5
6	3
7	NEW
8	12
9	11
10	21
11	6
12	8
13	26
14	22
15	28
16	NEW
17	16
18	NEW
19	14
20	NEW
21	10
22	NEW
23	9
24	17
25	NEW
26	15
27	18
28	NEW
29	NEW
30	37
31	NEW
32	NEW
33	NEW
34	NEW
35	NEW
36	NEW
37	13
38	32
39	19
40	25
ALBUMS	
1	1
2	2
3	1
4	5
5	4
6	3
7	8
8	7
9	10
10	9
11	24
12	13
13	26
14	22
15	28
16	NEW
17	16
18	NEW
19	14
20	NEW
21	10
22	NEW
23	9
24	17
25	NEW
26	15
27	18
28	NEW
29	NEW
30	37
31	NEW
32	NEW
33	NEW
34	NEW
35	NEW
36	NEW
37	13
38	32
39	19
40	25

HONG KONG (IFPI Hong Kong Group) 1/9/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7

HONG KONG (IFPI Hong Kong Group) 1/9/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7

HONG KONG (IFPI Hong Kong Group) 1/9/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7

HONG KONG (IFPI Hong Kong Group) 1/9/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7

HONG KONG (IFPI Hong Kong Group) 1/9/94	
THIS WEEK	LAST WEEK
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	NEW
7	6
8	8
9	NEW
10	7

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 1/22/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	THE SIGN ACE OF BASE MEGA
4	4	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
5	15	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
6	13	IT'S ALRIGHT EAST 17 LONDON
7	8	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
8	5	BABE TAKE THAT RCA
9	7	CRYIN' AEROSMITH GEFFEN
10	NEW	ANYTHING CULTURE BEAT DANCE POOL
11	6	MR BLOBBY MR BLOBBY DESTINY
12	18	I MISS YOU HADDAWAY COCONUT
13	9	GO WEST PET SHOP BOYS PARLOPHONE
14	12	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
15	NEW	COME BABE COME K7 BIG LIFE
16	20	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
17	14	STAY/IVE GOT YOU UNDER MY SKIN U2/FRANK SINATRA & BONO ISLAND
18	10	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
19	16	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
20	11	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	PHIL COLLINS BOTH SIDES VIRGIN
3	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	ELTON JOHN DUETS ROCKET
5	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
6	8	TAKE THAT EVERYTHING CHANGES RCA
7	14	MARIAH CAREY MUSIC BOX COLUMBIA
8	9	PET SHOP BOYS VERY PARLOPHONE
9	7	FRANK SINATRA DUETS CAPITOL
10	NEW	DINA CARROLL SO CLOSE A&M
11	NEW	ENIGMA THE CROSS OF CHANGES VIRGIN
12	12	ROLLING STONES JUMP BACK '71-'93 VIRGIN
13	11	MICHAEL BOLTON THE ONE THING COLUMBIA
14	15	AEROSMITH GET A GRIP GEFFEN
15	NEW	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
16	18	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
17	NEW	ACE OF BASE HAPPY NATION MEGA
18	13	DIE PRINZEN ALLES NUR GEKLAUT HANSA
19	16	THE BEATLES 1962-1966 APPLE
20	NEW	FREDDIE MERCURY REMIXES PARLOPHONE

SWEDEN (GLF) 1/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	THE SIGN ACE OF BASE MEGA
3	7	VART TOG DEN SOTA LILLA FLICKAN JUST D TELEGRAM
4	5	IN COMMAND ROB 'N' RAZ TELEGRAM
5	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
6	8	AGAIN JANET JACKSON VIRGIN
7	4	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
8	9	CRYIN' AEROSMITH GEFFEN
9	NEW	COME ON AND DO IT PANDORA PANDORA
10	NEW	PLAY DEAD BJORK & DAVID ARNOLD MOTHER
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	4	BJORK DEBUT MOTHER
3	5	ACE OF BASE HAPPY NATION - U.S. VERSION MEGA
4	6	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
5	2	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
6	8	MARIAH CAREY MUSIC BOX COLUMBIA
7	NEW	ENIGMA ENIGMA II VIRGIN
8	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
9	10	JUST D TRE AMIGOS TELEGRAM
10	7	PHIL COLLINS BOTH SIDES WEA

BELGIUM (IFPI Belgium/SABAM) 1/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	FORMIDABELE KERSTMIS XAVIER DE BAERE EMI
4	4	I'LL ALWAYS BE THERE ROCH VOISINE RCA
5	6	TRUE LOVE ELTON JOHN ROCKET
6	5	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
7	NEW	ANYTHING ANYTHING DAN
8	8	CRYIN' AEROSMITH GEFFEN
9	9	BONZAI CHANNEL ONE THUNDERBALL BONZAI
10	NEW	LE MONDE EST STONE LES ENFOIRES COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SONY
3	6	DANA WINNER REGENBOGEN ASSEKREM
4	4	FREDERICKS GOLDMAN JON ROUGE COLUMBIA
5	7	ROCH VOISINE I'LL ALWAYS BE THERE RCA
6	8	ADAMO COMME TOUJOURS EMI
7	3	THE ROLLING STONES JUMP BACK BEST OF 71-'93 VIRGIN
8	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
9	9	HELMUT LOTTI MEMORIES RCA
10	10	MEAT LOAF BAT OUT OF HELL II VIRGIN

IRELAND (IFPI Ireland) 1/13/94

THIS WEEK	LAST WEEK	SINGLES
1	2	IT'S ALRIGHT EAST 17 LONDON
2	4	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
3	NEW	ANYTHING CULTURE BEAT EPIC
4	8	THE PERFECT YOUNG DINA CARROLL A&M
5	NEW	COME BABY COME K7 BIG LIFE
6	1	BABE TAKE THAT RCA
7	6	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
8	NEW	THINGS CAN ONLY GET BETTER D:REAM MAGNET/EAST WEST
9	5	DAUGHTER PEARL JAM EPIC
10	NEW	HERO MARIAH CAREY COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	4	GARTH BROOKS NO FENCES CAPITOL
3	8	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
4	NEW	DINA CARROLL SO CLOSE A&M
5	2	CHRISTY MOORE KING PUCK COLUMBIA
6	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 26 EMI/VIRGIN/POLYGRAM
7	NEW	VARIOUS BEST OF DANCE '93 TELSTAR
8	6	VARIOUS A WOMAN'S HEART DARA
9	NEW	BJORK DEBUT MOTHER
10	9	BETTE MIDLER EXPERIENCE THE DIVINE - GREATEST HITS ATLANTIC/EAST WEST

FINLAND (Seura/IFPI Finland) 1/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE MEGA
2	NEW	POPULAJAN VAPAAPAIVA NELJA RUUSUA EMI
3	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	NEW	I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS PARLOPHONE
5	2	GO WEST PET SHOP BOYS PALOPHON
6	6	(BABY) SA OOT MUN POP NEON 2 COLUMBIA
7	3	JOKI RICKI SORSA AUDIOVOX
8	5	I MISS YOU HADDAWAY COCONUT
9	7	KERRAN LAURA VOUTILAINEN FINNLEY
10	NEW	BABE TAKE THAT RCA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	6	LENINGRAD COWBOYS & THE ALEXANDROV RED ARMY ENSEMBLE TOTAL BALALAIKA SHOW HELSINKI CONCERT PLUTONIUM/JOHANNA
3	3	NELJA RUUSUA POP-USKONTO EMI
4	2	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
5	NEW	ACE OF BASE HAPPY NATION - U.S. VERSION MEGA
6	7	D.J. BOBO DANCE WITH ME PITCH CONTROL
7	5	PHIL COLLINS BOTH SIDES WEA
8	NEW	TAKE THAT EVERYTHING CHANGES RCA
9	8	PET SHOP BOYS VERY EMI
10	NEW	KAIJA KOO TUULTEN VIEMAA WEA

PORTUGAL (Portugal/AFP) 1/13/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NO. 1 COLUMBIA
2	3	VARIOUS TOP STAR '93-'94 VIDISCO
3	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
4	10	VITORINO AS MAIS BONITAS EMI
5	6	ONDA CHOC ELE E O REI COLUMBIA
6	5	LUIS REPRESAS REPRESAS EMI
7	4	MICHAEL BOLTON THE ONE THING COLUMBIA
8	NEW	AEROSMITH GET A GRIP GEFFEN
9	2	BRYAN ADAMS SO FAR SO GOOD A&M
10	9	LEANDRO E LEONARDO MEXE MEXE VIDISCO

ARGENTINA (C.A.P.I.F.) 1/7/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ACE OF BASE HAPPY NATION BMG
2	6	EROS RAMAZZOTTI TODO HISTORIAS BMG
3	9	VARIOUS ASPEN 102.3 GRANDES EXITOS BMG
4	NEW	RICARDO MONTANER EXITOS Y ALGO MAS BMG
5	4	LOS FABULOSOS CADILLACS VASOS VACIOS POLYGRAM
6	NEW	AEROSMITH GET A GRIP BMG
7	NEW	VILNA PALMA E VAMPIROS 3980 BAR
8	NEW	BRAVO BRAVO BMG
9	NEW	LOS PERICOS BIG YUYO EMI
10	NEW	LUCIO DALLA ATENTO AL LOBO BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NETHERLANDS: "A song with global hit potential... the most brilliant single of 1993... top release of the year." These are among the press accolades that have greeted "Gaia," the debut single from 22-year-old Dutchman Valensia Clarkson. The song, which recently reached No. 2 on the Dutch national singles chart, also is featured on Clarkson's debut album, titled simply "Valensia." All 12 tracks on the album were composed and arranged by Clarkson, who also performed all the vocals and played various instruments, including a grand piano, percussion, and fretless bass. Others contributing to the disc were well-known Dutch studio musicians and top classical instrumentalists Emmy Verhey on violin and Wim Both on trumpet. John Sonneveld and Pim Koopmans, who discovered Clarkson, produced and mixed the album at Wisselord Studio in Hilversum. Characteristic of Valensia's compositions are the unorthodox classical arrangements, virtuoso guitar solos,



choir vocals, sounds of nature, and Clarkson's determined vocal style. Other notable tracks on the album are "Nathalie," "Tere," "Scaraboushka," "Tango Tamara," "My Heart Is In Your Hands," and "T'Kylah."

WILLEM HOOS

JAMAICA: J.C. Lodge, the "Telephone Love" girl—one of the first artists out of dancehall's starting gate, with a song that set the pace for the new age of Jamaican rhythm—is back with a new album that the English-born Lodge considers her best to date. "It shows the many sides of me," she says, "and the many different things you can do with reggae." The album, "To The Max" on RAS Records, was co-produced by Lodge and her manager and husband Erroll O'Meally, except for a version of the Isley Brothers' "Between The Sheets" that was produced by Tappa Zukie. Lodge's enthusiasm about her new work stems in large part from her development as a writer. "I wrote several of the songs on 'To The Max,'" she says, noting "Love You To The Max" and "I Am Someone."

MAUREEN SHERIDAN

SCOTLAND: The Music in Scotland Trust (MiST) has teamed with members of the Scottish music industry and brewery sponsor Tennents Live! to produce the "MiST Scottish Music Guide '94," which lists the top 1,500 Scottish music companies and contains hundreds of articles profiling every aspect of today's Scottish music. "Scotland's music scene boasts international music acts from Deacon Blue to the Blue Nile," notes John Dingwall, coordinator of MiST, adding that the guide will help people identify ways of developing careers in the music industry.

Bruce Findlay, manager of the Silencers and other Scottish acts, credits the role of MiST for helping set up more than 40 music businesses through its link with the Prince's Scottish Youth Business Trust. Tennants Live! has helped underwrite the live music scene. "Long term, the MiST Scottish Music Guide '94 will encourage new and expanding music businesses," says Findlay, "with Scotland reaping the benefits of a multimillion-pound industry by developing its own music economy. This remarkable book will help to create music-related jobs."

THOM DUFFY

PORTUGAL: Movieplay in Portugal has moved into the MiniDisc format with a compilation featuring four tracks from key Portuguese artists: "Canoas De Tejo" from Carlos Do Carmo; "Guitarra Portuguesa" from Alcinô Frazão; and "Fados De Coimbra" and "Traz Outro Amigo Tambem" from the late singer Jose Afonso. The tracks come from albums that have been best-sellers here and abroad. Jose Serafim, general manager of Movieplay, says he chose to release material on MD because he appreciates the portability of the format. Movieplay's other upcoming MD titles include "O Fado" from Amalia Rodrigues and "Cantigas de Maio" from Alfonso.

FERNANDO TENENTE

SOUTH AFRICA: The success of producer Dan Tshanda here with the sound of Mpantsula Jive and such acts as Splash, Patricia Majalisa, and the Dalom Kids (Billboard, Jan. 8 and Jan. 15) inspired Gallo Records in 1991 to release a compilation album, "African House Party," aimed at the township market, and now a new album released in the U.K. on the Flame Tree Label, titled "Mpantsula Jive." The Pantsula beat has drawn numerous established artists to its bandwagon, including popular township disco singer Mercy Pakea, whose last album was produced by a Pantsula star in his own right, known simply as Thiza. Both had strings of gold records behind them, and the Pantsula collaboration followed suit. Like Tshanda, Thiza has been dubbed King of Pantsula by his record company, CCP.

ARTHUR GOLDSTUCK

SPAIN: Barcelona-based rockabilly veteran Loquillo and his band Los Trogloditas are claiming that their latest single has been censored by Spain's radio stations. That's not too surprising, since "Los Ojos Vendados" (Blindfolded Eyes), from the album "Mientras Respiramos" (While We Breathe) is about torture in Spain's strife-torn Basque region, where the armed separatist group ETA is battling for Basque self-rule. "The song is based on real events and was made in collaboration with Amnesty International," says Loquillo. "The single has been withdrawn from the radio station playlists." The lyrics of the song leave no doubt about Loquillo's feelings: "They untied the cord/His mouth was bleeding/He couldn't guess what they were accusing him of/He only remembers that they beat him." The promotional video is likely to receive the same media treatment. It portrays a youth beaten by three policemen, tied to a bath, his head forced into a toilet.

HOWELL LLEWELLYN



35th Japan Record Award Winners Are Announced

BY STEVE McCLURE

TOKYO—The winners of the 35th annual Japan Record Awards, which roughly corresponds to the Grammys, were recently announced during a nationwide TV broadcast here. The annual awards ceremony is rivaled only by the Recording Industry Assn. of Japan's Record Gold Disk Awards, which are based strictly on sales.

Nominees for the Japan Record Awards are chosen by committees made up of various music-industry personnel, under the auspices of the Japan Composers' Assn. Winners are chosen by a 14-member panel of judges. The awards ceremony is broadcast nationally by the Tokyo Broadcasting System, which jointly sponsors the annual event with the composers' association.

This year's winners were:
Album grand prize: "Quiet Life," Mariya Takeuchi, eastwest Japan.

Best vocal award: "Wakare Uta," Kiyoshi Maekawa, Pony Canyon.

Hit single award: "Road," the Trouble You,

Meldac.

Best song award: "Shimauta," the Boom, Sony Records.

Best composer/song award: Koji Tamaki for "Mugonzaka," performed by Kaori Kouzai.

Best arranger/arrangement: Jun Sato, "Make-up Shadow," performed by Yosui Inoue.

Best lyrics: Toyohisa Araki, for "Kokoro Korasete," performed by Gen Takayama.

Hibari Misora Memorial Award: Shinji Tani-mura.

Newcomer Award: Yasuhiro Yamane.

Top three albums: "Quiet Life," Mariya Takeuchi, eastwest Japan; "Access II," Access, Fun House; "The Swinging Star," Dreams Come True, Epic/Sony.

Music video award: "EZ Do Dance," trf, Avex Trax; "The 8th of Ace," Kome Kome Club, Sony Records.

Special Award: Orquestra de la Luz, BMG Victor; Rinken Band, Wave.

Meritorious service award: Tetsuro Hoshino, Michiya Mihashi.

Special meritorious service award: Ryoichi Hattori.

Special meritorious service award of the Japan Composers' Assn.: Kosho Inomata.

newsline...

POPKOMM DATES have been set. The sixth music and trade meet will take place at the Cologne Messe Aug. 18-21. Fax organizers Musikkomm for details at 49 202 78 91 61.

RYUICHI SAKAMOTO has inked a solo deal with Japan's For Life Records. First release, slated for May, is the soundtrack from Bernardo Bertolucci's film "Little Buddha." Sakamoto previously was signed to EMI-Toshiba, although he did not release any albums under this deal. Sakamoto is one-third of Yellow Magic Orchestra, now known as YMO, whose contract with Toshiba-EMI is unaffected. Sakamoto also is chairing the jury at this year's MIDEM Awards.

BONUS, a 27-track sampler of Singapore pop and rock acts released by Pony Canyon, will be distributed at MIDEM at the company's booth. It features Kick!, a band that has hit No. 1 on the Singapore charts.

BMG ARIOLA has formed a new joint venture with Frankfurt production and management company MSM, whose partners are Bernd Hoffmann and Michael Stark. The partnership has launched the careers of Jennifer Rush and Muenchener Freiheit. The venture will center on a label, MSM-Music, which will be marketed and distributed through BMG.

Canadian Biz Readies For MIDEM Meet Attendees See Confab As A Way To 'Keep In Touch'

BY LARRY LeBLANC

TORONTO—Whether to buy or pitch music, or merely to hang out at the famed bar at The Carleton, attending MIDEM Jan. 30-Feb. 3 remains a priority for Canadian music people.

Some 58 Canadian companies have registered as participants at separate MIDEM booths being operated this year by the Canadian Independent Record Production Assn. and the Quebec-based, primarily francophone organization, ADISQ.

"MIDEM is one of the most important events of the year, and it's been instrumental in Select's annual game plan for the past 10 years," says Mario Lefebvre of Select Distribution, the Montreal-based firm that handles more than 50 domestic labels and 60% of the French music product available in Quebec. "It has helped us to open a lot of doors over the years."

"Every year we meet with a lot of the [European] labels, we distribute and renew our arrangements with them," says Lefebvre. "We also have mandates from many of the [Canadian] companies that we represent to find deals for them overseas. Additionally, we're there in a PR capacity to try to facilitate meetings for our labels and producers with the people we know there."

Fifteen-year MIDEM veteran Holger Peterson, president of the root-based Stony Plain Records from Edmonton, Alberta, claims there has been less deal-making at the event in the past few years. "There was a lot more buying and selling when I started going," he says. "It also seems that more people today are looking for more established kinds of things."

"The main benefit of going is to touch bases with the people I'm already working with and update them on what I'm doing and try to find out what they're doing," Peterson adds, saying this year he's looking to find foreign interest in Stony Plain titles by Maria Muldaur, Amos Garrett, Rita Chiarelli, Long John Baldry Jr., Gone Wild, and Cindy Church.

Randy Boyd, co-owner of Montreal-based importer/distributor Cargo Records agrees that the potential for deal-making has decreased. "During the first two or three years we went, we aggressively picked up suppliers and customers, but in the last three or four years, it's questionable whether we've reaped any direct benefits—but we have to go," he says. "If we didn't go people would start to worry we couldn't afford it. Also, if we didn't go, it would give an 'in' to somebody else to whisper in a supplier's ear."

"We haven't picked up anything at MIDEM that's been a huge success for us," says Maurcie Velenosi, president of Montreal-based Isba Records, "but a lot of people we meet there we meet again at the New Music Seminar in New York. In terms of selling this year we have D.J. Ray, Michael Dozier, Kish, and Sonya Papp on the English roster; and Nancy Martinez, le Grand Manege, and Laymen Twaist on the French roster. We're concentrating on getting deals for these acts going in Asia, Germany, and the U.K. In terms of buying, we're looking at product from the Benelux, the U.K., Germany,

and France."

Denis Wolff, domestic and international coordinator for Montreal-based Audiogram Records, hopes to match his '93 MIDEM success. "Last year, we got a deal for Gogh Van Go with Remark in France, which is part of the PolyGram group, and now we're getting releases all this month throughout Europe on PolyGram. This year, there's some Gogh Van Go publishing [for which] I have to find some licensees, and I have some new artists I'm seeking deals for. Mainly, because we have French catalog, a lot of the work I do is in France, Germany, Italy, Holland, and Spain, but there's [growing] interest in francophone music [in] Japan and Korea."

To make an impressive MIDEM showing, Jim West, president of Montreal-based Distribution Fusion III, says it helps to have attended previously. "I now know what to do and what not to do," says the nine-time attendee. "I also know who to avoid, and when to go and get that ham and cheese sandwich before they're all gone."

"This year, I have 40 masters from the Rising Sun club [in Montreal] including releases by John Lee Hooker, Big Mama Thorthon, Taj Mahal, and Nina Simone that I'm looking to find deals on, plus I have the Justin Time catalog [Oliver Jones, the Montreal Jubilation Choir, Brian Hughes], which does very well in Europe, Japan, Hong Kong, and Taiwan."

Many of those attending MIDEM emphasize their search for strong product—possibly product that has performed well in foreign territories but has yet to be released in Canada. They are less enthusiastic about picking up distribution rights to whole labels or catalogs.

"We're looking more for single artist packages as opposed to labels," says Al Mair, president of Toronto-based Attie Music Group. "We have a pretty full plate with the labels we represent now." Mair also will be pitching Attie's domestic roster to longtime MIDEM contacts. "For [Irish Rovers' singer] Will Millar's first solo album as a chil-

dren's artist, we're targeting the U.K. and Australia where he's already known because of the Rovers. John James is out in Germany and getting action across Europe and there's a few territories I'd like to nail down. I also talk to my licensees about our new signing, Graphidi Logik.

Stony Plain's Peterson is also unenthusiastic about concluding distribution deals at MIDEM. "I'm not really looking for more label deals, but if there's a certain size of label with a certain roster and it makes sense, I'll look at that," he says. "However, the only thing I can realistically look at is established acts."

"A label could be a tricky scenario because you're required to release a minimum amount of product," says Isba's Velenosi. "You then have access to a few treasures but those choices may be offset by the volume of product you have to release under the agreement. Our market cannot absorb a lot of releases."

MAPLE BRIEFS

APPOINTMENTS: Tinti Moffat has been named VP of Balmur Inc., and Tom Long has joined the firm's Nashville office as creative director, publishing. At Warner Music Canada, Doug Raaflaub is now the Elektra and Atlantic marketing manager. At Warner/Chappell Music, Jehan Valiquet is now music director of French affairs.

LOU REED, Elvis Costello, the Brodsky String Quartet, Teresa Stratas, Charlie Haden, and Mary Margaret O'Hara recently taped performances for the television film "Lost In The Stars." The film, based on the life and music of composer Kurt Weill, is being produced by Toronto-based Rhombus Media Productions and being directed by Larry Weinstein. Music producer for the project is Hal Willner.

CHART DATA SUPPLIER SET FOR CHANGE

(Continued from page 45)

into the top 300, that's to say 99.9% of everything released.

"We've tried to get through to the labels that it's not just about the chart itself. The information they supply will be added to the database, which will be marketed to independent retailers who want to go to an on-line system."

CIN's charts director Catharine Pusey says the Millward Brown system will enable several new services, including on-line charts for the first time, starting with the first chart in February.

"We'll also be approaching the industry and asking what products they want us to provide," Pusey says.

CIN has a deal with the British Association of Record Dealers, under which BARD's information is exclusive to the CIN Chart.

Gallup, which compiled the chart for the past 10 years, has asked the

Office of Fair Trading to investigate whether that deal is anti-competitive, and the OFT is understood to be seeking further clarification.

The CIN Top 40 singles chart is used by national public broadcaster Radio 1 in a full chart run-down on Sunday, as well as on the BBC's "Top of the Pops" program. MTV Europe also airs the chart twice weekly.

Millward Brown has collected chart data in Spain, where it functions as a joint venture with local company Alef. The Spanish system provides data from main chain El Corte Ingles plus 80 other independent and specialist stores, including FNAC and Virgin's two megastores.

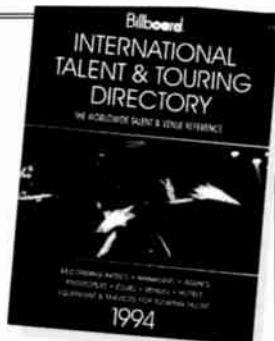
The charts are supplied to local IFPI group AFYVE and are used by broadcaster TVE1.

Assistance provided by Howell Llewellyn in Madrid.

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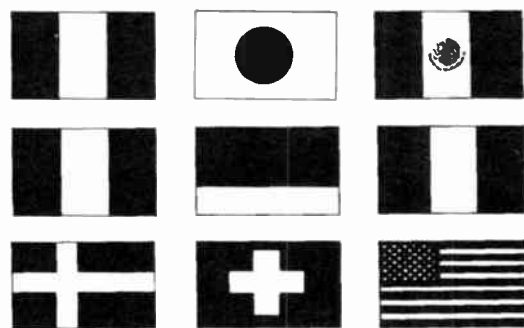
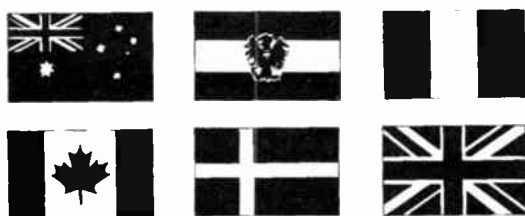
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SPECIAL PREVIEW

MIDEM '94



SPECIAL EXPANDED INTERNATIONAL SECTION

MIDEM'S EUROPEAN FLAVOR

Seminars, Showcases And The New Single Market

By NIGEL HUNTER

LONDON—During the last 27 years, MIDEM has always had a distinctive European presence and focus in terms of the participants and much of the music. The other continents, particularly America, rapidly appreciated the value and importance of this annu-

The European dimension of MIDEM should be enhanced now that the 12 European Union member countries constitute a single market and a formidable trading bloc on the world scene.

al shop window and marketplace in Cannes and have attended in strength since the early years. But the European dimension of MIDEM remains—and should be enhanced now that the 12 European Union member countries constitute a single market

The top four countries in terms of MIDEM participants are France (233), U.K. (225), U.S. (186) and Germany (168).

and a formidable trading bloc on the world scene.

Company registrations for this year's event (Jan. 30 to Feb. 3) are up 1.5% to 432, compared to 425 registrants in 1993. The top four countries in terms of participants are France (233), U.K. (225), U.S. (186) and Germany (168). Exhibitors in the Palais des Festivals have increased by 7.5% (333 as opposed to 1993's 310). The U.K. has booked the most stands (85), followed by the U.S. (50), Germany (48) and France (41).

Besides its important commercial aspect, MIDEM has become an annual forum addressing the opportunities and problems of the music business in a world that is being transformed by



Bob Lewis of BARD
(Continued on page 56)

INDEPENDENTS ABROAD

U.S. Indies In Cannes Make New Friends And Keep The Old

By CARLO WOLFF

Going to MIDEM means one-stop shopping for Norman Chesky, co-owner of New York-based Chesky Records, an independent jazz label. One of an expected 8,500 attendees to the 28th annual Marche International Du Disque, de l'Edition Musicale et de la Video Musique, Chesky plans to meet all his worldwide distributors there.

MIDEM costs \$1,750 in registration fees alone. But the outlay is worth it to Chesky and other independent record-label magnates who view MIDEM as an opportunity to meet all their international associates at once. And who knows? Business may rear its head too.

"I'm not going to find new markets," Chesky says. "I already have distribution throughout the world. But it's a

way to continue relationships and an opportunity to pick up markets you don't necessarily have. You never know who's going to be walking by." Like other indie label honchos, Chesky will look into penetrating Eastern Europe. "Right now, it's difficult," he says, "but it's as good a time as any to try. If we get in on the bottom floor, Chesky Records can be as well-known as Warner Bros."

The American Independents booth Chesky has put together will showcase his own label, as well as Telare Records, a suburban Cleveland label focusing on light classical and jazz, and indie jazz labels MusicMasters (of New Jersey), Evidence (Philadelphia), Muse (New York) and AudioQuest (Los Angeles).

This will be the third MIDEM for
(Continued on page 56)

PUBLISHING CONCERNS

U.S. Pubs Use '94 Edition Of MIDEM To Address Global Issues

By IRV LICHMAN

For U.S. publishers, MIDEM remains the one-stop place to be to make contacts, make deals or start them on their way, and address important issues of the day with the global music-publishing community.

"MIDEM is for us that one brief moment when the entire music world is focused in one place," says Marty Bandier, chairman of giant EMI Music Publishing Worldwide, head-

quartered in New York. "Among the issues we want to address there is the continuing struggle of publishers to try to maintain meager profits."

Bandier also notes that among EMI Music's attendance of 60 to 75 registrants, there will be a number of acts who will stress the internationalization of pop music, including Lianne Foley from France, Hans
(Continued on page 60)

U.S. DISTRIBUTORS

Crackdown On Exports Stops Some One-Stops From Participating in MIDEM

By ED CHRISTMAN

This year's MIDEM convention will see some new faces from the U.S. wholesale community, but a number of previously major American exporters will be absent from the meet.

Among the new faces making the trek to Cannes Jan. 30 to Feb. 3 will be

Over the last few years, the one-stop community has come under attack from the major record labels for exporting U.S. titles out of the country.

someone from INDI, according to Chris Joyce, executive VP for the Secaucus, N.J.-based company. INDI, the largest independent distributor in the U.S., will be present "to see what kind of opportunities are there," Joyce explains. "We have never been there



John Schultz of Qualiton

before. We view the show as much more an intellectual-property licensing event." But he adds that "a lot of

European distributors go there, so we are going basically to be present and to get a lay of the land."

On the other hand, the one-stop community will largely be absent from

About 5% of Caroline's sales comes from its export business, according to Rene Klaassan, who states that the label is building up its export department again, although he concedes that the strength of the dollar hinders it.

the show. Over the last few years, the one-stop community has come under attack from the major record labels for exporting U.S. titles out of the country. The majors, charging that exports disrupt their marketing plans
(Continued on page 60)



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Canción de Navidad - Silvio Rodríguez / composer

Feliz Navidad - Carlos Risueño / composer

ARIES - Luis Miguel

Hasta que me olvides - Juan Luis Guerra / composer

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Bolero, Bolero - Eugenio Navarro / composer

Bolero, Bolero - Crab Ed. / publisher

Que suenen las palmas - Alfredo Brito / composer

Que suenen las palmas - Crab Ed. / publisher

Cruz de Navajas - José María Cano / composer

Cruz de Navajas - Ed. Bla Bla Blaxi Music, S.A. / publisher

Cruz de Navajas - Ed. Nuevas Ediciones, S.A. / publisher

MI TIERRA - Gloria Estefan

Volverás - Rafael Ferro / composer

AREITO - Juan Luis Guerra

Areito; Señales de humo; Ayer;

Frío, Frío; Rompiendo Fuerte;

Mal de amor; Si saliera petróleo;

Coronita de flores; Cuando te beso;

Naboria Daca Mayanimacana - Juan Luis Guerra / composer

BEST ARRANGEMENT ON AN INSTRUMENTAL

JAZZPAÑA - Vince Mendoza and Arif Mardin

Buleria; Suite Fraternidad - José María Cañizares / composer

Suite Fraternidad - Jorge Pardo / composer

Suite Fraternidad - Carlos Benavent / composer

The Latin Field is Growing

Spanish Society
of Authors
and Publishers



EUROPEAN

(Continued from page 51)

technological innovations.

This year's conferences and seminars include a MIDEM "first," the International Retailers & Manufacturers' Conference (Jan. 31), co-organized by MIDEM and the British Assn. Of Record Dealers (BARD) with

One seminar addresses the importance of tours in the music industry and features a panel that includes U2 manager Paul McGuinness and David Levy of Primary Talent International.

the Assn. Of German Retailers (GDM). "New Technologies, Music & The Music Industry" (Feb. 1) is a day-long event exploring interactivity, multimedia, digitalization and superhighways and including a demonstration presented by Electronic Sound & Pictures U.K. covering the different interactive products. A morning seminar (Jan. 31) organized with Harvey Goldsmith Entertainment addresses the importance of tours in the music industry and features a panel that includes U2 manager Paul McGuinness and David Levy of Primary Talent International.

The National Assn. of Broadcasters (NAB) is hosting three sessions at

A highlight of MIDEM '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration of her 30 years as an international star.



Honoree Diana Ross

MIDEM Radio 1994 (Jan. 30 to Feb. 3), on radio management, radio news and new broadcast technologies.

Among major companies exhibiting are BMG Music Publishing U.K., EMI Music Publishing, EMI Classics, Philips Consumer Electronics, MCA, PolyGram, Sony Software, Sony Music

(Continued on page 62)

MIDEM '94

REPS FROM DOWN UNDER GO OVER THERE

From Dance To Aboriginal, Classical To Rock, Australians Bring Music To MIDEM

By KATHERINE TULICH

SYDNEY—More than 30 Australian companies are participating at this year's MIDEM, a figure up 30% from last year's attendance. The Australian stand will be administered for the fifth year by Export Music Australia (EMA), the music industry-

The Australian stand will be equipped with meeting rooms, audio and visual equipment, and a bilingual reception staff and will feature a continuous display of new Australian music videos.

operated export promotion body.

The Australian stand, which will cover 108 square meters, will be equipped with meeting rooms, audio and visual equipment, and a bilingual reception staff and will feature a continuous screening of new Australian

music videos provided by Australian record companies.

This year's first-time attendees



Brian Peacock of EMA

include the Coalition Of Independent Record Companies Of Australia (CIRCA), which has 43 Australian independent companies on its membership roster. Michael McMartin, who will be in Cannes as a group represen-

EMA's Brian Peacock says the organization currently is canvassing industry opinions to formulate a possible new approach to MIDEM that will lead to an even stronger presence, particularly among the majors, in future years.

tative, believes the CIRCA presence will have a two-fold effect. "First, it will alert other markets to the fact that we do have an active independent association these days, and it will also give us a chance to meet with representatives

(Continued on page 60)

JAPANESE GO SHOPPING IN FRANCE

Asian Industry Looks For Music, Artists And Catalogs

By STEVE McCLURE

TOKYO—Japanese MIDEM-goers will have full shopping lists in hand when they show up at the annual music industry market this year. And those lists will be fully itemized in terms of each company's musical requirements, reflecting the Japanese industry's increasing sophistication.

For example, Kazu Saito, assistant GM for international business affairs at major Japanese independent record company Pony Canyon, says there are

In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master recordings as well as existing titles it can buy.

three specific types of music his team will be looking out for at MIDEM.

"We're looking for some budget-priced classical titles for which there is some market demand," Saito says. In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master recordings as well as existing titles it can buy, Saito adds.

He points out that a problem shared

by all indies is that there are few, if any, major independents left on the international scene, meaning most pop chart-oriented catalog is in the hands of the majors. "We'll try to find independent labels with material that's marketable in Japan," Saito says. Pony



Pony Canyon's Yngwie Malmsteen

Canyon is looking to make deals with hard rock and heavy metal acts similar to the contract for Japan and Southeast Asia it just signed with Finnish guitarist Yngwie Malmsteen. But, notes Saito, "It's hard to find such artists."

And the Tokyo-based company, whose distribution deal with Windham

Victor Entertainment's Yoshihisa Honda says the real work comes after MIDEM, when his A&R staff sift through the various samples and demos they are sent by record companies and publishers they've met at the annual confab.

Hill ended in December 1993, will also be looking for instrumental music to fill the resulting gap. "We're keen to find an alternative [to Windham Hill]," Saito says.

On the selling side, Pony Canyon, which is sending 13 staffers to MIDEM, will try to get overseas licensing deals for international acts

(Continued on page 60)

INDEPENDENTS

(Continued from page 51)

Bruce Iglauer, founder and owner of Chicago's Alligator Records, who says, "And I feel I should have gone before that." Iglauer and Alligator's international director, Bob DePugh, plan to meet representatives of distributors from mainland China, Poland and the Czech republic in an effort to expand distribution of the venerable blues label.

"I'm a MIDEM fan, even though it's expensive," Iglauer says. "Compared to taking three trips to Europe each year, it saves a lot of money." Alligator will sublet space in a large, multibooth area rented by NAIRD, which is "cheaper than if we rented the booth ourselves,"



Bruce Iglauer of Alligator Records

he says.

NAIRD itself will be represented at MIDEM as well. "One of the primary functions and purposes of NAIRD has always been to encourage and stimulate the distribution of independent music of all genres," says executive



Kenneth Jacobsen of Blood Records

director Pat Martin. "Our participation in MIDEM is an extension of this goal—on an international level." Martin hopes "to encourage both the exportation and distribution of independent music from the U.S. into the international marketplace."

To that end, Kenneth Jacobsen, president and owner of suburban Philadelphia label Blood Records, will be attending MIDEM. He seeks European licensing deals for his roster. And if he runs into foreign groups who want to be licensed in the U.S., he'll listen to the pitch.

"I go to as many of these as my schedule and budget allow," Jacobsen says, adding that he expects to spend \$10,000 on himself and Cyndy Praul, his A&R specialist, at MIDEM.

This MIDEM will be the first in

(Continued on page 70)

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—Jon Pareles, *New York Times*



This year NMS proudly celebrates its 15th Anniversary, reaffirming its dedication to new music. Today, NMS remains the largest event of its kind and the only fully international music industry convention in North America.

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In the space of one short week, attendees from across the globe are given the opportunity to meet with execs from every facet of the music industry, making participation useful and cost-efficient. NMS delegates regularly close licensing, publishing, and distribution deals on-site, and enjoy the largest press attendance of any industry gathering.

Help us commemorate this anniversary at the Sheraton New York Hotel and Towers in New York City, July 19-23, 1994.

HERE ARE JUST A FEW OF THE PANELS BEING OFFERED THIS YEAR. WATCH FOR MORE INFO.

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 MERCHANDISING: ART, BUSINESS OR EXPLOITATION?
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 MARKETING SPOKEN WORD IN THE MUSIC BUSINESS
 BEYOND THE COUNTRY STEREOTYPES
 ACCURATE COLLEGE RADIO REPORTING: FACT OR FICTION?
 WILL MULTIMEDIA BRING VIDEO PRODUCTION TO THE HOME?
 ACID JAZZ TO JAZZMATAZZ
 THE PROS & CONS OF PACKAGE TOURS
 THE ECOLOGY OF POP: REINVENTING, RECYCLING OR EXHUMING?
 THE VISUAL VOCABULARY OF POPULAR MUSIC
 HOW PRICE, POSITION, PLAY, AND PRINT ARE PAID FOR
 METAL RADIO: THE NEXT GENERATION
 GATT, BERN AND GENEVA: THE EFFECT OF INTERNATIONAL REGULATION ON INTELLECTUAL PROPERTY
 WHAT THE MUSIC INDUSTRY WILL BE LIKE IN THE 21ST CENTURY
 D.I.Y. SERIES: (SEE SPECIAL SECTION)
 PUBLISHING A PERIODICAL
 POINTS, TERM AND TERRITORY: WHAT MAKES A GOOD DEAL?
 STARTING A LABEL
 BASIC TOURING
 GRASS ROOTS MARKETING: PRESS KITS, PROMO, AND ADVERTISING
 PUBLISHING MUSIC
 MANAGEMENT RESPONSIBILITIES, STRATEGIES, AND SKILLS
 RADIO PROMO AND TRACKING
 BENEFITS FOR THE ARTIST AND SELF-EMPLOYED

PLUS UNITS OF DANCE, HIP-HOP, WORLD MUSIC, METAL, LATIN, LEGAL, RADIO, VIDEO, PUBLISHING, INTERNATIONAL BUSINESS, TALENT AND BOOKING, AND MUCH, MUCH, MORE.

HILLY KRISTAL HONORED



NMS is proud to recognize Hilly Kristal as a NMS'94 recipient of the Joel Weber Prize for Excellence in Music and Business.

Mr. Kristal is the owner and founder of the legendary New York club, CBGB and OMFUG which has just recently celebrated its 20th Anniversary. In hosting an estimated 10,000 bands over the last two decades, and helping to launch the careers of many, there is little doubt that there are few as deserving of this award as Hilly Kristal. Please join us this year in honoring this great industry stalwart.

MARKETING OPTIONS

Many marketing options offer your company a chance to participate in the NMS 15th Anniversary celebra-

tion. Included are multi-volume 15th Anniversary audio compilations for signed and unsigned acts, as well as a Publishers-only compilation; the year-long resource book



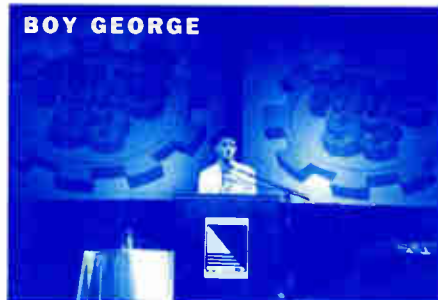
NMS'94 Directory Guide; the on-site necessity NMS'94 Pocket Guide; Exhibit Booths; Sample Sack inserts; and much more.

NEW "D.I.Y." PANELS

This year marks the introduction of the D.I.Y. program. These Do-It-Yourself panels represent a renewed focus on educating our attendees by gearing discussion toward hardcore information rather than debate. *Accompanying each panel will be a limited number of useful, comprehensive information packets covering material discussed.*

HIGH-LEVEL SYMPOSIA

Back by popular demand, NMS'94 is proud to host high-level, policy-affecting symposia meetings structured as closed-door, invitation-only gatherings to ensure greater effectiveness. A partial list of this year's symposia includes: Dance Music, International Independent Labels, Major Label Executives,



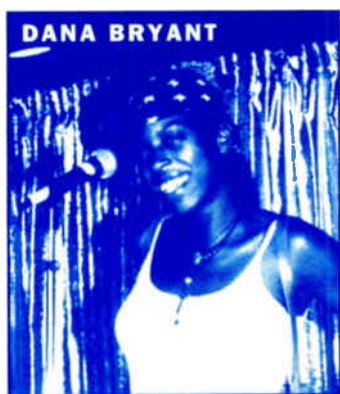
YEARS OF NEW MUSIC

NEW YORK CITY JULY 19-23, 1994

Lawyers, Artist Managers, Club Operatives, Modern Rock-AOR-Pop-Urban-Radio, Journalists and Publicists, Promoters and Agents, Hip-Hop, Music Video and Film Makers, Music Publishers, and Periodical Publishers. Watch this space for more symposia topics to be announced at a later date.

SPECIAL FEATURES

To commemorate its 15th Anniversary, NMS'94 will host several special events. The 15 Years of New Music photo/art exhibit will chronicle the best of the alternative music scene as seen through the palettes and lenses of artists and photographers from the world over. There will also be interactive stations that encourage delegates to participate in new technologies. NMS Today will feature a special



bands from every genre of music and performance playing at 35 New York City-area venues during 5 nights. The artists pictured were featured performers from last year's festival, and were joined by A Tribe Called Quest, Bad Brains, The Boredoms, Clutch, The Goats, Coolies Hot Box, Liz Phair, Small Factory, Hammerhead, Jawbox, Leaders Of The New School, Luscious Jackson, Madder Rose, Raging Slab, Monster Magnet, Ultramagnetic MC's, Urge Overkill, Helium, Robin S., and more.

SUBMIT YOUR BAND

Be a part of this year's New Music Nights Festival. We are booking showcases now. Bands, labels, agents, and managers, get a jump on the process and submit your demo for consideration. Send \$20 (check or m.o. payable to New Music Seminar), with your music, supporting materials, and **complete** contact information (name, address, phone, & fax of all relevant parties) to the NMNF A&R Committee, NMS, 632 Broadway, NY, NY 10012 no later than **April 15** for eligibility.

BLUE MAN GROUP



multi-part 15 Years of New Music editorial section focusing on the past fifteen years of rock, jazz, hip-hop, dance, and more. Watch for more information on these and other special NMS'94 events.

NEW MUSIC NIGHTS FESTIVAL

This year's New Music Nights Festival—the largest event of its kind in the world—will host 400

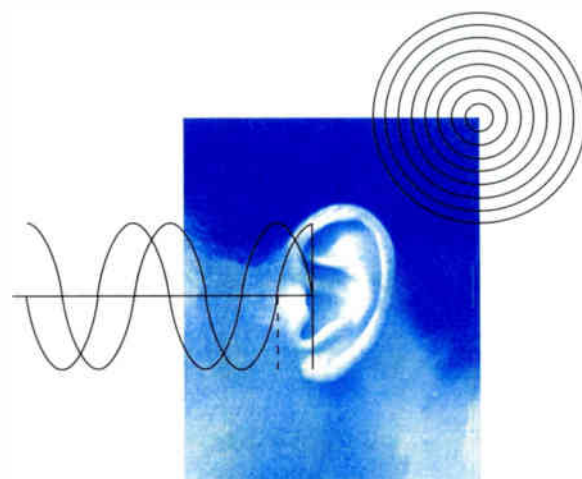
THE BUZZCOCKS



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HOTEL AND TRAVEL

Watch for NMS Travel Packs to include your registration fee plus 20-50% discounts on round trip airfare to New York from most domestic and international cities, round trip airport-hotel transfers, and hotel accommodations with no minimum stay!



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DISTRIBUTORS

(Continued from page 51)

in other countries, have been aggressively cracking down on suspected exporters. For instance, Win Records & Video, one of the leading exporters, found itself on hold with Sony for export violations. Unable to ship Sony, Win eventually lost its export business and was forced to close its doors.

H.L. Distributors, a past attendee at MIDEM will not attend this year's meet because of the crackdown on exporting. "We are not going basically because we are not exporting," says Dave Benjamin, GM for the Miami-based one-stop.

In addition to H.L. Distributors, Bassin Distributors and CD One Stop

M.S. Distributing owns about 100 masters, and the company will be attending MIDEM to cut some licensing deals.

will not attend this year's convention, according to Alan Meltzer, president and chief operating officer of the New York-based Alliance Entertainment Corp., which now owns the two one-stops.

In 1992, when the two one-stops were independent of each other, Bassin shipped about \$50 million of product to South America and another \$25 million to Europe, while CD One Stop shipped about \$15 million to Europe and Japan. "We are not going this year," Meltzer states. "The issue of exporting is a moot point. The strength of the dollar blows you out of that market. Through a combination



Rene Klaassan of Caroline

of choice and circumstances, we are not going."

But one U.S. wholesale executive points out that if a company is in the import or export business, "the strength of the dollar becomes an ancillary part of the business," not something that governs whether the company participates in that business.

