

Billboard

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NEWSPAPER



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MAKING HITS
IN FIVE DECADES
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 12, 1994

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THE BENELECTINE MONKS OF SANTO DOMINGO DE SILOS

Angel

MARCH 15

Cassandra Wilson Tears Down Genre Walls On Blue Note Set

BY JEFF LEVENSON

NEW YORK—With one album, "Blue Light 'Til Dawn," Cassandra Wilson has both fulfilled and refuted the predictions made for her by countless critics, industry executives, and jazz insiders. The Blue Note recording, which has been rising steadily on the Top Jazz Albums chart since November, is a travelogue through shadows and mood, signposted with



WILSON

genre-bending songs made jazzy by Wilson's impeccable musicianship.

What makes "Blue Light" so significant is that, while it reinforces Wilson's reputation as the heir apparent to divas Betty Carter, Carmen McRae, Abbey Lincoln, and Sarah Vaughan, it does so with roots material that tweaks the conventions of the pop, blues, and folk categories from which the songs come, as well as jazz
(Continued on page 125)

EMI Music At War With Itself Centralized Licensing Issues Create Rift

BY DOMINIC PRIDE

CANNES—Strong and conflicting messages are coming from two parts of EMI Music over the thorny issue of centralized licensing in Europe.

EMI Records thrashed out the final details of its central licensing contract with French, German, and British mechanical rights societies, and a

letter of intent was inked at a private meeting here Jan. 31, during the Jan. 30-Feb. 3 MIDEM Convention.

(Continued on page 123)

Ace Of Base A Good 'Sign' For Arista

BY J.R. REYNOLDS

LOS ANGELES—Fueled by the momentum of its No. 1 hit in the U.K., "All That She Wants," the Swedish pop recording quartet Ace Of Base is experiencing similar success in America, crossing over radio formats and climbing



ACE OF BASE

the Billboard charts.

"All That She Wants" has become
(Continued on page 123)

Top 40 Swinging Mainstream? Switch Is On In Phoenix, Denver

BY PHYLLIS STARK

NEW YORK—Tracking the movement of the volatile top 40 format can sometimes seem as complicated as tracking fault lines in Southern California. In the last 10 years, the format has experienced numerous shifts, some predicted, some unexpected.

But after years of hearing for-

mat observers like consultant Jeff Pollack forecast the death of mainstream radio, the latest shift is particularly surprising. In the last few months, several top 40/rhythm stations have flipped back to top 40/mainstream, including KKFR (Power 92) Phoenix, KQKS (KS104) Denver, and WAHC/WAKS (formerly WWHT) Columbus, Ohio. Scores of
(Continued on page 111)

Creation's Primal Scream Back With Potent Rock/Funk Mix

BY THOM DUFFY

LONDON—A double-barreled blast of rock'n'blues and horn-fired funk heralds the forthcoming return of Primal Scream, the U.K. band whose



PRIMAL SCREAM

fusion of rock and dance on the 1991 album "Screamadelica" propelled the act to the pinnacle of acclaim on the British music scene.

The new Primal Scream single, "Rocks," produced in Memphis by
(Continued on page 115)

Warner Hopes To Break Brazilian Star In U.S.

BY JOHN LANNERT

Brazilian superstar Milton Nascimento seems poised to finally break



NASCIMENTO

the prized U.S. market, where the pallid commercial performance of his previous Portuguese-language product has failed to approximate his towering critical
(Continued on page 116)

Finnish Tango: Once A Fad, The Dance Is Now A Tradition

BY ANTTI ISOKANGAS

HELSINKI—Tonight in the dance restaurant, the band plays a melancholy tune as couples perform a well-rehearsed tango on the dance floor.

Most people think tango is an Argentine dance, but here the dancers are not dark-haired and passionate young Argentinians—they are blond, casually dressed Finns, most middle-aged or elderly.

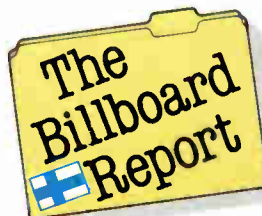
The popularity of tango, and its influence on pop and rock music in

Finland, proves that the genre appeals to enthusiasts around the world.

Throughout the year Finns do the tango in dance restaurants, but

it is during the short Finnish summer that the nation really catches tango fever. Hundreds of thousands of Finns regularly go to the country's thousand-plus dance halls, or "tanssilavat." Most of the

halls are located in the countryside, usually near lakes, and most are little more than barns. In all of them,
(Continued on page 78)



HEATSEEKERS

Haddaway Has His
Way With No. 1 Album

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TWO ALBUMS AND TEN MILLION SALES LATER...




NICK OF TIME.
1989.
Over Four Million.
Three Grammy Awards.



LUCK OF THE DRAW.
1991.
Over Five Million.
Another Grammy Sweep.

Bonnie Raitt
LONGING IN THEIR HEARTS

The new album coming March 22.
"LOVE SNEAKIN' UP ON YOU,"
the premiere single.

ADVERTISEM

In the beginning there was Sadeness...

the CROSS
of changes

ENIGMA

2

Featuring the first single and video "Return To Innocence"
Already Top 10 in the UK!

Enigma burst onto the scene with the platinum single and MTV Buzz Bin smash "Sadness," a #1 Dance hit that peaked at #2 on the Pop charts, and the album MCMXC, A.D., which has sold more than 2 million copies in America alone—over 7 million worldwide—and has been charting on Billboard's Top 200 since its American release in 1991.

the CROSS of changes is the highly anticipated follow-up album,
containing nine new songs pushing the trademark Enigma sound to a new level.