Rene Klaassan, international sales manager at New York-based Caroline Records, agrees with that point. "We are going because it is an important international convention, attended by importers, distributors and wholesalers from basically the whole world," he says. Caroline is attending in order to strengthen relationships—as well as find new ones—in France, Spain, Italy and Greece, as well as in the Pacific Rim countries.

About 5% of Caroline's sales comes
(Continued on page 69)

MIDEM '94



DOWN UNDER

(Continued from page 56)

from similar coalitions of independents from around the world," he says.

Another newcomer to MIDEM will be Precision Sounds, which is launching a newly patented invention, PRO-LOC, at the trade fair. Precision Sounds, which currently markets security systems to major music and video

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100 different international labels in Australia.

retailers in Australia, is confident the PRO-LOC will prove a unique and innovative security system for music retailers at the international level.

"MIDEM represents the most important global music trade fair as far as Australian music companies are concerned," says Brian Peacock, general manager of Export Music Australia. "It's the one time each year that Australian companies can touch base with all their clients from around the world, and it's of absolutely key importance to the Australian music industry in its bid for even greater worldwide impact."

Peacock says, however, that EMA is currently canvassing industry opinions and ideas to formulate a possible new approach to MIDEM that will lead to an even stronger presence, particularly among the majors, at the confab in future years.

"We will be completely renewing the Australian stand and the Australian presence at MIDEM to maximize the potential that the trade fair obviously has to offer Australian music companies," says Peacock.

While the Oz attendance figures are mainly bolstered by the indies, Sony Music and Sony Music Publishing is one of the few major companies attending. "We are going as part of the international Sony Music Publishing contingent," says Australian executive

Damien Trotter. "It's an opportunity to pick up deals for Australian interests, as well as show off some of our own acts."

Trotter says the Australian Sony group has four acts to be featured in Cannes this year: Lisa Maxwell, Charlie Chan, the Whippersnappers and Richard Newell. All the acts have been signed and recorded by Sony Music Publishing and have been released independently in Australia.

Key representative for Sony Music Australia in Cannes is John Ferris, who is the company's dance music co-ordi-



Sony's Charlie Chan

nator. He will be there seeking opportunities to license dance music in European territories, particularly the emergent countries that are seen as potentially highly lucrative markets for the genre.

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100 different international labels in Australia. "In the past, I've primarily attended MIDEM to meet up with my labels and to source product, but this is the

first time I'll be going with the primary aim of selling our own Australian product through the Larrikin labels," says executive Warren Fahey. "We regard MIDEM as vital to our business—a chance to renew our associations with our supplier, but now also as offering a real chance to sell our own product. We now have over 200 titles covering the whole gamut of music, from jazz to Aboriginal to contemporary music."

Larrikin also will use MIDEM to launch an Australian classical label called Walsingham Classics. "We have a nine-CD catalog with 28 more in production," says Fahey. "We're specifically targeting a mainstream international market, so MIDEM is the ideal launching pad for it."

Chris Gilbey, head of Chris Gilbey Pty. Ltd., one of Australia's primary music publishers, has been attending MIDEM for the past two decades and feels the focus of the event has shifted. "I think MIDEM over the years has had to re-invent itself. It has become a much more important marketplace for the independents," he says. "The event is, once again, an important place to make contacts and to buy and sell music."

Gilbey is focusing his MIDEM time on two emergent and developing acts: Defryme, a rock act that has gone Top 40 in Australia with "God Inside A Man," and Paul Bennett, who has already had a Top 20 hit in Germany.

This year, two copyright associations, the Australasian Mechanical Copyright Owners' Society Ltd. (AMCOS) and the Australasian Performing Right Assn. (APRA), will be in attendance.

According to Brett Cottle, chief executive of APRA, MIDEM provides an opportunity to reaffirm the position of copyright in Australia in view of the controversial Prices Surveillance Authority's investigation into CD and tape prices. Says Cottle, "In view of the publicity that certain adverse moves in the copyright area have raised in recent times, it's important that we stress our attitude and policy over copyright issues." ■

Avex will once again be keeping its collective eyes and ears open for the latest dance music, especially since Japan's current techno boom will end sooner or later.

Quintet.

Honda says if a good independent record company were available, Victor would consider buying it, but he admits such an opportunity is unlikely to present itself.

Honda points out that the real work comes after MIDEM, when his A&R staff have to sift through the various
(Continued on page 66)

PUBLISHING

(Continued from page 51)

Mueller from Germany and Duran Duran from England.

"Even though we do not always make the 'big' deal there every year, we always manage to renew old acquaintances or make new ones and thereby stay tuned to the constantly shifting emphasis of the music business," says New York-based John Bienstock, executive VP of Freddie Bienstock Enterprises, which, along with other members of the Bienstock family, has attended every MIDEM. Bienstock says the 1994 MIDEM will have a particularly happy aspect because "we're looking forward to

New York-based MCA Music president John McKellen will be attending MIDEM with 13 key executives, including the heads of branch offices in the U.S., Australia, the U.K., France, Germany, Holland, Italy and Scandinavia.

thanking all of our foreign affiliates for all the help on the new Jim Steinman/Meatloaf album, which has sold more than 6.5 million worldwide."

New York-based MCA Music president John McKellen says that he'll be attending MIDEM with 13 key executives, including the heads of branch offices in the U.S., Australia, the U.K., France, Germany, Holland, Italy and Scandinavia. An attendee since the convention began in 1967,

"The scope of the conference is of particular importance to us," says peermusic's Ralph Peer, "since we're truly global in nature, with our 74 companies in 23 countries."

McKellen says MIDEM is useful because "it gives us a chance to build and strengthen our relationships with the legal community and with our overseas business partners and to examine prospects for new business in the international arena."

McKellen adds that MIDEM will also provide a forum to discuss a new music publishing joint venture in Japan with Teichiku Records Co. Ltd. called MCA Panasonic Music Co. Ltd. Teichiku is a subsidiary of Matsushita Electric Industrial Co. Ltd.

At BMG Music Publishing Worldwide in New York, president Nick Firth sees MIDEM as a "great tool for a company like BMG, which believes in the necessity of communication both within the corporate structure and outward to its client partners. We all tend to do business with people we know and with whom we've established relationships."

Ralph Peer, chairman, CEO of peermusic, stresses that the "scope of the conference is of particular importance to us since peermusic is truly global in nature, with our 74 companies in 23 countries, including our most recent openings in Hungary and Ireland." Also, Peer says, "the person-to-person contacts made at MIDEM can lead to concrete business during the rest of the year."

Says Irwin Robinson, chairman/CEO of the Famous Music Publishing
(Continued on page 62)

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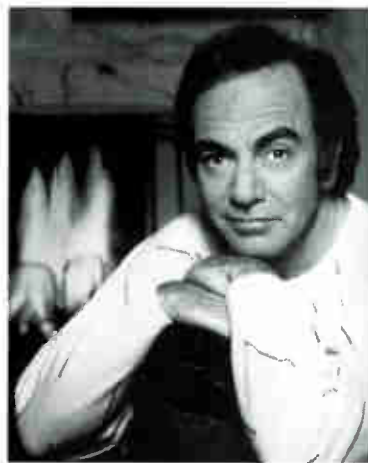
MIDEM '94



PUBLISHING

(Continued from page 60)

Companies in New York, "We are still aggressively looking for new talent that will fit in with our broadening international scope. What better place to underscore this than by active attendance at MIDEM? Also, in the near future we plan to open other Famous companies in specific new territories, making MIDEM the



Bicycle Music has the Neil Diamond catalog

ideal forum in which to meet professionals from all over the world and assess various markets and condi-

tions." Robinson will be attending MIDEM with Ira Jaffe, president of Famous, and Michael Stack, creative director of its new London office.

For David Rosner, who operates Bicycle Music in Los Angeles, his primary reason for being at MIDEM—he's missed only a few since MIDEM was organized—also is to meet with people from many countries in one place. "While making deals is not a given," says Rosner, "this year we have a new foreign deal kicking in with Sony Music on Neil Diamond's catalog, which I represent. I'll be there with Neil's attorney, Marsha Gleeman."

Another MIDEM veteran is New York-based Stanley Mills, who owns September Music. "MIDEM has been very good to me because I place songs on a country-by-country basis. I've been very fortunate in picking up lots of material to subpublish in the U.S. It has a lot to do with being seen there."

Says New York-based Julie Lipsius of Hit & Run Music, "An important object for us at MIDEM this year is to meet with the publishers and sub-publishers of our signed writers, to work on ideas for both exploitation of existing songs and further collaborations. At least one of our top writers has expressed interest in collaborating on lyrics for an international act—not necessarily destined for the Anglo-American market." ■

EUROPEAN

(Continued from page 56)

Publishing and Time Warner.

Debutants at MIDEM include West Bild (Germany), Musidisc and Harmonia Mundi (France) and Naxos (Hong Kong).

The trend toward national group stands is obviously gathering momentum, as evidenced this year by AUSTRALIA (Australia), AMP (Austria), BAP/SABAM, WBM (Belgium), ADISQ, CIRPA (Canada), MIC (Denmark), the Finnish Foreign Trade Assn., SCPP, SPPF (France), DMV (Germany), AFI (Italy), NORSK (Norway), SGAE (Spain), EMS (Sweden), SUISA (Switzerland) and The British At Midem, which is organized by the British Phonographic Industry (BPI).

As usual, MIDEM will act as a contemporary music barometer by means of the concerts and artist showcases staged during the convention. Each night will feature dance music and DJs, with Sony and the French independent FNAC prominent in the presentation. MIDEM will co-host two international talent concerts with EMI and MCA, and the opening night gala is dedicated to Mexico with a show entitled "Viva Mexico!" featuring the star Mexican band Mana and other exponents of the country's colorful music, plus Mexi-

can food and drink. The French & Francophone Week Of Music, an initiative of the French ministry of culture, will be marked by a special concert.

The 11th MIDEM Classical is



John Deacon of BPI

emphasizing vocal music and follows its usual pattern, established over the years, of paying tribute to internationally recognized artists as well as young talent at the outset of their careers.

(Continued on page 64)

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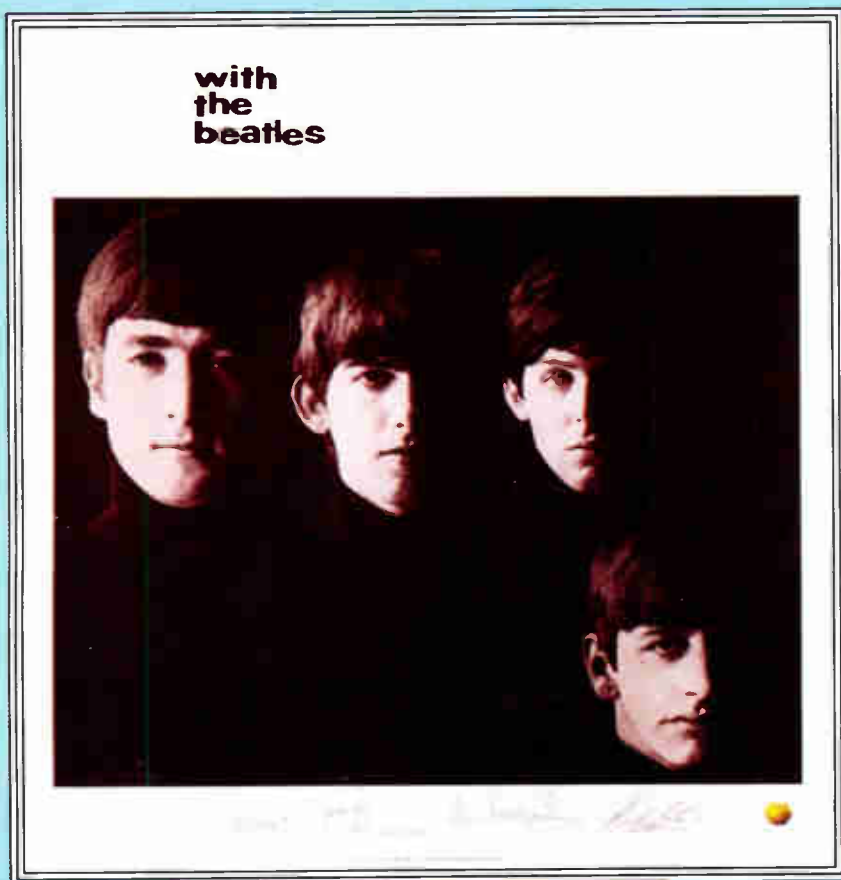


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Sgt. Pepper's Lonely Hearts Club Band

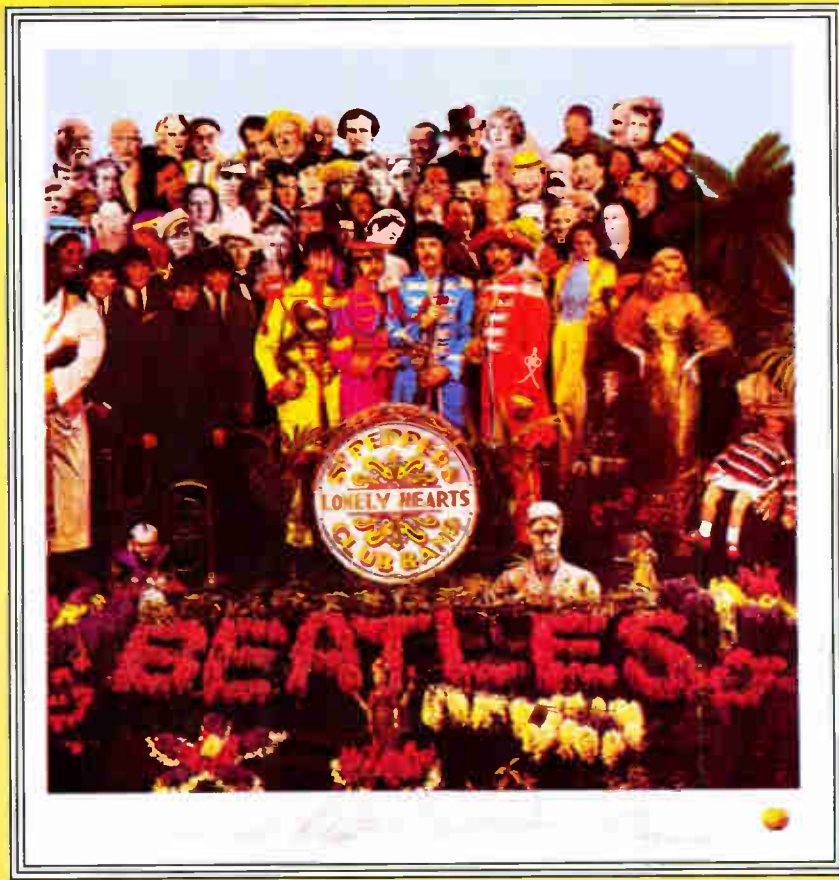


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EUROPEAN

(Continued from page 62)

A highlight of MIDEM '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration (Feb. 2) of her 30 years as an international star. Ross is to receive the honor of Commander of the Order of Arts &

MIDEM '94



Mana Performs at the "Viva Mexico!" opening



Zap Mama receives SABAM's "Hit Trophy."

Letters from the French minister of culture, Jacques Toubon, and the Cannes Gold Medal from the mayor of the city. The Diana Ross all-day event climaxes with a gala dinner/reception at the Palm Beach with 500 distinguished guests, during which MIDEM chief executive Xavier Roy will present her with a specially created trophy com-

memorating her "outstanding contributions to the music industry." Ross' first MIDEM appearance was in 1968 with the Supremes.

Certainly, the U.K. music industry's professional organizations are present in strength at this year's MIDEM, and the close co-operation and involvement between some of them in terms of joint

office stands reflects the rapidly changing nature of the music business today and the need for unity in confronting current and future issues and problems.

The Performing Rights Society (PRS), the Mechanical Copyright Protection Society (MCPS) and the Music Publishers' Assn. (MPA) are

sharing office facilities in the Palais des Festivals. Representing the PRS are chairman Wayne Bickerton, head of membership John Sweeney and public-affairs controller Terri Anderson.

"This is an opportunity for the PRS to share facilities with the MCPS in particular, which is in line with the closer co-operation between the societies,"

comments Anderson. "MIDEM will provide further means for our continuing re-examination of our international relations with other societies and the way they are functioning."

Frans de Wit, chief executive of the MCPS, will make a presentation about the society's database. "I'll also be attending the BIEM meeting and one organized by the International Copyright Coalition," he says. "And there'll be ongoing discussions with our

Seminar topics will cover the implications of Europe's new status as a trading bloc and single market, future trends in new technology, counterfeit product and bootlegging, and environmental issues.

colleagues from societies all around the world."

The MPA is the sponsoring body for British music publishers at MIDEM, trouble-shooting for those with stands and providing facilities such as telephone, fax, message point and administrative assistance for others attending on a participatory basis.

Ellis Rich, who heads the International Music Network (IMN), representing various music publishing catalogs, will be offering this year "a true alternative to dealing with conglomerates," he says, and he can be contacted at Stand 1911.

British Phonographic Industry director general John Deacon is heading the delegation of the U.K.'s professional record industry organization. His group includes Sara John, director of legal affairs; Emma Fanning, assis-

(Continued on page 68)

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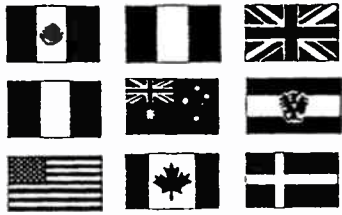
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DISTRIBUTORS

(Continued from page 60)

from its export business, according to Klaassan, who states that the label is building up its export department again, although he concedes that the strength of the dollar hinders it. That business consists of selling titles from the company's distributed labels that don't have exclusive distribution or licensing over there. "We want wholesalers over there to start distributing such titles on a small scale, to get a buzz going and make a name for the title, which is when a label over there will pick it up and my job is done," he says. "Our task is to enhance the market share of all distributed labels.

In addition to aiding in the export business, MIDEEM also serves as a forum to talk with European labels about U.S. distribution, points out Anthony Dalesandro, president of M.S. Distributing in Elk Grove, Ill. "We are looking to pick up lines for distribution in the U.S., either on a regional or national business," he says. In addition, M.S. owns about 100 masters, and the company will be attending MIDEEM to cut some licensing deals.

U.S. classical distributors view MIDEEM as particularly important in their efforts to obtain lines for distribution in America, notes John Schultz, national director of sales and marketing for Qualiton, a Long Island City, N.Y.-based company. "We have several appointments with labels there and we hope to close distribution deals with them," he says. "MIDEEM is very competitive" for classical distributors, which is why his company attends every year. ■



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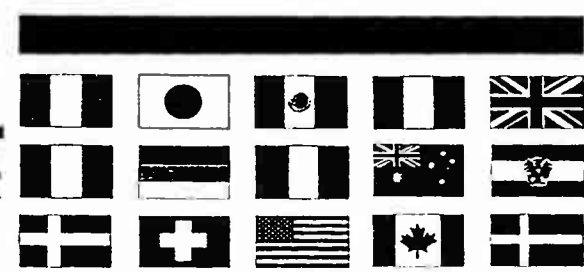
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INDEPENDENTS

(Continued from page 56)

which Atlanta-based blues alternative label Ichiban Records solicits new business, says label owner Nina Easton. "We're putting the word out that we are looking to license and buy catalogs," says Easton, who will attend with co-owner John Abbey. "Normally, we would just meet and greet people. Life is getting harder and the world is getting smaller, and MIDEM doesn't have



Nina Easton of Ichiban Records

to be the only tool for doing business anymore. But it's a great gathering place."

Schmoozing is one reason Wendy Newton and Chris Teskey will visit MIDEM. She's president of Danbury, Conn.-based Green Linnet Records; he's general manager. "We've been there twice," she says. "We get a lot of business done there; we connect with our existing distributors and we make new connections. We find it a really good forum."

Green Linnet's main focus this MIDEM is broader distribution for its



Wendy Newton of Green Linnet Records

year-old Xenophile label. Although the company's Celtic-British Isles division is stable, the Xenophile division, which showcases world music, "is exploding," Newton says. "And we need better distribution in Europe."

Newton says she and Teskey don't expect to get out of the trip for less than \$6,000, including airfare, registration (through NAIRD), booth rental, hotels and entertainment. "But," she says, "that's really not a lot of money anymore, is it?" ■

EUROPEAN

(Continued from page 68)

will be seeking new repertoire and contacts at the BMG International stand.

Spain's biggest stand will be that taken by the Sociedad General de Autores de España (SGAE), and it will be manned by a team of 14, including president Manuel Gutierrez Aragon, VP Teddy Bautista and pop/rock marketing chief Carlos Lopez. The Spanish performing rights society is sponsoring two Hispanophone acts at MIDEM: The Afro-Caribbean Los Especialistas from Zaragoza and Pablo Milanes, a Cuban-born singer-songwriter.

Gaston Nuyts, president of the Belgian Artistic Promotion (BAP) says Belgian MIDEM registrations consistently increase year by year. As at previous events, BAP and Wallonie Bruxelles Musique have teamed up for one stand where they provide logistical back-up services, listening booths and

general information about the Belgian music industry.

Says Nuyts, "Despite what's being said about crisis, Belgium is still doing very well on sales—though, looked at in an international sense, the huge boom we've enjoyed with new beat and technotronic seems to have calmed down a bit."

For the first time, SABAM's "Hit Trophy" award will be formally presented at MIDEM. The winners this time around are Zap Mama and singer-songwriter Bart Peeters.

There will be 24 companies from Ireland at MIDEM this year, mostly independent record labels and music publishers. An Irish musical evening is to be staged at the Hotel Martinez (Jan. 30). And available from the Irish stand will be a promotional CD, "Music From Ireland: Breaking Sound Barriers Vol. 3," which includes Rita Connolly and Mick Hanly, plus an excerpt from Bill Whelan's "Seville Suite." Also ready for distribution in Cannes are copies of the 1994 Irish Music Industry Directory. ■

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LONDON'S RECORD CORNER

(Continued from preceding page)

its name. More opulent suburban shopping centers in the surrounding towns of Croyden, Sutton, and Bromley attract far greater numbers of potential customers, but none of those areas boast a CD and vinyl treasure trove like Record Corner, where passersby might stop in for the current UB40 release but are more likely to make a special trip to purchase the new album by country star Gene Watson or soul chanteuse Betty Wright.

"I [was hired] to start doing imports and specialist music," recalls Hastings, who started at Record Corner as a "Saturday boy" in the '60s. "Then I took a partnership. My partner retired a couple of years ago. Initially, the shop made its name as the place to buy import soul music in south London."

In more recent years, with country music stubbornly refusing to reach the commercial mainstream in British tastes, Hastings and colleagues Terry Davidson and Rick Davis saw the opportunity to import supplies of the many country releases that were unscheduled by U.K. record companies for domestic release. "The reason I



The Record Corner carries a wide array of CD titles in addition to its inventory of 100,000 vinyl albums. (Photo: Paul Sexton)

went into country was that I always had an interest in it myself, and we had one customer—we were selling to just one customer—and I saw it was a niche. It took off from there."

Now Record Corner does healthy amounts of import business, having built up strong contacts with American independents who will, for example, advise Hastings on the viability of a new album by David Allan Coe, an artist whose British following might be overlooked by the multi-store retail giants.

"The business is so complicated," says Davidson of the way Record Cor-

ner now operates. "We wholesale American imports, we wholesale some of the small British labels, we retail in the shop, we do the country side of the business as well as the soul side, then we're obviously doing pop stuff in the shop, so it's really difficult to analyze. Of the overall revenue I'd say 65%-70% is wholesale, and out of the 30% that's retail, that would be about 20% shop, 10% mail order."

The store offers nearly faultless mail-order service: Almost any soul or country release, domestic or import, can be ordered by post and received within two or three days. The feeling on visiting the store is of a group of record fanatics indulging their hobby and welcoming fellow enthusiasts who share their passion. Says Davidson, "We have two buyers who come in every week and collect everything that charts in Billboard. If we haven't got it, we can order it for them." Hastings adds, "A collector will buy another record rather than eat."

Asked about the store's overall stock, Davis says the shop still houses about 100,000 vinyl records, but he and his colleagues are unable to be more specific. Indeed, he recounts a story that any fanatical collector could relate to. "We certainly don't know all of the stock we've got," he says. "People don't believe this, but once we found a box of 50 12-inch promos of Gwen McCrae's 'All This Love That I'm Giving.' This was before it was re-released, and it was very hard to find. They were worth about 30 pounds (\$45) each. We sold them for a tenner each, they went straight away."

Record Corner is finally and slowly logging its stock inventory onto computer, but customers will rest assured that such old-school values will not also be updated in this part of London.



The Record Corner, in a suburb south of London, has become a stronghold for soul and country music. (Photo: Paul Sexton)

Camelot Keeps Growing With Hastings, Cavages Deals

BACK TO SPEED: Camelot Music, which has been extremely quiet since it was purchased by Investcorp in November, is beginning to rock and roll again. Last week it announced that it has bought 16 stores from the Hastings Books, Music & Video chain. Now, sources say, it is about to buy three stores from the Cavages chain.

Jim Bonk, president/CEO of the North Canton, Ohio-based chain, says the Hastings deal brings the company's store count to 390 outlets. He declines comment on the rumored Cavages deal.

The acquisition of the 16 Hastings stores reads almost like part two of a deal the two companies entered a year ago. At that time, Camelot bought 26 stores from Hastings. In both deals, all stores acquired by Camelot are mall-based, leaving the Amarillo, Texas-based chain with 91 outlets, all free-standing or strip-center-located multimedia stores.

The latest deal with Hastings brings in a portfolio of stores in eight states, including three new markets for Camelot: Utah, Wyoming, and New Mexico. Bonk calls the deal a "good opportunity . . . it opens new markets for us and complements us in other existing markets."

John Marmaduke, Hastings CEO, was unavailable to comment, but the sale of the mall stores is consistent with the company's stated intention of expanding its free-standing outlets, which sell music, video, books, and computer software, and also rent videos in stores measuring upwards of 15,000 square feet.

UNI DISTRIBUTION is in the midst of a major restructuring that likely will see its number of employees grow. The restructuring has been expected since last spring, when it hired LAK Partnership, a time-efficiency firm, to scrutinize its operation.

In its initial moves, Uni appears to be doing away with its branch system while dividing the country into west, central, and east divisions.

The western division will be overseen by former Los Angeles branch manager Denise Fanelli, while the central division will be overseen by Jim Weatherston, formerly the Dallas branch manager. That division will include the area that previously was under the domain of the company's Chicago branch. In the east, Rich Grobecker, the Northeast/mid-Atlantic branch manager, will add the Cleveland marketplace as well as the Southeast market previously overseen by the company's Atlanta branch. Uni executives were unavailable to comment.

ONE-STOP A-GO-GO: J.E.K., the Baltimore one-stop, is setting up a

satellite branch in the Atlanta marketplace. The facility will include an initial staff of eight people and a stocking warehouse, according to J.E.K. CEO John Kaminski. Kaminski was short on details, but he said the buying for that warehouse probably would originate at the Baltimore headquarters. Sources suggest that the J.E.K. Atlanta inventory would likely resemble the hits warehouse concept. Sources also report that the Atlanta staff will include Bud Libman, formerly president of the recently liquidated Nova Distributing Corp.

The Atlanta marketplace has been dynamic during the last 18 months, with Justin One Stop closing its doors, Gemini Distributing filing for Chapter 11 protection, and Nova going out of business.

On the other hand, Abbey Road of Santa Ana, Calif.,

opened a satellite sales office there, and subsequently tried to buy Nova before it closed its doors. Nova's assets were eventually bought by Alliance Entertainment, which also went on to agree to acquire Abbey Road. (Did you follow that?) Now Abbey Road, under Alliance Entertainment's auspices, is expanding its sales office in Atlanta.

Kaminski, however, doesn't seem too worried about the increased resources now at Abbey's command. "J.E.K. is much smaller than Alliance," he says. "But just because they are Alliance doesn't give them a lock on the accounts, or better service or better fill. In the [one-stop] business, it is getting to where you have to grow or go."

And just to make sure that the Atlanta wholesale community remains competitive, One-Stop Record House is about to be acquired by Al Carter, a former top executive for a Blockbuster franchisee. Carter has been promising manufacturers that he will reinvigorate the one-stop component of the company as well as the Peppermints chain.

LOOKING NORTH: Canadian suppliers are bracing themselves for Wal-Mart Stores Inc.'s entry into the northern retail marketplace. Wal-Mart announced Jan. 14 the purchase of 120 Woolco stores from Woolworth Canada, the country's second-biggest discounter, for \$300 million Canadian. Parent company Woolworth Corp. of New York is expected to close, sell, or convert the 22 Woolco stores that weren't part of the deal.

Industry figures here estimate Woolco's annual billing from all 152 stores to be \$50 million-\$60 million (Canadian) for music sales and \$120 million (Canadian) for video product.

While the sale still needs approval by federal government regulators, Wal-Mart's first stores are expected to open in six months.



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Local Distribution Helps Break New Acts Network Ends Catch-22 Faced By Unsigned Bands

BY TRUDI MILLER ROSENBLUM

NEW YORK—Unsigned bands that try to market their recordings themselves generally face closed doors from record stores. Enter the Local Music Store Distribution Network, a Vienna, Va.-based distributor that offers CDs and cassettes to stores on consignment.

"We're a proving ground," says LMS founder/president Debbie Lindsey. "There are a lot of great bands that can't seem to get to the next level. We give them a chance to prove themselves."

The idea for LMS was born in June 1992. "I was thinking about opening a record store, but it didn't seem viable: 'I didn't have enough money,'" recalls Lindsey. "Someone said, 'Why not do mail order?' At first I hated the idea, but it grew on me. I went to the New Music Seminar, and one of the panelists was saying that radio stations won't play local music because stores don't sell it, but stores won't sell it unless it's on the radio. I thought it was a real Catch-22 for bands. So I put out a catalog, and now it's gotten out of hand," she laughs.

In addition to mail order, LMS also solicits record stores. So far, LMS has moved product from 150 bands to 34 record stores. Most of the stores are in the Washington, D.C./Virginia/Maryland area, but recently a few stores in New York, Boston, Baltimore, San Antonio, and Worcester, Mass., have signed up. Washington-area stores carrying LMS product include CD Celar, CD Store, Compact Discounts, High Tech Sounds, Venemann's, and Waxie Maxie's (the only chain participating so far). In New York, stores include Rebel Rebel, Generation Records, Golden Discs, Subterranean, BPM Music, and Triton Discs.

The stores decide what to charge

for the releases, but most charge \$12 for CD and \$8 for cassette, which is the price in LMS' mail-order catalog. In its one year of existence, LMS has sold approximately 1,000 units, says Lindsey.

The company is active in promoting its bands. LMS holds frequent in-store performances and has showcased at the NAIRD convention. Also, the LMS catalog includes the phone number of "Sonic Synopsis," through which callers can select and hear songs by more than 150 Washington-area bands. Stores that carry LMS product are provided with posters and eye-catching counter displays shaped like miniature stores, says Lindsey, who is working on obtaining co-op advertising.

On Jan. 14-16, LMS held a music industry convention, The Local

Music Store Seminar, which included panels on distribution, video, management, publicity, publishing, local concert booking, tour booking, networking, A&R, radio, starting an indie label, and keeping a band together. The seminar also featured artist showcases and 45-minute "teaching sessions," in which one expert gave an in-depth class on a particular topic. Topics scheduled were copyrights and legal roadblocks, duplication and mastering, how to put together a press kit, finances, and management.

Lindsey's goal for 1994 is "to have locations all over the East Coast and to get the catalog out nationally." Ultimately, she hopes to "firmly establish a nationally credible, comprehensive distribution network."



Ringing In The Connells. TVT recording act the Connells stopped by the Turtle's Rhythm N' View superstore in Atlanta to perform songs from their latest album, "Ring." About 300 fans showed up. Pictured in the top row, from left, are Mary Barnhill, formerly a buyer with Super Club Music; Doug MacMillan, Connells vocalist; Connells manager Ed Morgan of Black Park Management; Diane Warwick, promotional director with Super Club Music; Axl, a disc jockey with WNNX (99X) Atlanta; Ramsey Jabber, national sales with TVT Records; and Matt Newton, a fan. In the bottom row, from left, are band members Steve Potak, keyboards; George Huntley, bass; David Connell, guitar; Mike Connell, guitar; and Peele Wimberley, drums.

SERVICE GETS IN TOUCH WITH CONSUMERS

(Continued from page 71)

sneak preview of an album hasn't been given to radio yet." As part of the promotion, the i-station may also dispense a discount coupon good for \$2 off the CD or \$1 off the cassette, but that has not been decided yet, says Crosby.

"We're very interested in analyzing the prerelease data from Intouch," says CEMA director of strategic information Paul Dolan. "It will give us some more information on how much of

a buzz we're getting, who's giving it a favorable response, and where the sales will come from. It's just another part of the field research we do."

Intouch also is working on a promotion with EMI for "One Life To Live: The Best Of Love," a compilation of love songs used on the soap opera, including such artists as Michael McDonald and Stephanie Mills. Details of that promotion have not been finalized, but it will target people who listen to R&B, soul, and soundtracks, says Crosby.

"With these promotions, we put the customer directly in touch with the product," says Kaplan. "Instead of broadcasting to a general audience, we're narrowcasting and targeting the customer directly. If you like a band, it makes sense to let you know that that band has an album out. We're talking about micromarketing to consumers with pistol-shot accuracy, instead of a scattershot approach."

Kaplan adds that the coupon also encourages store loyalty, because it can

only be used in the store where the i-card was received.

Since the Intouch database has demographic information on each i-card member, Intouch can provide labels with both the number of purchases resulting from the promotion and a detailed breakdown of the redemptions by demographic, Kaplan says. He notes, however, that Intouch does not give out the names of the i-card members—just demographic information.

Intouch handles all the details of the promotions—compiling the mailing list from database information, designing and mailing the postcards, etc. The record label pays for the cost of printing and mailing the postcards, which in the case of the Sinatra promotion was approximately \$5,000, according to Kaplan, and pays Intouch a 15% management fee. The stores absorb the customer discount.

Intouch previously did similar promotions for RuPaul's "Supermodel Of The World" and Naughty By Nature's "19 Naughty III," both on Tommy Boy.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	MEAT LOAF ⁹ CLEVELANO INTL 34974/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL 14 weeks at No. 1	141
2	6	ENYA ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	118
3	4	BOB MARLEY AND THE WAILERS ⁴ TUFF GONG/ISLAND 445210/PLG (10.98/16.98)	LEGEND	130
4	5	PINK FLOYD ¹² CAPITOL 46001 (7.98/14.98)	DARK SIDE OF THE MOON	141
5	2	THE EAGLES ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	141
6	3	JOURNEY ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	141
7	7	AEROSMITH ⁶ COLUMBIA 36365 (5.98 EQ/9.98)	GREATEST HITS	138
8	10	JIMMY BUFFETT ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	140
9	9	METALLICA ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	132
10	11	JANIS JOPLIN ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	95
11	8	ERIC CLAPTON ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	141
12	19	BILLY JOEL ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	141
13	15	PINK FLOYD ⁶ COLUMBIA 36183 (11.98 EQ/31.98)	THE WALL	141
14	12	STEVE MILLER BAND ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	139
15	13	METALLICA ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	124
16	16	JAMES TAYLOR ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	141
17	18	CREEDENCE CLEARWATER REVIVAL ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	50
16	14	THE EAGLES ⁶ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	139
19	35	SADE ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	25
20	20	THE BEATLES ⁵ CAPITOL 97039 (11.98/31.98)	1967-1970	15
21	21	METALLICA ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	123
22	24	BEASTIE BOYS ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	73
23	23	THE BEATLES ⁵ CAPITOL 97036 (11.98/31.98)	1962-1966	15
24	43	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	2
25	31	ORIGINAL LONDON CAST ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	18
26	22	THE DOORS ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	127
27	28	UZ ⁵ ISLAND 842798/PLG (10.98/16.98)	THE JOSHUA TREE	105
28	26	SOUNDTRACK ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	43
29	40	ALICE IN CHAINS ⁴ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	20
30	25	ELTON JOHN ¹⁰ POLYDOR 51253*/PLG (7.98/11.98)	GREATEST HITS	131
31	33	GUNS N' ROSES ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	137
32	27	FLEETWOOD MAC ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	114
33	30	PATSY CLINE ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	137
34	—	CAROLE KING ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	13
35	41	SIMON & GARFUNKEL ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	24
36	34	MARIAH CAREY ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	9
37	29	CHICAGO ⁴ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	127
38	—	SADE ² EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	9
39	—	ENYA ² ATLANTIC B1842/AG (9.98/15.98)	ENYA	89
40	49	LYNYRD SKYNYRD ⁴ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	39
41	—	CHICAGO ⁴ COLUMBIA 33900 (7.98 EQ/11.98)	GREATEST HITS	3
42	—	THE CHARLIE DANIELS BAND ² EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	60
43	—	SANTANA ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	9
44	—	EARTH, WIND & FIRE ³ ARC 35647/COLUMBIA (7.98 EQ/11.98)	BEST OF EARTH, WIND & FIRE VOL. 1	1
45	39	LED ZEPPELIN ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	131
46	—	AEROSMITH ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	2
47	—	THE POLICE ³ A&M 3902 (10.98/16.98)	EVERY BREATH YOU TAKE - THE SINGLES	108
48	—	SADE ³ EPIC 40697 (7.98 EQ/11.98)	PROMISE	2
49	48	BILLY JOEL ⁷ COLUMBIA 34987 (5.98 EQ/9.98)	THE STRANGER	12
50	32	MICHAEL BOLTON ⁵ COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	6

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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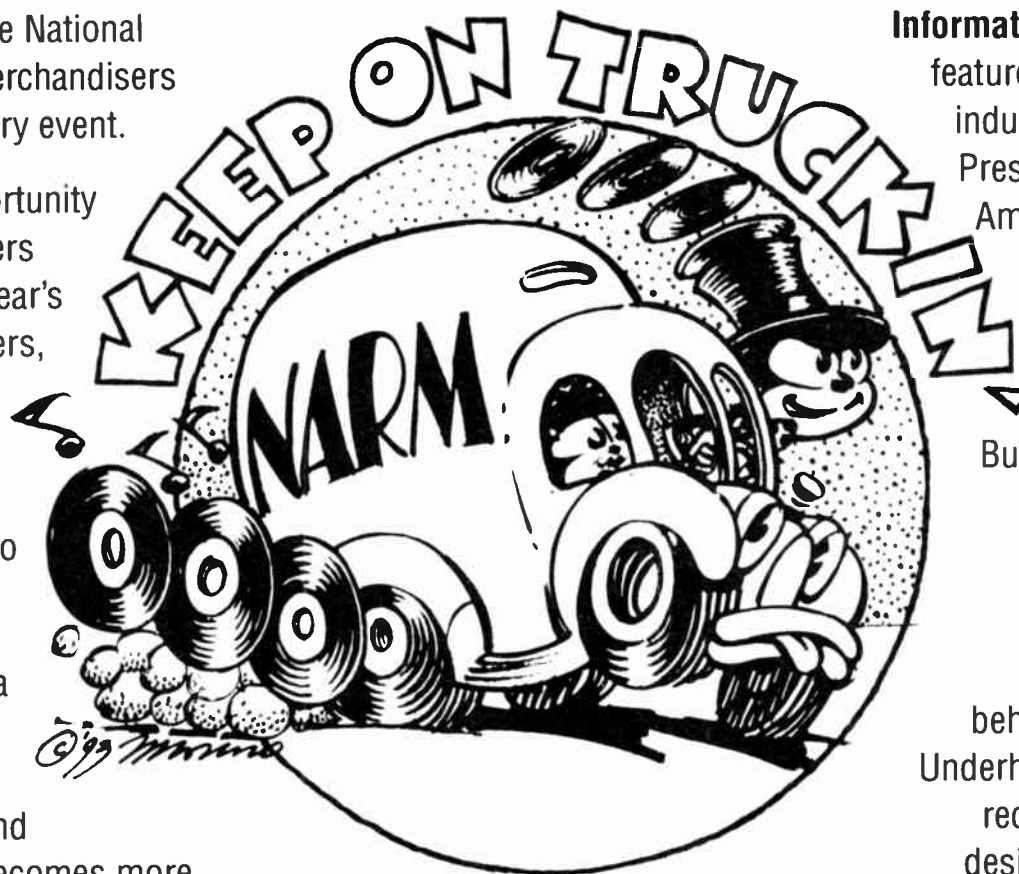
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The Closing Session unites industry analyst Garry Wall and behavioral research specialist Paco Underhill to discuss results of NARM's recently completed research study designed to help the industry better respond to consumers' music shopping habits. The project was targeted at reviewing traditional as well as developing merchandising approaches. Finally, we open the stage for a glimpse ahead at some of the hottest home entertainment products and interactive technologies on the horizon.

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Retail

From Mercury: New Pricing For New Acts Discounts And Additional Dating Key To Strategy

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Disenchanted with marketing programs that use aggressive variable pricing to spur album sales, Mercury Records has revamped its strategy for breaking developing acts at retail.

In January, Mercury increased its main developing-artist price point

from \$13.98 to a \$15.98 list price equivalent. But it is offsetting that higher price by offering accounts a 12% discount plus an additional 120 days dating, or a total of six months dating. Cassettes will carry a list price of \$10.98, with an ongoing 9% discount.

In addition, all product issued under the strategy carries guaranteed return privileges, and customers retain

the discount on all returned product.

While previously most of its developing-artist releases were issued at the \$13.98 price point, last year Mercury embraced variable pricing strategies, whereby some developing artists' CDs were issued at about a \$10.98 list price.

Experience, however, convinced Mercury that lower pricing was just one piece of the puzzle. "I've found that lower pricing is great, but in itself it doesn't break an artist," says Jeff Brody, senior VP of sales at Mercury. Brody says that Mercury has issued several albums at a lower price point during the past year—one for as low as \$6 for CD—and saw no real change in sales.

Brody says he was further persuaded of the need to discontinue variable pricing by the news that many retailers are ignoring labels' lower pricing policies and profiting by selling the albums at full price (Billboard, Nov. 13, 1993). In addition, retailers tend not to make a distinction in price for \$13.98 and \$15.98 list titles.

"I don't get paid to be a policeman, and it's really up to the accounts to price as they see fit," he says. "There's really no guarantee they will mark albums down." Consequently, talks between Mercury and PolyGram Group Distribution executives led to the creation of the new developing artist strategy.

Among the acts Mercury selected for the initial rollout of the marketing plan are Ed O.G & Da Bulldogs and Yaggful Front. The label also will make available co-op advertising dollars, where it makes sense. In February, Mercury will issue albums by the Veldt and Nefertiti under the same strategy.

So far, Brody notes that on the Ed O.G title, Mercury was "looking to lay out 50,000 units, but initial orders total 75,000—so the accounts came to the party."

Without naming specific accounts, Brody says the retailers with whom he has spoken about the new policy have been enthusiastic. "They are saying that if they get an ongoing discount, they will be sure to put it in the computer to provide a discount," he says.

Mercury also will be providing support on the one-stop front. The label will provide one-stops with ad mats, according to Brody, who says he hopes they pass the pricing discount on to retailers.

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M.S. Distributing Looks Eastward; Of 'Time' And Musselwhite

NATIONALLY SPEAKING: As noted two weeks ago in Retail Track, Oak Grove, Ill.-based M.S. Distributing has gone fishing to further nationalize its operations. Last October, M.S. bonded with Select-O-Hits in Memphis, creating the groundwork for a nationwide operation (Billboard, Oct. 23, 1993). It then opened a West Coast branch. Lately it has been huddling with a couple of East Coast-based distributors, looking to complete its network.

The distributor that M.S. would like to land, according to sources, is Great Bay Distributors in Baltimore. John Kaminski, CEO of J.E.K. Enterprises, the company that includes a one-stop operation and Great Bay, says, "We have discussed various things with a variety of people. We have many different options before us."

M.S. principals are equally vague on their East Coast plans. But one source indicates that in addition to Great Bay, M.S. also has engaged in highly informal talks with New York-based distributor Twinbrook Music, which also has been wooed in the past by Navarre Corp. of Minneapolis and New York's Alliance Entertainment.

The source emphasizes the exploratory nature of the chatter. "I would be amiss to say there are even talks... There's no offer, there's no announcement to be made."

However the discussions shake out, M.S. clearly has strengthened its resolve to expand its national role.

QUICK ONES: Mammoth Rec-

ords in Carrboro, N.C., has sealed a worldwide pact with Prawn Song Records, the San Francisco label operated by Les Claypool of Primus. The first fruits of the association are new albums by a pair of Bay Area bands, Limbomania's spinoff M.I.R.V. and the Charlie Hunter Trio, a jazz unit fronted by the Disposable Heroes Of Hiphoprisy guitarist. The albums have exclusive U.S. distribution through RED... A new reissue-oriented indie, Target Records Co., has started up in Melville, N.Y. First up from the label is "The Very Best Of Ruby & the Romantics," the vocal group that hit No. 1 on the Hot 100 in 1963 with the wistful "Our Day Will Come." Target licensed the original Kapp sides from MCA Special Products... Navarre Corp. in Minneapolis has picked up exclusive national distribution of San Francisco's RGB Records; the label features the female quartet D'Cuckoo, whose debut album, "Umoja," is due Feb. 1... Westbury, N.Y.-based Koch International is distributing Arcana, an audiophile label founded by producer Michel Bernstein that focuses on period instrument recordings... Seattle's Insight Records has released "Seattle Women In Rock," a compilation featuring Sky Cries Mary, 7 Year Bitch, and some lesser-known acts; artist royalties from the album benefit the National Coalition Against Domestic Violence... If you're in the Seattle-Tacoma area on Wednesday (26), you can treat yourself to a rare live show by '60s garage-rock kings the Wailers, the first, pre-Kingsmen act from the Pacific Northwest

to popularize "Louie Louie." The group recently issued a fantastic collection of its best on indie Etiquette Records, which is run by the band's bassist, John "Buck" Ormsby.

FLAG WAVING: Harmonica master Charlie Musselwhite will celebrate his 50th birthday Jan. 31 with the release of a new album.



by Chris Morris

Fittingly, the release, "In My Time..." on Chicago's Alligator Records, has the feeling of a summing-up. "It's sort of where I've been, and where I'm going," says Musselwhite. "It's got my version of modern blues."

"Memphis Charlie" has taken an important role in the development of the blues over the last quarter-century. As a youth, after learning from such late masters as Furry Lewis and Will Shade in his Tennessee home town, he moved to Chicago, where, along with Paul Butterfield, he became one of the first white bluesmen active on the South Side during the '60s.

He went on to cut brilliant sides for Vanguard, Capitol, and Arhoolie, among others; a DI personal favorite is his still-inspiring

version of Duke Pearson's "Cristo Redemptor." This writer also fondly remembers several outstanding Musselwhite sets at the Madison, Wis., blues hangout the Nitty Gritty.

"In My Time..." showcases Musselwhite's fantastic harp technique, but also features him in a vocal/solo guitar context. "A couple of times I've included one or two little guitar pieces," he says. "Since this album is a retrospective, I thought I'd add more here... My style is a mixture of John Lee Hooker, Big Joe Williams, and a couple others."

Musselwhite also explores gospel music on a pair of tracks with the Five Blind Boys Of Alabama, Clarence Fountain's legendary group, with whom he has performed in the past. "I've always been a real fan of gospel," he says. "It's got so much feeling."

The album also includes some scorching, straight-ahead band blues, cut with two different units: a group that includes guitar ace Junior Watson, ex-Blasters pianist Gene Taylor, Larry Taylor of Canned Heat, and former James Harman Tom Waits drummer Steven Hodges, and his own touring band, which features ultra-hot guitarist Andrew "Junior Boy" Jones.

Musselwhite expresses delight with the recent U.S. blues boom. "I'm amazed," he says. "I remember when people would say, 'It's over now, it was the year of the blues,' like it was a fad. But the blues just kept getting bigger."

The harp man, who now makes his home in Sonoma, Calif. ("I'm the

only blues musician who moved to the wine country and quit drinking," he says with a laugh), headed out Jan. 20 for a tour that will take him through Hawaii, Australia, and New Zealand. He'll begin a U.S. tour in late February or early March, starting with dates on the West Coast.

Assistance in preparing this column was provided by Ed Christman.



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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

KING'S X

Dogman
PRODUCER: Brendan O'Brien
Atlantic 82558

Hard-rock trio with several albums to its credit turns in its strongest to date, thanks to razor-sharp songwriting and potent production by O'Brien. The sound cuts a groove somewhere between the catchy side of Living Colour and the metal edge of Helmet. Among the tracks fit for hard-rock radio are the defiant title cut, "Cigarettes," "Human Behavior," and "Complain" (the best of the lot). Album also offers mainstream album-rockers an option in "Fool You," reminiscent of the roots vibe of Lenny Kravitz.

BILLY PILGRIM

PRODUCERS: Don McCollister, Hugh Padgham
Atlantic 82515

Vocal duo of Andrew Hyra and Kristian Bush puts together a very pleasing synthesis of folk and pop on easy-to-handle debut. Backing, which features such talents as John Mellencamp's longtime drummer, Kenny Aronoff, and former Dave Edmunds pianist Geraint Watkins, never overpowers Hyra and Bush's highly melodic confections. Titles such as "Get Me Out Of Here," "Insomniac," and "Try" could score with mellow modern rockers and top 40 alike.

5 CHINESE BROTHERS

Singer Songwriter Beggarman Thief
PRODUCERS: 5 Chinese Brothers
Prime CD 2

New York-based quintet reframes country- and folk-rock in a thoroughly updated and enjoyable manner, with Neil Thomas' accordion lending a welcome bayou flavor. Best of a bright set includes the uptempo "Baltimore," the snappy "Jack Worships Janey," the driving, dramatic "Williamsburg," the reflective, barstool-bound "My Dad's Face," and especially "Paul Cézanne," a wonderfully nutty, surf-styled homage to the French artist. Contact: 718-852-1459.

DONKEY

Slick Night Out
PRODUCERS: Donkey & Andy Solomon
Steam 101

Live debut album from this Atlantan six-piece is fronted by singer T.B. Ferster, whose vocal stylings accent the band's R&B-influenced, horn-embellished, slightly Anglophilic sound that sometimes recalls the Beautiful South or Crash Test Dummies. Standout tracks include "Wire" and "Baby Mae." Contact: 404-419-1414.

DAVID STALLER

Easy To Remember/The Songs Of Rodgers & Hart
PRODUCER: Glenn Mehrbach
Cabaret 5009

The popular cabaret singer starts his recording career as a soloist by drawing from the quality-laden catalog of Richard Rodgers & Lorenz Hart. Though one wishes for a faster pace on a few ballads, Staller is warm and—as demanded by some of the songs—engagingly playful (e.g., "Do It The Hard Way"). A singularly happy session is a medley of three R&H waltzes, wherein a 10-piece orchestra charms the ear.

R & B

CECE PENISTON

Thought 'Ya Knew
PRODUCERS: Various
A&M 31454

Following up her 1992 debut "Finally," vocalist takes up where her last project left off, with hi-NRG dance tunes that should perform well with the club crowd.

SPOTLIGHT



ALICE IN CHAINS

Jar Of Flies
PRODUCER: none listed
Columbia 57628

Seattle grunge pioneers head for a brave new world on seven-track EP that explores sonic textures once foreign to the genre. The acoustic guitars, strings, and lush vocal harmonies heard on such cuts as "No Excuses," "Whale & Wasp," "Don't Follow," and the jazzy "Swing On This" will have fans slow-dancing in the mosh pit. Other tracks, like "Rotten Apple" and "I Stay Away," are equally progressive, but they possess enough of the trademark Layne Staley snarl to feed old fans' appetites for vintage Alice. As a whole, the album represents a bold step forward and offers rock stations across the spectrum—from hard to album to alternative—unlimited possibilities.

Peniston extends and then soars on "I'm Not Over You," while serving it up sassy on "Any Way You Wanna Go." Miscast in the role of dance diva, singer's best work is grounded in hip-hop/R&B-oriented grooves, both up- and midtempo.

COMPANY

Devotion
PRODUCERS: Various
Giant 24468

Seven-man assembly issues gospel-tinged harmonies with meaty texture not found with smaller ensembles. Full-bodied production combines with positive lyrics to edge out the competition. Company's '90s version of "Devotion" won't endear EW&F purists, but makes a statement of identity. Despite chances for overboard harmonizing on tracks like "A Love That's Real" and the a cappella "Love's In Need Of Love," group shows class by remaining just below boiling point. Founding member Donald Lawrence produces six of the 10 tracks, including catchy first single "Angel."

REGGAE

BUNNY WAILER

Crucial: Roots Classics
PRODUCER: Bunny Wailer
Shanachie 45014

The Never Ending Wailers
PRODUCER: Bunny Wailer
Ras 3501

Despite his change of surname in '76 to coincide with the commercial ascendancy of his former band, sales and chart success on a par with Bob Marley or Peter Tosh have eluded Bunny Wailer. Since his excellent "Blackheart Man" ('76), Wailer's best albums have been recordings of Wailers and Marley classics. Nonetheless, his solo artistic strengths are sizable, as the "Crucial" sampling of U.S. album sides and Jamaican singles shows. While it includes nothing from the "Blackheart" record or '87's strong "Liberation," tracks like "Boderator," "Struggle," and "Power Strugglers" satisfy. Less desirable is the

SPOTLIGHT



NKOTB

Face The Music
PRODUCERS: Various
Columbia 52696

The renamed New Kids On The Block return with an assertive album that shows they have as much commercial potential as they ever did, and more substance than they were credited for. Lead single "Dirty Dawg" is gaining at top 40, suggesting radio thinks the Kids are all right after all. Other cuts destined for airplay are the bouncy "You Got The Flavor," "Capriccio Italien," and "1812 Overture," the latter generating a noise to contend with. His vocal contributions are "None But The Lonely Heart," with cellist Ofra Harnoy heard in a sugar-sweet obbligato, and a moving rendition of Lensky's big aria from "Eugene Onegin."

"Never Ending" project, a recasting of a failed '86 attempt at a Wailers exhumation (via doctored 1968-71 Wailers two-track tapes, which were inferior to begin with) that is as forced as the phony modern group shot of Bunny, Bob, Peter, Andrew Tosh, Junior Braithwaite, and Constantine Walker. As the Shanachie set indicates, such efforts are as ghoulish and grasping as they are greatly unnecessary.

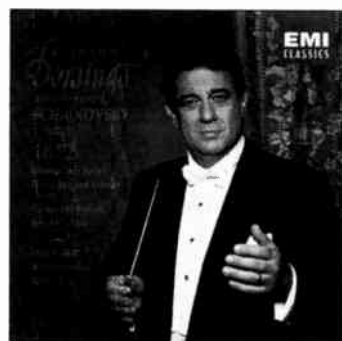
JAZZ

TWO WAY STREET

PRODUCERS: Joachim Becker, Marc Copland, and Dieter Ilg
Jazzline 1133

Trio led by American pianist Copland and German bassist Ilg (with drummer Ralph Penland) makes a highly enjoyable, harmonically intriguing set that straddles the border between

SPOTLIGHT



DOMINGO SINGS & CONDUCTS TCHAIKOVSKY
Placido Domingo, The Philharmonia, Domingo
EMI Classics 55018

Domingo has been devoting more of his time to conducting, and that's all to the good. He has a lyrical and dramatic flair that accompanies him to the podium and, what's more, demonstrates the ability to win enthusiastic support from orchestra players. It shows here in involving readings of the "Romeo & Juliet Overture," "Capriccio Italien," and "1812 Overture," the latter generating a noise to contend with. His vocal contributions are "None But The Lonely Heart," with cellist Ofra Harnoy heard in a sugar-sweet obbligato, and a moving rendition of Lensky's big aria from "Eugene Onegin."

traditional and contemporary jazz. Highlights include Ilg's swinging, Latinesque "Dani's Delight"; a fluttering, arhythmic fantasia on the theme from "M*A*S*H"; a bittersweet, neoclassical take on Antonio Carlos Jobim's "Zingaro"; and "Easy To Love," a standard reshaped with some distinctly nonstandard tempos.

LATIN

MARIDALIA

Amorosa
PRODUCER: Juan Luis Guerra
Karen/BMG

Maridalia Hernández, sensational vocalist for Juan Luis Guerra Y 4.40 in the mid-'80s, teams up with her former band mate for a sumptuous album of bolero evergreens that could be depicted as the female equivalent of Luis Miguel's 1992 retro-bolero blockbuster "Romance." Maridalia's exquisitely rich mezzo and Guerra's dramatic horn and string accents

VITAL REISSUES™

JELLY ROLL MORTON

The Library Of Congress Recordings, Vols. 1-4
Kansas City Stomp
Anamule Dance
The Pearls
Winin' Boy Blues
PRODUCER: Alan Lomax
Rounder 1091-1094

New Orleans jazz professor's 1938 Library of Congress sides, first issued complete in a 12-LP set by Circle during the '50s, are partially restored to print on four-volume Rounder set, which excerpts the musical portions of the Morton sessions. While the gab (which formed the basis for Lomax's book "Mr. Jelly Roll," reprinted last year) might be missed by archivists, the four-plus hours of music here—piano solos delivered with brio, and often with bawdy-house relish—are worth the investment; also, original discs have been speed-corrected for the first time. And there's more than enough of Morton's hard-boiled commentary left

here to place his pianistic inventions in a deeper historical context. Magnificent.

LUCKY THOMPSON

Tricotism
REISSUE PRODUCER: Michael Cuscuna
Impulse! 135

Released without fanfare late last year as part of an ongoing Impulse! reissue series, this single-CD set affords a rare look at tenorist Thompson (who cut notable sessions with Charlie Parker and Miles Davis, among many others) as a leader. Recorded by Creed Taylor in 1956 and first released on ABC-Paramount, two sessions here are beautiful and enlightening; best material is taken from a drummerless trio date, which presaged Jimmy Giuffre's similar work later the same year, with bassist Oscar Pettiford and guitarist Skeeter Best. Thompson, who unjustly died in poverty and obscurity, gets a fitting nod here.

provide a paradisiacal musical setting for such emotive romantic classics as "Hiereme Otra Vez," "Tú Me Acostumbraste," and first single "Condenado A La Distancia."

VILMA PALMA E VAMPIROS

La Pachanga
PRODUCER: none listed
Musart/Balboa 1005

U.S. release by sparkling Argentinian pop/rockers—whose domestic, titular smash last year spawned a half dozen lesser covers around Latin America—probably will be greeted with ennui by most Stateside PDs. Still, stations rotating the likes of rock divas Alejandra Guzmán or Gloria Trevi would likely embrace anthemic title track, as well as pleading, midtempo love yarns "Bye-Bye" and "Un Camino Hasta Vos."

COUNTRY

ALISON KRAUSS & THE COX FAMILY

I Know Who Holds Tomorrow
PRODUCER: Alison Krauss
Rouner 0307

New and traditional hymns from one of the sweetest singing groups in country and bluegrass. All-acoustic instrumentation and a 12-song set that stretches from the ancient "Will There Be Any Stars" to Paul Simon's "Loves Me Like A Rock."

VARIOUS ARTISTS

Pastures Of Plenty: An Austin Celebration Of Woody Guthrie
PRODUCERS: Steve Wilkinson, Greg Johnson
DejaDisc 3207

The unyielding vigor of some of Guthrie's best songs remains impressively evident in the 17 cuts offered here. Recorded live in July 1993 at Austin's La Zona Rosa, this is folk singing at its most majestic. Many of the city's stalwarts—Jimmy LaFave, Sarah Elizabeth Campbell, David Halley, Steve Young, Rich Brotherton, Ray Wylie Hubbard, Butch Hancock, Lisa Mednick, and others—turn in performances that do justice to the grandeur of Woody's songcraft. Among the highlights are Halley's "Pretty Boy Floyd," Mednick's reggae-flavored "Hard Travelin'," and LaFave's rendition of American anthem "This Land Is Your Land." Recording comes from the third annual Austin Guthrie fest. Contact: 512-392-6610.

BLACKHAWK

PRODUCERS: Mark Bright, Tim DuBois
Arista 07822-18708

What do you get when you cross '70s Southern rock with the slick professionalism of Nashville in the '90s? In the case of BlackHawk—a band composed of former Outlaw Henry Paul and hit country artists Van Stephenson and Dave Robbins—you get a mostly satisfying, somewhat predictable blend of rowdy and radio-ready music. While Paul's road-hardened vocals add grit to songs like "I Sure Can Smell The Rain" and "Let 'Em Whirl," down-the-middle tracks like "Goodbye Says It All" and "One More Heartache" suggest that as much attention was paid here to the market as to the music.

GOSPEL

AL DENSON

Reasons
PRODUCERS: Chris Harris and Paul Mills
Benson 84418-2903

Teen fave Denson's latest stays in familiar ground: light, poppy, up-tempo tunes, keyboard-drenched ballads, and strongly evangelical lyrics. There's nothing offensive—or memorable—here. The weakest cut is the stumbling, elevator-music rendition of Sly & the Family Stone's "Stand." The best track is uncredited: Cut 11 features a cappella snippets from the first 10 tunes; it has a passion the rest of the release lacks.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► MARIAH CAREY Without You (3:34)

PRODUCERS: Walter Afanasieff, Mariah Carey
WRITERS: W.P. Ham, T. Evans
PUBLISHER: 100% Apple Music, ASCAP
Columbia 77358 (c/o Sony) (cassette single)

The recent death of Harry Nilsson makes the release of this single all the more timely. Carey offers a faithful rendition of the eternally sweet pop ballad, which already is getting play on several pop stations across the U.S. Song's arrangement is infused with all of the romance and drama it requires, with Carey rising above the mix with a vocal that is more heartfelt and gutsy than note-scaling and acrobatic. Will have absolutely no trouble matching the chart-topping success of previous hits.

► SNOOP DOGGY DOGG Gin & Juice (3:41)

PRODUCER: Dr. Dre
WRITER: Snoop Doggy Dogg
PUBLISHERS: Suge/Ain't Nuthin' Goin' On But... ASCAP
Death Row/Interscope 5456 (c/o Atlantic) (cassette single)

Follow-up to "What's My Name" is yet another of the Dogg's wildly infectious funk/pop gems. Taken from his monstrous "Doggystyle" debut, track combines a danceable rhythm section with a sing-along chorus and verses that are full of self-promoting posture—but wisely tempered with a sense of humor. No doubt about it, this is a ready-made pop and urban hit.

► HAMMER Pumps & A Bump (4:12)

PRODUCERS: Hammer, Gerald Bailleau
WRITERS: Hammer, Deuce Deuce, G. Bailleau, G. Clinton Jr., G.M. Shider, D.L. Spradley
PUBLISHER: not listed
Giant 41260 (c/o Warner Bros.) (cassette single)

Preview of the forthcoming "Funky Headhunter" collection (which also marks a label switch from Capitol to Giant) shows a new and improved Hammer. The bloated pomp and circumstance has been replaced by a gritty jack-swing groove and an electro-funk tone worthy of George Clinton. Track does not instantly hit you over the head, but it does crawl up your spine and sneak into your brain after a couple of spins. Once that happens, you won't be able to stop humming the melody. A smash.

► ZZ TOP Pincushion (3:35)

PRODUCERS: Bill Ham, Billy Gibbons
WRITERS: Gibbons, Hill, Beard
PUBLISHER: Hamstein Music Co., ASCAP
RCA 62741 (CD promo)

Having eradicated its synth stylings, ZZ Top churns out a sharp rocker that shows no trace of the band's poppier side. There is, however, plenty of studio sheen to further hone this cut's edge. Already scoring at album rock, it'll work its way toward crossover success.

★ ME'SHELL NDEGEOCELLO If That's Your Boyfriend (He Wasn't Last Night) (3:59)

PRODUCER: not listed
WRITER: M. Ndegocello
PUBLISHER: not listed
Sire/Maverick 18326 (c/o Warner Bros.) (cassette single)

Second shot from Ndegocello's sadly underrated debut, "Plantation Lullabies," cracks cheatin' lovers. Fueled by a chorus structured like a playground limerick, Ndegocello vamps with an attitude that's half bitchy and half enlightening. All the while, a hard, state-of-the-charts funk/hip-hop beat chugs along; it'll juice the booty of any banji girl worth her salt. Myriad remixes add programming incentive, taking the song down house and dancehall roads.

THE CURE Purple Haze (3:59)

PRODUCERS: Robert Smith, Bryan "Chuck" New
WRITER: J. Hendrix
PUBLISHER: Bella Godiva Music, ASCAP
Reprise 6704 (c/o Warner Bros.) (CD promo)

Cut from "Stone Free" may succeed where others have failed to imprint a new identity on this familiar Hendrix track. Smith's trademark agonized wail is heavily disguised (but ever recognizable), while Hendrix's guitar licks are remade to fit the Cure's mold. Already scoring at modern rock, cut is primed for adds at adventurous pop outlets.

RICK ASTLEY The Ones You Love (4:20)

PRODUCERS: Gary Stevenson, Rick Astley
WRITERS: Astley, West
PUBLISHERS: Careers-BMG, BMI; Rick Astley
RCA 62721 (c/o BMG) (cassette single)

Astley digs into his pretty "Body & Soul" album and pulls out this gospel-spiced pop ballad. Tambourine-shaking, choir-bolstered chorus is enhanced by mindful lyrics on getting past the tougher moments in life. Astley's vocal is a pleasure. His restrained performance keeps the song from becoming too cloying or heavy-handed. Fine for either top 40 or AC play.

DAVID BURRILL Bump Da Booty Blue (3:50)

PRODUCER: David Burrill
WRITER: D. Burrill
PUBLISHER: Cover Boy, ASCAP
REMIXER: Rique Alonzo
Macoia 1168 (CD single)

Sometime adult film star raps and grunts à la Marky Mark on this cute'n'kicky pop/NRG romp. A wash of rave-ish synths casts the track in a trendy mold that should increase its chances of connecting with crossover radio programmers. A guilty pleasure from album of the same name. Contact: 8831 Sunset #202, West Hollywood, Calif. 90069.

R & B

► MARIAH CAREY Never Forget You (3:45)

PRODUCER: Babyface
WRITERS: M. Carey, Babyface
PUBLISHER: Sony Songs/Rye Songs, BMI
Columbia 77358(c/o Sony) (cassette single)

While top 40 punters nibble on Carey's cover of "Without You," urban-ites are urged to dine on this softly rhythmic pop/R&B slow jam, equipped with a deliciously catchy chorus and wonderfully booming instrumentation. Carey's vocal is sweetly sincere as she ponders a love affair that has come to an end. Another sparkling moment from the diva's current "Music Box" opus.

★ CHRIS WALKER How Do You Heal A Broken Heart (4:00)

PRODUCER: Chris Walker
WRITERS: C. Walker, C.B. Sager
PUBLISHERS: CCW/Rogli, ASCAP; All About Me, BMI
Pendulum/ERG 08726 (c/o Cema) (cassette single)

It takes a gifted songwriter to hold his own next to the likes of Carole Bayer Sager. Walker proves his mettle and then some on this stately ballad, lifted from his lovely "Sincerely Yours" album. He steps forward with a vocal that is mature and full of warmth and sincerity. Gorgeous tune sounds like it should be the theme to a great movie, and should meet with acceptance at urban and AC radio formats.

SWEET SABLE Old Times Sake (4:21)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Street Life/Scotti Bros. 75380 (c/o BMG) (cassette single)

Sable seems to intentionally evoke images of Mary J. Blige on this chunky-bottomed R&B/hip-hop love song. Getting past the

NEW & NOTEWORTHY

EVOLUTION Everybody Dance (4:01)

PRODUCERS: Evolution
WRITERS: B. Edwards, N. Rodgers
PUBLISHERS: Tommy Jym/Bernard's Other/Warner-Tamerlane, BMI
REMIXERS: Evolution
deConstruction/RCA 62693 (c/o BMG) (cassette single)

A golden page from the Chic songbook of disco evergreens is tweaked into pop/house submission by U.K. production/performance team. Fronted by singer Yvonne Shelton, track has already enjoyed heavy action on dancefloors, and is primed to twirl onto top 40 and crossover radio playlists. There are four solid remixes for programmers to dip into, as well as a pair of tasty bonus cuts, "Photogenic" and "Get 2 Groove." Smells like a major breakthrough hit.

comparisons, track stands well on its own as a contagious song that provides Sable with a fine forum to flex her impressive vocal cords. No fewer than seven remixes are designed to lure exposure from the street to the slickest urban radio station. It works.

JUDY MOWATT Simmer Down (4:05)

PRODUCER: Clive Hunt
WRITER: B. Marley
PUBLISHER: EMI-April, ASCAP
Pow Wow 487 (12-inch single)

The words of this Bob Marley nugget mean more now than they probably did when he first wrote 'em. Mowatt delivers an earnest reading amid jaunty, island-sweetened funk instrumentation. The plea for peace at the chorus is positively moving and oh-so-relevant. It should find its way onto as many urban playlists as possible. For a harder, hip-hop-ish vibe, go for the "Jeep" remix featuring Mega Banton on the flipside.

COUNTRY

TRAVIS TRITT Take It Easy (3:32)

PRODUCER: James Stroud
WRITERS: J. Browne, G. Frey
PUBLISHER: Swallow Tum Music, ASCAP
Warner Bros. 6752 (CD promo)

Tritt delivers a lick-for-lick carbon copy of the Eagles' first hit record. Like much of the "Common Thread" tribute album from which this single is culled, there's nothing new here, and this "event" is more historical than musical.

CARLENE CARTER I Love You 'Cause I Want To (3:35)

PRODUCER: Howie Epstein
WRITERS: C. Carter, R. Foster
PUBLISHERS: Tortured Artist Tunes/Cross Keys Publ Co. Inc./Polygram Int'l., Inc./St. Julien Music, ASCAP
Giant 6697 (c/o Warner Bros.) (CD promo)

What you hear coming out of Nashville these days has as much to do with the producer as the artist, but nobody tells Carlene Carter what to do. Which makes this rousingly assertive musical statement all the more refreshing and meaningful.

TANYA TUCKER We Don't Have To Do This (3:47)

PRODUCER: Jerry Crutchfield
WRITERS: G. Burr, V. Shaw
PUBLISHERS: BMG Songs Inc./MCA Music Publishing, ASCAP
Liberty 79018 (c/o Cema) (CD promo)

Tucker continues in her whispery, tortured-victim-of-love mode with this appealing musical tale of two people way over their heads in love.

BILLY RAY CYRUS Words By Heart (3:07)

PRODUCERS: Joe Scatfe, Jim Cotton
WRITERS: R. Neilson, M. Powell
PUBLISHERS: Englishtown Music/Warner-Tamerlane Pub. Corp., BMI
Mercury 1101 (c/o PLG) (CD promo)

Cyrus applies his well-rehearsed Springsteen growl and delivers an over-dramatic reading of this nostalgic ode to a lost high school love.

GARTH BROOKS Standing Outside The Fire (3:51)

PRODUCER: Allen Reynolds
WRITERS: J. Yates, G. Brooks
PUBLISHERS: Criterion Music Corp./Escudilla Music/Major Bob Music Co. Inc./No Fences Music, ASCAP
Liberty 79023 (c/o Cema) (CD promo)

On this chugging, fiddle-driven tune, regular guy Garth preaches convincingly to those of us who are so busy trying to be cool that we risk missing the whole show.

DANCE

► INXS WITH RAY CHARLES Please (You Got That...) (8:00)

PRODUCERS: Mark Opitz, INXS
WRITERS: A. Farris, M. Hutchence
PUBLISHER: PolyGram
REMIXER: Eric "E-Smooove" Miller
Atlantic 5369 (12-inch single)

Now here's an offbeat pairing. How 'bout Aussie rock act INXS with legendary bluesman Charles, as interpreted by Chicago's Eric "E-Smooove" Miller? Believe it or not, the chemistry is unmistakable. Domestic release comes on the heels of huge import action, which can only help unlock a few of the bolted doors the band has met at

pop radio in recent times. From the "Full Moon, Dirty Hearts" album.

JASMINE How Can You Walk Away (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Movin' 023 (12-inch single)

Rousing houser exudes a chewy R&B flavor that gives it legs for the eventual move to crossover and urban radio. In the meantime, club DJs will indulge in the track's skittling beat, understated sax solos, and Jasmine's relaxed and confident performance. Armed with three sturdy remixes, engaging single could easily become a sleeper smash.

DANIA Little Bit Of Love (no timing listed)

PRODUCER: White Knight
WRITER: W. Knight
PUBLISHER: Starpop, ASCAP
DJ International 840 (12-inch single)

Taking a cue from the now-classic "Gypsy Woman," organ-grinding house romp hangs its hopes on a repetitive "la-de-da" sing-along refrain. Dania's untrained voice is a charming presence and is framed nicely within the song's hand-clappin' chorus. Shoulder-shaker is a left-field treat that is lovely for NRGetic sets and mix-show consumption. Contact: 312-559-1845.

AC

► DARLENE LOVE & BILL MEDLEY (You're My Soul & Inspiration) (3:55)

PRODUCER: Roy Blittan
WRITERS: B. Mann, C. Weil
PUBLISHERS: Screen Gems/EMI, BMI
SBK/ERG 53243 (c/o Cema) (CD promo)

Love and Medley recreate this durable Righteous Brothers moment to fine effect. Featured on an album of tunes heard on "One Life To Live," track has a built-in adult audience that should transfer into extensive AC airplay. Be sure to check out the album's other meaty all-star duets.

► GO WEST Tracks Of My Tears (3:42)

PRODUCER: Peter John Vettesse
WRITERS: W. Robinson, W. Moore, M. Tarplin
PUBLISHER: Jobete, ASCAP
EMI/ERG 27196 (c/o Cema) (CD promo)

British pop duo bravely takes on this Smokey Robinson classic. The result is a slick and shuffling rendition that nicely showcases Peter Cox's raspy, soulful voice. Overall low-key nature of the track makes it a fine choice for playlists geared toward older audiences. From the act's current "Aces & Kings" greatest hits compilation.

K.T. OSLIN Feeding A Hungry Heart (3:53)

PRODUCER: Glen Ballard
WRITERS: K.T. Oslin, R. Goodrum
PUBLISHERS: Madzu, SESAC, Randscape, ASCAP
RCA 62751 (c/o BMG) (cassette single)

Country vocalist offers her most pop-friendly record to date. Her well-worn voice is at home within the song's icy-cool, retro-soul arrangement. Fresh cut from the "Songs From An Aging Sex Bomb" hits retrospective should have little trouble carving out a solid niche inside AC formats, though her country following may find the track a bit of a puzzle.

ROCK TRACKS

DEAD CAN DANCE The Carnival Is Over (4:30)

PRODUCER: Brendan Perry
WRITERS: Dead Can Dance
PUBLISHER: Momentum Music Ltd./Beggars Banquet Music Ltd., ASCAP
4AD/Warner Bros. 6700 (CD promo)

Rich male vocal gives fullness to this gauzy, moody song, follow-up to the long-lived "Ubiquitous Mr. Lovegroove." Cut may be a bit soporific in a pop radio setting, but modern rock PDs seeking atmosphere should float this wispy track by listeners.

THE POGUES Tuesday Morning (3:30)

PRODUCER: Michael Brook
WRITER: P. Stacey
PUBLISHER: Perfect Songs, BMI
Chameleon 8849 (c/o Elektra) (CD promo)

If pop radio was ready for the Proclaimers, it's more than ready for the Pogues' folk-based pop. This fine, shiny-faced tune has already logged considerable mileage at

modern rock radio, and should stick where it hits at pop.

JAWBOX Savory (3:59)

PRODUCERS: Ted Nicely, Jawbox
WRITERS: Jawbox
PUBLISHER: A-1 Maintenance, BMI
Atlantic 5362 (CD promo)

Dischordant swipe of a song prickles with nervous energy, drawing its strength from the band's welcome restraint—and it's not often a noisy band lets its noise breathe. Spare use of vocal harmony adds further power. A smart add for modern rock.

SCREAMIN' CHEETAH WHEELIES Ride The Tide (4:34)

PRODUCER: not listed
WRITER: Farris
PUBLISHER: Cheetah Beat/Warner-Tamerlane, BMI
Atlantic 5379 (CD promo)

Easy, rollicking, Southern blooze single is sure to catch listeners' ears—if only with its immediate familiarity. Ranks right up there with the Spin Doctors in terms of catchiness and accessibility, so album rock and others should welcome this rootsy tune.

SLOWDIVE Alison (3:50)

PRODUCER: not listed
WRITER: N. Halstead
PUBLISHER: BMI
SBK/ERG 8729 (c/o Cema) (CD promo)

Hazy wash of guitar with pale vocal falls somewhere between bright, guitar-based Brit-pop (Trashcan Sinatras) and classic, swirly Brit-pop (Cocteau Twins). Good for modern rock and college radio.

THE FISHERMEN Hey Alice (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Deluvian 45 (7-inch single)

Raleigh, N.C., quartet displays considerable promise on this spare power-pop ditty. Singers and guitarists Eric West and Jamie Edgerton give the song its depth by laying '60s-fashioned riffs beneath warm harmonies. Excellent for trend-setting college radio stations and alternative pundits with an ear for breaking new acts. Contact: 919-833-6240.

RAP

► CASUAL I Didn't Mean To (3:39)

PRODUCER: Casual
WRITERS: T. Duncan, A. Carter, J. Owens
PUBLISHERS: Zomba Songs/Eighty-Second Sounds, BMI
REMIXERS: Mike G., Casual
Jive 42189 (c/o BMG) (12-inch single)

Track has a swingin' recurring trumpet solo that gives this easy-paced throwdown a slick acid-jazz vibe. Casual rhymes with impressive ease, playing the verse with a head-bobbin' rhythm that breaks into a hearty swagger at the chorus. Context of cheatin' lovers is a bit hack, though Casual flows so well that you don't mind going for the ride one more time. Smooth enough to make the grade at urban and pop radio.

► STUDIO 69 The Spank (3:35)

PRODUCERS: Shaun Bivens, Danny Bell
WRITERS: S. Bivens, D. Bell
PUBLISHER: Sticky Funk/Can Win Music/Snapping Turtle, ASCAP
Riot/Pump 607 (CD promo)

Another track from the point of view of a butt-obsessed male, "Spank" is rife with none-too-subtle innuendo, but it's catchy and playful, not violent or threatening (though it does feature an odd and slightly menacing keyboard backdrop). Could have substantial appeal in pop, rap, and even club circles. Give it a whirl!

HOE WITH ATTITUDE All That (Just A Little Action) (no timing listed)

PRODUCER: Rhythm D
WRITERS: B.O.X., K. Henner
PUBLISHER: not listed
Ruthless 5509 (c/o Relativity) (cassette single)

Scantly clad female rap trio seem to have no problem playing with their sexuality in the most misogynistic way. Button-pushing jam has lots of eyebrow-raising, media-grabbing flash, but little lyrical substance. Still, jock-holdin' boyz will find this single loads of fun. After all, it totally plugs into their sensibilities.

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

No Joke: Interactive Comedy Due Soon

BY MARILYN A. GILLEN

LAS VEGAS—Comedy isn't a particularly interactive experience. Well, not unless you include heckling, and then that's a whole new ballgame.

Sanctuary Woods, however, aims to alter that entertainment experience with a new series of interactive comedy titles being developed in conjunction with Miller/Pickering Syndications, co-owned by comedian Dennis Miller, and cable channel Comedy Central.

The first yucks from the new "I-laugh" line launch this month in the form of "Dennis Miller: That's News To Me," which has been developed for the Mac/MPC and 3DO platforms and will carry a suggested list price of \$29.95 for the Mac/MPC versions and \$39.95 for the 3DO version. As pre-

viewed on the 3DO platform at the Winter Consumer Electronics Show this month in Las Vegas, the title showcases ex-SNL'er Miller in his "Saturday Night Live" role as TV news anchorman, dishing up the punch lines behind the headlines of 1993.

The CD-ROM is divided into the headings of "politics," "world events," "sports," and "show business." Users can browse through the four subjects month by month, seeing and hearing Miller's wry take on topical events.

There are, in all, 206 jokes to choose from—a large number, but not an infinite one. Could that ultimately limit the appeal of a title like this?

Kristy Sager doesn't think so. The public relations director for Sanctuary Woods in San Mateo, Calif., Sager notes that traditional comedy routines



In "Dennis Miller: That's News To Me," the comedian serves up the punch lines behind the headlines of 1993. The title is due out this month.

captured on videotape have proved to have enduring appeal, partly because people like to learn the routines and, therefore, to revisit them even when they've already been to the punch line. Still, she notes, "This carries a lower price tag than other games out there. It's being priced—and positioned—as

an impulse buy. In stores, you'll see it at \$25, and that's a realistic cost for an evening's entertainment."

Scott Walchek, president of Sanctuary Woods, adds that the comedy genre itself is being positioned as a wedge to pry open a new market for in-

(Continued on page 89)

Panasonic Plans 3DO Software

PANASONIC HAS GONE SOFT. Well, software, that is. The first hardware manufacturer to turn out a version of the 3DO multiplayer, Panasonic now says it also will be marketing 3DO software in its first-ever such move. Titles falling under its auspices will include "True Golf Classics: Pebble Beach Golf Links," developed by Panasonic and T&E Soft, and "The Life Stage," developed by Panasonic and Micro Cabin Corp.

Panasonic also plans to hit the road soon for the second leg of its "REAL World" mall tour, designed to promote the 3DO platform. The first leg hit eight malls from Boston to San Francisco; the second launches late this month.

SEGA OF JAPAN says Microsoft Corp. will develop an original operating software system for its next-generation video game machine, the 32-bit Saturn, which is expected to debut late this year in Japan (Billboard, Jan. 22) and by early next year in the States. Such sophisticated software could make the Saturn a candidate as an "interactive set-top box" for use in interactive cable TV services when they materialize. The move is Microsoft's first big step into the video game arena. The computer company was pegged by several industry experts at the recent CES convention as a sleeping giant in the gaming arena, and one to keep an eye on this year.

COMPTON'S NEWMEDIA has established a new Northern California office geared to the cultivation of cable, interactive, and technology deals. Elliott Dahan, promoted to VP of business development, will head the office.

MEDIA VISION, a leading maker of multimedia upgrade kits, has 10 CD-ROM games that are just out or will bow in the first quarter. The content falls into the children's, educational, and interactive-movie areas; most are available in both the Mac and Windows formats. Now available are the live-action interactive flicks "Critical Path" and "Quantum Gate" (\$79.95 each). Media Vision is based in Fremont, Calif.

NEW RELEASES



SO I'VE HEARD/VOL. 1: BACH AND BEFORE

Voyager Co.
Macintosh CD-ROM, \$24.95.

"Bach And Before" is the first volume of the six-part "So I've Heard" series, which is both a multimedia introduction to the history of classical music and a collector's guide to classical CDs. Created by music critic Alan Rich, "Bach And Before" consists of three main parts: a historical survey, a CD catalog, and a "tools" section to help users search through or print out sections of the program.

The written essay covers Western music from Ancient Egypt and Greece to the baroque glories of Bach and Handel, and includes 145 screen-size pages. This is no dry academic tract, however. Rich is a gifted teacher and his prose is lively and witty, and some 50 musical examples are scattered through the survey—click on the rectangles that say "hymn to the muse," "Gregorian chant," or "Monteverdi," and you hear a musical excerpt to bring

alive what you're reading.

In addition, every time users come across an underlined word like "intermezzo" they can call up the glossary and get an instant definition.

The CD catalog section includes note cards on more than 35 recordings, with composer, title, performers, CD information, Rich's comments, and a musical example. No doubt many music catalogs and magazines will soon be transformed by CD-ROM technology—why just read about musicians when you can hear a sample at the same time?

Besides giving a hint of things to come, "Bach And Before" succeeds admirably as an interactive music program. It is delightfully easy to use, empowering in the access it provides, and consistently compelling.

Volumes two through six are as follows: "The Classical Ideal," "Beethoven And Beyond," "Romantic Heights," "The Stravinsky Impact," and "Here And Now" (also Mac, \$24.95 each). CHRIS MCGOWAN

Little Caesars Gets In The Game Chain Joins 'ESPN Baseball' Promo

NEW YORK—Figuring that the universes of pizza eaters and baseball fans have a fairly large number of members in common, Sony Imagesoft is teaming with Little Caesars Pizza in a joint promotion tied to Sony's upcoming release of the video game "ESPN Baseball Tonight."

The promotion, which launches this spring with the start of the baseball season, includes the placement of point-of-purchase material at 4,500 Little Caesars shops, a 100 million-piece national print drop, and a mail-in offer whereby customers can send in for a free ESPN "Best Of Sports" videotape with the purchase of pizza and the game.

Additionally, Little Caesars will

have "in-game signage" in the video game, according to Peter Dille, director of marketing for Sony.

"Advertising within the video game offers Little Caesars a new method to reach families and men, 18-34, in a nontraditional, nonintrusive way," Dille says. "And by launching the first ESPN title with the tremendous promotional power of Little Caesars, 'ESPN Baseball Tonight' will truly stand out from the crowd."

As Dille describes it, Little Caesars' ad in the game consists of a sign on the outfield fence. "There are certain rules you have to follow that are established by Sega and Nintendo," Dille says. "Basically, you

(Continued on page 89)



For more information on this and other music titles:
Compton's NewMedia
2320 Camino Vida Roble
Carlsbad • CA • 92009
619/929-2500 or
FAX 619/929-2511

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 ROUND BOOK
PUBLISHING
GROUP, INC.

See me, Hear me, Feel me, Find me...

Early this summer at your local music store! During a recent press conference where Pete Townshend appeared live via satellite, Compton's NewMedia announced that they will be distributing the Tommy CD-ROM title. This musical multimedia journey by RoundBook Publishing Group, Inc., Kardana Productions, Inc. & Pete Townshend is sure to shatter the mirror of the one dimensional audio world!

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Compton's Tries Revenue Sharing	5	Laser Scans: 'Star Wars' Box Soars.....	87
Shelf Talk: Vidmark's New Focus	84	Video Previews: Rock Classics	89

PICTURE THIS



By Seth Goldstein

CRITICAL MASS: The National Geographic Society gets a healthy crack at mass merchants with its Kids Video line. The first three entries make up a series called "Really Wild Animals," streeting March 2 at \$14.95, versus \$19.95 for Nat Geo's nature series—too pricey for Wal-Mart et al. Columbia TriStar handles all distribution.

"The challenge has been to get back on track," says a Nat Geo source, acknowledging the retail ground lost while the Society deliberated where to turn after the LIVE Home Video deal expired. "Really Wild Animals," debuting on cassette with TV to follow, should right things.

Wal-Mart, Kmart, and Target, keys to any vendor's sell-through strategy, reportedly are considering the titles, which feature actor Dudley Moore as the voice of an animated globe-on-the-go called Spin, as well as original songs that could get Nickelodeon exposure.

Nat Geo has repriced some of its older tape entries to \$14.95, and might do more if the general merchants snap up Kids Video. The Society anticipates a conservative start. "If we achieve six figures for each title, that would be a success," said Nat Geo marketing and distribution VP Todd Berman at a Washington, D.C., press conference. More entries are due, as well as GeoKids for toddlers Sept. 21.

BIG YEAR: FoxVideo is rumored to have readied "Mrs. Doubtfire" for sell-through release in April. Warner's "The Fugitive" arrives March 22 in what we've said will be a bang-up year for direct-to-sales. There's speculation Disney might deliver a current theatrical feature, "Iron Will," in August, trying to repeat the success of "Homeward Bound." Turner Home Entertainment has already carved out a spot in 1995 for "The Swan Princess," a \$35 million Nest Entertainment animated feature due on big screens later this year.

LOCK-UP: Blockbuster chairman Wayne Huizenga told CNN "Moneyline" host Lou Dobbs Jan. 17 that the Viacom merger is
(Continued on page 86)

Vid Biz Faces Challenge Of E. Europe Instability Keeps Majors From Committing

BY PETER DEAN

LONDON—Home video veterans bored with the buttoned-up market of the U.S., the U.K., and Western Europe should check out the "Wild East."

Eastern Europe has all the thrills, and then some, of the Western cassette business when it was new a decade ago. There's also the added fascination of creating a video market at the same time Eastern Europeans create new political and social structures in this post-Soviet Era.

Most Eastern European countries are simply not yet stable or lucrative enough for the majors to open subsidiaries there. The U.S. majors opt instead for license agreements with local distributors.

Their shipments and trade prices vary widely, anywhere from 700 units at \$40 each for a major title in Hungary to 5,000-6,000 units at \$13 each in Poland, where VCR penetration is 75% of TV homes, an incentive to get copyright legislation in place.

Another characteristic of the region, a hangover from the days of the Soviet Bloc, is a massive bureaucratic hierarchy. Getting money out of a territory like the Slovak Republic, for example, can be very difficult, says Nick Pendrell, head of Guild Home Video's Eastern European operations.

Having lived with political censorship for so many years, Eastern Europe governments now don't impose any restrictions of their own, even in countries like Poland where the church tra-

ditionally has wielded much power.

"Anything goes," says Pendrell. "There's so much to legislate that there's more important things to attend to."

Hungary has made a stab at righting the balance. It instituted a cultural tax of 3% on socially acceptable titles, and 20% on "wild pornography or violence." However, the penalties are self-administered, so distributors make sure to rate their releases as family-oriented. The system is currently under review, but revisions are months or a year away.

Video's most pressing need—not always what new legislatures have in mind—is a copyright law. Protection is urgently needed in Romania and Poland to stamp out piracy and help expand the market. Legislation in both countries was due to be ratified by their respective parliaments by Jan. 1, but in each case, the deadlines have been broken.

The anti-piracy branch of the Motion Picture Export Assn. of America (MPEAA) predicts the laws may not be given the go-ahead until early spring, with implementation as far away as June or July.

Piracy is the major problem for distributors setting up in Poland, Hungary, the Czech and Slovak Republics, Romania, and Bulgaria. The MPEAA estimates that hundreds of millions of dollars are being lost annually, and it is trying to get government bodies to realize that copyright enforcement is essential for Eastern Europe's full eco-

nomie rebirth.

Bootlegging is rife, even blatant, on the streets. In Poland, for example, one distributor advertises with the catch line, "In Paris today . . . in Warsaw tomorrow."

But in jail, hardly ever. The worst punishment in most countries is a small fine. Some are beginning to institute harsher penalties, but it's a slow process.

Hungary, for example, amended its penal code last May to better protect against piracy. The guilty can get as many as five years behind bars, after paying the state 3.6 million forints (\$36,000). Police conduct nationwide sweeps in cooperation with MPEAA-assisted anti-piracy body ASVA (Foundation of Public Interest for Copyright Protection of Audiovisual Works).

Thus far, however, the legal bark is worse than its bite. Fines have averaged 10,000 forints (\$100). Even though the Hungarian video industry is the best-controlled in the region, the MPEAA estimates that pirates still skim \$21.8 million a year.

"Calculating the amount in any of
(Continued on page 83)

Coalition Putting Kids First With Retail Campaign

BY TRUDI MILLER ROSENBLUM

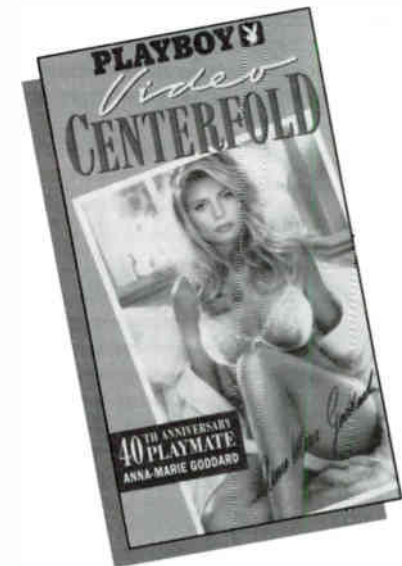
NEW YORK—A nonprofit organization called the Coalition For Quality Children's Videos is trying to get retailers to highlight quality kids' titles by establishing "Kids First!" sections in stores. Helping this along, the group will put out a directory of recommended children's videos that will be sent to all VSDA members, as well as to members of the coalition, early this year.

"I think they are a very much-needed organization," says Arne Holland, president of New York-based Lightyear Entertainment, which regularly submits videos to the coalition. "There's a lot of wonderful children's programming out there that isn't being publicized enough. The coalition is beginning to educate the retail community that there's a difference between quality stuff and the 'same old-'
(Continued on page 86)



Powter Power. Fitness fave Susan Powter, left, shows off her best-selling video with Stuart Hersch, president of A*Vision Entertainment, and her manager, Rusty Robertson. New York-based A*Vision, which has a stable of exercise stars including Jane Fonda and Kathy Smith, handles marketing and distribution chores for "Lean, Strong & Healthy With Susan Powter," the first in what likely will be a new line of releases.

DUTCH TREAT.



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CATALOG #1805

DEALER ORDER DATE: FEBRUARY 4, 1994† STREET DATE: MARCH 2, 1994

Darryl F. Zanuck Presents IRENE DUNNE REX HARRISON LINDA DARNELL in ANNA AND THE KING OF SIAM with Lee J. Cobb Gale Sondergaard Mikhail Rasumny Screenplay by Talbot Jennings and Sally Benson Based Upon the Biography by Margaret Landon Produced by LOUIS D. LIGHTON Directed by JOHN CROMWELL

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	16	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	8	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	10	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	4	7	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
5	8	9	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
6	7	22	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	5	11	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
8	11	188	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
9	14	7	MICHAEL JACKSON: DANGEROUS- THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
10	9	25	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
11	6	10	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
12	10	64	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
13	19	19	REN & STIMPY: THE CLASSICS ◊	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
14	22	6	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
15	39	34	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
16	13	11	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
17	30	3	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99
18	26	12	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
19	24	4	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
20	15	19	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
21	34	9	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
22	12	10	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
23	16	18	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
24	NEW ▶		MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
25	31	13	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
26	32	9	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
27	23	22	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
28	21	9	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
29	NEW ▶		MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
30	NEW ▶		BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
31	RE-ENTRY		SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	Susan Powter	1993	NR	19.95
32	29	18	REN & STIMPY: THE STINKIEST STORIES ◊	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
33	20	16	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
34	18	12	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
35	28	3	PANTERA: VULGAR VIDEO	A*Vision Entertainment 50345-3	Pantera	1993	NR	16.98
36	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
37	25	62	AMADEUS♦	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
38	37	42	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
39	NEW ▶		MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
40	RE-ENTRY		PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

EASTERN EUROPE

(Continued from page 81)

these markets is very difficult," says Tim Kuik, MPEAA VP and regional director of anti-piracy operations in Europe, the Middle East, and Africa. "It's linked with market potential. [Eastern Europe] obviously has a vast market potential, but is it \$400 million or \$800 million? It's very difficult to tell."

Hungary contrasts with Romania, where piracy rules. There is no copyright law in existence and no legitimate video business whatsoever. A local trade association is trying to assist in getting legislation passed, and the government has included copyright in its plans for economic reform. But, with 200% inflation, the government has more pressing priorities.

The delay in Poland has more to do with the primacy of elections. When the Parliamentary Commission does finish work on a new copyright law, fines will average the equivalent of \$2,000-\$3,000, plus jail terms of one to two years. However, sources point out that the legislature did not enact a short-term anti-theft law that could have kept piracy in check in the meantime, after trade bodies decided to wait for the Commission.

MPEAA is talking with the Minister of Cinematography and the Polish State Committee, trying to establish an anti-piracy federation after RAPID, the previous watchdog, disbanded in May 1993. The two sides had agreed in principle, but reached an impasse when the Minister of Culture asked MPEAA to take over a previously existing bureau.

The Minister of Culture has taken some action against pirates, launching a number of raids—and jamming the courts in the process. Police report 2,000 actions, but thus far only 30 operating licenses have been withdrawn. And it's easy to get back a canceled license; the Minister of Culture has already issued 30,000.

In Bulgaria, a copyright law went on the books in August, effectively marking the start of the legitimate video business. The introduction of fines is a major step forward, but the penalties consist only of fines ranging from \$650 for first offenders to \$16,000 for repeaters—low compared to the potential of illegal profits.

The Czech Republic does have a capable copyright law enshrined and a Czech Anti-Piracy Union that is actively working with the police. The problem: courts are not applying the full extent of the law and are meting out low fines, equivalent to 4,000-6,000 crowns (\$140-\$215). Police also are reluctant to intervene when pirated tapes are sold on private land, such as the Spartak football stadium in Prague, which operates a large open market. The Czech Union of Video Distributors estimates annual loss at 150 million crowns (\$536,000).

Pirated cassettes in Eastern Europe are being imported and produced indigenously in equal measure. Companies supplying bootleg tapes on the streets generally pretend to be legitimate, hiding behind false licenses. Polish wholesalers, for example, buy cassettes in Germany with a piece of paper purporting to be guarantee their distribution rights. One of the biggest Polish TV broadcasters buys rights to major movies from a company in Liechtenstein.

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VIDEO-AUDIO BONUS PACKS!

FREE SING-ALONG CASSETTE WITH EACH VIDEO

- Created by Howie Mandel
- Top rated U.S. kids TV program
- Seen weekly by 4 million kids
- Appeals to kids ages 2-11
- 16 Unit Floor/Counter Display

Cat. # 0724

Timed to coincide with McDonalds Happy Meal Promotion

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(Bobby's World Video-Audio Bonus Packs WILL NOT be available at McDonald's)



Cat. # 8584



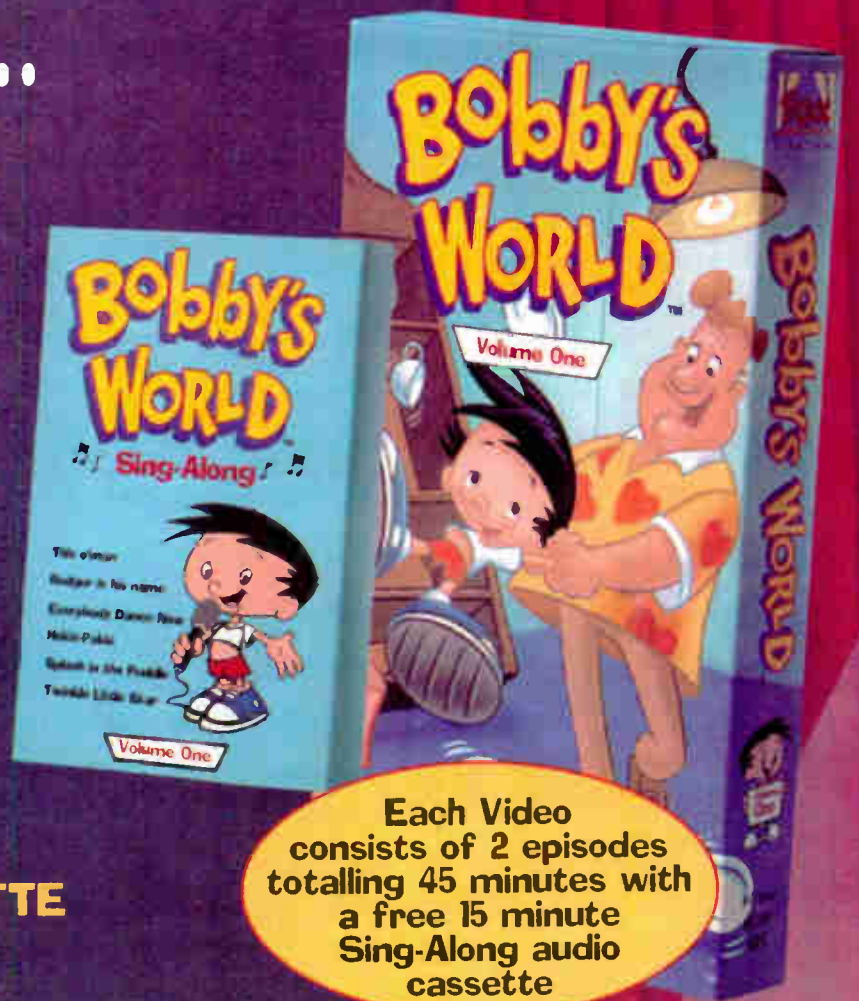
Cat. # 8585



Cat. # 8586

\$12⁹⁸

Order Date: 2/2/94 Street Date: 3/2/94



Each Video consists of 2 episodes totalling 45 minutes with a free 15 minute Sing-Along audio cassette



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Vidmark Accents Sell-Thru; Disc Jockey Stocking Games

RENTAL SLOWDOWN: The limited growth potential of rentals has prompted Vidmark Entertainment to concentrate on sell-through product.

As previously reported, Vidmark has brought on ex-Strand Home Video sales VP Don Gold to head up its sell-through efforts (Billboard, Jan. 15). "If we want to continue to grow and be a player," says Tim Swain, senior VP of domestic distribution, "we have to have sell-through product."

The company plans to release some 45 titles at rental this year, and Gold says an equal number of sell-through titles are planned.

Initial re-releases set for March include "The Favor, The Watch, And The Very

Big Fish," "La Femme Nikita," and "The Cook, The Thief, His Wife & Her Lover." The latter two titles, available for \$19.99, will be price-reduced to \$14.99. Street date is March 30. Future releases will be in the \$9.99-\$14.99 range.

Vidmark had licensed 50 titles to New Jersey-based Starmaker Entertainment in 1991. Swain says the last title to go to Starmaker was "Warlock," released more than two years ago.

Gold will focus on opening rack accounts and would like to go direct to as many mass merchants as possible. Vidmark's six regional sales reps will add sell-through duties, but the company plans to hire at least one additional marketing staffer to handle tie-ins and other sell-through promotions.

Despite a wide selection of in-house product, Swain says Vidmark will be acquiring, most likely children's or sports programs.

"It's nice to have the rental product to take to sell-through, but you have to go beyond that," says Swain. "And we've given Don the leeway to do whatever he thinks is right."

DISC JOCKEY GAMES: WaxWorks/VideoWorks has begun stocking video games in three of its 137 Disc Jockey music stores. Three Reel Collections outlets, its new sell-through-only chain, also began carrying the product, according to video game buyer Monica Goodman at Owensboro, Ky., headquarters.

The distributor debuted the product just in time for the holidays, Goodman says.

Each location has about 300 Sega and Nintendo titles. In addition, Disc Jockey's Sioux Falls, S.D., outlet started offering about 40 Sega CD titles, which are now carried in the other five locations.

Disc Jockey locations include Lexington and Florence, Ky. Reel Connection venues are in Knoxville, Tenn., Columbia, S.C., and York, Pa.

"The general idea is to go chain-wide," Goodman says, "or at least

those locations that don't have a heavy concentration of electronics stores nearby."

WaxWorks/VideoWorks has four video game buyers who use Automatic Inventory Management System (AIMS) to assist dealers.

AIMS studies a store's demographics, makes initial buy recommendations, tracks sales, and replenishes stock based on a budget set by the retailer.

"Buying games is a big headache for most dealers, but it's a growing part of the business," says Goodman.

"AIMS is also ideal for our sales reps, who have a million other products to sell." About 400 dealers have enrolled in the program, she says.

SHELF TALK

by Eileen Fitzpatrick



RETAIL PENNIES ADD UP: More than 3,000 retailers have collected about \$100,000 for the Video Industry AIDS Action Committee's "A Penny For AIDS" campaign, says co-chairman Larry Klingman.

The weeklong fundraiser encouraged dealers to set aside one cent for every rental and sales transaction during National AIDS Awareness Week, Nov. 24-Dec. 1.

"A Penny For AIDS" is the largest campaign taken on by the 4-year-old nonprofit organization, which is composed of volunteers from the home video industry. Funds raised are distributed to AIDS health care facilities across the country.

Klingman says the final tally should exceed \$200,000. "The money is still coming in and some major chains are still tallying."

In addition to retail contributions, nearly every supplier and ancillary video service made donations.

Response to the campaign has been positive, and dealers have requested it be extended for 1994, Klingman says.

Warehouse Entertainment in Torrance, Calif., organized a separate donation at check-out stands to supplement its contribution.

"POOH" BONUS: Walt Disney Home Video offers a free "Winnie The Pooh" picture frame with the purchase of one "Pooh Playtime" cassette and any other "Pooh" video.

"Pooh Playtime," available Feb. 18, features three different cassettes, each priced at \$12.99. The picture frame offer is good through June 30. Follow-up releases in the "Pooh" brand line include "Pooh Learning," available May 6.

"Pooh Storybook Classics" was introduced Jan. 1, packaged with a plush toy.

Disney spiffed up the "Winnie The Pooh" titles to celebrate the bear's 70th birthday. "The Year Of Pooh" campaign includes spin-off items from Mattel Toys, Hallmark, and Johnson & Johnson.

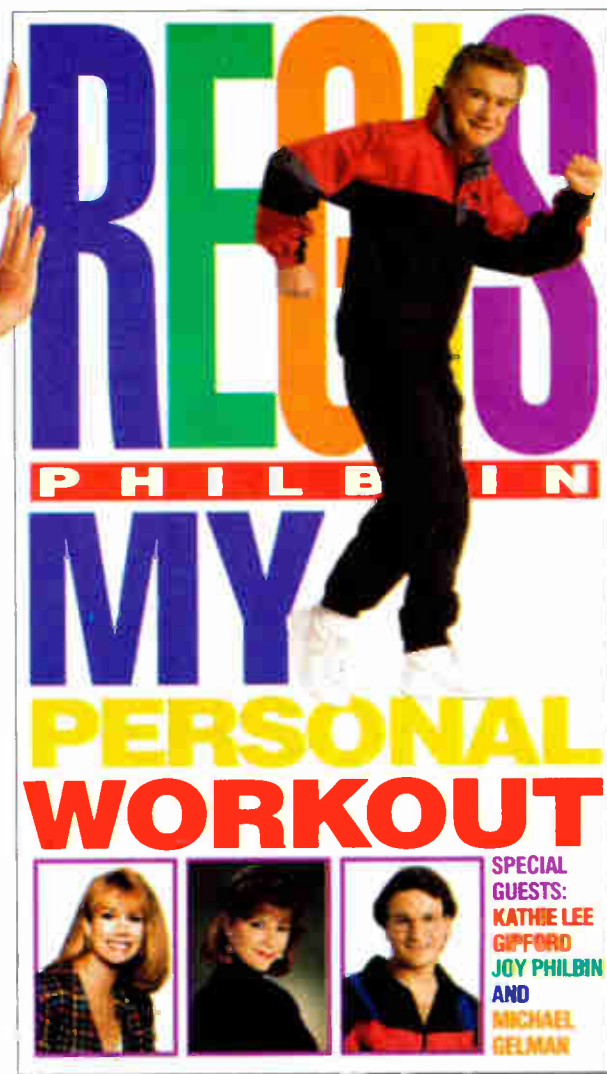
Top Video Rentals

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	4	3	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	3	4	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	2	6	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
4	1	8	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
5	9	3	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
6	5	9	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
7	6	7	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
8	10	4	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
9	8	4	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
10	7	13	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
11	11	9	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
12	NEW ▶		HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
13	NEW ▶		TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
14	NEW ▶		HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
15	13	11	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
16	12	7	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
17	14	12	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
18	16	20	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
19	15	11	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
20	17	24	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
21	29	2	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
22	18	11	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
23	23	3	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
24	20	20	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
25	22	12	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
26	19	4	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
27	21	22	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
28	26	8	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
29	31	27	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
30	NEW ▶		SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	PG
31	24	9	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
32	NEW ▶		BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
33	28	19	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
34	36	2	EQUINOX	Columbia TriStar Home Video 77353	Matthew Modine Marisa Tomei	1993	R
35	33	15	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
36	27	6	AMERICAN HEART	Live Home Video 69044	Jeff Bridges Edward Furlong	1993	R
37	NEW ▶		THE SEVENTH COIN	Hemdale Pictures Corp. Hemdale Home Video 7175	Peter O'Toole Alexandra Powers	1993	PG-13
38	35	3	HOUSE OF CARDS	Live Home Video 69040	Kathleen Turner Tommy Lee Jones	1993	PG-13
39	NEW ▶		LILY TOMLIN: THE SEARCH FOR...	Wolfe Video WOL3001	Lily Tomlin	1993	PG-13
40	32	12	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Regis, Nabisco and Parade Video really put some muscle behind this one...



...and its gonna' walk right off your shelf.

It's A Fact...

Now, one of television's best loved personalities is ready to let America in on his personal workout secrets – and they're gonna eat it up!

Marketing muscle with teeth.

With Nabisco cross promoting this video on Harvest Crisps 5 Grain Cracker boxes across the country including a \$5 mail in rebate offer, you can bet it's going to walk right off the shelves!



A workout for mere mortals from a pretty super guy. Developed by Regis with leading fitness experts, it features walking for great cardiovascular exercise and Regis' own muscle strengthening and body toning workout.

Oh Reegee! Regis' co-star Kathie Lee Gifford, his wife Joy and even Gelman will pop by to show how they keep fit with such demanding schedules.

More Press Than a New York Laundry. Backed by a consumer print campaign for women's service magazines along with a major PR campaign that includes massive TV exposure, this will be one of

the most talked about and probably the best selling workout video of the year. **It hits the street 2/23/94.**

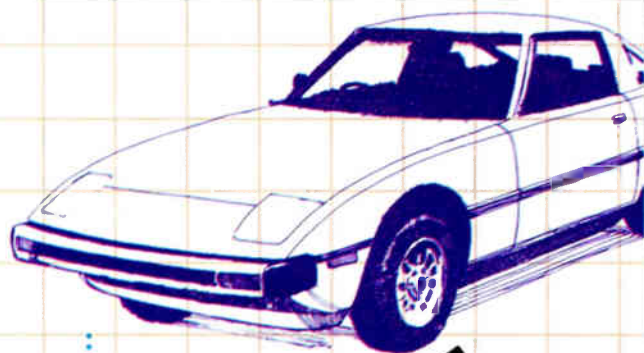
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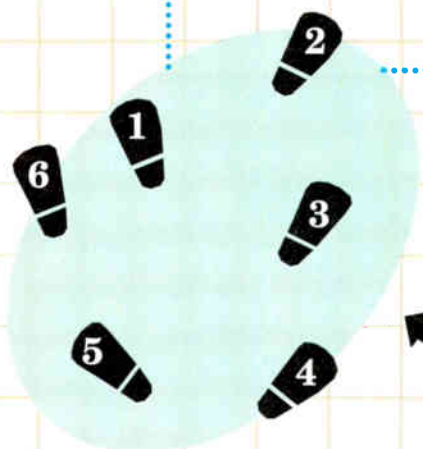
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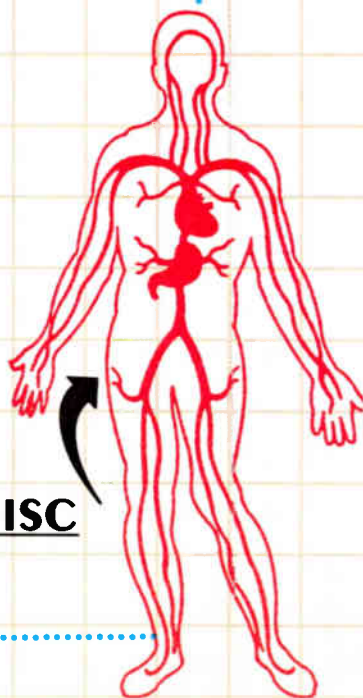
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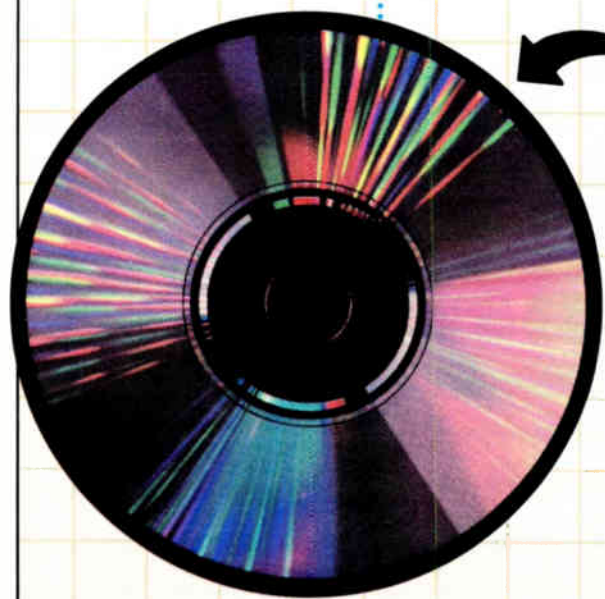
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If you are involved in the laserdisc industry, this is your chance to advertise your message to Billboard's over 200,000 readers worldwide!

Home Video

COALITION PUTTING KIDS FIRST

(Continued from page 81)

same old."

Although retailers will always stock Disney titles and hit movies first, Holland says, those looking to round out their children's sections "would hopefully look to an organization like this to figure out what is the best stuff."

The ultimate goal of the organization is "to create a campaign to identify outstanding titles; to create a merchandising campaign that would deliver the identification to parents and children; and then to create retail programs around that campaign," says coalition president Ranny Levy.

The Santa Fe, N.M.-based coalition was formed in the fall of 1991. "It was really a combination of people from all aspects of the children's entertainment business—people involved in the supply side, in advocacy like Action For Children's Television—just a variety of people who were concerned about getting quality products into the hands of users," Levy says. "So much of it just ended up lost in the corporate shuffle."

Working for educational company Made To Order Productions at the time, Levy co-founded the coalition with former Hi-Tops director of children's programming Paula Miller.

In early 1993, the group completed a test in which it put together a list of quality independently produced titles. It created a "Kids First!" merchandising campaign, and test marketed it at Toys 'R' Us, Barnes & Noble, WGBH Learningsmith, and the Fred Meyers retail chain.

The test "went very well," Levy says. Last fall, the coalition solicited the major video labels and studios and received 300 entries.

"A lot of retailers have said they are very interested in setting up a 'Kids First!' section in their stores, and we're negotiating with catalog companies to produce a catalog. So we've been taking baby steps," says Levy. "It's the right environment right now—people are concerned about what kids are watching."

The coalition has 500 members so far, including a 75-member panel

that reviews videos. All reviewers are either professionals in early-childhood education or movie producers who have won awards for children's programming, says Levy. Each video submission is reviewed by five jurors and, if approved, is then evaluated by a group of children in the target age. "All the videos are kid-tested as well as adult-approved," says Levy.

The group recently launched its Videotherapy Project, which places quality children's videos into pediatric units and health clinics. It is currently operating in Las Cumbres Learning Center in Espanola, N.M.

Videos donated have included Children's Circle titles, the "Stories To Remember" series from Light-year, the Beatrix Potter series put out by GoodTimes Home Entertainment, and some nature titles from the Discovery Channel, as well as educational tapes on early childhood development and prevention of child abuse.

PICTURE THIS

(Continued from page 81)

"locked up" with the backing of 20% of Blockbuster's shares, and should be completed by mid-May. "Summer's the boss," said Huizenga, bowing to Viacom chairman Summer Redstone. He called Blockbuster's Steve Bernard and Viacom's Frank Biondi "a tremendous team. I don't see any problems."

OUNCE OF PREVENTION: McDonald's will promote Fox Network's "Bobby's World," a kids' TV show. FoxVideo has timed its release of three two-episode volumes, \$12.98 each, to coincide with the campaign. But in these days of hypersensitivity about fast-food promotions, the studio has gone out of its way to underscore the fact that Big Mac outlets aren't stocking tapes. "Videocassettes will only be available through traditional video retailers, and will not be sold through McDonald's," it says. The emphasis is FoxVideo's.

New Titles Animate German Mkt.

Disney Videos Lead 20% Sales Hike

HAMBURG—Animated titles have brought an unexpected boom to the German video market. Sell-through results for the past year were up by more than 20%, which represents sales of more than \$435 million, according to Bodo Schwartz, chairman of the German Video Assn. Schwartz says video is gaining more and more ground in Germany as an

entertainment medium.

Disney's "Jungle Book" was at the top of the charts for 1993 with sales of 4 million units. Another Disney release, "Beauty And The Beast," finished second at 1.5 million tapes. "Benjamin Blumchen," a German animated feature, took third. Also high on the charts were Universal's "The Land Before Time" and "Peter Pan," "Cinderella," and "Donald Duck," all from Disney.

"Many children have had enough of horror and violence movies," says Karl Jorde, managing director of Disney's Buena Vista Home Video label. Jorde anticipates further market expansion in 1994 because, in his view, children are turning their backs on video games.

WOLFGANG SPAHR

TO OUR READERS

Due to computer problems caused by the Los Angeles earthquake, The Hollywood Reporter Box Office chart does not appear this week. It will return next week.

Force Is Still With 'Star Wars'; 'Top Gun' Also A Top Title

SPECIAL-EDITION laserdiscs continue to find a growing audience. Fox-Video senior VP David Goldstein reports that his label's \$250-list "Star Wars" boxed set has sold close to 35,000 units and "is still selling well. The sales have been staggering. We thought initially it [might] do 10,000." He adds that such releases "show how many interesting things you can do with laserdisc." He adds that special editions and the THX laserdisc program "have added excitement to the industry."

Pioneer confirmed at CES that "Terminator 2: Judgment Day" has sold more than 300,000 total units,

making it the first laserdisc to reach that plateau. In its most recent incarnation, with 16 minutes of footage added by director James Cameron, "T2" has sold more than 40,000 total copies of the \$49.95 letterboxed and pan-scan versions without extras, and more than 15,000 units of the \$119.95 boxed set, according to Pioneer LDCA marketing manager David Wallace.

Meanwhile MGM/UA's \$99.98 "The Wizard Of Oz: The Ultimate Oz," which features a stunning Technicolor restoration and abundant extras, has grossed "in the seven figures" in dollar volume, according to home video senior VP/GM George Feltenstein.

PIONEER also has revealed that "Top Gun," first released on disc in 1986, has sold more than 280,000 units, including 30,000 last year, according to Wallace. Another title racking up high numbers is "Basic Instinct," which has sold more than 90,000 units of the theatrical version and more than 65,000 of the director's cut, for a current total of 155,000.

Another potential six-figure laser title in 1994 will be a widescreen THX edition of "Beverly Hills Cop" due later this year. Adds Wallace, "We plan to mine the catalogs of Paramount and LIVE" for THX laser releases.

LASER SCANS™

by Chris McGowan

MGM/UA's latest special editions include "The Buster Keaton Collection" (seven films, five discs, \$139.98), "The Jean Harlow Collection" (three films, \$99.98), and a "Ziegfeld Follies" boxed set (1946, CAV, restored, extras, \$69.98). All are due in the first quarter, as are the uncut "9½ Weeks" (1986, wide, \$34.98), the Peter O'Toole comedy "My Favorite Year" (1982, wide, \$34.98), the James Bond thriller "License To Kill" (1989, wide, \$39.98), Frank Capra's "Arsenic And Old Lace" with Cary Grant (1944, \$34.98), "Rollerball" with James Caan (1975, wide, \$39.98), the apocalyptic "Red Dawn" (1984, wide, \$34.98), and Kirk Douglas in "The Vikings" (1958, wide, \$34.98). Most of the above laser releases feature new digital video transfers and include the original theatrical trailers.

NEW LDA HEAD: Phil Pitaggi, senior VP, operations and business development at the MCA Home Entertainment Group, has been elected chairman of the Laser Disc Assn. for 1994. Judy Anderson remains executive director of the LDA, which is based in Santa Monica, Calif.

PIONEER has three new LaserActive software titles. The games "Hi-Roller Battle," "Rocket Coaster," and

"Space Berserker" (\$120 each) bow in February and offer Dolby Surround sound effects, full-motion video, and exceptional computer graphic imagery. There are nine LaserActive titles, which are 12-inch discs combining 60 minutes of analog video with 540 megabytes of digital memory. Due in February are three "3D" LaserActive programs: "3D Museum," "Melon Brains," and "Goku."

The versatile, multiformat LaserActive machine plays standard laserdiscs and audio CDs, and control packs enable it to play LaserActive software as well as Sega and Turbo Technologies CDs and cartridge games. A source at Pioneer says the company is exploring the possibility of adding a control pack to the LaserActive machine that would allow it to play PC CD-ROMs.

COMING ATTRACTIONS: MGM/UA bows "The Meteor Man" with Robert Townshend (wide, \$34.98) on disc Feb. 9; Warner launches "Demolition Man" with Sylvester Stallone and Wesley Snipes (wide, \$34.98) March 2; and Columbia TriStar offers "So I Married An Axe Murderer" with Mike Myers (\$34.95) March 9.

LASERDISC ENTERTAINMENT recently bowed two volumes of "Urotsukidoji: Legend Of The Overfiend" (NC-17, \$49.99 each). These Japanese animated features, directed by Hideki Takayama, are startling in their mixture of sci-fi action, teen angst, bloody violence, explicit sex, and bizarre carnage. LDE is located in Santa Monica, Calif.

Billboard®

FOR WEEK ENDING JANUARY 29, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	2	95	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
2	12	3	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
3	11	3	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	39.95
4	1	9	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
5	7	3	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	39.98
6	8	3	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
7	4	17	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
8	19	3	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13	34.98
9	3	9	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	39.98
10	5	15	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
11	NEW ▶		TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
12	6	46	THE WIZARD OF OZ: THE ULTIMATE OZ ◊	MGM/UA Home Video Pioneer/Image Ent. 103990	Judy Garland Ray Bolger	1939	G	99.98
13	9	13	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
14	10	9	SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone William Baldwin	1993	R	34.95
15	14	21	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
16	NEW ▶		HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG	39.99
17	16	27	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
18	NEW ▶		THE CONNERY COLLECTION II	MGM/UA Home Video Pioneer/Image Ent. ML104539	Sean Connery	1993	PG	99.98
19	25	29	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
20	13	11	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R	34.98
21	20	7	MICKEY MOUSE: THE BLACK & WHITE YEARS	Walt Disney Home Video Image Entertainment 1997	Animated	1993	NR	124.99
22	NEW ▶		MICHAEL JACKSON-DANGEROUS: THE SHORT FILMS	Epic Music Video 29V49164	Michael Jackson	1993	NR	29.98
23	NEW ▶		THE AFRICAN QUEEN ▲	FoxVideo Image Entertainment 5901-80	Humphrey Bogart Katherine Hepburn	1951	NR	69.98
24	NEW ▶		THE COMANCHEROS	FoxVideo Image Entertainment 1177-85	John Wayne Stuart Whitman	1961	NR	49.98
25	NEW ▶		SCIENCE-FICTION COLLECTION BOX	Universal City Studios MCA/Universal Home Video 41751	Richard Carlson John Agar	1993	NR	99.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Video Previews

EDITED BY CATHERINE APPLEFELD

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	8	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	\$9.98
2	2	15	OUR FIRST VIDEO ▲ ² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
3	3	39	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
4	4	8	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
5	5	7	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
6	6	12	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
7	7	14	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
8	8	9	A ROMANTIC CHRISTMAS ▲ GTS Records Video Treasures 3001	John Tesh	LF	19.98
9	9	14	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98
10	11	83	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
11	10	49	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
12	13	15	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
13	15	9	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
14	12	13	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
15	14	9	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
16	26	63	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. 8MG Video 7233380018-3	Jan Hammer	LF	19.98
17	19	6	DEVOTIONAL Warner Reprise Video 3-38346	Depeche Mode	LF	19.98
18	29	42	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
19	28	11	ROADKILL A*Vision Entertainment 50436	Skid Row	LF	19.98
20	18	59	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
21	17	61	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
22	24	18	THE HITS COLLECTION ● Warner Reprise Video 3-38371	Prince	LF	19.98
23	20	72	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
24	33	25	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
25	21	51	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
26	23	6	THE SONG REMEBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98
27	27	14	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
28	32	19	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
29	34	7	SHADES OF GREY Columbia Music Video 19V49184	Billy Joel	LF	19.98
30	16	12	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
31	30	51	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
32	22	12	NEIL DIAMOND: CHRISTMAS SPECIAL Columbia Music Video 19V-49171	Neil Diamond	LF	19.98
33	25	105	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
34	36	2	ELVIS IN HOLLYWOOD BMG Home Video 13988-3	Elvis Presley	LF	19.98
35	31	73	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
36	35	33	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
37	38	28	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
38	RE-ENTRY		CONWAY TWITTY # 1 HITS Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
39	RE-ENTRY		ELVIS ALOHA FROM HAWAII LightYear Ent. BMG Video 75042-3	Elvis Presley	LF	19.98
40	40	5	SHOW Elektra Entertainment 40181	The Cure	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1994, Billboard/BPI Communications.

MUSIC

"Historical Rock Classics," Joel Stevens Productions, 68 minutes, \$19.95.

If "Historical Rock Classics" were a radio show, its slogan would be "We don't talk over the music." As a matter of fact, there's no talk at all. Unadorned black-and-white clips are presented in chronological order, beginning with the 1958 Lloyd Price hit "Personality" right through to Three Dog Night's rendering of "Try A Little Tenderness" from 1971. The quality of the vidclips is highly inconsistent, rendering this trip down memory lane somewhat bumpy. This is a shame because the music itself is top-notch stuff that, in this case, might be better simply heard and not seen. This is one video purchasers don't have to be in front of the television to enjoy, although it provides a nice chance to catch a favorite clip.

CHILDREN'S

"The Wild Swans," Lightyear Entertainment (800-229-STORY), approximately 30 minutes, \$12.98.



This Hans Christian Andersen tale, passionately narrated by Sigourney Weaver, really gets to the heart of family values. Lightyear's latest Story To Remember tells of the triumph of a young princess who risks her life to save her brothers from an evil spell cast by their wicked stepmother. When she discovers her brothers have been turned into wild swans, Princess Elise leaves behind her cushy life at the palace and journeys to the wilderness to fulfill the prophecy of a dream. Video represents the second collaboration between Lightyear and the Moscow-based Klassika animation studio. Weaver's star power and simultaneous "Wild Swans" audio release surely will fire up video talk.

"The Day Jimmy's Boa Ate The Wash And Other Stories," Children's Circle (800-KIDS-VID), 35 minutes, \$14.95.

Children's Circle bears its

animal instinct in this new video comprised of four animated short stories. Title tale, adapted from the Trinka Hakes Noble book, reveals the antics that occur when Jimmy brings his favorite pet on a class trip. "Monty," perhaps the most charming of the quartet, features an overworked alligator-cum-cab service who is sorely missed by his young passengers when he decides to take a little R&R. "The Great White Man-Eating Shark" and "Fourteen Rats And A Rat-Catcher" both may sound a tad gruesome, but they actually are sweet vignettes that impart fun little life lessons.

"Too Good To Be Two (Three, Four Or More)," Love-N-Giggles/IHAI Inc. (800-TICKLE-U), 40 minutes, \$19.95.

This title is aimed at tapping the endless energy pool stored in the compact cavity of the toddler. Creator Brandy Cohen, a mother of triplets who clearly has plenty of practical experience, follows her "Fun Under One" title with a fun and giggly program filled with music and games that prompt kids (as well as their parents) to get up off the couch and play along with the group of moms, dads, and kids on screen. Exercises promote the development of motor skills and are set to such kid classics as "This Old Man," "The Wheels On The Bus," "The Hokey-Pokey," and "Old McDonald's Farm." Activities wind down with more mellow offerings that won't leave little ones too high-charged to sleep.

"Bethie's Silly Clubhouse," Discovery Music/BMG Kidz (800-451-5175), 30 minutes.

Animals also are the order of the day in this visit with children's entertainer Bethie, who opens the doors of her colorful clubhouse to a group of peppy youngsters and all viewers at home.



With help from her talking clock, doorbell, and television set, Bethie creates a magical atmosphere where jokes and silly songs abound. When the kitten man drops by, the

children realize they don't know anything about animals and Bethie sets out to teach them. Aside from the cute'n'fuzzy set, some not-so-common pets such as iguanas, inchworms, frogs, and some rather unusual dancing bears also stop by the playhouse. Discovery also is counting the days until the release of new audio project "Bethie's Really Silly Songs About Numbers."

HEALTH/FITNESS

"Relief From Migraine," Xenejex Video (800-228-2495), 35 minutes, \$24.98.



Anyone who has suffered from a migraine or otherwise debilitating headache will want to spend some time with this latest video from health-care educator Xenejex. User-friendly analysis of the causes and most effective cures for the pain is imparted by doctors as well as former migraine-sufferers themselves. Tips also are offered on headache "do nots." A section on the overuse of medicine describes how too much of a seemingly good thing can actually make a headache worse. Also interesting is a tangential look at some methods migraine victims have used to cope, including one artist who contributed to an exhibition solely aimed at conveying the excruciating pain of a headache. Conversational, user-friendly format make this one a treat for both professional and mass consumer crowds.

"Stretching For Seniors," Exercise Options Program (510-527-3229), 28 minutes.

Another exercise option expressly designed for golden girls and boys comes compliments of this video that combines traditional stretching exercises with dance steps and movement therapy. A mat, a chair, and some floor space are the only ingredients necessary for this program, which renders it an ideal fitness solution for apartment dwellers and those confined to hospitals and retirement homes alike. Instructor Andrea

McFadden, a 25-year dance veteran, provides her class with plenty of encouragement and guidance for getting in touch with breathing channels, balance of weight, and energy sources.

INSTRUCTIONAL

"Etching Glass With Kelly Pierce," Gordian Productions (510-651-1883), 50 minutes, \$34.95.

Artist Pierce presents a colorful palette of glass-etching techniques in this comprehensive video that would fit comfortably on the shelf of either the instructional or educational sections. The decorative projects range from the basic to the highly complex, although a viewing of the complete tape is highly recommended before artists begin any of the projects demonstrated. Pierce primarily focuses on the crafts of sand-blasting and acid etching, and he also provides a complete guide to the tools and materials needed to successfully complete a design. Simply produced and simple to understand.

"How To Make Corsages," Gene Kennedy Enterprises Inc. (615-754-0417), approximately 45 minutes, \$24.95.

Nashville music producer/promoter Gene Kennedy and his sister, florist Nellie Hartsoe, have put together a series of videos that focus on the art of floral design. This first title finds Kennedy narrating and Hartsoe demonstrating the way to create the perfect corsage and boutonier, including explanations of the necessary tools and materials, the proper care of the flower before and during preparation, and the anatomy of the flower. Production values are homegrown all the way, with the camera unflinchingly focused on Hartsoe's midsection throughout.



Although closeups of her hands are necessary, the headless horsewoman effect does get a little disconcerting at times. Future videos will explore live flowers in patterns, wedding arrangements, Christmas arrangements, and more.

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.

INTERACTIVE COMEDY

(Continued from page 80)

teractive product. "Until now, the interactive market has been the domain of adolescent boys playing competitive adventure games," Walchek says. "We want to move out beyond this focus to draw adults, girls, and younger children into the interactive market."

The I-laugh series' primary target audience is adults 18 and up, he adds.

The second title in the Miller/Pickering collaboration, "Dennis Miller: That's Geek To Me," should hold a special place in the hearts of techno-babies and old hands alike. Choosing from a glossary of more than 180 computer or multimedia terms, users hear Miller's own skewed take on what the heck something like "morphing" might mean ("Michael Jackson's been in a slow morph since he was 14 years old"), as well as the correct definition provided by an animated computer engineer (An oxymoron? Just kidding). The title is due in March with the same platforms and price points.

"I'm a neophyte when it comes to computers, but this new media seemed like a good way of getting some great jokes out there," Miller says. "Besides, I didn't want to look back some day and be upset because I'd missed the bus on the information superhighway."

COMEDY TONIGHT

There are, as yet, no titles set for the Comedy Central venture, which is slated to bear its first fruits in the fourth quarter. "We're having a great time brainstorming the different approaches we can take," says Denise Shapiro, a consultant to Comedy Central who is spearheading the project. "We're reinventing a genre."

Under the agreement with Sanctuary Woods, Comedy Central will provide content, writing/production assistance and talent, and promotional services. Shapiro says that may include the creation of new programming, but likely will kick off with material spun off the network's fare.

Also planned are the development of prototypes for interactive TV programs, something also called for in the Miller/Pickering pact.

And as for that most interactive of comedy forms, Shapiro says not to rule it out. "Cyberhecklers? I love it!"

LITTLE CAESARS

(Continued from page 80)

can't do anything blatantly commercial within the game. And that's not something we'd want to do, either. But you can do something like this if you are enhancing the realism of the environment, which we are."

The analogy he draws is to product placement in feature films.

"ESPN Baseball Tonight" is the first in a planned series of sports titles keyed to the cable channel. (Next up, in the fall, is "ESPN Sunday Night NFL.") The game boasts lifelike action—achieved by the "digitization" of footage of actual baseball players—as well as "live" play-by-play by ESPN's Dan Patrick and commentary by anchor Chris Berman.

Due this spring, the game is available for Sega CD, Sega Genesis, and Super Nintendo Entertainment System. Suggested retail is \$59.95.

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Hello Yello. Yello Music And Motion Pictures has completed its new multimedia facility in Malibu, Calif., which features the Euphonix digital control studio system. Designed by studio bau:ton, the facility is owned by Dieter Meier and Boris Blank, founders of the Swiss-based group Yello—now completing its 10th album, tentatively titled "Tremendous Pain." Seated at the Euphonix, from left, are chief engineer Martin Koliber and Yello's Meier. At back is studio bau:ton architect Peter Grueneisen.

Denon Recording, H'ware Units Merge Also: 'Dolby Surround' Demos Staged

BY MARILYN A. GILLEN

NEW YORK—"Synergy" is the operative word behind the merger of Denon America and Denon Digital Industries into the new Denon Corp. The electronics and optical-media subsidiaries of Nippon Columbia, Tokyo, now will be represented as divisions within the umbrella company Denon Corp., to be based in Madison, Ga. Masakazu Kimura is president of the Denon Digital Industries Division, as well as president and treasurer of Denon Corp. Akira Saito, executive VP and secretary of Denon Corp., heads the Denon Electronics Division.

Richard Meixner, formerly managing director of Denon Digital Industries, is executive VP of Denon Corp.

and the Denon Digital Industries Division. David Conrad and Abraham Chayet are VPs of the digital division.

There are no title changes at Denon Electronics, with the exception of Yoshifumi Nakagawa being named treasurer of the division.

According to a Denon Digital executive, the move brings no substantive changes to day-to-day operations. "It's an organizational shift," he says. Formerly reporting independently to Nippon Columbia, Denon Digital now reports to Denon Corp., as does Denon Electronics.

Stephen Baker, VP of sales and marketing at Denon Electronics, emphasizes the marketing and product-development possibilities in that shift.

"The business of both divisions continues very much in the same way," he says, "but what's significant are the long-term strategic possibilities. I'm delighted with this—there are an endless number of cross-marketing synergies to be developed between the recording and hardware divisions.

"We have a lot of engineering expertise that revolves around software based in Madison, Ga.," Baker adds, "and it's a fact that all products in the future are going to be software-driven. So this is a very positive development."

In a prepared statement released at the Consumer Electronics Show in Las Vegas, Kimura and Saito said, "The combined marketing, engineering, manufacturing, and management strength of the merged company is expected to contribute to the develop-

ment of new products, enhance administrative efficiencies, and expand markets and services."

Denon Corp. will be based in Madison, which remains the home of the optical-media division. The electronics division remains in Parsippany, N.J.

DOLBY DIGITAL

In other news from Denon Electronics, the division was touting its latest affiliation with San Francisco-based Dolby Laboratories during the CES convention Jan. 6-9.

Denon says it will develop "Dolby Surround Digital" signal-processing technology for inclusion in its AV amplifiers and AV receivers to be introduced in 1995. The AC-3 technology, already in limited use in commercial movie theaters as "Dolby Stereo Digital," provides for the encoding of 5.1 channels of audio into a single, highly compressed digital data stream.

Although Denon demonstrated AC-3 audio capabilities in its booth on the convention floor, Baker stresses this was a technology-only presentation.

"We were not showing products, and any products are still at least a year away," he says, characterizing Denon's stance as that of an "early adopter."

Another early adopter of Dolby's multichannel technology is Pioneer, which staged its own demo of AC-3 encoding at CES in an audio/video presentation running off a laserdisc player. There is no word yet as to when Pioneer will bring Dolby Surround laserdisc players to market.

Richard Bennett's Quest: Artists With Integrity Nashville Producer Brings Sense Of History To Work

BY RICK CLARK

NASHVILLE—Over the last few years, Nashville's music community has basked in phenomenal growth, primarily due to the success of the country music market. Not only that, there has been a significant influx of major noncountry album work as well.

Of Nashville's many producers, Richard Bennett has taken his place among a select handful dedicated to making records that clearly articulate truth-in-artistry integrity.

Bennett's pursuit of uniqueness, coupled with a background as a successful session and live guitarist (he has played on countless dates with T-Bone Walker, Billy Joel, the Ventures, Ringo Starr, Marvin Gaye, and Barbra Streisand and was Neil Diamond's lead player from 1971 to 1987), has helped him relate to a diverse group of artists equally driven by a desire to express their true voices.

Bennett's production imprint helped make Steve Earle's "Guitar Town" and "Exit 0" landmarks on the cutting edge of intelligent singer/songwriter roots country/rock. His ongoing work with Emmylou Harris (four albums to date) reveals a synchronistic artist/producer attention to detail, dynamic, and willingness to experiment in new directions—such as poetic recitation on her latest album, "Cowgirl's Prayer" (Asylum/Elektra).

Bennett's sense of musical history, and his desire to take traditional forms and put them in new frames, helped make Marty Stuart's first three albums of revived-up country stand out from the pack of genre sound-alikes.

Check out Bennett's thunderous production of Stuart's "High On A Mountain Top," off the gold "This One's Gonna Hurt You" album.

Some of Bennett's other credits include honky-tonk keyboardist/singer Becky Hobbs and Cajun country artist Jo-El Sonnier, who scored a hit with Bennett's production of a Richard



Producer Richard Bennett recently completed the second album by Canada's Lost & Profound and is wrapping up a project with Marty Brown.

Thompson's gem, "Tear-Stained Letter."

On the rock front, Bennett recently completed "Memory Thief," the second album by Lost & Profound (PolyGram Canada), a Canadian group that ranges from folk-rock to psychedelia and modern pop/rock.

Bennett currently is wrapping up an as-yet-untitled third album with critically acclaimed MCA country artist Marty Brown.

BILLBOARD: You are working on your third Marty Brown album. What direction have you taken this time out?

RICHARD BENNETT: For this album, we've gone for that real raw hill-billy thing. It is definitely not a manicured album. We've cut six things so far at Sanctuary Recording in Nashville, and honestly, all of the tracks are really great. Marty's got one song

called "Why Do You Crucify Me?" that will tear your heart out.

Marty is into that style of country writing that was great and prevalent back in the '50s. It is so free of pretense and cuteness. Every word means something in a heartfelt way. He has this wonderful, genuine sense of humor that isn't mindless yahoosm.

My engineer is Richard Dodd, a newcomer to Nashville whose credits include Tom Petty, Jeff Lynne, the Traveling Wilburys, and George Harrison, among others. I'm extremely happy working with him. The bulk of this album is live off the floor, and it is very electric in terms of spirit.

I'm really glad Tony Brown has given Marty another album and taken the yoke of radio off of him. Quite frankly, we previously made some wonderful radio records and radio chose to ignore them. Since we are not going to have to worry about radio this time, this will probably be the first 100% Marty Brown record. All in all, I am absolutely thrilled with it.

BB: Who are some other favorite engineers?

RB: Rocky Schnaars, a Nashville engineer, and I have gotten a good thing going on lately. I like Chuck Ainley and Justin Neibank a lot, too. John Hampton at Ardent in Memphis would definitely be one of them, too. There is a rock and pop ethic involved with all of those people.

BB: What about favorite studio facilities?

RB: I haven't really found a studio home here in Nashville, which is odd, especially as long as I have been here in town. Any excuse I have to go to Memphis, I will go. I love Ardent Recording, not only because of John Hampton, but because there are three well-maintained studios in each building, and each studio has its own dis-

(Continued on page 92)

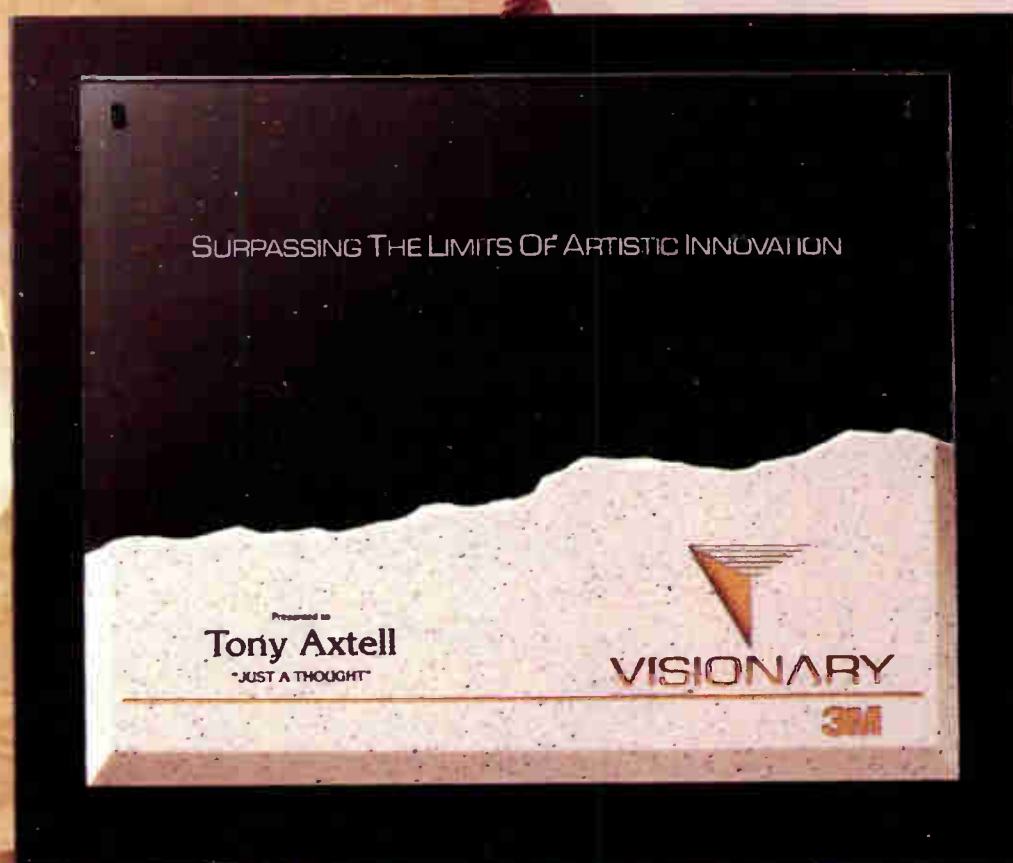
newslines...

SONY SHOWED off its new MiniDisc lineup Jan. 5 on the eve of the Consumer Electronics Show in Las Vegas (Billboard, Jan. 22) and also used the occasion to unveil marketing plans for these next-generation products. Key among them is a promotional link with Rolling Stone magazine that will see more than 1 million subscribers receive an issue with a multilabel MD sampler attached to the front cover. Some of those samplers will contain a message telling consumers they have won MD hardware; consumers can go to a participating retailer to check prize status. Rolling Stone also will run a bimonthly "MiniDisc Selection Of The Month" series. Additionally, Sony plans a joint promotion among Sony Electronics, Sony Music, and Sony Software called "Mini Money," due to launch in the coming months, that offers buyers of Sony MD players up to \$300 in coupons redeemable for prerecorded MD titles.

AT THE PRODUCT UNVEILING, Sony said it estimates the industry shipped more than 50,000 MD hardware units in the U.S. through the first 11 months of the 1993 launch. Marty Homlisch, senior VP of Sony Audio Products, added he expects that number to double in 1994. Sony still is providing no figures on prerecorded software sales, but Homlisch said blank MD shipments had "topped 200,000" on an industrywide basis.

SPEAKING OF BLANK MD, Fuji unveiled its entry into that market during CES. Fuji MD-Z joins Fuji's digital lineup of Digital Compact Cassette and DAT. Fuji's MD blanks will be available in 60- and 74-minute lengths.

IN OTHER TAPE NEWS, Hong Kong company Hanny Magnetics, which bought Memorex-brand company Memtek Products from Tandy Corp. in November (Billboard, Nov. 23, 1993), announced at CES the formation of Memtek Products Inc. as a wholly owned subsidiary of Hanny America. New Memtek Products president S.W. Park said Memorex blank tape, electronics, and accessories would be combined with Memorex Computer Products group and that the new business entity will move to a new HQ in Santa Fe Springs, an L.A. suburb. Memorex's current Fort Worth, Texas, headquarters closes April 1.



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Pro Audio

RICHARD BENNETT

(Continued from page 90)

tinct personality.

I tend to like big, live studios, simply because I came out of that old school of big soundstages. I used to make records at Western and United. They were huge rooms, just like the big studio at Capitol and the Columbia studio there in Hollywood, as well as the big RCA studio before they shut them up. Those were really my favorite studios.

Making records changed drastically during the '70s and '80s. Things kept getting smaller and smaller, and people started doing sequencing. It eclipsed the need for big studios. Consequently, engineers and producers, and even musicians, I think, became afraid of the bigger studios. They appeared to be big dinosaur monstrosities, uncontrollable

and unmanageable, with all this leakage. They are not. They were designed so that you could cut a duo or a hundred-piece orchestra, and it would all work. If an engineer knows what he is doing, those are very musical rooms.

BB: Describe what draws you to an artist and your production philosophy.

RB: I'm attracted to artists, as opposed to acts. There is a distinction between the two. Artists are artists. The word is a derivative of art. What they do has vision and integrity, beyond mere technique. Acts are sort of actors and actresses. They step into a role, and some of them do it very well. That is not to say that acts are bad, but is there any art or integrity past the act, down in-

side? What's the fabric made of? I look for passionate people, who know who they are and what they want to do. When I get involved, I get into their artistry. I'll let them lead me, and I explore avenues with them. Hopefully, the end result enhances the artist's dream.

BB: You've covered a range of styles, from Lost & Profound's rock/pop to Emmylou Harris' pure, folksy country. Where would you like to expand?

RB: I'm definitely pursuing more rock and pop artists. Beyond that, I have a deep love for ethnic music, from Cuban to Cajun, Hawaiian, Eastern Indian, and beyond. I seek truth in music, and that is why I do this.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 22, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	RAP
TITLE Artist/ Producer (Label)	ALL FOR LOVE Bryan Adams/Rod Stewart/Sting C. Thomas, B. Adams D. Nicholas (A&M)	CRY FOR YOU Jodeci/ D. Swing (Uptown)	WILD ONE Faith Hill/ S. Hendricks (Warner Bros.)	I LOVE MUSIC Rozalla/ Jellybean (Epic)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	AIR/TOWNHOUSE/ CHEROKEE (London,ENG.) (Los Angeles) David Nicholas	HIT FACTORY (New York) Charles Alexander	WOODLAND (Nashville) John Kelton	HIT FACTORY (New York) Jon Fausty	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	Neve VR Legend/ SSL 4056E G Comp./ Cherokee Custom	SSL 4064G with Ultimotion	Neve 8068	SSL 4064G with Ultimotion	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800 MKIII Sony PCM-3348	Mitsubishi X-850	Sony 3348	Studer A800
STUDIO MONITOR(S)	Dynaudio Custom M4, Yamaha NS10/ Genelec/ Cherokee Custom w/JBL	Boxer Custom	Westlake	Custom Boxer 5	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467/499	Ampex 467	Ampex 467	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	WAREHOUSE (Vancouver, B.C.) Chris Thomas	HIT FACTORY (New York) Charles Alexander	THE CASTLE (Franklin, TN) Scott Hendricks	HIT FACTORY (New York) Jon Fausty	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4072G	SSL 4096E	SSL 4000G	SSL 4064G with Ultimotion	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A800 MKIII/ Sony PCM-3348	Sony 3348	Sony 3348	Studer A800
STUDIO MONITOR(S)	Yamaha NS10 KRK 9000	Boxer Custom	UREI 813A B&W	Custom Boxer 5	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499/467	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Chris Gehringer	GEORGETOW MASTERS Denny Purcell	STERLING George Marino	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	DADC	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 24, "Independent Labels In The 1990s: An Alternate Route To The Top," panel discussion presented by the New York chapter of NARAS, Merkin Hall, New York. 212-245-5440.

Jan. 25, Deadline for entries for the 1994 Billie Awards. Maureen Ryan, 212-536-5002.

Jan. 25, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by Entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

Jan. 27, Los Angeles Chapter of NARAS Luncheon, featuring discussion of authorship vs. artists' rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253.

Jan. 28-30, "Digital Sampling: A Comprehensive Seminar For Musicians," presented by the Music Technology Division of Berklee College of Music, Boston. Lynette Hladky, 617-266-1400 x408.

Jan. 29, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Jan. 29, "How To Organize A Fan Club," Everywoman's Village, Van Nuys, Calif. Dan Sonnenberg, 818-787-5100.

Jan. 29, "Agenda '94," regional meeting of the Atlanta chapter of the Women In Music Business Assn., Decatur Holiday Inn, Decatur, Ga. 404-294-4229.

Jan. 29-Feb. 1, 51st Annual National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEEM Convention, including International Retailer and Manufacturers Conference Jan. 31 and New Technologies, Music and the Music Industry conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 1, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

Feb. 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Feb. 3, "The Electronic Superhighway: How To Get From The On-Ramp To The Fast Lane," presented by IRTS, Time-Life Building, New York. Lyvann Oum, 212-867-6650.

Feb. 3-6, Performance Magazine's Summit Conference, Hotel Sofitel/Ma Maison, Los Angeles. Shelly Watkins, 817-338-9444.

Feb. 5, "Organizing A Fan Club," Classes Unlimited, South Pasadena, Calif. 818-441-5977.

Feb. 7, 21st Annual American Music Awards Show, Shrine Auditorium, Los Angeles. 213-655-5960.

FOR THE RECORD

Contrary to a statement made in a Jan. 22 article about Danny Goldberg's ascension to the presidency of Atlantic Records, Gold Mountain Entertainment is owned by two Gold Mountain executives, Ron Stone and John Silva, and Canadian-based BCL Entertainment Corp.

Feb. 9-13, Urban Network Power-Jam, Los Angeles Airport Marriott, Los Angeles. 818-843-5800.

Feb. 13, Seminar On Recording Techniques, presented by Grammy-winning engineer Roger Nichols. Catalano Internationale, Glassboro, N.J. 609-582-5822.

Feb. 14, BRIT Awards, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 17, American Latin Music Assn. (ALMA) Third Annual Membership Meeting, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 17-20, The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 24-26, Southeast Music Inc. Ninth Annual Milton "Butterball" Scholarship Conference (Theme: "Black Radio—Going, Going, Gone?"), Don Shula's Hotel, Miami Lakes, Fla. Cecil Barnhart, 305-623-7711.

Feb. 26-March 1, Audio Engineering Society Convention, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.

Feb. 27, MusiCares "Person Of The Year" Tribute Dinner, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

March 1-3, Intermedia: The International Conference & Exposition on Multimedia and CD-ROM, San Jose Convention Center, San Jose, Calif. 203-352-8240.

March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, R&B Foundation Pioneer Awards, Roseland, New York. 202-357-1654.

March 2, American Jewish Committee Music-Video Division Distinguished Service Award Presentation, honoring Rachelle Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron 212-751-4000, x338.

March 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 4-6, International Live Music Conference, Regent Hotel, London. Primary Talent, fax 011-44-71-359-9000.

March 5, "Organizing A Fan Club," Classes Unlimited, Sherman Oaks, Calif. 818-441-5977.

March 8, Echo Awards, Alte Oper, Frankfurt. 011-49-89-625-3828.

March 9-13, 24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing," Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, 1994 Billie Awards, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 10, BMI Latin Awards, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 15, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19, Fourth Annual Legal Aspects Of The Entertainment Industry Program, presented by the State Bar Of Texas, Radisson Town Lake Hotel, Austin, Texas. 800-852-7371.

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

March 24, National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 24-26, Klassik Komm, classical music convention, Congress Center West, Cologne, Germany. 011-49-202-278-310.

APRIL

April 6, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 8-9, Singers Symposium '94, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 12, Fourth Annual Wertheim Schroder Media Conference—"The Business Of Entertainment: The Big Picture," Pierre Hotel, New York. 212-492-6532.

LIFELINES

BIRTHS

Boy, Nicholas Walter, to Mark and Cynthia Fine, Dec. 21 in Pacific Palisades, Calif. He is senior VP of special markets at PolyGram Group Distribution. She is VP of product development at Paramount Interactive.

Boy, Harrison, to Steven Manin and Heidi Jo Spiegel, Dec. 25 in New York. She is VP/GM of Big Beat Records.

GOOD WORKS

BENEFIT: Ray Bailey, the blues guitarist/singer/composer, will head a benefit for former Albert King bassist Larry Davis Feb. 4 at the Nucleus. Davis, who has been recording with his own band on the Bull's Eye label, is suffering from a terminal illness. His last appearance was at the San Francisco Blues Festival last September. Sitting in with Bailey will be Roy "Guitar" Gaines, reed man Joe Houston, guitarist/blues shouter Terry Derouen, and Hi-Tone Records artist Tony Mathews. Bubba Jackson, former radio personality at jazz radio station KLON Long Beach, Calif., will host. For more info, contact JPJ Entertainment Int'l at 310-276-9770, or fax 310-276-2481.

ROCKIN' FOR KIDS: California Children's Services will receive the proceeds of a Feb. 24 rock show at the Roxy in Los Angeles, featuring Trae, Lucy's Milk, Chocolate Starfish, and Pop's Got A Band. A black Harley-Davidson Sportster will be raffled at the show. Tickets are \$10 and can be purchased through TicketMaster at 213-480-3232. For more info, contact Traci Harper at 818-752-4280.



Tommy Boy Toys. Executives from Tommy Boy give toys to children at the Regent Family Shelter in Harlem, N.Y. Tommy Boy's industrywide toy drive provided toys for more than 1,400 homeless children. Shown in back row, from left, with children, are an unidentified shelter volunteer; Stella Korotchen, director of human resources, Tommy Boy; Shannon Cain of the Women's Health Education project; K7, Tommy Boy recording artist; and Jeannette Mascolo, assistant to the CFO, Tommy Boy. In bottom row, from left, are Deirdre Haizlip, assistant to the president, Tommy Boy; and, dressed as Santa, Bryan Adams, assistant publicist, Tommy Boy.

MARRIAGES

Glenn Middleworth to Shawn Heflin, Nov. 6 in Nashville. He is creative manager at Opryland Music Group there. She is creative director for Still Working Music there.

Scott L. Ross to Darci D. Dillard, Jan. 15 in Indianapolis. He is co-president of Maven National Artists and Black Widow Records. She is senior VP of Curtis Management Group.

DEATHS

Ralph W. Hodges, 50, of cancer, Jan. 7 in New York. Hodges was a long-time audio writer. He began his career in 1969 when he became associate technical editor of Stereo Review. He remained with the magazine for 10 years, becoming technical editor in 1977. He then spent a few years at Dolby Labs in San Francisco before turning to freelance writing and reviewing. In 1984 he began writing a monthly column called "The High End" in Stereo Review, which continued until his death. He is survived by his wife, Maria, his daughter, Justine, his parents, and his sister, Pam Myers. Donations in his name may be sent to the AES Scholarship Fund, 60 E. 42nd St., New York, N.Y. 10017.

Bobby Pratt, 67, of heart and kidney failure, Jan. 7 in New York. Pratt was a jazz trombonist and pianist. He moved to New York at age 16 and began an apprenticeship as a trombonist with the bands of Charlie Barnet, Johnny Richards, Georgie Auld, Stan Kenton, and Raymond Scott. He became part of the swing movement of the '40s, playing with Coleman Hawkins, Ben Webster, Sid Catlett, and others, and took part in early bebop

jam sessions with Charlie Parker. In 1950, due to dental problems, he turned to piano. For the rest of his life he played both, appearing in many New York clubs. At one time he had nine regular jobs. In 1967, he became house pianist at Jimmy Ryan's. In 1969, Roy Eldridge became the club's pianist and Pratt became house trombonist until the club closed in 1983. Over the next decade he played at Cajun, Arturo's, and other clubs. He is survived by his brother, Norman, his sister, Marlene Pachucki, and his stepdaughter, Sharon Sprague.

Roger "Ram" Ramirez, 80, of kidney failure, Jan. 11 in Forest Hills, Queens, N.Y. Ramirez was a jazz pianist, composer, and child prodigy. In 1933 he worked with cornetist Rex Stewart and drummer Sid Catlett. In 1934 he joined the Spirits Of Rhythm, and the following year he joined Willie Bryant's band. In the '40s he worked with Ella Fitzgerald, trumpeter Frankie Newton, big-band leader Charlie Barnet, and John Kirby's quartet. A sensitive accompanist, Ramirez performed in a swing style. In 1942 he wrote "Lover Man," which was recorded by Billie Holiday in 1944. His other songs include "Mad About You," "I Just Refuse To Sing The Blues," and "Shook." In the '50s he took up the organ, and in the '60s he toured with blues guitarist T-Bone Walker and with the Harlem Blues and Jazz Band. He retired due to ill health in 1987. He is survived by his wife, Marcy, and daughter, Michele.

Harry Nilsson, 52, of heart disease, Jan. 16 in Agoura Hills, Calif. Nilsson was a Grammy-winning singer and songwriter (see story, page 1).

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

All-Sports Format Thrives, Despite Small Numbers

BY ERIC BOEHLERT

NEW YORK—In the seven years since WFAN New York signed on as the nation's first all-sports radio station and eventually legitimized the format, scores of others have followed the station into the world of around-the-clock batting averages, point spreads, and coaches' corners. Oddly, the majority of the sports stations currently on the air draw minute ratings despite format exclusivity (in most cases), yet few are in danger of going out of business. Could all-sports be the one format that's ratings-proof?

"Absolutely," says Brent Harmon, owner of WFNS Tampa, Fla. His station has been broadcasting games and taking sports calls for four years, and routinely weighs

in with fractional ratings. Nonetheless, he says the station is profitable and will continue its sports programming indefinitely.

Why does WFNS survive when larger FM music stations with ratings four and five times its size continue to struggle? "We sell results," says Harmon.

Lots of radio salesmen have been talking about the need for the industry to move beyond selling radio spots based on hard, cold, rating numbers. But all-sports is one of the few formats that has actually put the theory into practice and successfully marketed its stations without the ratings to back them up.

"We found if we got clients involved early in the process" of buying ad time, the station had more success, says Harmon. "We

got tired of always being dismissed by media buyers" because of low ratings.

"Sports radio is a concept sell," agrees Jim Duncan, editor and publisher of Duncan's American Radio, which tracks radio revenue. He notes that right now there is "a lot of sizzle" surrounding the format. "And when you combine that sizzle with ratings, you end up with the No. 2-billing station in the country," he says, referring to WFAN.

Along with WFAN, other sports rating victories exist, such as WIP Philadelphia (4.6), WEEI Boston (2.8), XETRA-AM San Diego (2.3), and KFAN Minneapolis (2.3). For the most part, though, those sorts of numbers remain out of reach for format players. ("Men are lousy diary keepers," insists Har-

mon.)

But that has not kept the number of players from booming. Detroit, Houston, and Pittsburgh are the lone top 20 markets left without a sports home on the dial. Meanwhile, Chicago, Cleveland, and Las Vegas now host two full-time refuges for jocks.

The prospect of small ratings doesn't bother Larry Wert, VP/GM of the newly unveiled WMVP (formerly WLUP-AM) Chicago. "We don't expect huge numbers," he says. Instead, he'll sell the station's "focused audience."

Sports programmers are quick to point out that for them, attracting 25-54-year-old men is key and broad 12-plus Arbitron shares are less important. That's not to say programmers enjoy hovering in the world of .5 ratings. In fact, some are now addressing how to broaden the appeal of their stations.

uses sports as a platform for entertainment.

"The station is so much better than it was one year ago," says Seeman, pointing to its new morning man, Bob Yates, who came from crosstown N/T KSTP-AM and who often does not even talk about sports if there isn't a dominant story making news. "A year ago we took [sports] pretty seriously," but that's no longer the case. "It's sports—it's entertaining, it's fun."

The move toward courting a broader audience stems from the fact that programmers have discovered that while they need to win over local sports fanatics, often there are simply not enough of them to keep a radio station afloat. "Our research shows the problem with serious sports is that only two percent of the listeners are serious sports fans," says Kutner in Las Vegas.

WBAW Escapes \$5,000 Fine From FCC Tech Violations Bring Punishment For 11 Stations

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has rescinded a \$5,000 fine issued in February 1993 against Radio WBAW Inc., licensee of WBAW-AM Barnwell, S.C., for failing to inform parties in a telephone conversation of the licensee's intention to broadcast the conversation.

WBAW's ND had submitted an affidavit to the commission stating that the parties were informed that the comments were being recorded for subsequent broadcast use. In light of what it termed the "conflicting accounts," the FCC rescinded the fine Jan. 13.

The commission also lowered the forfeiture amounts of two other fined stations: WEG Broadcasting's WFCM Goldsboro, N.C., and Apollo Radio's KKAT Salt Lake City.

Both stations had been fined \$5,000 in 1992 for similar violations of airing conversations without prior approval. The FCC lowered both fines to \$3,500, due to the stations' previous overall records of compliance.

ELEVEN FINED FOR TECH VIOLATIONS

The FCC fined 11 radio stations, some of them combos, a total of \$51,700 for violations of commission rules ranging from an antenna tower fence with a defective lock to incomplete public files.

Two of the stations received fines of at least \$9,000. WHSY-AM-FM Laurel, Miss., was hit for \$11,300 for having an inoperable EBS receiver, out-of-date EBS log, inoperative remote control FM transmitter meter, unobservable AM transmitter metering, and an incomplete public inspection file. Crosstown WHLV was fined \$9,000 for having a destroyed tower enclosure fence and unavailable remote control transmitter.

NAB ELECTION RESULTS

The National Assn. of Broad-

casters announced the results of its recent radio board elections Jan. 14, highlighted by a no-majority vote in the district that includes Southern California, Alaska, Hawaii, and Guam.

In that contest, newcomers Howard Anderson, president of KHXY Essex, Calif., and Kari Winston,

WASHINGTON ROUNDUP™

VP/GM of KBIG Los Angeles, must compete in a runoff election.

Elected from the New York and New Jersey district was John Quinn, president/owner of WJDM New York. From the district representing Delaware, Maryland, Virginia, and Washington, D.C., T. David Luther, president of WBTM/WAKG Lynchburg, Va., was elected.

From the Carolinas, the winner was Carl Venters Jr., chairman of the Voyager Communications Group in Raleigh, N.C. From the Louisiana and Mississippi district, the winner was Raymond Saadi, VP/GM of KTIB/KHOM New Orleans. From Indiana, the winner was Kenneth Coe, president/GM of WLOI/WCOE La Porte.

Also elected: from Missouri and Kansas, Curt Brown, VP/GM KTTS, Springfield, Mo.; from Iowa and Wisconsin, Don Seehafer, president, Seehafer Broadcasting in Manitowoc, Wis.; from Colorado and Nebraska, Ray Lockhart, president/CEO of KOGA Ogallala, Neb.; and from southern Texas, John Barger, president/GM of KRIO-FM San Antonio.

Other winners: from Montana, Idaho, and Wyoming, Larry Roberts, president of KDXT Missoula, Mont.; and from Arizona, Nevada, Utah, and New Mexico, Jeff Lyon, GM of KSNM Truth Or Conse-

quences, N.M.

NO RADIO IN SUPERHIGHWAY SPEECHES

Conspicuous in its absence was any mention of traditional terrestrial radio (as well as television) as a component of widely publicized Jan. 11 speeches outlining the Clinton administration's planned proposals for the multimedia interactive superhighway rewrite of the Communications Act.

Radio was not mentioned in VP Al Gore's speech, nor in FCC chairman Reed Hundt's complementary remarks.

Senate and House spokesmen have indicated that the administration's not-yet-introduced bill will be met with cooperation on the Hill. However, several similar bills are expected to be introduced in both houses of Congress, and each must be studied and compared to the provisions in the administration bill.

Most forecasters here predict a bipartisan effort to fold the best versions of each bill into the one to be voted on later this year.

NAB sources say they are "gravely concerned" and "disappointed" by the omission in Gore's speech, and will be working "to make sure radio is included in the overview" of the planned national information infrastructure.

ANY AM STEREO OK TILL SPRING

A minor correction by the chief of the FCC engineering branch, released Jan. 14, makes clearer the time framework during which a station already broadcasting in AM stereo may continue to do so on a system incompatible with the new Motorola C-Quam AM stereo standard announced Nov. 23, 1993.

The memo states that the stations may continue to broadcast with the incompatible system until March 20.

THINKING RADIO

"The problem with most sports stations," says Jerry Kutner, president of KVEG Las Vegas, "is that they think sports, they don't think radio." Kutner says his station leans toward the "bells and whistles" of top 40—slick, off-the-wall liners—and away from long interviews and tedious post-game analysis. Call-ins are what drive KVEG. "We talk about whatever the guys want to talk about," he says.

The same story is told by Dan Seeman, station manager at KFAN Minneapolis. The station has gone .9-2.3, 12-plus in the last nine months, which Seeman says is in direct response to management's calculated move to make the station more off-beat and less serious. "It has to be entertaining, first and foremost," says Seeman, noting that KFAN has evolved from a sports radio station into one that

SECURING LISTENERS

What the stations need is to secure chunks of male listeners who traditionally tune in to N/T or rock stations, particularly in the morning.

Not surprisingly, as in many aspects of the all-sports field, stations are taking their cues to broaden audiences from WFAN. It was WFAN that hired the distinctly disinterested sports fan Don Imus as its morning man. That move is widely credited for turning around the fortunes of the station and, subsequently, the entire format.

Despite the format's overall humble showing in rating books, Wert in Chicago sees continued interest from both listeners and broadcasters. "As sports merges closer towards entertainment, our projections show continued growth potential," he says.

Arbitron Plans To Increase Sample Size In 85 Markets

NEW YORK—After extending the deadline for late sign-ups twice, Arbitron has announced it will implement its proposed sample-size increase program in an additional 85 markets now that it has received enough subscriber support in those markets to make the plan cost effective.

Combined with the markets that had already signed up for the plan (Billboard, Nov. 27, 1993), the new additions bring the total number of markets scheduled to receive the additional sample up to 117. The increase will be implemented gradually, beginning with the spring 1994 survey period.

The plan calls for a 70% increase in sample size in continuously measured markets, at a cost of 4% more than what subscribers now pay,

and a 40% increase at a cost of 2% more in the less frequently measured markets. Of the 85 new markets added to the plan, 25 are continuously measured and the rest are measured once or twice a year.

In the 117 markets now signed up for the plan, Arbitron says subscriber support exceeded 90% of the revenue base.

Instead of withdrawing the offer after the Jan. 10 deadline as previously planned, Arbitron now plans to keep the sample increase plan on the table for the summer 1994 and fall 1994 surveys. It will not, however, be actively soliciting participation as it has been doing since the plan was first announced last August.

PHYLLIS STARK

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 11D 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	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	7	2	PINCUSHION ANTENNA	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 ◆ ZZ TOP RCA
2	1	14	DAUGHTER VS.	PEARL JAM EPIC
3	2	14	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
4	3	11	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
5	6	12	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
6	5	13	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
7	4	13	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
8	9	10	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
9	8	14	AMAZING GET A GRIP	◆ AEROSMITH GEFFEN
10	13	8	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
11	16	6	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
12	14	5	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
13	10	15	THAT DON'T SATISFY ME BROTHER CANE	◆ BROTHER CANE VIRGIN
14	15	9	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
15	19	10	LOW KEROSENE HAT	◆ CRACKER VIRGIN
16	12	11	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEFFEN
17	22	11	MOTHER THRALL DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
★ ★ ★ AIRPOWER ★ ★ ★				
18	33	3	DEUCES ARE WILD GET A GRIP	AEROSMITH GEFFEN
19	11	12	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
20	NEW ▶	1	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
21	27	10	LITTLE CRAZY WAR OF WORDS	◆ FIGHT EPIC
22	17	18	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
23	25	7	NOTHING IAN MOORE	IAN MOORE CAPRICORN
24	18	11	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
25	24	6	GONE DEAD TRAIN HAIRCUT	GEORGE THOROGOOD & DESTROYERS EMU/VERG
26	NEW ▶	1	DOGMAN DOGMAN	◆ KING'S X ATLANTIC
27	30	5	COME TO MY WINDOW YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
28	20	8	ESTRANGED USE YOUR ILLUSION II	◆ GUNS N' ROSES GEFFEN
29	23	17	SOBER UNDERTOW	◆ TOOL ZOO
30	31	4	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ ZIT/RCA
31	34	5	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
32	38	2	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
33	21	11	STAY (FARAWAY, SO CLOSE!) ZOO/ROPA	◆ U2 ISLAND/PLG
34	36	3	ANIMAL VS.	◆ PEARL JAM EPIC
35	35	20	HUMAN WHEELS HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
36	26	15	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
37	32	10	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	◆ MEGADETH GEFFEN
38	37	20	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/GEFFEN
39	28	10	WOMAN FACE THE HEAT	SCORPIONS MERCURY
40	NEW ▶	1	UNDER THE SAME SUN FACE THE HEAT	SCORPIONS MERCURY

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	15	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	10	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
3	4	6	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
4	3	18	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
5	5	13	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
6	7	10	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
7	6	15	CRYIN' GET A GRIP	◆ AEROSMITH GEFFEN
8	10	3	HOCUS POCUS ANIMAL INSTINCT	◆ GARY HOEY REPRISE
9	—	12	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
10	9	4	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

Radio Is In Tune With Regional Video



by Carrie Borzillo

LOS ANGELES—Record labels aren't the only businesses tapping into regional video shows for exposure. Over the years, radio stations have discovered that such shows can lend the station and its jocks valuable exposure.

KTCL Denver has had a successful relationship with local show "Music Link" for the past few years, co-sponsoring "KTCL's Live Music Link." KTCL staffers and "Music Link" producer/director Mike Drumm book acts to perform at a club date to be aired on the video show and simulcast on the radio station.

"The cross-media promotion has really helped us," says KTCL PD John Hayes. "It has brought in some audience and also creates a cool buzz on the streets. The year-end issue of the Denver Post had one of our shows as the one of the top 10 coolest things in town. The exposure in the press has been great."

The two outlets work hand-in-hand in getting acts to perform and in promoting each other on their respective airwaves.

KTCL also works with "Teletunes," another local video show. That show featured the videos for the radio station's top 93 songs of 1993. KTCL personality Bill Amundson hosted the show.

"It's great exposure for the station and for [Amundson]," adds Hayes, who says the station also presents concerts in conjunction with "Teletunes."

In some cases, KTCL and the video outlets will go separately to labels to convince them to buy advertising time. Hayes says sometimes the radio station will get a buy from the radio promotion contact at the label, while the video show gets ad dollars from the video representative at the label, giving the radio/video team added dollars.

KMEL San Francisco has also benefited from teaming with California Music Channel for the past five years. Morning co-host Renel is one of the VJs for the CMC along with Chuy Gomez, the station's evening jock.

Katie Eyerly, marketing director at KMEL, says, "Aside from the added exposure in the market it gives us, another benefit is that it gives the personality more experience in front of TV cameras. Now, whenever a TV news crew wants to interview someone about radio or an artist, we give them Renel."

The video show also tapes backstage from KMEL's "Summer Jam" benefit show and, in return for the exposure, KMEL gives CMC concert tickets to give away. The two also team for movie screenings.

As for cross-selling, right now Eyerly says the station hasn't gone that route yet but won't rule it out.

"It's a good way to get some of their viewers and for them to get some of our listeners," says Gabrielle Medeck, promotion director of KITS (Live 105) San Francisco, which also works with CMC. KITS MD/evening host Steve Masters hosts a show for CMC. He promotes CMC heavily on the air during his shift and throughout the week.

When looking to team with a

offered the battling Oilers assistant coaches Kevin Gilbride and Buddy Ryan the opportunity to resolve their differences in the ring, with the winner taking home \$101,000. The two were dueling at a recent game in which ESPN captured Ryan on tape throwing a punch at Gilbride.

Another boxing bout instigated by a jock is between '70s idols Donny Osmond and Danny Bonaduce. When WLUP Chicago's Jonathan Brandmeier heard Osmond challenge Bonaduce to a fight, Brandmeier set up a fight at the China Club in which the winner would give 80% of the proceeds to his favorite charity and the loser would give 20%. Osmond, who moved to Chicago to star in "Joseph & The Amazing Technicolor Dreamcoat," and WLUP jock Bonaduce (Continued on page 98)

video show, Medeck says the demo and music should be extremely compatible. "We have such a good relationship with Rick Kurkjian [of CMC]," she says. "He knows what we're doing and what we're after, and that helps. We've been approached by others, but what they were doing just didn't make sense for us."

IDEA MILL: DUAL DUELS
KLOL Houston morning men Mark Stevens and Jim Pruett have

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 3D 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	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	9	ALL APOLOGIES IN UTERO	★ ★ ★ No. 1 ★ ★ ★ 2 weeks at No. 1 ◆ NIRVANA DGC/GEFFEN
2	13	6	LOSER MELLOW GOLD	◆ BECK BONGLOAD/DGC/GEFFEN
3	4	10	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
4	5	10	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
5	7	14	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
6	3	16	LAID LAID	◆ JAMES MERCURY
7	2	14	DAUGHTER VS.	PEARL JAM EPIC
8	8	6	LOCKED OUT TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
9	6	14	TODAY SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
10	14	5	BIG TIME SENSUALITY DEBUT	◆ BJORK ELEKTRA
11	10	9	KITE FROM MONDAY TO SUNDAY	◆ NICK HEYWARD EPIC
12	12	6	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
13	9	21	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
★ ★ ★ AIRPOWER ★ ★ ★				
14	23	2	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
★ ★ ★ AIRPOWER ★ ★ ★				
15	27	2	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
★ ★ ★ AIRPOWER ★ ★ ★				
16	NEW ▶	1	GOD UNDER THE PINK	◆ TORI AMOS ATLANTIC
17	15	9	STAY (FARAWAY, SO CLOSE!) ZOO/ROPA	◆ U2 ISLAND/PLG
18	16	12	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
19	17	22	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
20	11	15	INTO YOUR ARMS COME ON FEEL	◆ THE LEMONHEADS ATLANTIC
21	NEW ▶	1	WATCH THE GIRL DESTROY ME	◆ POSSUM DIXON INTERSCOPE
22	19	7	WHITE LOVE MORNING DOVE WHITE	◆ ONE DOVE FFRR
23	20	13	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
24	18	11	RUBBERBAND GIRL THE RED SHOES	◆ KATE BUSH COLUMBIA
25	25	8	BOHEMIA BOHEMIA	◆ MAE MOORE TRISTAR
26	NEW ▶	1	THE GREAT BIG NO COME ON FEEL	◆ THE LEMONHEADS ATLANTIC
27	22	13	DEBONAIR GENTLEMEN	◆ THE AFGHAN WIGS ELEKTRA
28	NEW ▶	1	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL EPIC SOUNDTRAX/EPIC
29	26	15	BECAUSE THE NIGHT MTV UNPLUGGED	◆ 10,000 MANIACS ELEKTRA
30	RE-ENTRY	7	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN

○ 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.

FALL '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	'93	'93	'93	'93	Call	Format	'92	'93	'93	'93	'93							
DALLAS/FT. WORTH—(7)																				
KSCS	country	9.8	8.8	8.0	5.4	6.9	KQRS-AM-FM	album	7.8	7.9	9.8	10.0	9.7							
KHNS	top 40	2.3	3.4	4.1	4.4	5.9	WLTE	AC	8.6	7.3	7.2	6.7	7.2							
WBAP	N/T	3.8	4.8	6.3	5.9	5.5	KOWB	top 40	6.8	6.9	6.8	7.3	6.9							
KVIL-AM-FM	AC	5.6	5.0	4.9	4.5	5.4	KSTP-FM	AC	6.0	6.3	6.2	7.1	6.8							
KYNG	country	4.1	4.5	3.1	5.3	5.1	KEYE	country	9.3	9.2	9.2	6.9	6.7							
KPLX	country	6.0	5.4	5.3	4.6	4.6	KQOL	oldies	5.8	5.3	4.6	4.5	6.2							
KOAI	adult alt	2.6	2.9	3.9	3.7	3.5	KSTP-AM	N/T	4.3	4.7	5.2	4.3	5.4							
KOMX	AC	4.4	3.6	4.0	3.2	3.4	KTCJ/KTCZ	album	5.2	5.8	5.8	6.0	4.3							
KKOA-FM	urban	4.4	4.8	3.9	4.5	3.4	WBOB	country	—	—	1.5	3.9	4.3							
KEGL	album	3.1	2.7	2.6	2.7	3.3	KRXX-AM-FM	album	6.4	5.5	5.8	5.6	3.6							
KJMZ	urban	5.0	5.1	4.3	4.8	3.3	KRFAN	sports	2.0	1.4	—	1.3	2.3							
KLUV	oldies	3.1	4.1	3.9	4.0	3.3	KLBB	adult std	1.8	2.7	2.1	1.6	1.9							
KZPS	cls rock	2.8	3.2	3.8	3.8	3.3	KJJO-FM	adult std	2.6	3.7	2.2	2.6	1.8							
KLIF	N/T	2.9	3.1	2.4	2.7	3.0	WOGY	adult std	—	—	6	—	1.1							
KRLO	N/T	3.3	4.3	3.9	3.4	3.0	PHOENIX—(21)													
KOGE	modern	2.7	1.9	2.2	2.8	2.9	KMIX	country	10.9	9.7	10.5	7.5	9.1							
KTYQ	album	4.5	4.3	4.1	4.5	2.9	KMLE	country	6.7	6.5	6.7	6.8	7.5							
KESS	Spanish	1.6	1.5	—	—	2.6	KRAR	N/T	7.5	8.5	9.3	6.3	7.5							
WRR	classical	2.7	2.2	1.9	2.2	2.5	KRFR	top 40/rhythm	4.4	5.0	4.8	4.5	6.7							
KKOA	urban	2.0	1.5	2.2	2.2	2.4	KOY	adult std	6.1	6.1	4.8	5.4	6.1							
KLTY	religious	2.9	2.6	3.0	2.1	2.4	KUPO	album	5.8	4.7	4.7	4.9	5.3							
KAMM	adult std	2.3	1.6	2.1	2.4	2.3	KFYI	N/T	5.2	6.0	6.0	6.9	5.2							
KSNH	country	1.3	2.1	2.0	2.8	2.3	KKOB	album	3.3	4.5	2.6	4.4	4.9							
KHVN	religious	2.1	1.4	1.8	1.9	1.5	KRLT	AC	4.7	4.8	4.7	5.4	4.6							
KRVA-AM	Spanish	8	1.0	1.0	—	1.5	KVRY	AC	3.8	2.8	3.7	4.1	4.3							
KRRW	oldies	3.2	2.8	2.8	3.1	1.4	KESS	AC	2.9	4.0	3.6	4.3	3.5							
KOZR	album	1.4	1.6	1.7	1.6	1.3	KZDN	album	3.1	2.5	3.3	3.0	3.4							
KMRT	Spanish	4	5	8	—	1.2	KEDI	modern	1.4	1.5	2.1	2.4	2.9							
HOUSTON—(10)																				
KILT-FM	country	8.8	7.4	7.7	7.1	6.3	KPSN	oldies	2.8	3.1	2.4	2.9	2.8							
KRBD-AM-FM	country	2.9	4.8	4.6	4.5	5.7	KPSN	oldies	3.6	3.8	4.4	3.0	2.5							
KOQA	AC	4.8	3.6	4.1	4.9	5.4	KSLX	cls rock	4.0	3.0	2.8	3.6	2.4							
KQVE	AC	3.8	3.7	4.0	4.8	5.3	KOOL	oldies	1.3	1.0	—	1.4	1.6							
KRBE-AM-FM	top 40	4.4	4.2	3.8	5.3	4.9	KZRX	album	2.6	1.7	1.6	1.5	1.5							
KBBX	top 40/rhythm	5.2	5.0	5.3	6.0	4.7	TAMPA, FLA.—(22)													
KMK-FM	country	5.2	5.7	6.2	4.5	4.7	WQYX-FM	country	13.7	14.5	11.3	10.2	10.5							
KMIQ	urban	4.2	4.6	4.5	4.6	4.6	WXTB	album	5.3	5.5	5.5	6.3	7.4							
KTRN	N/T	4.7	4.3	4.6	4.1	4.6	WRBQ-FM	country	4.0	3.8	4.5	4.9	6.8							
KHMX	AC	4.9	4.9	4.5	5.2	4.5	WFLA	N/T	7.2	6.1	7.7	6.3	6.5							
KPRC	N/T	2.5	1.9	3.4	3.7	4.3	WGUL-AM-FM	adult std	5.8	6.1	5.3	6.5	6.2							
KLOE	oldies	4.2	3.5	3.4	3.8	4.2	WFLZ	top 40	6.3	6.3	7.6	6.7	6.1							
KHYS	urban AC	2.7	4.1	2.8	3.3	3.9	WMAE/WUSA	AC	6.7	5.7	5.3	5.9	6.0							
KLOL	album	4.5	5.0	4.7	3.8	3.2	WMTX-AM-FM	AC	4.7	6.7	6.3	6.8	5.8							
KZFX	cls rock	3.3	3.6	3.3	2.9	3.2	WWRM	AC	4.3	5.3	3.3	1.0	5.3							
KQOK	Spanish	2.0	2.5	2.4	2.0	2.0	WCOF	oldies	7.7	6.6	7.9	6.0	4.7							
KNRW	oldies	3.2	2.4	2.7	2.7	1.9	WOUV	easy	3.1	5.8	3.1	6.2	4.5							
KZRZ	album	—	2.1	2.2	1.8	1.8	WHPT	AC	3.6	3.3	3.2	3.8	3.9							
KCOH	urban	6	1.2	9.7	7.5	1.5	WYUO	oldies	3.6	3.5	4.1	3.4	3.0							
KSEV	N/T	2.0	2.8	2.6	2.3	1.5	WRBQ	urban AC	1.5	1.7	1.6	1.8	2.6							
KLTN	Spanish	—	9	—	—	1.4	WLVU-FM	adult std	1.8	1.4	1.6	1.4	1.6							
KLAT	Spanish	1.6	2.4	1.6	1.7	1.0	WSUN	N/T	1.5	1.6	1.7	1.6	1.4							
KXTJ	Spanish	—	—	—	—	1.0	WTMP	urban	5	9	7	7	1.0							
MIAMI—(11)																				
WEOR	urban	6.6	6.4	7.9	6.6	7.1	KOA	N/T	8.8	9.6	10.2	9.4	8.7							
WLYF	AC	5.5	5.3	5.9	5.4	6.2	KYGO-FM	country	10.8	11.2	11.0	10.6	8.7							
WHQT	urban AC	4.7	4.7	4.6	3.9	5.6	KRFX	cls rock	4.8	6.2	6.5	6.3	7.4							
WPOW	top 40	5.3	5.3	5.1	4.7	5.3	KOSI	AC	6.1	6.9	5.4	7.1	7.3							
WHYI	top 40	3.8	2.8	4.4	4.1	5.0	KXKL-AM-FM	oldies	5.3	4.3	5.5	5.3	5.9							
WQAI	Spanish	3.7	3.9	4.8	5.4	4.9	KBCO-AM-FM	album	6.3	6.7	5.1	5.2	5.1							
WQTO	Spanish	4.0	4.2	4.0	4.7	4.9	KMJJ	AC	3.4	3.6	3.5	3.1	4.3							
WQOJ	Spanish	3.8	5.1	3.9	4.4	4.8	KQKS	top 40	6.0	5.8	4.9	4.7	4.2							
WKIS	country	3.2	3.4	3.1	3.8	4.5	KWMX-AM-FM	AC	2.3	2.7	3.8	3.4	3.9							
WFLC	AC	4.8	3.2	4.1	3.9	4.2	KBPI	album	6.5	5.2	4.4	4.5	3.8							
WIOO	N/T	5.4	4.5	3.3	3.0	3.8	KTCL	modern	1.7	1.6	1.3	1.4	3.0							
WSHE	album	3.6	3.6	3.9	3.0	3.5	KZOG	country	5	2.0	2.1	3.0	2.7							
WLVE	adult alt	3.0	3.5	2.7	2.7	2.6	KHHH	adult alt	3.9	3.3	3.2	2.8	2.6							
WMXJ	oldies	3.1	2.6	2.3	2.8	2.6	KHUS	N/T	1.7	1.7	2.1	2.2	2.5							
WTMI	classical	2.5	2.9	2.1	3.1	2.6	KVOO	classical	2.7	2.7	1.7	2.8	2.5							
WZTA	cls rock	2.9	2.6	2.6	2.6	2.6	KEZW	adult std	1.7	2.7	2.4	2.0	2.4							
WINZ	N/T	2.1	2.9	2.3	2.1	2.2	KYGO-AM-FM	N/T	2.0	1.8	2.3	1.6	2.1							
WTPX	AC	3.3	2.7	2.9	2.9	2.0	KAZY	album	2.8	2.1	2.3	1.8	1.9							
WCMQ-FM	Spanish	2.0	1.3	2.0	2.1	1.9	KYZO	country	2.4	2.0	2.9	2.1	1.9							
WCMQ-AM	Spanish	1.1	1.0	2.0	3.0	1.6	KRZN	adult std	1.8	1.5	2.2	1.5	1.6							
WQAM	N/T	1.5	2.0	1.9	1.7	1.5	KHOW-AM	N/T	8	5	5	6	1.4							
WAXY	oldies	1.1	1.6	1.2	1.6	1.4	KRKS-FM	religious	3.0	2.7	2.9	3.8	1.1							
WQBA-AM	Spanish	3.5	3.4	2.8	1.9	1.4	DENVER—(24)													
WQBA-FM	Spanish	1.6	2.4	1.8	1.3	1.4	KYGO-FM	country	8.8	9.6	10.2	9.4	8.7							
WAVS	ethnic	1.0	8	1.0	1.1	1.2	KRFX	cls rock	4.8	6.2	6.5	6.3	7.4							
WFTL	N/T	1.2	8	1.0	1.5	1.1	KOSI	AC	6.1	6.9	5.4	7.1	7.3							
WVFE	Spanish	1.5	1.0	1.2	—	1.0	KXKL-AM-FM	oldies	5.3	4.3	5.5	5.3	5.9							
ATLANTA—(12)																				
WVEE	urban	12.1	11.1	13.3	13.2	13.5	KBCO-AM-FM	album	6.3	6.7	5.1	5.2	5.1							
WKHX-FM	country	8.7	9.0	9.6	7.4	8.9	KMJJ	AC	3.4	3.6	3.5	3.1	4.3							
WSTR	top 40	3.6	5.9	6.2	6.3	7.2	KQKS	top 40	6.0	5.8	4.9	4.7	4.2							
WPCH	AC	8.6	6.9	8.0	8.1	7.1	KWMX-AM-FM	AC	2.3	2.7	3.8	3.4	3.9							
WSB-FM	AC	7.4	5.8	6.5	5.6	6.2	KBPI	album	6.5	5.2	4.4	4.5	3.8							
WYAI/WYAY	country	5.1	5.4	4.1	4.9	5.8	KTCL	modern	1.7	1.6	1.3	1.4	3.0							
WSB-AM	N/T	5.4	5.8	5.3	6.7	5.6	KZOG	country	5	2.0	2.1	3.0	2.7							
WALR	urban AC	5.5	6.1	5.9	5.3	5.0	KHHH	adult alt	3.9	3.3	3.2	2.8	2.6							
WKLS	album	5.6	5.0	4.6	5.0	4.8	KHUS	N/T	1.7	1.7	2.1	2.2	2.5							
WNX	modern	4.9	4.0	4.1	4.9	4.0	KVOO	classical	2.7	2.7	1.7	2.8	2.5							
WFOX	oldies	3.5	4.5	4.1	4.8	3.8	KEZW	adult std	1.7	2.7	2.4	2.0	2.4							
WGST-AM	N/T	4.7	5.2	5.6	6.5	3.8	KYGO-AM-FM	N/T	2.0	1.8	2.3	1.6	2.1							
WZCZ	cls rock	4.0	4.6	4.8	3.4	3.5	KAZY	album	2.8	2.1	2.3	1.8	1.9							
WAOK	religious	3.0	3.4	1.9	3.1	2.4	KYZO	country	2.4	2.0	2.9	2.1	1.9							
WQXI	adult std	1.4	1.5	1.4	1.4	1.3	KHOW-AM	N/T	8	5	5	6	1.4							
SEATTLE—(13)																				
KMPS-AM-FM	country	7.7	7.6	8.4	7.8															

Billboard's PD of the week™

Michael Waite
WJBR-AM-FM Wilmington, Del.



AT A TIME WHEN many AC stations are scaling back on the decades their playlists encompass, AC WJBR-FM (Mix 99.5) Wilmington, Del., has risen to No. 2 in the market by putting '60s music back on the air and billing itself as "the best mix of the '60s, '70s, '80s, and '90s."

PD Michael Waite says the return to the '60s was just one of three factors contributing to the station's rise from an 8.9 12-plus share in the spring Arbitron book to its impressive 11.4 fall share.

Upon joining the station last April, Waite immediately reconsidered the previous PD's decision to drop '60s music when perceptual studies indicated the listeners missed it. "Some of the highest-testing titles were those '60s songs, not only in familiarity but in likability," he says. "We put them back, and it seemed to be readily accepted. We seemed to get a lot of accolades from active listeners."

Although that was the most significant programming change, Waite also credits his move to morning drive just before the start of the book and the increased rotation of traffic in that daypart, where it is now heard every 10 minutes. "That is kind of tough to do on a music station, but it seems to be working for us," he says. "We found that to be a big asset."

The increased reliance on '60s music, which Waite says is just enough to "flavor" the mix, is part of a move to distinguish WJBR from all the other AC signals coming from nearby Philadelphia.

Another distinguishing feature is the station's aggressive localism. "[Listeners] have an awful lot of choices if they want to listen to this format, but [rival stations] are not going to bother with my market because they have enough fish to fry," Waite says. "So we local this thing to death. That's what makes us unique over the Philadelphia stations. The music is pretty much the same, [as is] the presentation. So... we talk about things people care about in Wilmington."

WJBR's format can best be described as mainstream AC, although Waite says "the energy level has lifted a bit since I came here" in an effort to get away from the station's previous beautiful music format, which it abandoned six years ago.

"Musically we're very safe and very traditional, so those '60s songs don't sound out of place," says Waite. "A lot of times we'll add a record as it's coming down the chart. Our audience likes comfortable, familiar stuff."

"[Since] we're not real aggressive musically, I would rather see someone else make the record successful, then we'll have a go at it," he adds.

Here's a recent 4 p.m. hour: Hall & Oates, "Man-eater"; Celine Dion, "The Power Of Love"; Phil Col-

lins, "Don't Lose My Number"; Jefferson Starship, "Miracles"; Boy Meets Girl, "Waiting For A Star To Fall"; Michael Bolton, "To Love Somebody"; Billy Joel, "All About Soul"; Richard Marx, "Hold On To The Nights"; Amy Grant, "Good For Me"; Beatles, "P.S. I Love You"; and Steve Winwood, "Higher Love."

Other than some Sunday specialty programming and sports coverage, including Wilmington Blue Rocks baseball and St. Joseph's University basketball, WJBR-AM is simulcast.

In addition to Waite in mornings, the lineup includes new midday host Bob Bateman, formerly of WEAZ (now WBEB Philadelphia); APD Dave Banks in afternoons; Paul Lewis, who hosts the evening love songs show; and Jamie Kearney in overnights.

The station's marketing includes billboards, busboards, and direct mail, but no television, which Waite says is "cost prohibitive." The station also is getting more aggressive promotionally thanks to GM Jay Sterin, who Waite says is a believer in the "shaking hands, kissing babies" promotional method.

The station programs a no-repeat workday to boost in-office listening, and occasionally awards \$1,000 for listeners who "catch" a repeat.

The major holiday promotion was the "WJBR Joy Fund," in which letters were solicited from listeners about needy families, who were then supplied with holiday presents by the station.

Waite first got interested in radio while attending high school in Gary, Ind., when he began working at WLTH. From there he moved on to WMEE Fort Wayne, Ind., where he did news before returning to WLTH as ND a few years later. After one more stint at WMEE, this time as ND, he moved to WPJB Providence, R.I., one of Mike Joseph's first "Hot Hits" stations, where he was ND and weekend jock. That later led to midday and night stints at the station.

He then moved to afternoons at WROR (now WBMX) Boston, where he worked with Gary Berkowitz, who now consults WJBR. After a stint on the air at WHYT Detroit, he moved to crosstown WKQI, where he served as APD, MD, and afternoon host before exiting to launch start-up oldies station WBUK Lima, Ohio, his last job before joining WJBR.

Looking toward the future, Waite says, "Our goal is to... have an effect on people's lives here... I'm one of those old guys that really, truly believes that you have a license to serve the community. We constantly say, 'how can we make this a better station for Wilmington?'"

PHYLLIS STARK

PROMOTIONS AND MARKETING

(Continued from page 96)

have been taunting each other during their workouts at a Chicago health club.

Wax Trax!/TVT Records has come up with a fun contest geared specifically for radio station jocks. Seventy-four DJs entered the contest to come up with creative definitions for the label's German alternative act, KMFDM. The winners were WKGC Panama City, Fla., jocks Russ Kinslow and Kevin Smith, who came up with 1,200 different definitions, including 300 in German. They included Ketchup Millionaires Forcefully Drown Mustard; Killing Madonna Frees Desperate Minds; and Kiss My Friendly

Delicious Mom. KMFDM actually stands for Keine Mitlied Fur Das Mehrheit ("no pity for the majority").

KSHE St. Louis has unveiled "KSHE's Real Rock Cafe," a full-service restaurant and bar at St. Louis Union Station. The cafe's theme is in the same vein as the Hard Rock Cafe and will capitalize on KSHE's 26-year rock history in the city.

Once again, Sportscasting Systems Inc. (Playfone Systems) will give away pocket-sized FM radios to all attendees of this year's Super Bowl. During the game, sports fans can tune into five different unused

frequencies for coverage of the game, including broadcasts from NBC-TV, CBS Radio Sports (English), and CBS Hispanic Radio Sports (Spanish).

WRVV (the River) Harrisburg, Pa., kicked off "RiverCares," its new community partnership program with area charities and educational programs. The station has pledged \$200,000 in air time to the project.

WGCI-AM Chicago and WFOX Atlanta get a thumbs up for contest prizes this year. Both stations gave the new Billboard Book of No. 1 R&B hits. As part of its weekend promotion, WGCI played every No. 1 hit in the book from 1965-1975.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	13	*** No. 1 *** SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 9 weeks at No. 1
2	2	2	14	HERO COLUMBIA 77224	◆ MARIAH CAREY
3	3	3	14	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
4	5	4	10	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
5	4	6	10	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
6	6	7	14	AGAIN VIRGIN 38404	◆ JANET JACKSON
7	9	14	8	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
8	7	8	13	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
9	13	16	5	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
10	8	5	27	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
11	11	11	27	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
12	10	9	25	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
13	19	24	5	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
14	15	17	9	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
15	12	10	24	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
16	16	15	35	FIELDS OF GOLD A&M 0258	◆ STING
17	22	23	5	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
18	14	12	22	HOPELESSLY RCA 62597	◆ RICK ASTLEY
19	17	13	16	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
20	21	20	22	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
21	23	26	6	*** AIRPOWER *** BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
22	18	19	21	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
23	32	37	4	*** AIRPOWER *** WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
24	27	29	7	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
25	26	25	15	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
26	28	27	18	FIELDS OF GRAY RCA 6261B	◆ BRUCE HORNSBY
27	25	21	11	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
28	29	28	9	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
29	38	—	2	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
30	30	33	12	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
31	36	32	12	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
32	35	40	3	RAINBOW'S CADILLAC RCA 62724	BRUCE HORNSBY
33	33	30	13	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
34	31	31	6	HEARTBEATS ACCELERATING ELEKTRA 64584	◆ LINDA RONSTADT
35	39	34	23	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
36	37	38	18	NOTHING 'BOUT ME A&M 0350	◆ STING
37	RE-ENTRY	22	—	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
38	40	39	15	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
39	RE-ENTRY	16	—	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
40	RE-ENTRY	25	—	WILL YOU BE THERE MCA/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON

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	I'M FREE SBK 50434/ERG	◆ JON SECADA
2	1	1	4	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
3	2	2	11	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
4	3	5	29	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	5	6	29	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
6	4	4	12	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
7	—	—	1	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
8	6	3	15	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
9	—	—	5	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
10	8	10	17	SIMPLE LIFE MCA 54581	◆ ELTON JOHN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Jocks Going Mobile In Search For New Gig; Chicago Area Not Big Enough For 2 'Stars'

HOW'S THIS for a sign-of-the-times story? As morning-show jobs seem to get tougher and tougher to find in this age of syndicated a.m. talent, former WTLQ (now WSKS) Scranton, Pa., morning man Pete McRae and soon-to-be-former WSKS morning man "Uncle Bob" Pagani have decided to hit the road looking for work as a morning team.

Fed up with waiting for job leads to come to them, the two will begin a monthlong drive across the country in early February, stopping in approximately 14 cities to meet with prospective employers. They will be keeping a video diary of their endeavors.

If you're interested in meeting with them along the way, call and leave a message for McRae at 717-883-7435.

After heralding new acquisition WYSY suburban Chicago's flip to a '70s-based oldies format with the new handle "Star 107.9" (Billboard, Jan. 15), Cox Enterprises has had to stop using that moniker thanks to a federal judge's ruling. It seems suburban WZSR has been calling itself "Star 105.5" for several years and has the name registered with the state. The temporary injunction against Cox expired Jan. 21, when the two sides were scheduled to meet in court, according to the Chicago Sun-Times.

In business news, Paxson Communications has acquired 55% of the American Network Group's stock for \$2.5 million. ANG, which will be merged into Paxson, owns and operates the Tennessee and South Carolina radio networks and operates the Georgia Sports Network, which does play-by-play for the University of Georgia Bulldogs, and the Florida Sports Network, which produces play-by-play of the University of Florida Gators football team. ANG also produces programming and handles sales for the Southeast Agricultural Network, operates WPTN/WGSQ Cookeville, Tenn., and is the licensee of WTMC Ocala, Fla.

Metro Networks and Broadcast Equities Inc., parent of StandardNews, have inked a deal whereby StandardNews will provide sound bites and information to Metro to be used in news and sports programming supplied to Metro affiliates.

Paragon Research president Roger Wimmer returns to his former employer, Cox Broadcasting, to set up a new research company that will serve Cox and non-Cox clients. The new company will be based in Denver and will operate as a Cox subsidiary. Meanwhile, Paragon continues to operate, with co-founders Chris Porter and Mike Henry retaining their titles of executive VP and VP, respectively.

KGLL Fort Collins, Colo., got a page 5b ratings bias notice in Denver's fall Arbitron book, after it aired the following statement during the survey period: "If anyone asks what station you listen to most, tell 'em you listen to the Eagle, Country 96.1 FM." Country KAPS Mount Vernon, Wash., also earned a 5b notice in the Seattle book for airing the statement "When someone asks you what station you listen to most, tell them KAPS 660."

Arbitron says both statements are "unspecific about who may be asking or

writing, and could therefore be understood by a diarykeeper as a reference to Arbitron's survey."

The Radio Advertising Bureau has issued a call for entries in its annual Radio-Mercury Awards for advertising. The RAB will hand out \$200,000 in prize money for radio spots in the following categories: humor, nonhumor, music/sound design, radio station-produced spot, and PSA. Deadline for entries is March 4. The ceremony will be held June 15 in New York.

In other RAB news, the group is



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

proceeding tentatively with plans to move the entire operation to Dallas in the next few years, when its New York lease runs out. The move would be a cost-saving measure.

WLUP-FM Chicago personality Danny Bonaduce emerged the victor after three rounds of a boxing match with fellow former teen idol Donny Osmond (see Promotions & Marketing, page 96.)

PROGRAMMING: FREQUENCY SWAP

You may want to read this one twice. Following its sale from Nationwide Communications to EZ Communications, country KNCI Sacramento, Calif., will move from its 98.5 frequency to the 105.1 frequency now occupied by EZ's country station KRAK-FM. KNCI will now skew younger. KRAK-FM, meanwhile, moves to the 98.5 dial position and remains mainstream country. Nationwide also is selling KNCI's former studios to Progressive Media Corp., which will move its newly purchased adult alternative KQBR ("the Breeze") into them. Ironically, KQBR's previous owner was EZ.

Lorna Gladstone, who recently resigned the OM job at KFAN/KEEY Minneapolis for a top-secret job (reportedly to develop a 24-hour talk format aimed at younger listeners for ABC Radio Networks) is now unemployed, thanks to what the Chicago Sun-Times is calling "an internal power struggle between rival factions at ABC Radio." The new network would have been based at ABC's WLS Chicago. But according to the paper, the network managers who hired Gladstone "apparently failed to clear their plans with the ABC-owned radio stations group."

Albert "Brown Bear" Vera joins KWKW Los Angeles as PD, replacing Hernan Quezaza Escadon, who exits. Vera was PD at KTRO/KELF Oxnard, Calif. ... Tom Casey is out as PD at KJMZ Dallas. Tom Bacote, MD at sister WVEE Atlanta, arrives to take over programming duties for now. He

has not been replaced in Atlanta.

After a three-month leave, Ed Scarborough returns to program WMXJ Miami. APD/MD Mindy Lang, who filled in during his absence, returns to her former duties ... Steve Wall exits as PD at XHTZ (Z90) San Diego.

KLOL Houston consultant Doug Harris has been named interim PD, following Ted Edwards' move to WNEW New York last week (Billboard, Jan. 22) ... In the wake of Ken Anthony's departure last week, KPNT/WFXB St. Louis GM Dick Stein is searching for a new PD for each station. In the meantime, APD/MD D. Day oversees programming at KPNT, while afternoon jock Vic Porcelli does the same at WFXB. Also, WFXB APD/jock Suzanne Michaels exits.

Rob Sidney takes over as permanent PD at WCOF Tampa, Fla., replacing Larry Travers. Also, WCOF rounds out the lineup for its '70s-based oldies format with market vet Marti Ryan hosting middays and Chadd Thomas, another longtime Tampa jock, handling nights ... Catfish Couch is out as PD at KZEP-FM San Antonio. Morning co-host Kris Winston becomes acting PD.

Paul Johnson returns to WSOC Charlotte, N.C., as PD. Johnson left the station two years ago and most recently was at WSJS/WTQR Winston-Salem, N.C., where he served as PD of WSJS and director of research and program development for WTQR. At WSOC he replaces Tad Griffin, who exits.

WQIK-AM Jacksonville, Fla., flips from country to N/T, but continues to simulcast country WQIK-FM in mornings ... WSTG Portland, Maine, flips from AC to rock AC.

At WKLI Albany, N.Y., owner/GM Paul Bendat takes over PD duties in the wake of Jon Knott's exit. Across town, acting PD Joe Sussman is now the permanent PD at WQBK-FM. He moves up from APD and replaces Mike Wolf. Sussman also continues his afternoon drive show with Joanne Calcago, who moves into the APD position.

As long expected, WFXC/WFXK Raleigh, N.C., have switched from ABC/Satellite Music Networks' "The Touch" format to live, mainstream urban. PD Chris Connors is now handling afternoons. Tracy Latrelle from WYLD New Orleans is hosting middays.

KRKN Tucson, Ariz., flips from classic rock to country ... Nancy Carol, MD/afternoon host at WKNY Poughkeepsie, N.Y., adds PD duties.

Classic rock WFXS Chattanooga, Tenn., picks up Chicago-based Major Networks' hard-rock format "The Force." Modern rock KRZQ Reno, Nev., becomes an affiliate of Major's new "The Exxit" format. AC WLTM Champaign, Ill., switches to Major's "Rock Of The '90s" format.

Major also has announced the new lineup for "The Exxit," which, oddly enough, is identical to its lineup for "The Force." The same jocks will now do double duty in the same dayparts for both formats.

newslines...

CLEAR CHANNEL COMMUNICATIONS is selling KQAM/KEYN Wichita, Kan., to Radio Management Inc. for \$2 million. The company also will spin off KTAM/KORA Bryan, Texas, to Springer Broadcasting Inc. for \$2.25 million. Clear Channel previously had planned to sell these stations to Snowden Broadcasting. It will continue with plans to transfer seven other stations in New Orleans, Tulsa, Okla., and New Haven, Conn., to Snowden. All of the moves are part of Clear Channel's previously announced efforts to merge with Metroplex Communications.

TOM SCHURR has been upped from VP/GM to president/GM of KSEG Sacramento, Calif. He also oversees sister station KRXQ (Billboard, Jan. 15).

RON KEMPF returns as GM to WSPD/WLQR Toledo, Ohio, after managing WGY-AM-FM Albany, N.Y., for one week (Billboard, Jan. 15). A difference in management style led to the amiable split between Kempff and WGY's new owners, Dame Media. Dame is again searching for a new GM.

JAMIE SLONE has been promoted from GSM to GM at KCUB/KIIM Tucson, Ariz. Slone takes over from his father and station owner, Jim Slone, who retains the title of president.

SALE CLOSINGS: KEBC Oklahoma City from Independence Broadcasting Corp. to Clear Channel for \$7.5 million.

PEOPLE: WABC'S NEW GUARDIAN

WABC New York morning hosts and Guardian Angels founders Curtis and Lisa Sliwa are out, and have been replaced by new addition Michael "Lionel" Lebron, who originally was hired for the 9-11 a.m. shift. The station has a 10-11 a.m. shift open now, but expect it to be filled by the time you read this. Curtis Sliwa is now hosting a weekend crime show on WABC. His soon-to-be ex-wife Lisa is doing fill-ins at WABC and a weekend talk show, "Street Soldiers," at crosstown WQHT (Hot 97).

Night jock Bill Evans adds MD duties at KFOG San Francisco. He replaces midday host Rosalie Howarth, who steps down but retains her airshift ... At WXTU Philadelphia, morning co-host Jack Wilensky is out. Remaining host Gina Preston will be paired with former P/T jock John Lodge, who assumes a sidekick role.

Still no firm deal on the plan to bring WZEE (Z104) Madison, Wis., PD Mr. Ed Lambert to KHKS Dallas as APD. The two sides were scheduled to meet in Dallas Jan. 21, so look for an announcement next week ... KKLQ San Diego afternoon jock Jo Jo "Cookin'" Kincaid exits. New APD/MD Ray Kalusa, who previously was PD at KWNZ Reno, Nev., takes over afternoons.

The lineup at WCXR Washington, D.C., is nearly finalized. Since Steve Kosbau arrived as PD in November, the station has been run mostly by P/T jocks and board ops. Greg Fitzgerald, from WQFM Milwaukee, now hosts mornings, followed by John Perry from WDVE Pittsburgh. Kenny King, most recently at WRRK Pittsburgh, handles afternoon drive, followed by Spider Harrison, last at WEGX (now WJZZ) Philadelphia. Station vet Tom Grooms stays on for overnights.

Former P/T jock Jodi Vale returns to WDRE Long Island, N.Y., to host the long-vacant overnight shift. Also, Jon Grevatt, former national director of publicity for Arista Records, is now working P/T at WDRE under the name Jonathan Clarke ... Jesse "The Body" Ventura is the new morning talk host on KSTP-AM Minneapolis, replacing Pat Miland. Ventura is a

former WWF pro wrestling star and the current mayor of nearby Brooklyn Park.

WFMS Indianapolis MD/midday host J.D. Cannon moves to afternoons, replacing Larry Downes, who stays on as director of database marketing. P/T jock Darren Tandy is upped to middays.

WLW Cincinnati sports reporter Tim Bray and producer/weekend talk host Kathy Cruise exit the station, according to the Cincinnati Post ... In the wake of KRQQ Tucson MD Toby Hood's departure for MCA, night jock Chris Kerr has been named interim MD and may get the gig permanently.

WGCI-FM Chicago P/T jock Marc Young exits for nights at WERQ (92Q) Baltimore. Also, WGCI-FM morning sports host J.J. Johnson segues to crosstown WVAZ (V103) as part of the morning show where he replaces Wali Muhammad.

Samantha James is upped to overnights at WKQX Chicago, replacing Heidi Hess, who was hired for middays at the new WAXQ New York ... Former WLTY Norfolk, Va., morning host Christine Sullivan joins WSNY Columbus, Ohio, as morning co-host/news anchor. She replaces Jane London.

Following KSLY San Luis Obispo, Calif.'s Jan. 5 format change from AC to mainstream top 40, PD Dave Christopher has announced a new lineup. Mike Esparza from the NSE Satellite Network hosts mornings. Former KUPL Portland, Ore., weekend Cyndi Fox hosts middays. Christopher, who previously was with KWTX-FM Waco, Texas, handles afternoons. Tim Brown from WFHN New Bedford, N.H., hosts evenings. Creig Payne from KSTN Stockton, Calif., hosts overnights.

Former WWKX Providence, R.I., midday jock/assistant production director Dave Anthony joins WFHN as production director ... Sue Jansik returns to WSLR/WKDD Akron, Ohio, as marketing director.

Cynthia Senkbeil joins Berkowitz Broadcast Consulting as client service director. She previously was with Bozell Worldwide Advertising.

EMI MAKES BROOKS AN INTERNATIONAL PRIORITY

(Continued from page 8)

nounce his European tour dates. "It was obvious to me immediately that there was something I had missed, and it was the live performance," says Clive Dickens, program manager at BMRB-FM in Birmingham, England. Dickens says he enthusiastically added "The Red Strokes" to his playlist after viewing "This Is Garth Brooks" at a press event to announce Brooks' April 10 show in Birmingham.

Success in the U.K. will be key to Brooks' ability to export his music abroad. And although traditionally the influential U.K. singles chart is volatile and subject to intense label marketing efforts and independent promotion, Brooks' debut on the chart appears to reflect genuine support and airplay for the artist.

Dickens says "The Red Strokes" is getting four to five rotations per day, including afternoon drive play, at his major market station. Senior producer Malcolm Jones at Capital-FM London reports the same level of play, as does Jon Myer, music manager at GLR London, and Pete Mitchell, air personality at Picadilly Key 103FM in Manchester.

"The Red Strokes" was edging into the top 30 in midweek chart figures reported Jan. 12. Two nights later, Brooks performed in a taped segment on the Des O'Connor Show, one of the most widely viewed TV shows in Britain, and the single subsequently debuted at No. 22 on the U.K. singles chart.

BBC Radio 1 FM, however, has chosen to add "Ain't Going Down (Til The Sun Comes Up)" instead of "The Red Strokes," convinced that it has greater potential as a crossover pop hit, says station programmer Paul Robinson.

Advance orders in the U.K. for "In Pieces" have reached 60,000 units, according to EMI. Andrew Pryor, managing director of EMI Strategic Marketing, says the decision to delay release of "In Pieces" in Britain may have cost some sales from parallel imports, both from the U.S. and other European markets, but it allowed the company to set up a more extensive campaign for the album at retail than would have been possible during late '93.

EMI is spending marketing money with HMV Records, for example, to feature "In Pieces" in front-window displays at 94 stores in the U.K., to provide in-store play during lunch hours, and to feature "In Pieces" as album of the week on in-store charts and leaflets.

HMV buyer Jeffrey Stothers says EMI U.K. has committed to the chain for marketing support for Brooks through his performances in Birmingham's National Exhibition Center April 10, a newly announced show at Wembley Arena in London April 11, and beyond. "Brooks' potential now is as a mainstream artist," says Stothers.

EMI U.K. executives need only look across the Irish Sea to see how Brooks' music can travel. Willie Kavanaugh, managing director of EMI Ireland, reports that "In Pieces," which debuted at No. 1 in Ireland in late August, has sold 45,000 copies, which is triple platinum in the market, while "No Fences" is past 75,000 units in sales. Promoter Jim Aiken planned on a single concert at the 7,500-capacity Point in Dublin; instead, Brooks will play eight shows there after young fans lined up overnight in winter weather to buy tickets.

In Germany, Brooks' first per-

SOLD OUT IN GERMANY
formance in Europe's largest market—at the 12,000 Festhalle in Frankfurt April 15—sold out, prompting promoters Marek Lieberberg and Ozzie Hoppe to announce a second show April 19. Broadcasts of "This Is Garth Brooks" in Germany have fueled both album and concert-ticket sales.

Spain is the third-biggest-selling European territory for Brooks, after Germany and Ireland, according to Anna Hernandez, label manager for EMI-Liberty in Spain. "Ropin' The Wind" has sold 40,000-plus copies in the market, while "In Pieces" has moved 20,000 units. EMI in Spain has issued "Ain't Going Down (Til The Sun Comes Up)"

as a single and has gained airplay of this and previous Brooks singles from the country's main FM network, Cadena SER's Los 40 Principales. Brooks is seen in Spain as "an American singer/songwriter with pretty songs, rather than a country star," says Sandro D'Angeli, deputy director of the network.

His tour is tentatively scheduled to include dates in Barcelona and Madrid in late April.

Brooks' appeal in Spain bodes well for his eventual reception in Mexico and Latin America, suggests Mario Ruiz, VP of marketing for EMI Music International. In Japan, EMI Toshiba has succeeded in raising Brooks' profile by placing the single "What She's Doing Now" as the theme song for the television drama "Oka No Ue No Himawari" ("The Sunflower On The Hill") on the national Tokyo Broadcasting System last year. The single sold 2,500 copies, while the album from which it was taken, "Ropin' The Wind," has sold 23,000 copies, compared with 10,000 thus far for "In Pieces."

Beyond Europe, Brooks has enjoyed his greatest international sales success thus far in Australia, with his albums reaching the gold sales level of 35,000 units. "All the indicators say that Garth Brooks will do very well in Australia in 1994," says Matt Campbell, head buyer for the Brashers retail chain. "Because we have 120 stores spread across Australia, we can watch things grow and spread. Garth is strong in Northern Queensland, down in Tasmania, and over west in Perth. It's only a matter of time before all those pockets join up. He will certainly happen here. I have no doubts at all."

"As far as I'm concerned, he's just had too much American success for it to be put down to marketing," adds Campbell. "It has to be real. One of the most interesting indicators, when it comes to Australian acceptance, is the success he's having in Ireland. There's always been a similarity in the musical tastes of the two countries. We both respond

well to acoustic-based, melodic, honest acts which deal in human emotions."

Assistance in preparing this story was provided by Edward Morris in Nashville, Howell Llewellyn in Madrid, Steve McClure in Tokyo, and Glenn A. Baker in Sydney.

HARRY NILSSON DIES AT AGE 52

(Continued from page 1)

songs; another is a retrospective of his earlier work; the third is a tribute by other artists.

Nilsson, who had been in failing health since a heart attack last Valentine's Day, died in his sleep at home, according to David Spero, his manager. Nilsson also suffered from diabetes.

But two days before he died, Nilsson finished recording a new album he had been working on for more than two years. Tentatively called "Lost And Found"—a reference to his long absence from recording—it will be his first collection of new songs since the 1976 album, "... That's The Way It Is."

Mark Hudson, the producer of the album, who was with Nilsson on that last studio date, says, "I thought he was on the road back. It seemed like the color was back in his face. His eyes were sparkling. He was so up. The day before he died we were finishing some vocals. During a break I went to the piano and Harry grabbed a mike. We wrote another song on the spot. He was real happy." Hudson recalls Nilsson in the studio, a cigarette hanging from his mouth, with "an Irish tenor voice like an angel and a twinge of humor and cynicism in his lyrics."

There are about 14 recorded tracks for the new album, nearly all by Nilsson. (One track is a new tune by Jimmy Webb, "What Does A Woman See In A Man.") One of the new songs, "Rescue Boy," is about the youth cul-

ture of the '90s.

Spero says Nilsson had been calling his new album "Harry's Got A Brown New Robe," a reference to the bathrobe he wore on the cover of his "Nilsson Schmilsson" album, a garment that has been donated to the Rock And Roll Hall Of Fame. The album has been renamed; the old title, modified to "Papa's Got A Brown New Robe," was the working title of the autobiography Nilsson was writing, says Hudson.

As for the new album, there is no label yet to promote and sell it. Spero says, "We hadn't shopped it anywhere yet. Harry felt, 'Let me get it done and then we'll take it around.'" One project with a major label behind it, a project that has been in the works for about eight months, is a two-CD retrospective of Nilsson songs recorded by RCA, his label home from 1967 to 1978. Spero says Nilsson wanted to call it "Personal Best."

Paul Williams, who produces boxed sets for RCA, says, "Talking with him in the past, it became apparent that it was very important for him to have his career at RCA anthologized nicely and with a degree of respect. When this record comes out, we hope that is achieved." Williams says Nilsson had been actively involved in selecting tracks and writing annotations to accompany them.

The retrospective may include two or three new songs and some previ-

(Continued on page 110)

Monitor™

JAN. 10, 1994—JAN. 16, 1994

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 30 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★				★★ NO. 1 ★★
1	1	14	HERO MARIAH CAREY (COLUMBIA) 5 wks at No. 1	1	1	15	SHOOP SALT-N-PEPA (NEXT PLATEAU) 9 wks at No. 1
2	3	10	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	2	3	13	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
3	2	14	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	3	4	16	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	5	11	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	4	2	14	HERO MARIAH CAREY (COLUMBIA)
5	6	18	AGAIN JANET JACKSON (VIRGIN)	5	5	9	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
6	4	18	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	6	11	6	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
7	8	11	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	7	13	4	GROOVE THANG ZHANE (MOTOWN)
8	9	11	LINGER THE CRANBERRIES (ISLAND/PLG)	8	8	15	NEVER KEEPING SECRETS BABYFACE (EPIC)
9	20	4	THE SIGN ACE OF BASE (ARISTA)	9	6	14	KEEP YA HEAD UP 2PAC (INTERSCOPE)
10	12	6	CHOOSE COLOR ME BADD (GIANT)	10	7	20	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
11	7	12	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	11	9	15	GANGSTA LEAN DRS (CAPITOL)
12	10	12	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	12	18	7	(LAY YOUR HEAD ON MY) PILLOW TONY! TONY! TONY! (WING/MERCURY)
13	11	12	MR. VAIN CULTURE BEAT (550 MUSIC)	13	15	9	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
14	15	9	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	14	14	9	CRY FOR YOU JODECI (UPTOWN/MCA)
15	19	5	THE POWER OF LOVE CELINE DION (550 MUSIC)	15	23	3	STAY ETERNAL (EMI/ERG)
16	18	7	AMAZING AEROSMITH (GEPFEN)	16	33	2	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
17	13	21	WHAT IS LOVE HADDAWAY (ARISTA)	17	12	13	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
18	17	7	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	18	10	19	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
19	16	8	SHOOP SALT-N-PEPA (NEXT PLATEAU)	19	16	20	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
20	24	5	LIFE HADDAWAY (ARISTA)	20	32	11	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
21	21	10	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	21	21	6	SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	14	18	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	22	24	5	BUMP N' GRIND R. KELLY (JIVE)
23	22	13	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	23	19	13	SLOW & EASY ZAPP & ROGER (REPRISE)
24	27	5	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	24	22	7	GOODY GOODY LISSETTE MELENDEZ (FEVER/RAL/CHAOS)
25	NEW		BECAUSE OF LOVE JANET JACKSON (VIRGIN)	25	20	17	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
26	23	8	JESSIE JOSHUA KADISON (SBK/ERG)	26	17	26	AGAIN JANET JACKSON (VIRGIN)
27	28	5	WILL YOU BE THERE HEART (CAPITOL)	27	25	16	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
28	26	20	NO RAIN BLIND MELON (CAPITOL)	28	26	4	I'M IN THE MOOD CE CE PENISTON (A&M)
29	29	9	DAUGHTER PEARL JAM (EPIC)	29	28	5	CHOOSE COLOR ME BADD (GIANT)
30	39	2	NOW AND FOREVER RICHARD MARX (CAPITOL)	30	27	12	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
31	25	9	HIGHER GROUND UB40 (VIRGIN)	31	31	7	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
32	35	3	HAVING A PARTY ROD STEWART (WARNER BROS.)	32	29	5	ALWAYS ON MY MIND SWY (RCA)
33	31	25	DREAMLOVER MARIAH CAREY (COLUMBIA)	33	30	6	AWARD TOUR A TRIBE CALLED QUEST (JIVE)
34	NEW		MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	34	RE-ENTRY		SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
35	NEW		WITHOUT YOU MARIAH CAREY (COLUMBIA)	35	NEW		THE SIGN ACE OF BASE (ARISTA)
36	NEW		ROCK AND ROLL DREAMS COME... MEAT LOAF (MCA)	36	35	25	DREAMLOVER MARIAH CAREY (COLUMBIA)
37	NEW		CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	37	37	12	SEX ME (PARTS I & II) R. KELLY (JIVE)
38	NEW		EVERYDAY PHIL COLLINS (ATLANTIC)	38	34	17	COME BABY COME K7 (TOMMY BOY)
39	30	12	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	39	NEW		U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
40	38	26	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	40	NEW		LODI DODI SNOOP DOGGY DOGG (DEATH ROW)

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.

FALL '93 ARBITRONS

(Continued from page 97)

Call	Format	Fa	W	Sp	Su	FA
		'92	'93	'93	'93	'93
COASTAL N.C.—(83)						
KVFX	cls rock	4.2	—	2.2	—	1.6
KWG	oldies	1.7	—	2.0	—	1.3
KWOD	modern	.8	—	1.0	—	1.1
WORCESTER, MASS.—(100)						
WSRS	AC	13.1	—	11.5	—	12.2
WTAG	N/T	7.9	—	9.9	—	9.0
WXLO	AC	10.6	—	12.2	—	8.7
WAUF	album	6.5	—	7.0	—	6.9
WJMN	top 40/rhythm	3.6	—	5.2	—	5.0
WCLB	country	4.8	—	3.3	—	4.1
WODS	oldies	2.1	—	1.2	—	3.8
WBOS	country	2.4	—	3.1	—	3.8
WBXL	cls rock	3.1	—	2.6	—	3.2
WZLZ	N/T	2.3	—	2.3	—	3.0
WCRB	classical	.8	—	.9	—	2.7
WORC	oldies	2.7	—	1.6	—	2.6
WBOS	album	2.0	—	4.4	—	2.6
WXKS-FM	top 40	3.0	—	2.2	—	2.3
WBNC	AC	3.3	—	3.3	—	1.7
WBMX	AC	2.6	—	2.2	—	1.7
WQVR	country	1.8	—	.6	—	1.2
WRKO	N/T	1.1	—	.6	—	1.1
WEEL	sports	1.4	—	1.6	—	1.1
WESO	AC	1.4	—	1.6	—	1.1

Heart of Gold!



CD CRD 7030

Cassette CRS 7030

The multiple Gold album success of Smoky Mountain Hymns was just the beginning. Dulcimer virtuoso, Craig Duncan and producer Jack Jezzro capture the Tennessee style with their debut release from Intersound - Hymns from the Heart. Anticipated by Smoky Mountain fans everywhere, Hymns from the Heart promises to surpass their previous gold record successes.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

13	10	16	12	1	1	16	SHOW ME LOVE
12	1	1	1	1	1	16	DEF LEPPARD (COLUMBIA)
11	8	17	11	8	17	11	THAT'S THE WAY LOVE GOES
10	6	15	10	6	15	10	FIELDS OF GOLD
9	1	1	1	1	1	9	CRYIN'
8	5	5	8	5	5	8	REASON TO BELIEVE
7	7	17	7	7	17	7	COME UNDONE
6	2	5	6	2	5	6	ANOTHER SAD LOVE SONG
5	1	1	5	1	1	5	JANET JACKSON (VIRGIN)
4	3	8	4	3	8	4	RUNAWAY TRAIN
3	4	6	3	4	6	3	HEY JELLOUSY
2	1	1	2	1	1	2	BLOND MEAN
1	1	24	1	1	24	1	TWO PRINCES

HOT 100 RECURRENT AIRPLAY

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

37	50	3	37	50	3	37	NOW AND FOREVER
36	31	13	36	31	13	36	WHAT'S MY NAME?
35	18	19	35	18	19	35	JUST KICKIN' IT
34	33	11	34	33	11	34	DAUGHTER
33	47	9	33	47	9	33	MARIAH CAREY (COLUMBIA)
32	39	5	32	39	5	32	WITHOUT YOU
31	26	27	31	26	27	31	THE RIVER OF DREAMS
30	30	11	30	30	11	30	GETTIN' JAM
29	27	16	29	27	16	29	DREAMS
28	37	4	28	37	4	28	GROOVE THANG
27	42	3	27	42	3	27	STAY
26	24	10	26	24	10	26	U.N.I.T.Y.
25	12	19	25	12	19	25	MAT LOAF (MCA)
24	28	22	24	28	22	24	HEY MR. D.J.
23	25	11	23	25	11	23	FOUND OUT ABOUT YOU
22	22	23	22	22	23	22	WHAT IS LOVE
21	23	12	21	23	12	21	JESSIE
20	21	8	20	21	8	20	CHOOSE
19	17	13	19	17	13	19	MR. VAIN
18	16	26	18	16	26	18	DREAMLOVER
17	20	13	17	20	13	17	UNDERSTANDING
16	14	14	16	14	14	16	LINGER
15	15	15	15	15	15	15	NEVER KEEPING SECRETS
14	11	12	14	11	12	14	I CAN SEE CLEARLY NOW
13	29	5	13	29	5	13	BECAUSE OF LOVE
12	19	6	12	19	6	12	THE SIGN
11	10	13	11	10	13	11	10,000 MANIACS (ELEKTRA)
10	9	16	10	9	16	10	CAN WE TALK
9	7	20	9	7	20	9	ALL THAT SHE WANTS
8	13	8	8	13	8	8	THE POWER OF LOVE
7	8	13	7	8	13	7	SAID I LOVED YOU... BUT I LIED
6	5	30	6	5	30	6	AGAIN
5	6	10	5	6	10	5	ALL FOR LOVE
4	2	15	4	2	15	4	SHOOP
3	3	15	3	3	15	3	PLEASE FORGIVE ME
2	4	21	2	4	21	2	BREATHE AGAIN
1	1	15	1	1	15	1	HERO

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.96 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Hot 100 Airplay

87	TRUE LOVE (Chappell & Co., ASCAP) HL
59	TIME AND CHANGE (Brittlesse, ASCAP/Me Good, HI)
45	STAY (Kaplan K, ASCAP/Tutu, ASCAP/MCA, ASCAP)
61	STAY (RAVANA, SO CLOSE) (Polygram Int'l, ASCAP)
31	SO MUCH IN LOVE (Abaco, BMI)
52	SLOW AND EASY (Tomlinson, BMI/Saja, BMI)
16	THE SIGN (Megascops, BMI/BMG, ASCAP) HL
11	BMI/H/WBM
9	SHOOP (Unichappell, BMI/Preced, BMI/za, BMI/Kakaba, BMI/Warner-Tamartane, ASCAP/S.T.M., ASCAP)
55	SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI)
82	SENTIMENTAL (Kenny G, BMI/Walbyworld, ASCAP/EMI Blackwood, BMI/Kzu, BMI) WBM/HL
75	LOSER (O'Jays, ASCAP/BMG, ASCAP)
19	11 12 I DON'T WANNA FIGHT (Tina Turner, ASCAP)
18	13 7 RIGHT HERE (HUMAN NATURE) (S.W. (RCA), BMI)
17	18 41 RHYTHM IS A DANCER (S.M.P. (ARISTA), BMI)
16	1 1 SWEAT (LA LA LA LONG) (Inner Circle (Big Beat/Atlantic), BMI)
15	12 24 DON'T WALK AWAY (U2 (Giant), BMI)
9	9 9 CANT HELP FALLING IN LOVE (UB40 (Virgin), BMI)
14	9 9 CANT HELP FALLING IN LOVE (UB40 (Virgin), BMI)
83	JOHN DEERE GREEN (EMI Blackwood, BMI/Lunde, Blackwood, BMI) HL
26	JESSIE (Joshua'songs, BMI/Symour class, BMI/EMI)
93	INTO YOUR ARMS (Polygram, BMI/No, BMI) HL
94	I NEVER KNEW LOVE (Sony Cross Keys, Columbia, ASCAP) CPP
97	INDO SMOKE (FROM POETIC JUSTICE) (Mista Grimm, BMI/Warren G, BMI/New Justice, BMI/New)
54	1M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brandon, ASCAP/Casabla, ASCAP) HL
85	1M IN LOVE (Ftyle Tyme, ASCAP/New Perspective, ASCAP) WBM
76	I LOVE MUSIC (FROM CARLITO'S WAY) (Warner-Tamartane, BMI) WBM
67	ILL BE LOVING YOU (Play The Music, ASCAP/Viper) HL
64	(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chyaris, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
34	1'DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (Toward B. Marks, BMI) HL
18	1 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Ovation, ASCAP)
60	HIGHER GROUND (Farrington, BMI/New Claims, BMI) ASCAP/Media, BMI) CPP
40	HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Favor) Unit, ASCAP/Imo, ASCAP/Tring, BMI/O/B/O itself, ASCAP/Walbyworld, ASCAP) HL/WBM
2	HERO (Sony Songs, BMI/WB, BMI) WBM
47	HAVING A PARTY (Abaco, BMI) WBM
36	ASCAP/Warner-Tamartane, BMI) WBM
57	GOOD GOOD (Kendu, BMI/EMI Virgin, ASCAP/Deanna, ASCAP) HL
100	GOO BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
81	GET IT UP (Caretters-BMG, BMI/Rhythm, BMI/Vernon, BMI/Two Pies, BMI) HL
77	GIM AND JUICE (Suge, ASCAP/Anti' Nothin' Goin' On) BM, ASCAP)
11	GETTIN' JAM (No Doze, ASCAP/Cas On The Prom, ASCAP/Chyaris, ASCAP)
19	GANGSTA LEAN (Rap & More, BMI) (BMI)
65	FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, To the Addict, ASCAP/Sewer Slang, BMI) WBM
98	BMI/EMI April, ASCAP/EMI Blackwood, BMI/Celars, ASCAP) WBM
30	FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
95	FAST AS YOU (Coal Dust West, BMI/Warner-Tamartane, BMI) WBM
49	EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP)
70	DUNKIE BUTT (AMI, BMI)
27	BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
37	DREAMLOVER (Rye Songs, BMI/Sony Songs, ZAP & ROGER (REPRISE))
66	DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM
89	CORE FOR YOU (EMI April, ASCAP/Deswing Mob, ASCAP) WBM
32	CHOOSE (Ftyle Tyme, ASCAP/Me Good, ASCAP) WBM
10	CAN WE TALK (Eca, BMI/Sony Songs, BMI/Bookie-BMI/US-3, BMI) WBM
33	CANTALOOPE (FLIP FANTASIA) (EMI Blackwood, ASCAP) WBM
63	CANNONBALL (Period) HL
80	BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & Run, PRS/Hidden Fun, BMI/Warner-Tamartane, BMI) WBM
88	BOOM SHAK A-TACK (Chized Out, BMI/Mudslide, Coast, ASCAP)
73	BETCHA ILL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
14	BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
29	BECAUSE OF LOVE (Black Ice, BMI/Ftyle Tyme, ASCAP) CPP
58	AWARD TOUR (Zomba, ASCAP/Jazz Merchant, Tone, ASCAP/Rew, ASCAP) HL
74	ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni ASCAP/Super Supa, ASCAP) HL/WBM
28	AMAZING (Swee Song, ASCAP/Coleman-EMI, ASCAP/Taking Care Of Business, BMI) WBM
62	ALWAYS ON MY MIND (Warner-Tamartane, BMI/Interscope, ASCAP/Bam Jams, BMI/Winder, Run, PRS/Hidden Fun, BMI/Warner-Tamartane, BMI) WBM
7	ALL THAT SHE WANTS (Megascops, BMI/BMG, ASCAP) HL
46	ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
5	AGAIN (Black Ice, BMI/Ftyle Tyme, ASCAP) WBM

Singles with the greatest sales gains. © 1994, Billboard/BPI Communications and SoundScan, Inc.

37	39	7	37	39	7	37	JOHN DEERE GREEN
36	1	1	36	1	1	36	ROCK AND ROLL DREAMS...
35	40	7	35	40	7	35	I CAN SEE CLEARLY NOW
34	34	7	34	34	7	34	JESSIE
33	30	12	33	30	12	33	REAL MUTHAFUCKIN' G'S
32	27	14	32	27	14	32	NEVER SHOULD'VE LET YOU GO
31	29	10	31	29	10	31	BECAUSE THE NIGHT
30	45	5	30	45	5	30	DUNKIE BUTT
29	24	7	29	24	7	29	AMAZING
28	38	3	28	38	3	28	MISS YOU IN A HEARTBEAT
27	25	10	27	25	10	27	DREAMS
26	22	15	26	22	15	26	(I KNOW I GOT) SKILLZ
25	20	12	25	20	12	25	TIME AND CHANGE
24	23	20	24	23	20	24	COME BABY COME
23	37	2	23	37	2	23	THE SIGN
22	31	6	22	31	6	22	CANTALOOPE (FLIP FANTASIA)
21	14	14	21	14	14	21	SEX ME (PARTS I & II)
20	19	11	20	19	11	20	MR. VAIN
19	18	13	19	18	13	19	NEVER KEEPING SECRETS
18	17	12	18	17	12	18	LINGER
17	21	10	17	21	10	17	U.N.I.T.Y.
16	9	7	16	9	7	16	WHAT'S MY NAME?
15	11	12	15	11	12	15	SAID I LOVED YOU... BUT I LIED
14	8	13	14	8	13	14	AGAIN
13	14	15	13	14	15	13	CAN WE TALK
12	12	12	12	12	12	12	KEEP YA HEAD UP
11	15	4	11	15	4	11	UNDERSTANDING
10	1	1	10	1	1	10	WHATTA MAN
9	13	8	9	13	8	9	CRY FOR YOU
8	7	14	8	7	14	8	BREATHE AGAIN
7	4	15	7	4	15	7	GANGSTA LEAN
6	5	13	6	5	13	6	HERO
5	3	18	5	3	18	5	ALL THAT SHE WANTS
4	2	37	4	2	37	4	WHOOMPI (THERE IT IS)
3	6	9	3	6	9	3	GETTIN' JAM
2	10	8	2	10	8	2	THE POWER OF LOVE
1	1	9	1	1	9	1	ALL FOR LOVE

Compiled from a national sample of POS (point of sale) data is used in the Hot 100 Singles chart. number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Hot 100 Singles Sales

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"ALL FOR LOVE" BY Bryan Adams/Rod Stewart/Sting (A&M) holds at No. 1 for a second week, gaining slightly in monitored airplay points and declining slightly in sales points. The greatest gainer in the top 20, and the next No. 1 challenger, is "The Power Of Love" by Celine Dion (550 Music), which leaps 10-4 on the Hot 100 due to an impressive 29% gain overall. "Power," the only bulleted single in the top 10, increases 41% in sales points, vaulting 10-2 on the Hot 100 Singles Sales chart. Airplay points are up 22%, with top five rankings at numerous top 40/mainstream and top 40/adult outlets, including No. 1 at Z100 Portland, Ore., No. 2 at Q106 San Diego, and No. 2 at KISF Kansas City, Mo. "All For Love" is likely to hold the top again next week, but strong competition is looming from Dion's single.

EXPLODING: "Whatta Man" by Salt-N-Pepa Featuring En Vogue (Next Plateau/London/PLG) is the biggest point-gainer among developing singles (not yet in the top 20) and wins the Greatest Gainer/Sales at No. 22. It enters the sales chart at No. 10. "Whatta" is breaking in Indianapolis, where it's No. 6 in airplay at WZPL and No. 9 at WHHH. The second-biggest point-gainer outside the top 20 is "Groove Thang" by Zhane (Motown). Its No. 40 debut on the sales chart and 17% increase in monitored airplay points combine to fuel a big move overall, 56-36. "Groove" is top 10 in airplay at several rhythm-crossover stations, including KGGI Riverside, Calif. (No. 6), Hot 102 Milwaukee (No. 9), and Hot 97 New York (No. 9).

TONY TONI TONE have the third-biggest point-gainer outside the top 20 with "(Lay Your Head On My) Pillow" (Wing/Mercury). Its No. 46 debut on the sales chart and 29% increase in airplay points send it up 68-43 on the overall chart. "Pillow" is No. 3 in airplay at FM102 Sacramento, Calif., No. 4 at KMEL San Francisco, and No. 7 at Hot 101.5 Jacksonville, Fla. The fourth-biggest point-gainer is "Now And Forever" by Richard Marx (Capitol), which gains 60% in overall points, producing a 57-38 move on the Hot 100. "Now" is top 15 in airplay at several top 40/adult outlets, including WKQI Detroit, KISN Salt Lake City, and WWNK Cincinnati. Rounding out the top five developing singles is "Stay" by Eternal (EMI/ERG), which wins the Greatest Gainer/Airplay at No. 45. "Stay" is up 33% in airplay points and is top 10 at B95 Fresno, Calif., KUBE Seattle, and 92Q Baltimore.

QUICK CUTS: Two singles gain sufficiently in airplay points to earn bullets on the Hot 100, but slip back in chart jams on the airplay chart: "Linger" by the Cranberries (Island/PLG) holds at No. 12 overall, but falls 14-16 on the airplay chart, and "Because The Night" by 10,000 Maniacs (Elektra) holds at No. 14 on the Hot 100, but is squeezed 10-11 on the airplay chart. Two titles enter from early airplay at the modern rock stations included in the monitored radio panel: "Loser" by Beck (DGC/Geffen) debuts at No. 75. It's No. 1 in airplay at his hometown station, KROQ Los Angeles. "Mmm Mmm Mmm Mmm" by Canada's Crash Test Dummies (Arista) enters at No. 91 with early top five airplay at WENZ (The End) Cleveland.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	24	2	IF THAT'S YOUR BOYFRIEND	ME'SHELL NDEGEOCHELLO (MAVERICK)
2	9	3	SOUND OF DA POLICE	KRS-ONE (JIVE)
3	4	5	OBSESSION	FEM 2 FEM (AVENUE FOCH/CRITIQUE)
4	15	2	BIG TIME SENSUALITY	BJORK (ELEKTRA)
5	6	5	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)
6	19	4	HIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
7	11	3	BITTERSWEET	BIG HEAD TODD & THE MONSTERS (GIANT)
8	21	4	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
9	—	1	HEY D.J.	A LIGHTER SHADE OF BROWN (MERCURY)
10	22	3	KITE	NICK HEYWARD (EPIC)
11	18	4	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
12	10	7	COUNTY LINE	COOLJO (TOMMY BOY)
13	—	1	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)

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

INDUCTEES GATHER IN N.Y. FOR HALL OF FAME DINNER

(Continued from page 8)

monies when the Beatles were inducted in 1988, read a letter he had composed to Lennon that recounted the band's early days, when they were traveling by bus and the windshield blew out, and "it would be so cold, we'd all have to lie on top of each other, creating a Beatle sandwich."

McCartney also recalled, "after all our business shit that we'd gone through," the joy that he felt when Lennon told him he was "baking bread and playing with [his] baby Sean. It was great. You gave me something to hold on to."

Backstage, McCartney confirmed that the remaining three Beatles were planning to record some "incidental music" for an upcoming BBC documentary on the group. "It's just for old times' sake, to do something nice," he said. "We're not trying to better anything the Beatles did."

The Grateful Dead's Bob Weir gave one of the evening's more moving acceptance speeches after being inducted by Bruce Hornsby, who toured with the band for two years. "A few years ago, a few of us guys went to the Fairmont Hotel in San Francisco and caught Count Basie and his orchestra. Some of those guys had been together 45 to 50 years and they swung like angels. It was so great to see their hoary heads moving up and down," Weir recalled. "A few days later, we heard Count Basie had gone home to Florida, he put his feet up, and checked out. To a man, we thought, 'That's what I want to do. That's where I want to be.'" The band members then lightened the mood considerably when they brought a cardboard cutout of absent member Jerry Garcia up on stage and back into the press room with them.

Garcia was not the only absentee. The Band's Levon Helm also was an unexplained no-show, as was Animals leader Eric Burdon, who, band members said, was touring in Europe.

In his induction of Bob Marley,

U2's Bono praised the reggae giant, who, he said, "didn't walk down the middle. He raced to the edges, embracing all extremes and creating a oneness—his oneness of love."

Marley's widow, Rita Marley, expressed her belief that her husband "would nod his head in consent" if he were present at the evening's festivities. "I remember when we were back in Trenchtown and we wondered if we would ever be able to get an award, a Grammy. We'd laugh and say we were crazy, we'd never get there. But we did."

The show ended with the traditional jam session, which is now re-

hearsed the afternoon of the show, and features few touches of spontaneity. The jam opened with Dixon's "Wang Dang Doodle," with his daughter, Shirley, on vocals, backed by members of the Grateful Dead and Chuck Berry, who inducted Dixon. Other tunes performed were Berry's "Roll Over Beethoven," Marley's "One Love," and the Beatles' "Come Together," with Bruce Springsteen and Axl Rose, who inducted John, trading off on lead vocals (McCartney skipped out early). The Band also performed, reuniting with Robbie Robertson for the first time in more than 15 years for "The Weight."

JUDGE DISALLOWS MICHAEL'S VERSION OF AUDIT

(Continued from page 8)

He also cast doubt on the reliability of figures supplied by Ravden, saying, "A full audit [of the figures] would have never been ready in time for this trial." He claimed that figures for overseas territories had been based on the assertions of local Sony managers rather than actual records.

Earlier in the week, Michael's commercial solicitor, Tony Russell, was recalled to the witness stand and further examined about allegations that he had acted like "a nasty professor" during a renegotiation meeting with Sony executives in New York (Billboard, Jan. 8). Russell told the court that he had never suggested that Sony Music didn't have a contract with Michael, or that any deal they had "wouldn't stand up in an English court of law."

Russell said, "I would never have made an allegation like that without being prepared to carry it through. . . In a commercial negotiation of this sort, I would never have made a threat without first thinking of where it was going to

lead me."

He agreed that the meeting had been acrimonious, and that he had "aggressively attacked their refusal to increase royalties outside of the U.S., among other things. It wasn't a pleasant atmosphere, but there were no raised voices," Russell affirmed.

He also denied making any mention of former Frankie Goes To Hollywood frontman Holly Johnson's then-current court case with ZTT Records.

Pollock suggested that he was not telling the truth in these matters, but Russell replied, "I most certainly am not trying to mislead the court."

Witness evidence is expected to be completed by Jan. 28, with closing arguments expected to take an additional two weeks. The judge's decision is not expected until March at the earliest.

WOMEN'S BIZ ASSN.

(Continued from page 8)

ners of the globe. She notes that on the strength of one advertisement in Billboard, the WMBA's phones "have been ringing off the wall."

"We realized there was a gap for women in the industry, and wherever women are involved in this business, from secretaries to songwriters to CEOs, the idea is to bring them in, join forces, and make something happen," says Shein. "We've already received calls from Canada, and we believe all we have to do is make an announcement—in the Asian countries and Australia in particular."

Masters and Shein bring more than enthusiasm to their respective roles as executive director and president of the WMBA. Masters' background in association management and the legal expertise Shein has accrued as an entertainment attorney make them uniquely qualified to launch and oversee the organization. And both women agree that Nashville is a logical home base.

"It's a happy medium between Los Angeles and New York," says Shein. "It draws from both sides of the country, and it presents us with the best opportunity to expand."

Among WMBA's approximately 100 dues-paying members are Gynice Coleman, VP of urban promotions at EMI Records in New York; Kentucky-based studio owner Elsie Childers; Gwen Dailey, CEO of DRC Management in Los Angeles; and many songwriters. Membership is said to be increasing at the rate of 50 per month.

LITTLE RICHARD LEADS R&B FOUNDATION HONOREES

(Continued from page 10)

King, and Irma Thomas; singer/songwriters Don Covay and Clarence Carter; drummer Earl Palmer; band-leaders Johnny Otis and Bill Doggett; and vocal groups the Shirelles and the Coasters (originally known as the Robins).

Individual award winners will receive \$15,000 grants; the groups will receive \$20,000 grants.

Past Lifetime Achievement Awards have gone to Ray Charles, Aretha Franklin, and James Brown.

With this year's grants, the foundation will have distributed more than \$1 million to the elders of the R&B community since 1989. "I think that's a statement of our commitment to preserving this heritage,"

said Suzan Jenkins, executive director of the foundation.

The Pioneer Awards have been made possible by an initial \$1.5 million trust funded by Atlantic Records' Atlantic Foundation. This was followed by a 1988 grant of \$450,000 (spread over three years) from Time Warner Inc., and later augmented by grants from MCA, EMI, Rhino, Sony, PolyGram, BMG, and Motown and its publishing arm, Jobete Music Inc.

Performing rights groups ASCAP and BMI also have contributed to the fund, as have MTV, Rolling Stone, Billboard, and other media outlets. USAir has provided travel assistance since 1989.

REGULATIONS MAY KILL CHINESE CONCERT SCENE

(Continued from page 5)

damaging, because many regional television stations remain unaffected. Imports of recorded music so far are outside the controversy, although the source says record sales could be affected because political hard-liners in Beijing are regaining power and intend to curb the influx of foreign culture.

This comes at a time when international music companies are petitioning Beijing for increased mar-

ket access for their products. The majors have now been included in the U.S. Trade Representative's mandate for forcing open mainland markets.

A number of top Western acts have performed in China in recent years, including Paul Simon and Paula Abdul. Reportedly, Janet Jackson was hoping to play there as part of her current world tour.

Billboard HOT 100 SINGLES

FOR WEEK ENDING JAN. 29, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
1	1	2	10	★ ★ ★ No. 1 ★ ★ ★ ALL FOR LOVE <small>2 weeks at No. 1</small> C THOMAS, B ADAMS, D NICHOLAS (B ADAMS, R J LANGE, M KAMEN)	◆ BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
2	2	1	15	HERO▲ W AFANASIEFF, M CAREY (M CAREY, W AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
3	3	5	16	BREATHE AGAIN ● L A REID, D SIMMONS (D SIMMONS, BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
4	10	17	10	THE POWER OF LOVE D FOSTER, G MENDE (C DERKLUGE, R JUSH, M S APPLIGATE)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77230
5	4	4	15	AGAIN▲ J JAM, T LEWIS, J JACKSON (J JACKSON, J HARRIS III, T LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
6	6	7	13	SAID I LOVED YOU... BUT I LIED ● R J LANGE, M BORN (FOR M BORN, R J LANGE)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 77211
7	5	3	20	ALL THAT SHE WANTS▲ D FOSTER, G MENDE (C DERKLUGE, R JUSH, M S APPLIGATE)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-261-4
8	7	14	15	PLEASE FORGIVE ME R J LANGE, M BORN (FOR M BORN, R J LANGE)	◆ BRYAN ADAMS (C) (V) A&M 0476
9	8	11	17	SHOOP ● M SPARKS, J JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 314/PLG
10	9	9	16	CAN WE TALK ● BABYFACE, D SIMMONS (BABYFACE, D SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
11	13	15	10	GETTO JAM ● D J BATTLECAT (DOMINO, K GILLIAM)	◆ DOMINO (C) (M) (T) (X) OUTBURST/AL 77298/CHAOS
12	12	16	15	LINGER S STEWART (N HOGAN, D O'RIOURDAN)	◆ THE CRANBERRIES (C) (D) (V) ISLAND 862 800/PLG
13	19	22	6	UNDERSTANDING J DUFFIN (M EARL, M EARL)	◆ XSCAPE (C) (V) (S) SO DEF 77335/COLUMBIA
14	14	21	13	BECAUSE THE NIGHT P FOX (SMITH, SPRINGSTEEN)	◆ 10,000 MANIACS (C) (V) ELEKTRA 64595
15	18	23	15	NEVER KEEPING SECRETS BABYFACE, L A REID, D SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77464
16	29	46	5	THE SIGN POP, JOKER (JOKER)	◆ ACE OF BASE (C) ARISTA 1-2663
17	17	19	13	MR. VAIN ● T FENSLAU (S LEVINS, N KATZMANN, J SUPREME)	◆ CULTURE BEAT (C) (T) (X) 550 MUSIC 77214
18	20	24	13	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P HENTON (J NASH)	◆ JIMMY CLIFF (C) CHAOS 772D
19	11	6	16	GANGSTA LEAN ▲ C JACKSON (C JACKSON, E J TURNER, T CARTER)	◆ DRS (C) (M) (T) CAPITOL 4495
20	23	20	10	CRY FOR YOU D DRE (SNOOP)	◆ JODECI (C) UPTOWN 54723/MCA
21	16	8	36	WHOOOP! (THERE IT IS)▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 76002/BELLMARK
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
22	69	—	2	WHATTA MAN H AZOR (H AZOR)	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG
23	25	25	10	U.N.I.T.Y. MELI'K (MELI'K, G WENE, J SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
24	21	12	14	KEEP YA HEAD UP ● D J LERWYL (T SHAKUR, D ANDERSON, R TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345
25	15	10	9	WHAT'S MY NAME? DR DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW 98343/INTERSCOPE
26	27	31	17	JESSIE P VAN HOOKE, R ARGENT (J KADISON)	◆ JOSHUA KADISON (C) (V) (X) 429/ERC
27	26	28	17	DREAMS R FERRINE (GABRIELLE)	◆ GABRIELLE (C) (T) (X) GO'DISCS/LONDON 857 141/PLG
28	24	30	9	AMAZING B FAIRBAIRN (S TYLER, R SUPA)	◆ AEROSMITH (C) (V) GEFENN 19264
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW	—	1	BECAUSE OF LOVE J JAM, T LEWIS, J JACKSON (J JACKSON, J HARRIS III, T LEWIS)	◆ JANET JACKSON (C) (T) VIRGIN 38404
30	31	40	11	FOUND OUT ABOUT YOU J HAMPTON, GIN BLOSSOMS (D HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0476
31	37	55	5	SO MUCH IN LOVE G ST CLAIR, T O'BRIEN (JACKSON, STREIGIS, WILLIAMS)	◆ ALL-4-ONE (C) BLITZ 87271/ATLANTIC
32	33	49	3	CHOOSE J JAM, T LEWIS (J HARRIS III, T LEWIS, COLOR ME BADD)	◆ COLOR ME BADD (C) (D) (X) GIANT 18720
33	38	42	10	CANTALOOP (FLIP FANTASIA) G WILKINSON (M SIMPSON, HAWK, K KELLY, WILKINSON, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
34	22	13	20	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)▲ J STEINMAN (J STEINMAN)	◆ MEAT LOAF (C) (V) MCA 5462
35	30	29	23	WHAT IS LOVE ● HALLIGAN, TORELLO (D HALLIGAN, TORELLO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2575
36	56	71	3	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN, WASHINGTON)	◆ ZHANE (C) MOTOWN 2228*
37	32	26	26	DREAMLOVER ▲ M CAREY, D HALL, W AFANASIEFF (M CAREY, D HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77000
38	57	—	2	NOW AND FOREVER R MARX (R MARX)	◆ RICHARD MARX (C) CAPITOL 58005
39	39	52	8	MISS YOU IN A HEARTBEAT DEF LEPPARD (P COLLINS)	◆ DEF LEPPARD (C) (V) MERCURY 858 080
40	36	36	23	HEY MR. D.J. ● 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
41	18	20	20	JUST KICKIN' IT ▲ J DUPRI (J DUPRI, M SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
42	42	56	6	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) HALLIGAN, TORELLO (D HALLIGAN, J TORELLO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2646
43	68	93	3	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (T CHRISTIAN, D WIGGINS, R WIGGINS)	◆ TONY! TONI! TONE! (C) (V) WING 858 260/MERCURY
44	51	64	6	WILL YOU BE THERE (IN THE MORNING) J PURDELL, D BARON (R J LANGE)	◆ HEART (C) (V) CAPITOL 58041
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
45	60	87	3	STAY N LEWIS (M STEVENS, B KHOZOURI)	◆ ETHERNAL (C) (M) (X) EMI 58113/ERG
46	34	38	13	ALL ABOUT SOUL D KORTCHMAR (B JOEL)	◆ BILLY JOEL (C) (D) (V) COLUMBIA 77254
47	50	66	5	HAVING A PARTY P LEONARD (S COOKE)	◆ ROD STEWART (C) (V) WARNER BROS. 18424
48	NEW	—	1	ROCK AND ROLL DREAMS COME THROUGH J STEINMAN (J STEINMAN)	◆ MEAT LOAF (C) (V) (X) MCA 54757
49	NEW	—	1	EVERYDAY P COLLINS (P COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 87300

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
50	40	39	27	THE RIVER OF DREAMS D KORTCHMAR, J PURDELL (B JOEL)	◆ BILLY JOEL (C) (V) (X) COLUMBIA 77088
51	35	34	16	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 4217B
52	43	45	14	SLOW AND EASY R TROUTMAN (R TROUTMAN)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
53	NEW	—	1	WITHOUT YOU W AFANASIEFF, M CAREY (W P HAM, T EVANS)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77358
54	55	59	5	I'M IN THE MOOD SOULSHOCK, KARLIN (S NIKOLAS, B SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) A&M 0460
55	41	32	14	SEX ME (PARTS I & II) ● R KELLY (R KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
56	65	68	6	MARY JANE'S LAST DANCE R RUBIN, T PETTY, M CAMPBELL (T PETTY)	◆ TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54732
57	54	57	8	GOODY GOODY KENDU (K DIAZ, D RAMOS)	◆ LISETTE MELENDEZ (C) (M) (T) FEVERAL 77157/CHAOS
58	53	47	13	AWARD TOUR A TRIBE CALLED QUEST (J DAVIS, A MUHAMMAD, M TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
59	46	35	14	TIME AND CHANGE D J POOH (M JORDAN, COLOR ME BADD, M DENARD)	◆ COLOR ME BADD (C) (D) (M) (T) (V) (X) GIANT 18339
60	52	50	17	HIGHER GROUND UB40 (UB40)	◆ UB40 (C) (V) (X) VIRGIN 12687
61	61	61	7	STAY (FARAWAY, SO CLOSE!) F LONDO, B ENO, THE EDGE (LJZ BONO)	◆ U2 (C) (X) ISLAND 858 D76/PLG
62	58	58	4	ALWAYS ON MY MIND B A MORGAN (B A MORGAN, R WILSON, O SCOTT)	◆ SWV (C) (D) (T) RCA 62738
63	64	69	9	CANNONBALL K DEAL, M FREGGARD (K DEAL)	◆ THE BREEDERS (C) (X) 4A0 64566/ELEKTRA
64	59	37	15	(I KNOW I GOT) SKILLZ ● DEF JEF, M WELLS (J FERT, M O'NEAL, M WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
65	71	88	5	FUNK DAT/WHY IS IT? J C LAMM (S LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 101
66	75	—	2	DIRTY DAWG D WAHLBERG (D WAHLBERG, L THOMAS, J R JACKSON, J KNIGHT, J JOHNSON)	◆ NKOTB (C) (M) (T) (X) COLUMBIA 77293
67	66	63	10	I'LL BE LOVING YOU MARRIJO LA MARRA	◆ COLLAGE (C) (M) (T) VIPER 1D2/METROPOLITAN
68	83	—	2	U SEND ME SWINGIN' MINT CONDITION (K LEWIS)	◆ MINT CONDITION (C) PERSPECTIVE 7439/A&M
69	78	85	5	YOU DON'T HAVE TO WORRY E FURRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)	◆ MARY J. BLIGE (C) (T) UPTOWN 547D1/MCA
70	82	100	4	DUNKIE BUTT K LEWIS, D MICHEFF, D GRIGSBY (I PINKNEY, R GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75375/SCOTTI BROS.
71	62	51	17	WILD WORLD K ELSON (C STEWENS)	◆ MR. BIG (C) ATLANTIC 87308
72	70	53	12	REAL MUTHAPHUCKKIN G'S RHYTHM D (REAL, E, GANGSTA DRESTA, BG, KNOCC OUT, RHYTHM D)	◆ EZY-E (C) (T) RUTHLESS 5508/RELATIVITY
73	74	84	7	BETCHA'LL NEVER FIND S HURLEY (C SAVAGE, H HURLEY)	◆ CHANTAY SAVAGE (C) (T) (D) (X) RCA 62559/RCA
74	63	48	19	ANNIVERSARY ● TONY! TONI! TONE! (R WIGGINS, C WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
75	NEW	—	1	LOSER BECK (BECK, K STEPHENSON)	◆ BECK (X) OGC 21930*/GEFFEN
76	77	92	6	I LOVE MUSIC (FROM "CARLITO'S WAY") JELLYBEAN (J GIMBLE, L HUFF)	◆ ROZALLA (C) (T) (X) EPIC SOUNDTRAX 77286/EPIC
77	NEW	—	1	GIN AND JUICE DR DRE (SNOOP DOGGY DOGG)	◆ SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE
78	72	73	8	YOURS C MARTIN (C MARTIN, M GAY)	◆ SHAI (C) GASOLINE ALLEY 54770/MCA
79	80	65	4	WE AIN'T GOIN' OUT LIKE THAT D J MUGGS, T RAY (L FRIESE, L MUGGERUD, T RAY)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 7730/COLUMBIA
80	73	67	14	BOTH SIDES OF THE STORY PHIL COLLINS (PHIL COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 87308
81	76	83	10	GIVE IT UP THE GOODMEN (D J ZKI, DOBRE)	◆ THE GOODMEN (M) (T) (X) FFRR 039*
82	81	81	8	SENTIMENTAL KENNY G (KENNY G, W AFANASIEFF)	◆ KENNY G (C) (D) ARISTA 1-2618
83	85	78	6	JOHN DEERE GREEN J SLATE, B MONTGOMERY (D LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
84	94	—	2	ONE ON ONE T MCELROY, D FOSTER (T MCELROY, D FOSTER, JAH)	◆ TO BE CONTINUED... (C) (M) (T) EASTWEST 98346
85	84	—	2	I'M IN LOVE J JAM, T LEWIS (J HARRIS III, T LEWIS, L KEITH)	◆ LISA KEITH (C) (T) PERSPECTIVE 7436/A&M
86	NEW	—	1	ZUNGA ZENG K7, J GARDNER, F CUTLASS (K7, J GARDNER, F MALAVE, H J LAWES, F W BURK)	◆ K7 (C) (T) (X) TOMMY BOY 599
87	79	75	10	TRUE LOVE N M WALDEN (C PORTER)	◆ ELTON JOHN & KIKI DEE (C) (V) MCA 54762
88	NEW	—	1	BOOM SHAK A-TACK C THOMPSON (H PAYNE, N J HOWELL)	◆ BORN AMERICANS (C) (M) (T) DELICIOUS VINYL 98373/EASTWEST
89	NEW	—	1	COME CLEAN DJ PREMIER (K J DAVIS, C MARTIN, C PARKER, F SCRUGGS, K JONES, T TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 D00/FFRR
90	NEW	—	1	RUNAWAY LOVE J ORTIZ (J ORTIZ)	◆ JOHNNY O (M) (T) (X) EXIT 198*
91	NEW	—	1	MMM MMM MMM MMM J HARRISON, CRASH TEST DUMMIES (B ROBERTS)	◆ CRASH TEST DUMMIES (C) (D) ARISTA 1-2654
92	96	86	13	LOOKING FOR MR. DO RIGHT A STEWART (A STEWART)	◆ JADE (C) GIANT 18429
93	88	77	12	INTO YOUR ARMS THE ROBB BROTHERS, E DANDO (R. ST. CLAIRE)	◆ THE LEMONHEADS (C) (X) ATLANTIC 87294
94	97	89	5	I NEVER KNEW LOVE J STROUD (L BONE, W ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
95	90	82	8	FAST AS YOU P ANDERSON (D YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 19341/WARNER BROS.
96	100	91	8	REALLY DOE LAYLAW, D MCDOWELL (ICE CUBE, LAYLAW, D MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
97	91	80	19	INDO SMOKE (FROM "POETIC JUSTICE") WARREN G (R TRAWICK, W GRIFFIN III)	◆ MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
98	89	72	12	FREAKIT C CHARITY, D LYNCH (A WESTON, W HINES, C CHARITY, D LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
99	93	95	6	RUBBERBAND GIRL K BUSH (K BUSH)	◆ KATE BUSH (C) (X) COLUMBIA 77280
100	86	70	12	GOD BLESSED TEXAS J STROUD, C HANCOCK, L D GRAU (P HOWELL, B SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385

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

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
JANUARY 29, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	2	20	MARIAH CAREY ● COLUMBIA 53205* (10.98 EQ/16.98)	*** No. 1 *** MUSIC BOX	1
2	4	1	8	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
3	2	3	13	PEARL JAM ▲ ● EPIC 53136* (10.98 EQ/16.98)	VS.	1
4	3	5	9	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
5	8	8	4	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	5
6	7	7	10	BRYAN ADAMS ▲ ● A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
7	6	4	35	JANET JACKSON ▲ ● VIRGIN 87825 (10.98/16.98)	JANET.	1
8	5	6	18	MEAT LOAF ▲ ● MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
9	10	9	9	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	8
10	12	13	27	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
11	22	32	10	R. KELLY ● JIVE 41527 (10.98/15.98)	12 PLAY	11
12	26	25	14	SALT-N-PEPA ● NEXT PATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	12
13	15	16	12	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
14	14	10	39	AEROSMITH ▲ ● GEFEN 24455 (10.98/16.98)	GET A GRIP	1
15	11	11	14	VARIOUS ARTISTS ▲ ● COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
16	23	28	8	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	16
17	9	15	16	REBA MCENTIRE ▲ ● MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
18	20	17	25	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
19	18	24	61	SOUNDTRACK ▲ ● ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
20	21	21	29	THE CRANBERRIES ▲ ● ISLAND 534156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
21	16	20	11	FRANK SINATRA ▲ ● CAPITOL 89611 (11.98/17.98)	DUETS	2
22	17	22	23	BILLY JOEL ▲ ● COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
23	30	43	10	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	23
24	19	18	6	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
25	24	19	17	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
26	25	23	56	STONE TEMPLE PILOTS ▲ ● ATLANTIC 82418/AG (9.98/15.98)	CORE	3
27	13	12	20	GARTH BROOKS ▲ ● LIBERTY 80857 (10.98/16.98)	IN PIECES	1
28	29	31	30	SOUNDTRACK ▲ ● EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
29	28	14	8	BEAVIS & BUTT-HEAD GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
30	33	41	12	TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
31	32	33	40	GIN BLOSSOMS ▲ ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	31
32	70	116	5	COUNTING CROWS GEFEN 24528 (10.98/15.98)	***GREATEST GAINER*** AUGUST & EVERYTHING AFTER	32
33	41	39	14	XSCAPE ● SO SO DEF 57107* COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
34	74	—	2	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	***PACESETTER*** PHILADELPHIA	34
35	34	30	28	BLIND MELON ▲ ● CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
36	31	37	34	ROD STEWART ▲ ● WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
37	27	26	67	ALAN JACKSON ▲ ● ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
38	39	35	20	THE BREEDERS 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	35
39	35	27	8	GUNS N' ROSES GEFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
40	37	40	61	KENNY ● ● ARISTA 18646 (10.98/15.98)	BREATHLESS	2
41	40	44	10	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
42	38	29	109	PEARL JAM ▲ ● EPIC 47857 (10.98 EQ/16.98)	TEN	2
43	44	34	13	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
44	42	51	20	BARNEY ▲ ● SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
45	36	36	16	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
46	45	46	8	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
47	43	38	26	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
48	55	61	22	BABYFACE ▲ ● EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
49	48	53	10	VARIOUS ARTISTS ● REPRIS 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
50	51	49	10	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
51	72	80	6	DOMINO RAL/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	51
52	82	108	4	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98)	HAND ON THE TORCH	52
53	47	55	43	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
54	46	42	12	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	58	52	12	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
56	91	90	32	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98)	RAGE AGAINST THE MACHINE	56
57	75	93	45	STING ▲ ● A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
58	60	54	28	U2 ▲ ● ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
59	53	58	15	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
60	57	66	30	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
61	62	45	29	WHITE ZOMBIE ● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
62	61	48	127	METALLICA ● ● ELEKTRA 61113* (10.98/15.98)	METALLICA	1
63	50	64	72	VINCE GILL ▲ ● MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
64	68	67	29	TOOL ● ZOO 11052 (9.98/15.98)	UNDERTOW	50
65	52	60	22	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	52
66	49	57	47	BROOKS & DUNN ▲ ● ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
67	84	50	57	DR. DRE ▲ ● DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
68	65	65	25	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
69	54	47	54	SWV ▲ ● RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
70	59	59	12	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
71	94	112	63	SADE ▲ ● EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
72	64	63	36	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
73	NEW	1	1	CROWDED HOUSE CAPITOL 27048 (10.98/15.98)	***HOT SHOT DEBUT*** TOGETHER ALONE	73
74	79	83	6	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	74
75	86	88	73	ERIC CLAPTON ● ● DICK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
76	80	95	29	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
77	76	62	63	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
78	73	69	27	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
79	85	94	36	JOE DIFFIE ● EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	79
80	77	91	44	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
81	129	151	10	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	***HEATSEEKER IMPACT*** CANDLEBOX	81
82	95	113	81	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
83	78	76	39	AARON NEVILLE ▲ ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
84	69	75	70	GEORGE STRAIT ▲ ● MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
85	56	56	26	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
86	118	128	10	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
87	66	87	61	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
88	108	124	153	ENIGMA ▲ ● CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
89	90	78	5	SOUNDTRACK REPRIS 45485/WARNER BROS. (10.98/16.98)	WAYNE'S WORLD 2	78
90	67	70	30	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
91	71	74	35	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	71
92	87	85	9	COLOR ME BADD GIANT/REPRIS 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
93	93	86	13	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
94	81	82	54	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
95	133	148	9	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	95
96	103	115	204	ORIGINAL LONDON CAST ▲ ● POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
97	106	79	62	SOUNDTRACK ▲ ● WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
98	102	109	17	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
99	63	81	30	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
100	88	103	9	DOUG STONE EPIC 57271 (9.98/15.98)	MORE LOVE	88
101	89	89	19	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
102	104	96	68	ALICE IN CHAINS ▲ ● COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
103	114	123	113	ENYA ▲ ● REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
104	98	132	11	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
105	151	—	2	SOUNDTRACK VIRGIN 88774 (10.98/15.98)	THE PIANO	105
106	137	142	7	CRACKER VIRGIN 39012 (9.98/13.98)	KEROSENE HAT	106
107	83	71	15	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
108	116	107	12	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
109	97	73	45	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	96	84	27	SOUNDTRACK ● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
111	100	92	83	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
112	113	139	9	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
113	110	68	48	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
114	123	130	14	SOUNDTRACK CHAOS 37553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	114
115	120	137	12	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
116	128	131	41	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
117	135	145	44	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
118	148	179	8	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
119	112	77	11	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
120	142	187	3	HADDAWAY ARISTA 18743 (9.98/15.98) HS	HADDAWAY	120
121	99	97	176	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) 10 MIL	NO FENCES	3
122	139	149	5	MARY J. BLIGE UPTOWN 10942/MCA (10.98/15.98)	WHAT'S THE 411? REMIX	122
123	115	98	9	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
124	119	99	14	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
125	NEW ►		1	CRASH TEST DUMMIES ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	125
126	92	102	44	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
127	125	122	70	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
128	188	200	6	DANZIG AMERICAN 45285/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	76
129	149	177	11	K.D. LANG SIRE 45433*/WARNER BROS. (10.98/16.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
130	132	120	38	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
131	175	181	20	BJORK ELEKTRA 61468 (10.98/15.98) HS	DEBUT	61
132	138	117	9	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
133	109	125	16	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39
134	101	105	112	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
135	154	127	99	GUNS N' ROSES ▲ ⁴ GEFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
136	111	101	9	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)	THE THREE MUSKETEERS	101
137	NEW ►		1	JAMES MERCURY 514943 (9.98/13.98) HS	LAID	137
138	131	172	3	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	131
139	122	119	37	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	64
140	179	—	4	COWBOY JUNKIES RCA 66344 (9.98/15.98)	PALE SUN, CRESCENT MOON	140
141	145	135	65	R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
142	144	152	8	VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98)	MORE SONGS FOR SLEEPLESS NIGHTS	124
143	156	156	17	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
144	RE-ENTRY		6	DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) HS	DEEP FOREST	144
145	152	114	10	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56
146	180	196	11	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28
147	134	170	30	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
148	166	183	8	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	148
149	127	140	5	SHAI GASOLINE ALLEY 10949/MCA (10.98/15.98)	RIGHT BACK AT CHA	127
150	105	111	14	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
151	NEW ►		1	JOSHUA KADISON SBK 80920/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	151
152	130	133	38	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
153	143	104	18	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
154	150	163	63	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
155	163	158	30	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	174	180	192	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	BEST OF VAN MORRISON	41
157	159	159	15	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
158	117	138	87	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
159	155	134	115	NIRVANA ▲ ¹ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
160	162	189	9	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	121
161	107	110	13	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87
162	186	—	19	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
163	190	195	60	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
164	124	162	7	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	124
165	192	—	87	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE	18
166	170	150	23	JAMES TAYLOR ▲ COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
167	140	136	112	MICHAEL JACKSON ▲ ¹ EPIC 45400* (10.98 EQ/16.98)	DANGEROUS	1
168	RE-ENTRY		3	BOYZ II MEN POLYGRAM LATINO 30231/PLG (9.98/15.98)	COOLEYHIGHARMONY (INTERNATIONAL EDITION)	154
169	NEW ►		1	MINT CONDITION PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY	169
170	146	141	195	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
171	NEW ►		1	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTASWING	171
172	126	118	14	JAZZY JEFF & FRESH PRINCE ● JIVE 41489* (10.98/15.98)	CODE RED	64
173	NEW ►		1	FAITH HILL WARNER BROS. 45387 (9.98/15.98) HS	TAKE ME AS I AM	173
174	161	168	18	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
175	183	191	41	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
176	158	72	15	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	19
177	157	175	18	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
178	193	—	32	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	58
179	NEW ►		1	THE RAMONES RADIOACTIVE 10913/MCA (10.98/15.98)	ACID EATERS	179
180	141	126	24	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
181	136	146	23	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
182	178	185	87	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98) HS	JON SECADA	15
183	121	129	23	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
184	197	193	38	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	65
185	185	176	13	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	10
186	147	153	25	DOUG SUPERNAW BNA 66133* (9.98/13.98) HS	RED AND RIO GRANDE	147
187	160	178	137	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
188	171	161	25	VARIOUS ARTISTS ● TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
189	200	182	28	BELLY SIRE/REPRISE 45187/WARNER BROS. (9.98/15.98) HS	STAR	59
190	176	186	46	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
191	189	—	21	SOUNDTRACK ● VIRGIN 88064 (10.98/15.98)	SLIVER	23
192	RE-ENTRY		17	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
193	RE-ENTRY		9	URGE OVERKILL GEFEN 24529* (9.98/13.98) HS	SATURATION	146
194	153	147	123	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
195	182	197	14	EN VOGUE EASTWEST 92296/AG (8.98/12.98)	RUNAWAY LOVE	49
196	NEW ►		1	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	196
197	165	171	49	COLLIN RAYE ● EPIC 49893 (9.98 EQ/13.98)	IN THIS LIFE	42
198	RE-ENTRY		69	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
199	191	174	57	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/19.98)	MTV UNPLUGGED EP	3
200	RE-ENTRY		107	GUNS N' ROSES ▲ ⁴ GEFEN 24433* (10.98/15.98)	USE YOUR ILLUSION I	2

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	Joe Diffie 79					



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DEMAND IT.



RIGHTS, MUSIC ARE KEYS TO MULTIMEDIA

(Continued from page 1)

very well, but what it's fabulous at is reproducing sound. It's the most important thing," said Robert Stein, publisher of the pioneering Voyager Company, in a session titled "Music And Sound In Interactive Media." One conclusion was that consumers stop noticing the limitations of video on CD-ROM when the sound quality is improved.

Graham Brown-Martin, managing director of Electronic Sound and Pictures (ESP), believes that with this new CD market the music industry has to tune into the minds of a young audience missed in the advent of audio CD. ESP has been working at re-creating the "rave" experience for the CD-I format with a DIY psychedelic title from the Orb, a punk-style disc for West Coast thrashers Nine Inch Nails, and more sedate discs from Jon Secada and Dire Straits. ESP's approach has made it a hot favorite for U2's much-vaunted foray into multimedia with a Zoo TV title.

The underlying themes during MILIA's 21 sessions and workshops were that the new multimedia technologies will "eat content for breakfast," and that the markets will be software-led.

Peter Gabriel, who attended MILIA for the international launch of his "Xplora" CD-ROM, says he has

been working for the past 10 years on developing a new label, principally with "co-conspirators" Brian Eno and Laurie Anderson, to work on multimedia projects.

"Our aim is to pull together people from many disciplines—architects, psychologists, film makers, and sculptors—to work together in ways they haven't done previously. As artists we also saw it as our next logical step," Gabriel says.

REVOLUTIONIZING RIGHTS

"Xplora" was made in conjunction with Apple's StarCore Publishing (Billboard, Jan. 8) and includes a discography of Gabriel's solo work and that of artists in the Real World catalog that can be sampled by users—a facility only possible because Gabriel had the foresight to keep these rights, says Kenneth Wirt, Apple's director of marketing, personal interactive electronics division.

"I think this is going to completely revolutionize the whole rights issue over the next 10 years," says Wirt.

The Residents' "Freak Show" CD-ROM, on the Voyager label, also contains a discography plus a merchandising section within its menu—again because the band kept rights.

"Peter Gabriel had a lot of cooperation with the record label, and the

Residents are control freaks, which makes this product possible," says Roger Devine, a contract negotiator for Voyager. "I think you'll find a lot of musicians retaining electronic rights in the future, and I think it's the one right you don't want to sell."

The specter of copyright hung over MILIA's upbeat mood. Whereas "synergy" and "convergence" were buzzwords of the conference, so was "rights nightmare."

In a workshop titled "Multimedia Publishing—From Principle To Practice," legal expert Julian Dickens singled out the highly segmented, regionally administered nature of music copyright as being a potential minefield that could make one-stop shopping particularly hard for would-be licensees.

"International rights are also highly segregated—there's mechanical, synchronization, and performing rights, and so on," Dickens said.

Using the hypothetical example of an interactive clip of "I Will Always Love You" from "The Bodyguard," Dickens counted at least 10 separate licenses that would need to be cleared, including the moral rights of the song's composer, Dolly Parton. Unless blanket rights agreements are drawn up for potential licensees, the market will grow slowly, illegally, or perhaps not at all.

Dickens added that it is unclear at this stage who will be the major players of the future.

"With previous new markets it was a question of who owned content. In multimedia the mix of content and expertise, both technical and creative, has to be drawn from many sectors, and trying to get them to work together is very difficult."

The dichotomy that already exists between media markets in the U.S. and Europe also is likely to be replicated in multimedia. Voyager's "A

Hard Day's Night" CD-ROM, for example, is not cleared for distribution in Europe.

Visual and audio material that is public domain in the U.S. may still be in copyright in Europe, while the issue of authors' moral rights (especially in France, where authors have the right for perpetuity) could further complicate the spread of digital technology from the U.S. to Europe.

One small-scale solution could lie in databases like Andromeda Interactive's Resourcebank, which is a new and vast collection of copyright information—photographs, artwork, video footage, sound clips, maps, text, and data—that is available in digitized form to subscribers on a royalty-free basis for use in CD-ROM products. But non-exclusivity could be limiting.

Approximately 3,757 professionals from 40 countries attended the conference.

CONVENTION CAPSULES

Following is a roundup of news and notes from the MILIA conference on multimedia, Jan. 15-18 in Cannes, compiled by Peter Dean.

CASTLE COMMUNICATIONS is claiming to have the world's first commercially available White Book-standard video CDs playable on five separate formats. The discs are manufactured by CD replicator Discronics. The company said the CDs can be played on CD-I, CD-ROM for PC and Macintosh, 3DO, and Amiga CD32. (Each of the systems requires add-on boards or cartridges for full-motion video capability.) "We are the first to get beyond prototype stage and move into commercial production," says Castle production manager Iain Davie. Interest at MILIA in the first three titles—"Pavarotti Live," "The Story Of Aviation," and "Dinosaurs—The Myths And The Reality"—will allow the company to convert another 40 of its titles into linear video CD, says Davie. The company is also expected to release interactive CD titles in conjunction with Philips.

AT THE END OF 1993 there will be in excess of 8

million CD-ROM drives worldwide, with 15%-20% of those in Europe. Market analysts DataQuest predicted that there will be an installed player base of 33 million CD-ROM drives by the end of 1996.

JAPAN'S MULTIMEDIA MARKET was worth almost \$2 billion in 1992, according to Susumu Sawai, deputy senior manager of the International Multimedia Assn. Hardware accounted for 73% of that figure.

THE AVERAGE CD-ROM TITLE SELLS 5,000-8,000 units in the U.S. market; 30,000 units is considered good, while 15-20 titles have breached the 500,000 barrier, and one has attained the 1 million-unit sales figure, said Tony Feldman, electronic media consultant, during his Jan. 15 presentation.

PHILIPS HAS ANNOUNCED that it has now sold 300,000 players in the worldwide market. Expect a major announcement this first quarter regarding music titles repurposed for CD-I use. It is expected that the titles will be published by OmniMedia featuring limited interactivity.

HARRY NILSSON DIES AT AGE 52

(Continued from page 100)

ously unreleased tracks, along with old material, such as the two tunes for which he won the Grammy for best male pop vocal: "Everybody's Talkin'" (1969) and "Without You" (1972).

Ironically, it is these two songs that have remained firmly in the public consciousness as among Nilsson's best, but neither was written by him. "Everybody's Talkin'" was penned by Fred Neil; "Without You," by Pete Ham and Tom Evans of Badfinger, is now out again as the new single by Mariah Carey. But among musicians, Nilsson is known as a careful and tuneful craftsman of many fine pop songs. His work has been recorded by such disparate artists and groups as Three Dog Night, the Yardbirds, Herb Alpert & the Tijuana Brass, and Blood, Sweat & Tears.

It is Nilsson's original material that will be the focus of a tribute album being put together by musician Al Kooper and a business associate, Danny Kapilian. Kooper says artists Aimee Mann and Joe Ely already have expressed strong interest in cutting tracks for the recording.

The idea of a tribute was proposed to Nilsson by Kooper last year. Kooper says, "I knew he was in ill health and that all his money had been embezzled. That made me want to do something... It will be all songs written by him, period. That's the only parameter. We want[ed] him to receive the full benefit. Harry left six kids and a widow. We want to get it out as quickly as we can. The entire proceeds will go to the family."

(Nilsson started a film company during his semi-retirement in the 1980s, but it failed amid charges that a business manager had embezzled all the money.)

Kooper continues, "The first time I heard Harry it was the single 'Without Her.' It drove me nuts. I played it over and over, must have played it a million times. I recorded it on the 'Child Is Father To The Man' album

with Blood, Sweat & Tears." Kooper also included Nilsson songs like "Mourning Glory" on his solo albums. "I was just a gigantic fan. He was a wonderful guy. I'm very glad that he knew we were making this record. He really should get the respect he deserves. I think a lot of people in pop today owe him a debt."

Williams says, "When he was at his best, he had a pop sensibility that few other writers or performers had. He's a great interpreter. When the wind was in the right direction, I don't think [you could] find a better pop artist than him."

Nilsson's musical career began in the late '60s in Los Angeles. While working nights in a bank in the San Fernando Valley, he spent his days writing jingles and trying to sell his songs. His break came when producer Phil Spector bought three of his tunes, two for the Ronettes. After that, RCA signed him to a contract in 1967. His albums for RCA include "Pandemonium Shadow Show," "Aerial Ballet," "Harry," "The Point," and "Nilsson Schmilsson."

He was born Harry E. Nelson 3rd in Brooklyn, N.Y., in 1941. Three years later his father walked out on the family. In 1958, before Harry was out of high school, he and his mother and sister moved to Los Angeles. Athletic and tall (6 feet 2 inches), Harry attended parochial school and earned letters in basketball and baseball. When he became a performer, he changed his last name to its original Swedish spelling. Despite speculation that he suffered from stage fright, performing was in the blood: His grandparents had been in the circus; Nilsson's second album, "Aerial Ballet," is said to have been named after their circus act.

At the time of his death, he lived in Agoura Hills in Los Angeles. He is survived by his wife, Una; and their six children, Annie, Beau, Ben, Kief, Olivia, and Oscar; and a son, Zak, from his first marriage.

MEET THE MONKS: EMI'S NEXT HIT?

(Continued from page 1)

Since 1973, the monks' 20-strong choir has released four albums of Gregorian chants sung in Latin, an unlikely bet for the top of the charts.

But a snappily titled double-CD compilation, "The Best Works Of Gregorian Chant By The Monks Of The Santo Domingo De Silos Abbey," released in late November, has stunned the Spanish music world.

By early January, it had been No. 1 on the Spanish album chart for five weeks and had sold more than 250,000 copies domestically, according to EMI. EMI Spain managing director Rafael Gil predicts it will stay at the top until February and sell 400,000 copies by summer.

"It's been phenomenal," Gil exclaims. "We figured that we might sell 30,000 and, if things went well, 50,000. After all, we are talking about a double CD of Gregorian chants sung in Latin!"

In the U.S., album rock KISW Seattle morning man Bob Rivers has been airing parts of the album for the last few weeks and has turned it into an ongoing morning show bit. Rivers' fun with the album has, so far, included interviewing one of the

reclusive monks live on the air through the aid of an interpreter, and putting other songs from the station's current playlist through a harmonizer to achieve a Gregorian chant sound.

PD Steve Young says there are no plans to add the monks in any kind of regular rotation.

Flushed with success, EMI Spain has decided to launch an international assault beginning March 1. "We are releasing the compilation worldwide—Europe, Asia, the U.S., Latin America—and [we] see no reason why the double CD shouldn't do as well as it has in Spain," Gil says. "Our in-house research has shown that the music appeals to all age groups because of its calm effect. It's the perfect antidote for stress and anguish and all the other problems of modern living."

The four original records were released between 1973 and 1979, and by last autumn the slow-but-sure sellers had shifted an amazing total of 160,000 copies in their original form. In a carefully planned marketing move prior to the release of the compilation, Rafael Perez Arroyo, director of EMI Classics Spain, presented abbot Clemente

Serna with gold (50,000 sales) and platinum (100,000 sales) discs.

To give a further idea of the double CD's astounding success, the French-owned FNAC store in Madrid, which opened Dec. 2, sold 10,000 copies in its first month of trading, according to the retailer.

The success has overwhelmed the small town of Silos. Hotels and guest houses were fully booked through December and are filled for January, and the reservations on the abbey cells—a tourist attraction that is the monks' only regular source of income—are booked until summer. The reason? Although the monks are cloistered and have left the abbey only once in 20 years, to record a TV appearance, they do sing plainsong at their weekly mass.

"The monks are withdrawn at the best of times," comments Gil. "But now they have decided to break the few links they had with the outside world, except for their singing at mass. The irony of all this is that the music which clearly relieves stress for most people has brought the monks more stress than they have ever known."

MUTE SURE TO BE HEARD WITH ROBUST NEW RELEASE SCHEDULE

(Continued from page 1)

artist, apart from Depeche Mode, releasing an album this year."

The release lineup:

- Juno Reactor, a techno act on Mute's dance imprint, NovaMute, will release its "Transmissions" album this month, aiming primarily for a club audience.

- Manchester-based ambient rockers Inspiral Carpets are prepping their fourth album, "Devil Hopping," for a mid-March release, preceded by the singles "Party In The Sky" in the U.S. and "Saturn Five" in Britain.

- Renegade Soundwave returns from a two-year hiatus with a self-titled release due in April. The group's new album, like its previous material, incorporates industrial, house, and hip-hop, according to label sources. The album will be set up by a single, also called "Renegade Soundwave."

- Esoteric songwriter Nick Cave and his band, the Bad Seeds, have just completed a new album in their native Australia. Titled "Let Love In," the disc is set for a May street date.

- British singer/songwriter Simon Bonney—formerly of Crime & the City Solution—is set to follow up his first Mute/Elektra solo release, "Forever," with the album "Everyman," penciled in for June.

- Later in the year, Mute will issue the latest release from Balanescu Quartet, an eclectic, London-based string ensemble with Romanian roots, whose past projects include an album of Kraftwerk covers played entirely on strings. The group's new album will be called "Luminitza."

- Erasure, Mute's second-highest-selling act, after Depeche Mode, is also on the release slate for '94. The Andy Bell/Vince Clarke techno-soul duo's new album will be its first full-length record on Elektra.

- Other artists with albums on the burner are Miranda Sex Garden, slated to hit the streets in the summer, and Nitzer Ebb, whose upcoming project is not yet scheduled but is expected sometime this year.

- Mute also will be active this year in the soundtrack arena, with an album of music from Derek Jarman's AIDS-awareness film "Blue," a minimalist work that features contributions from the likes of Brian Eno, Miranda Sex Garden, Coil, and Durutti Column.

MANAGEMENT ROLE

Although most of Mute's product in the U.S. is either licensed to Elektra Records or released independently, Depeche Mode and Nitzer Ebb are licensed to Sire Records and Geffen Records, respectively, and Erasure is signed directly to Elektra for North America, according to Miller.

In the case of Erasure, Wanagas and the Mute U.S. staff retain management duties for North America.

"By a stroke of good fortune, I happen to have access to an entire staff of people here who work in all these specific areas that could be a great asset to a manager," says Wanagas, who continues to manage lang through his Bumstead Productions firm.

Mute's U.S. staff includes GM Mark Fotiadis, VP of operations Peter Wright, director of artist and media relations Jennifer Gross, director of marketing and sales Peter

Cooper, director of promotion Marc Alghini, and national director of retail Amanda Smith.

Another of Wanagas' responsibilities is to establish an A&R presence in the U.S. So far, every act on Mute's roster has been signed out of the U.K. office.

Characterizing the A&R situation as "a major priority," Wanagas says, "We feel we have to get out there and sign some American artists... We would like to move that along as quickly as possible without taking our immediate attention away from releases that we've got coming up right away."

'WARM LEATHERETTE'

Mute, like most of the British indies of the punk period, was born in the late '70s out of one musician's desire to release a record on his own. That musician was Daniel Miller, who under the stage name the Normal put out an "electronic-punk" single called "Warm Leatherette." The record was such a cult smash that Grace Jones decided to cover it, giving Mute a boost in its early days.

"I had no plans to start a label beyond putting out one single, because at the time I had no involve-



WANAGAS

MILLER

ment with the music business whatsoever," recalls Miller, tracing the beginnings of the company to 1978.

The momentum of "Warm Leatherette" thrust Miller—a professional film editor at the time—headfirst into the music industry. He went to work for the nascent Rough Trade Distribution, which handled the product of such other budding imprints as 4AD, Rough Trade, Factory, Fast, Beggars Banquet, and Small Wonder.

Miller soon decided to make his label "a going concern" and released a full-length album under the name Silicon Teens. He then began signing other acts, the first of which were Fat Gadget and Depeche Mode.

Mute soon established itself as a leading independent, working its releases through Rough Trade in the U.K. and through a variety of licensing agreements in the U.S., according to Miller. Eventually, the company entered a joint venture with Enigma Records in the U.S., having already worked with that label with the band Wire.

ELABORATE LICENSING

When Enigma folded in late 1989, Mute "did the rounds," meeting with every major record company that was interested in talking. After evaluating several offers, the label settled on Elektra. The two labels signed a licensing and P&D deal in the late summer of 1990 under which the majority of Mute's product is worked in one of two ways: Records licensed to Elektra are marketed, promoted, and distributed by Elektra with Mute's support, while product on the Mute label is pressed and distributed by Elektra

but marketed and promoted by Mute's U.S. staff.

Depeche Mode, Nitzer Ebb, and Erasure retain separate distribution deals.

Mute also has the option of funneling its releases, whether licensed to Elektra or not, through the new Alternative Distribution Alliance, funded by Elektra parent the Warner Music Group. Two Mute albums have thus far been distributed by ADA: Nick Cave & the Bad Seeds' "Live Seeds" and Diamanda Galas' "Vena Cava."

Among the Mute acts licensed to Elektra here are Nick Cave & the Bad Seeds, Simon Bonney, Inspiral Carpets, and Renegade Soundwave; Mute acts not licensed to Elektra include Balanescu Quartet and Miranda Sex Garden.

In addition, NovaMute's techno-oriented material is distributed by Tommy Boy, and Mute's "Blue" soundtrack will be marketed and distributed by Elektra's Nonesuch division.

LONGTERM COMMITMENT

Miller says he chose Elektra because that label shared Mute's emphasis on artist development and respected its independence.

"We felt Elektra was the right place to be," says Miller, "because the way they look at artists is similar to the way we do. They're not expecting things to happen overnight. They see things much more in the long-term. It's an artist-orientated label, and [Elektra chairman] Bob Krasnow is very committed to making it work for us."

Krasnow says he considers Mute "the last major independent record company in the world" and a vital member of the Elektra family. "For us to have the relationship that we have with them gives us an outstanding chance of working with someone with independent thinking who still works with bands that want to be provided with an independent environment—which is more important to young bands than anything else," he says.

CRISIS AT HOME

No sooner had Mute consolidated its U.S. distribution by setting up a proper company in New York and signing on with Elektra, than Rough Trade went bankrupt, threatening the label's prosperity on its home turf.

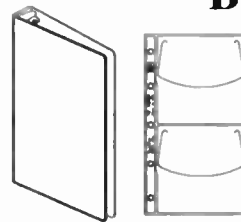
"It was a crisis for two reasons," says Miller. "One, they owed us a lot of money, and two, if we didn't go through them, who were we going to go through? There wasn't anybody else that we wanted to be with."

After trying to take over the distributor and sell it, Mute and other U.K. indies—notably 4AD, Big Life, and Beggars Banquet—started their own distribution venture, with Pinnacle handling shipping and physical distribution.

Miller reports that the arrangement has worked successfully so far, leaving Mute standing on truly solid ground for the first time in its history. But Miller knows that all the organization in the world cannot substitute for good music.

"In the end, you can have the best possible organization, but if you make shit records, they're not going to sell," he says.

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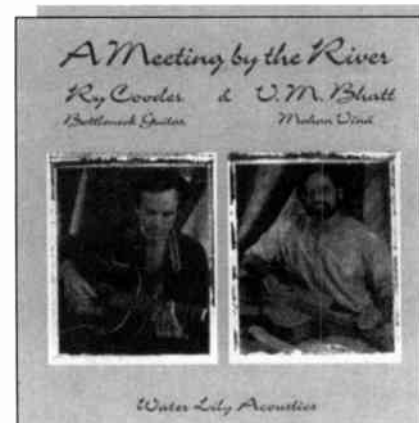
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NAIRD

MUSIC, VIDEO BUSINESSES CLEAN UP AFTER QUAKE

(Continued from page 1)

tail outlets near the epicenter.

The Northridge music retail outlet that suffered the most damage was likely the Warehouse Entertainment store at Tampa Avenue and Nordhoff Street, across the street from the Northridge Fashion Square, where a parking structure and a department store were destroyed.

One side of the Warehouse store toppled into an adjacent parking lot. Armed National Guardsmen stood in front to fend off potential looters.

A Tower Records/Video store on the same corner also was hard-hit. Although the damage wasn't visible from the front, a National Guardsman said the building's roof had caved in.

The exterior of a Blockbuster store at Reseda Boulevard and Nordhoff Street, blocks from California State University, Northridge, appeared to have survived relatively unscathed.

But a two-month-old Tempo store up the block was rattled, with dozens of ceiling panels shaken loose. The store is blocks away from the Northridge Meadows apartment complex, which collapsed, killing 16 people.

Warehouse Entertainment's Granada Hills store, at Devonshire Street and Balboa Boulevard, also was heavily damaged. The store is located kitty-corner from a three-story building that collapsed during the quake.

On Jan. 18, dozens of workers were at the store, cleaning up and loading inventory into a truck to be hauled away.

Scott Young, president/CEO of Torrance, Calif.-based Warehouse Entertainment, says, "We're going to end up losing six stores that are going to have to be rebuilt from the ground up."

Young, who will not specify the locations of the crippled stores, says 42 Warehouse outlets were closed after the quake; approximately 17 remained closed at press time.

Young could offer no dollar figure on the damages his chain incurred in the quake. He says, "It will be a couple of days until the extent of the financial damage is clear."

Stan Goman, senior VP of retail operations for Sacramento, Calif.-based Tower, says of the chain's 10,000-square-foot Northridge location, "Stick a fork in it—it's finished."

Tower's store in quake-shattered Sherman Oaks also was damaged, and Goman says it won't be reopened for a couple of weeks. Stores in Westwood and Woodland Hills were also damaged, though less severely. Tower has 18 stores in the L.A. region.

Goman says the Woodland Hills and Sherman Oaks stores experienced slight looting; at the latter location, employees nabbed a looter and handcuffed him to a parking meter until police arrived.

Tempo Records president Steven Kall, who also operates the Chatsworth, Calif.-based Pacific Coast One-Stop, says of his Northridge store, "Did the building collapse? No. Is the store absolutely a mess? Yes."

Of 18 Southern California Tempo stores, two were open the day after the quake; Kall estimates it will be days, or even weeks, before the stores will be back in operation. Kall adds, "My wholesale business suffered a lot of damage."

Musicland Corp. VP of communications Marcia Appel says eight central Musicland and Sam Goody were closed following the



Photos show damage to retail locations from the earthquake that rocked the Los Angeles area Jan. 17. Clockwise from top left are the Warehouse Entertainment store in Granada Hills, the Tempo location in Northridge, and the collapsed Warehouse location in Northridge, where armed National Guardsmen were posted to fend off potential looters. Warehouse's Scott Young says at least six of the chain's stores will have to be completely rebuilt. At Tempo, Steven Kall described the Northridge store as an "absolute mess." (Photos: Craig Rosen)

quake; one of those was in the Northridge Fashion Square. Half the shuttered locations were expected to reopen by week's end; Appel says the company is uncertain when the remaining outlets will reopen.

Smaller retailers were not spared. In Santa Monica—severely battered by the quake despite its location miles from the epicenter—the Rhino Records outlet, one of two in L.A., was a shambles. According to Rhino operations manager Mimi Reichenbach, the store's facade was cracked, its ceiling and walls fell out, windows were smashed, and lighting fixtures dangled overhead.

"It looks like the top of the building moved out toward the street," and the store will remain closed until public safety officials can determine its safety, says Reichenbach.

As many as 40 Blockbuster Entertainment outlets—including 20 Music Plus combo stores—were affected. At least 12 were "severely" damaged, says spokesman Wally Knief.

A Music Plus location on Wilshire Boulevard in Santa Monica, and another on La Cienega Boulevard in West Los Angeles, were condemned. Neither will reopen, Knief says. He adds that the chain's Northridge video store sustained major damage.

A Blockbuster Discovery Zone, also in Northridge, was flooded when a nearby water main ruptured.

Two days after the quake, only seven area Blockbuster stores remained closed. "Two will reopen by the end of the week," says Knief, "and five will be reopened by the end of next week."

Musicland's Appel says four of 20 regional Suncoast Motion Picture Co. stores were closed in the aftermath.

One store in the Northridge Fashion

ion Square, which also houses a Musicland music outlet, escaped complete collapse, but will remain closed until the devastated mall is repaired.

Albany, N.Y.-based Trans World Music Corp. has one Saturday Matinee/Record Town in the earthquake zone, but had been unable to obtain a damage report. The combo store is located in the Valencia Towne Center mall, which has been closed since the day of the quake; Trans World district manager Paula Johnson says the mall management expects to let customers in Jan. 22.

Among independent stores, Santa Monica-based 20/20 Video was hit hard. Its corporate headquarters were declared unsafe, four of its 24 stores are in "critical" condition, and its warehouse was "demolished," says owner Morris Shab. "We're just doing our best to reopen."

DISTRIBUTORS SHAKEN

Branch distribution was jarred by the shaker: WEA president Dave Mount says the quake closed the company's Chatsworth, Calif. branch.

"At the very best, I would say we'll be down there for a few weeks... [but] we don't expect to have any long-term disruption," Mount says. In the interim, WEA shipments will be fulfilled at its pressing plant in the City of Industry, Calif., and at branches in Chicago and Atlanta.

WEA had planned to vacate the Chatsworth facility in June for new quarters in Simi Valley, Calif.; Mount says that site was undamaged and WEA's home office in Burbank suffered relatively minor damage.

Billboard was unable to reach executives at the Cema or Uni Distribution offices, which are both based in

the valley. A Cema field executive says, "Our Los Angeles distribution center sustained some water damage. But it is open and functioning." He notes that Cema's headquarter buildings were still closed as of Jan. 19. A Uni field executive reports, "Yesterday [Uni] had problem getting product out. But today they are up and running."

Paul Smith, president of Sony Music Distribution, says that, aside from some broken equipment, the company's Los Angeles branch in Santa Monica is "fine." (The company does not have a distribution facility in the Los Angeles area). Similarly, a BMG executive says its Los Angeles branch is open.

In the independent sector, San Fernando, Calif.-based California Record Distributors is located 10 miles from the epicenter of the quake. Chris Joyce, executive VP of INDI—CRD's parent, based in Secaucus, N.J.—says the CRD facility "suffered serious but not permanent damage" and its computer system was undamaged. "Clean-up is a team effort," he says. "We have Goerge [Hocutt, INDI chairman] in the warehouse sweeping water out the door."

Since Jan. 17, INDI has been shipping CRD accounts from its Malverne facility in Secaucus, N.J., and its Big State facility in Dallas. Joyce says he expects CRD to reopen by Wednesday (26).

Baker & Taylor Video's Simi Valley and Sun Valley branches were knocked out of business for two days. The 80,000-square-foot Simi Valley facility that houses computer software suffered considerable damage, says Carl Mann, VP of marketing. The 25,000-square-foot home video warehouse in Sun Valley had

This story was prepared by Chris Morris, Craig Rosen, Eileen Fitzpatrick, and Deborah Russell in Los Angeles and Ed Christman, Phyllis Stark, Marilyn A. Gillen, and Irv Lichtman in New York.

cracks in the walls and fallen ceiling tiles and shelving, he says, noting, "If all goes well we'll be back to normal by the end of the week."

During the downtime, accounts' calls were directed to Baker & Taylor's Denver office.

Ingram Entertainment's Culver City branch closed for two days due to lack of electricity and phone service. Sacramento-based Video Products Distributors' branches in Long Beach and Ontario were not affected by the quake.

Several distributors reported that laserdisc supplier Image Entertainment's Chatsworth offices had suffered extensive structural damage and could not be reoccupied.

Nearly all home video suppliers were closed Tuesday in the wake of the quake.

Most record label offices—the majority of which were to be closed the day of the quake in observance of Martin Luther King Jr. Day—stayed shuttered Jan. 18. At press time, several remained in limbo with potential structural damage.

The north building of Warner Bros.' Burbank facility, which houses several business affairs departments including payroll and royalties, will remain closed until further notice. Unconfirmed reports said that MCA's Universal City offices, Mercury and PLG's West L.A. offices, and the Sony Music building in Santa Monica would remain shuttered pending inspection or repairs.

An office at Arista's mid-Wilshire district quarters suffered minor flooding when water lines ruptured. The label postponed an L.A. promotional tour and showcase by Sarah McLachlan, originally set for the week of Jan. 17, until late February.

NARAS headquarters in Los Angeles sustained "hundreds of thousands of dollars" worth of damage, says NARAS president Michael Greene. Normally, when the Grammy Awards are not in Los Angeles, NARAS takes over a floor of a hotel in the host city three weeks prior to the event; this year Greene says he is considering moving his whole staff to New York at the beginning of February.

MTV Networks closed its Universal City office Monday and Tuesday, says Linda Alexander, VP of corporate communications. No major structural damages were reported. However, the network brass canceled a Tuesday presentation to the National TV Critics Assn., says Alexander. In addition, the week's production on Buster Poindexter's new VH-1 comedy series, "Buster's Happy Hour," was postponed indefinitely.

APPEARANCES CANCELED

The quake forced the closure of most live music venues in the city Jan. 17-18. Todd Rundgren's Jan. 17 show at Fairfax High School was canceled; that evening, the school was used as a shelter for victims displaced by the quake.

On the trade show front, a spokesperson from the National Assn. of Music Merchants, whose annual convention was set to begin Jan. 21 in

(Continued on next page)

OTTMAR LIEBERT TAKES MARKETING EFFORT PERSONALLY

(Continued from page 1)

Ottmar Liebert.

"One of the best sales tools we have is Ottmar," says Al Masocco, Epic's West Coast director of product management. "He's real personable, he's willing to do just about anything, and he handles himself unbelievably."

Others who have worked with the flamenco/new age guitarist concur that his personal approach toward his own marketing has been a crucial factor in the breakaway success of "Hours."

"When a company makes point-of-purchase materials, merchandisers and assistants will put it up," says Elise Kolesky, director of sales for Sony Music Distribution. "But in this case, [Masocco] made up an 8-by-10 slick of the new record, and Ottmar took it on the road with him and handed it to people at the door at clubs. This is an artist who takes

care of his own merchandising."

Liebert went as far as opening his Santa Fe home to a select group of programmers, retailers, and Epic branch people last summer to kick off the campaign for the "Hours" album—an event that generated "months of buzz," according to Kolesky.

The grass-roots approach has paid handsome dividends so far. Since its August 1993 release, "Hours" has spent 13 weeks atop the Adult Alternative/New Age Albums chart and shipped more than 250,000 units in the U.S. and at least as many overseas, according to Epic senior VP of sales Jim Scully.

(SoundScan confirms sales of 150,000 units; according to Scully, approximately 10%-15% of the album's sales occur in nontraditional outlets not tracked by SoundScan.)

Given the momentum behind

"Hours," it almost certainly will surpass Liebert's previous Epic release, "Solo Para Ti," which Scully says sold some 400,000 copies in the U.S. and more than 300,000 overseas.

"This is a record we'll be selling all year," says Scully of "Hours," predicting it will hit gold by the end of 1994.

Whether or not Epic can accomplish that goal remains to be seen, though the artist's high visibility will only help matters. His media credits so far include fashion mags, specialized publications like *Guitar Player* and *Jazziz*, and "The Tonight Show." His songs have even been played on "General Hospital," causing the phones to light up with calls from viewers inquiring about the music, according to Masocco.

Liebert's conquest of the media was eclipsed by his astonishing success among retail clerks. All they had to do was play Liebert's music in their stores and watch customers approach the counter asking, "What's playing?"

In fact, when Liebert was still signed to Higher Octave, a certain customer walked into a record store, heard the siren call of "Nouveau Flamenco," and decided he had to find out who the mysterious artist was. That customer was Epic VP of A&R Roger "Snake" Klein.

"I was in the Tower store in Sherman Oaks on a Sunday, and Ottmar's music was playing," recalls Klein. "First I thought it was the Gipsy Kings, but it sounded different. So I asked the clerk, and he said it was Ottmar Liebert. I said, 'Who?'"

Within minutes of that exchange, says Klein, five people walked into the store, asked the same question,

and walked out with copies of "Nouveau Flamenco."

Klein's "detective work" to learn more about Liebert led him to the pages of *Album Network*, where the artist's name appeared in the top 20 along with two other virtual unknowns: Garth Brooks ("who I figured had to be a folk singer from New England," says Klein), and the Three Tenors ("which I assumed was some kind of punk group").

Once Liebert had fulfilled his obligations to Higher Octave, Epic signed him to a multi-album contract and put him on tour with Basia. Then the label issued "Solo Para Ti," an album that would have topped the new age chart had it not been for Enya's double-platinum "Shepherd Moons."

With the release of "Hours Between Night And Day," the German-born Liebert—along with Luna Negra, his band for the past three albums—has solidified his standing as a barrier-breaking instrumental artist.

What draws people to Liebert's music—an alluring blend of flamenco, new age, and jazz—is a "headiness" and a "simplicity" that transcend the festive sounds of the Gipsy Kings or Strunz & Farah, says Michael Fischer, APD/MD at new-adult contemporary WNUA Chicago.

"He definitely was the first artist who brought that style of music to the format," adds Fischer. "Prior to that, no one had captured that sound."

Fischer says WNUA has spun at least three tracks from "Hours," as well as several from "Solo Para Ti" and Liebert's three Higher Octave releases: "Borrasca," "Poets & Angels," and the gold-certified "Nou-

veau Flamenco," which spent 193 weeks on the new age chart.

Liebert's support at radio is mirrored at retail, where he is a favorite in record stores, clothing boutiques, hair salons, restaurants, supermarkets, and other types of shops.

Randy Morris, director of purchasing for the 60-store, Miami-based Spec's Music, says Liebert's local following in Florida is largely due to his flamenco style, while his national success has resulted from the simplicity of his approach. "There's not a lot of extraneous things in his music," says Morris. "It's really straightforward."

Morris also notes that Epic's generous co-op advertising support for "Solo Para Ti" and "Hours" has allowed retailers to maximize Liebert's sales potential.

In the end, though, Morris says it is Liebert's irresistible music—not the marketing weight behind it—that has seduced hundreds of thousands of fans.

HOWARD BERMAN

(Continued from page 10)

Bates in refocusing the company to develop the best in U.K. A&R, and in selling that talent internationally." The PolyGram CEO also notes that Phonogram acts such as James and Catherine Wheel are well-positioned for U.S. success in 1994-95, and adds that established names Tears For Fears and Def Leppard did well in North America last year.

Phonogram is PolyGram's largest U.K. record company in terms of domestic sales and international fee income, according to Ames. He says Phonogram's album market share was 4% last year, while A&M had a 3% slice. "A&M is one-third smaller than Phonogram in domestic revenues," he adds.

Berman joined A&M in the U.K. in 1983 and later spent two years as the label's director of international marketing in Los Angeles. He became U.K. managing director four years ago, coinciding with PolyGram's acquisition of the label.



by Geoff Mayfield

GETTING BETTER: The number of titles that see sales declines on The Billboard 200 still overwhelms those that see increases over previous-week tallies, but this shapes up as the most upbeat week since the passing of the holidays. Volume of total units on the chart drops by 21% from last week, a much smaller dip than the steep 40% decline reflected by the previous chart. Lo and behold, 18 of the 200 titles on last week's chart manage increases over last week's tallies. Most of the gainers benefit from some sort of television exposure, either from slots on broadcast programs or from clip runs on cable music channels. Debuts by ZZ Top and Freddie Jackson should juice next week's numbers.

S-A-T-U-R-D-A-Y: Counting Crows' Jan. 15 appearance on NBC's "Saturday Night Live" only affected one day of sales in the tracking week, but, thanks in large part to MTV exposure, the band's "August & Everything After" scores the week's largest unit increase, the second consecutive week the band has won Greatest Gainer. Its 13,000-piece gain adds up to a sizzling 71% increase, good for a 70-32 leap on The Billboard 200. Smashing Pumpkins, Neil Young, Spin Doctors, and Teenage Fanclub are among the acts that have gotten a lift from "SNL" during the last two years.

CHANNEL SURFING: As was the case last week, the late-night talk shows have an obvious impact on the album charts. Following her "Late Show With David Letterman" appearance, Faith Hill scores the Greatest Gainer on Top Country Albums, as she scoots 47-33. That sales ripple also pushes Hill's debut to No. 173 on The Billboard 200. Another "Late Show" act, Urge Overkill, re-enters the big chart for the first time since the Nov. 6 issue (No. 193). Two other debuts on The Billboard 200 appear to be TV-motivated: James, following a "Late Night With Conan O'Brien" slot, bows at No. 137, while Joshua Kadison gets a boost from "The Tonight Show With Jay Leno," entering at No. 151. James and Kadison also benefit from MTV exposure, and the latter has received a long-term push from VH-1.

MOTHER'S DAY: There's a Danzig thing going on, and it has everything to do with MTV. With a new "Mother" clip running in Buzz Bin rotation, and the original clip of that track getting favorable commentary from "Beavis And Butt-head," its latest album has been making handsome progress on The Billboard 200. "Thrall-Demonsweatlive" re-entered two weeks ago and soars 188-128 this week on a 22% gain. Meanwhile, the band's self-titled debut, which carries the original "Mother," debuted last week on Top Pop Catalog, marking the band's first appearance on that list. This week, "Danzig" jumps 43-24. A new Danzig album debuts in the second quarter... The Billboard 200 shows other acts are benefiting from MTV's Buzz Bin, including Rage Against The Machine (91-56), US3 (82-52), and Deep Forest (a re-entry at No. 144).

OTHER FACTORS: The big screen also pushes music sales. The all-star "Philadelphia" soundtrack wins the Pacesetter with a 64% gain as it moves 40 places to No. 34, while "The Piano" moves 151-105 on a 16% sales jump. "Schindler's List" wins Greatest Gainer on The Billboard Classical 50 as it moves to No. 1... R. Kelly's latest single has already peaked at R&B and top 40 radio, but airplay for forthcoming single "Bump And Grind," which won't be released commercially until Feb. 1, pushes his sophomore album close to the top 10 (22-12). Jive GM Barry Weiss says "12 Play" has shipped 950,000 copies.

MUSIC, VIDEO BUSINESSES CLEAN UP AFTER QUAKE

(Continued from page 112)

nearby Anaheim, says the meet is "going on as planned and we don't anticipate any decline in attendance." More than 750 manufacturers and distributors were registered for the event, and 46,000-plus attendees were anticipated.

RADIO LIFELINE

Radio rode out the quake and became a lifeline for residents left without television by the disaster.

Some local radio stations were knocked off the air Jan. 17 by the 4:31 a.m. (PT) earthquake, but most were back on by noon. Spanish KWKW was one of the hardest-hit stations. PD Albert Vera says the station was silent for nine hours.

As is usual in such emergencies,

FM stations with co-owned news/talk AMs simulcast their sister stations. They included KNX/KCBS-FM, KFWB/KTWV, and KMPS/KLIT. Classic rock KLSX opted to go with its syndicated Howard Stern morning program.

The quake also affected nearly 2,000 stations nationwide when Valencia, Calif.-based Unistar Radio Networks' nine full-time formats were knocked off the air twice. Immediately following the quake, the networks were out for approximately an hour. Later in the day, they went dark again from 8 p.m. to midnight when an aftershock severed Unistar's transmission lines to the IDB satellite uplink center in Culver City, Calif.

VNU TO BUY BPI COMMUNICATIONS

(Continued from page 3)

stroke, it provides us with a strong publishing position in the U.S. from which we can continue to expand," says Joep Brentjens, chairman of VNU.

Robert Van Den Bergh, vice chairman of VNU, says, "As a premier multimedia publishing and information services company, BPI is well-positioned to leverage its many strengths in the important market-places it already serves. The company's demonstrated ability to innovate and deal successfully with change, its superb track record, and its top-flight

management group make it an ideal platform for focusing on new opportunities."

BPI Communications publishes 19 magazines, including the *Billboard Music Group* titles, the *Hollywood Reporter*, and *Adweek*, plus 20 annual directories. Its book division, Watson-Guptill, publishes and distributes specialty books under five separate imprints. BPI also is a leader in electronically collecting, storing, and delivering data for targeted entertainment and media sectors through Broadcast Data Systems.

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CLOSED

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ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

ITA/PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

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ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

NARM SUPERSECTION

ISSUE DATE: MARCH 26
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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

NARM SLAMS 5 MAJORS ON EAS

The National Assn. of Recording Merchandisers says it is "extremely disappointed" with the refusal of every major except Cema Distribution to "establish a uniform testing method" for an electronic-article-surveillance program. In a Jan. 20 statement, NARM says it will "continue evaluating the viability" of such a program, despite what it calls a "lack of cooperation" from the five majors and the Recording Industry Assn. of America. Execs at the six majors and the RIAA were unavailable at press time.

TO MERCURY GOES 'VICTOR' SET

Bulletin hears that PolyGram Diversified Entertainment will co-produce with Blake Edwards a Broadway production of the hit 1982 film musical "Victor/Victoria," which will bring Julie Andrews back to the Great White Way for the first time in three decades. Henry Mancini and Leslie Bricusse, who penned the movie songs, are writing the score. Edwards will direct the musical, which should open this fall. PDE sister company Mercury will release the cast album. Mercury also is the cast outlet for the upcoming Broadway revival of "Damn Yankees"; another PolyGram logo, Polydor, will offer the Los Angeles production of Andrew Lloyd Webber's "Sunset Boulevard," starring Glenn Close.

BRUCE TRIES TO STOP OARE SET

Bruce Springsteen's attorneys in London obtained an injunction Jan. 14 against U.K. company Dare International to stop the release of a double-CD of early material called "The Prodigal Son." The 23 tracks are believed to be pre-Columbia studio outtakes recorded before 1971. A full hearing is slated for Jan. 26 in London's High Court.

MARK YOUR CALENDAR

May 2 is the date and New York's Avery Fisher Hall is the place for this year's T.J. Martell Foundation fundraiser, featuring a performance by Eric Clapton (Billboard, Dec. 18). Tom Freston, chairman/CEO of MTV Networks will receive this year's humanitarian award.



CLAPTON

ECHO AWARDS TAPING

Germany's Echo Awards ceremony will be edited into a 60-minute prime-time TV show to be aired March 31 on national channel ZDF. The Echoes take place at Frankfurt's Alte Oper March 8.

MARLEY LIVES ON

The Bob Marley Foundation, the Marley family, and Neville Garrick, executive director of the Bob Mar-

ley Museum, are making plans for a major concert to celebrate what would have been Bob Marley's 50th birthday. According to sources, the concert will be held Feb. 6, 1995, in Jamaica and will be telecast worldwide. While no invitations have been issued, the Marley family hopes that such fans of the artist as Eric Clapton, U2, Sting, Stevie Wonder, Taj Mahal, and even Barbra Streisand will perform... In other Marley news, although nothing has been confirmed, discussions have begun on possibly releasing "Legend II," a follow-up to 1984's "Legend: The Best Of Bob Marley And The Wailers" album, which has sold more than 10 million copies worldwide.

'OUETS' GOES GOLD—AGAIN

Frank Sinatra's "Duets" album has gone gold in more ways than one. The Capitol hit has been licensed to Marshall Blonstein's DCC Compact Classics for a 25,000-copy release in February on its 24 Karat Gold label, at a list of \$29.95. On a downbeat note, DCC's Northridge, Calif., offices were destroyed in the Jan. 17 earthquake.

SUPER BOWL BEAMS TO MIOEM

Because MIDEM's schedule aligns with the Super Bowl this year, the event's Xavier Roy and John E. Nathan are bringing back the Super Bowl evening. Starting at midnight Jan. 30 at the Hotel Majestic in Cannes, fans will enjoy the game on a big screen with multiple monitors and English-language sound.

Carey Single Turns Into A Tribute

IT WASN'T MEANT TO BE A TRIBUTE, but Mariah Carey's recording of "Without You" turns out to be an ironic reminder of the artistry of Harry Nilsson, the man who had a No. 1 hit with the song 22 years ago. Carey's remake debuts on the Hot 100 at No. 53, just a week after Nilsson died of a heart attack at age 52.

It's the first-ever remake of one of Nilsson's 10 chart entries to make the Hot 100. It was also Nilsson's biggest hit, spending four weeks at the top of the chart. While he wrote most of his own hits, like "I Guess The Lord Must Be In New York City" and "Me And My Arrow," Nilsson also covered other writers' tunes, like Fred Neil's "Everybody's Talkin'" and Pete Ham and Tom Evans' "Without You."

Nilsson first heard "Without You" on a night when he'd imbibed a little too much. The next day he tried to find that "Lennon tune" but couldn't locate it on any of his Beatles albums. He finally figured out it was another group—like Grapefruit, or something. Actually, it was Badfinger, and Nilsson told producer Richard Perry it would be a No. 1 hit. He was right.

"Without You" is Carey's 11th single and her second hit remake. Her updating of the Jackson 5's "I'll Be There" was the eighth song of the rock era to be taken to No. 1 by two different artists. If "Without You" reaches the summit, Carey will be the first artist to remake two No. 1 hits and take them to No. 1 again. It would also be Carey's ninth chart-topper.

The highest-debuting single of the week is "Because Of You" by Janet Jackson. New at No. 29, it's the fourth single from "janet." to chart, and is the fourth-highest-debuting single of Jackson's 18 chart entries. The only singles to debut higher were "That's The Way

Love Goes" (No. 14) and "Again" (No. 15), both from "janet." and "The Best Things In Life Are Free" (No. 24), her duet with Luther Vandross from the soundtrack of "Mo' Money." While Carey is going for her ninth No. 1 hit, Jackson would collect her eighth No. 1 if "Because Of You" reaches the peak.

MR. TWENTY-ONE: Michael Bolton's "Said I Loved You... But I Lied" is No. 1 on the Hot Adult Contemporary chart for the ninth consecutive week. It succeeded Billy Joel's "The River Of Dreams," which had a record-setting 12 weeks at No. 1. That gives the Columbia label an unprecedented 21-week lock on the No. 1 position. The previous record was 11 weeks, held jointly by Columbia's sister label, Epic, and Philips. In 1963, "Blue Velvet" by Bobby Vinton on Epic was No. 1 for eight weeks, followed by label mates the Village Stompers with "Washington Square" for three weeks. In 1968, Paul Mauriat's "Love Is Blue" on Philips was No. 1 for 11 weeks.

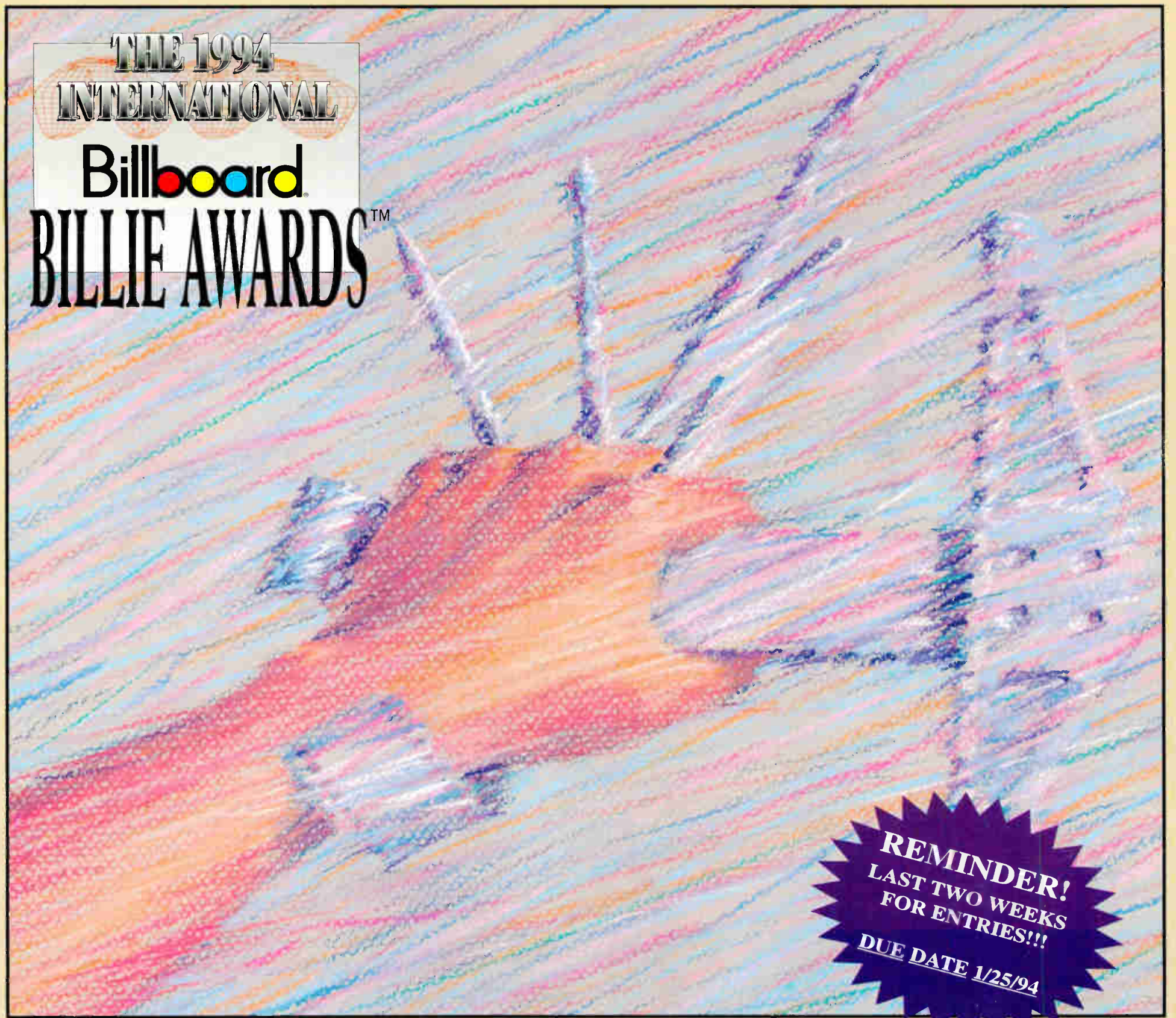


by Fred Bronson



LOVE POWER: There's no doubt now who has the biggest version of "The Power Of Love" in the U.S. Celine Dion races from No. 10 to No. 4 with her remake of the song, besting previous versions by Air Supply, Jennifer Rush, and Laura Branigan. That No. 4 ranking matches the peak positions of "Where Does My Heart Beat Now" and "If You Asked Me To," Dion's biggest Hot 100 hits to date. With "Power" in striking distance of No. 1, Dion is poised to have the most successful single of her career. It will confirm that "Power" truly is a No. 1 hit, as co-writer Rush knows: Her version was No. 1 for five weeks in the U.K. in 1985.

THE EVOLUTION OF DESIGN



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DUE DATE 1/25/94

The 1994 International Billboard Billie Awards. The only advertising award for the music, video and home entertainment industries.

- Recognize great art and visual communication
- Define standards of creative excellence for marketing in the music and home entertainment industries
- Award the contribution of the creative services/marketing areas to the success of an artist, group, or company

Entrants include creative services departments, advertising agencies, graphic design companies.

Billie Awards for the best consumer and trade advertising in:

- music • home/music video • music publishing • pro audio • radio • retail

Awarded in all of the following media:

- consumer print • trade print • television/cable • radio • point-of-purchase
- standard packaging/album cover art & video packaging
- special packaging • tour posters • outdoor

All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

- All entries must be received by January 25, 1994. •

For more information and call-for-entry brochures, call The Billie Awards Hotline: (212) 536-5019

The Billie Awards Ceremony - March 10, 1994 The Puck Building, New York City

HOSTED BY ARTIST PETER MAX

Distinguished 1994 International Billie Award Advisory Council:

- Andy Baltimore, V.P. Creative Services, GRP Records
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