Already a Top 10 album internationally—gold in Germany!

Beware of blasphemous imitations!



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No. 1 IN BILLBOARD

VOLUME 106 • NO. 7

TOP ALBUMS

HOT SINGLES

TOP VIDEO

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Four Major Labels Team To Form 24-Hour Music Video Channel

BY DON JEFFREY and DEBORAH RUSSELL

NEW YORK—Asking, "Isn't there room for 24-hour music" on the information superhighway, four major recording companies hope to create a music video channel of their own.

Warner Music Group, Sony Software, EMI Music, and PolyGram Holding Inc. are teaming with automated ticket service Ticketmaster to launch a 24-hour music video cable channel in the fourth quarter in the U.S. and Puerto Rico.

This service—along with a similar plan announced last year by Bertelsmann Music Group—could provide the first serious competition for MTV Networks, whose MTV and VH-1 channels have defined music video and pulled in significant revenues for parent company Viacom.

Some music company executives, in off-the-record conversations, express displeasure with MTV over the fees it pays the labels to air videos and over the dwindling amount of TV time given to music.

One music executive says of MTV: "It's no longer what it was in its purest form, which is 24 hours [of] music programming. With 500 channels, isn't there room for 24-hour music? It gives our artists more exposure."

MTV Networks chairman Tom Freston admits the competition from the proposed network could be "formidable," but he raises anti-trust questions involving the alliance among the label groups.

"It is interesting and unusual to see most of your suppliers grouped together in business against you," he says. "There's not a lot of precedent here, and if this is fair competition, fine. But we're going to look very closely here and abroad as to whether it is, in fact, fair." He declines to say what actions MTV might take in response to the new venture.

The music companies involved in the collaboration are careful to point out, in a prepared statement, that they will continue to license their videos to all competing video channels and that they intend to seek product from labels that are not in the partnership. Representatives of the five partners say they cannot comment beyond the statement.

The proposed venture could eventually mean an end to MTV's exclusive deals with the labels. The deals, a cornerstone of MTV's development, are negotiated on a per-label basis and grant the channel exclu-

sive rights to premiere and air certain videos from those labels. The handful of labels that still have such deals "would have to honor them," says Freston, who adds that exclusivity deals constitute only a small segment of MTV's core business today.

In the past four months, the labels that have had exclusives on MTV are Island, Elektra, Atlantic, Virgin, and Geffen. Labels confirming that they no longer have such deals are RCA and MCA; it is believed PLG also is among that group.

Sources say the companies in the new venture plan to hire an "independent professional management operations staff" to make all decisions about the network's programming. They say they doubt that the staff will include executives of the music companies.

The most immediate priority for the venture, sources say, is to secure additional investors, especially cable system operators. Some say that telephone companies are being contacted to participate as well.

One of the partners, Warner Music, has a sister company, Time Warner Cable, which

(Continued on page 18)

Alice In Chains' 'Jar Of Flies' EP Bows At No. 1

BY CRAIG ROSEN

LOS ANGELES—Columbia Records' alternative act Alice In Chains has made history: "Jar Of Flies" debuts at No. 1 on The Billboard 200 this week, with sales of more than 141,000 units, making it the first EP ever to top the album chart.

The accomplishment also makes Alice In Chains the third act hailing from the much-heralded Seattle scene to top The Billboard 200. (Pearl Jam accomplished the feat with "Vs." Nov. 6, 1993, while Nirvana has hit No. 1 with two albums, "Nevermind" on Jan. 11, 1992, and "In Utero" on Oct. 9, 1993).

"Jar Of Flies" is the group's third EP release. Its previous peak on The Billboard 200 was at No. 6, with 1992's "Dirt" album, the band's second full-length release.

(Continued on page 18)

WIPO Ups Ante On CD Piracy, Seeks Mandatory Source Codes

BY DOMINIC PRIDE

CANNES—Drastic measures designed to stem the tide of pirate and counterfeit CDs may be on the way, according to the World Intellectual Property Organization.

Daniel Gervais of WIPO told delegates at MIDEM here Feb. 1 that WIPO and IFPI were considering pursuing the passage of laws that would give national governments the power to seize and destroy all CDs that do not carry a Source Identification (SID) code. IFPI and Philips announced the SID code last year, hailing it as a potential weapon against CD piracy (Billboard, June 19, 1993).

Philips, which issues licenses to use its CD manufacturing technology, intends to cooperate with IFPI, which will run the code-monitoring system. However, a Philips executive acknowledged that it will be some time before all CD plants register for SID codes. Although 126 plants have been contacted since October, only 30 have registered with Philips for codes. "You can see

from those figures that we need further promotion to get it accepted," says Bert Gall of Philips.

SID involves putting two alphanumeric codes on a CD. The first is a visible code stamped on the inner stacking ring of the disc, which identifies the pressing plant and the production mold. A second code, invisible to the naked eye, is put on the silver inner part of the disc to identify the mastering house.

In cases of copyright infringement, the code will make it easy to determine the source of the pirated disc, says IFPI, and the costs of altering the molds and mastering are high enough to prevent it from being worthwhile for pirates.

"We wanted to make it difficult to do and expensive to do, to discourage counterfeiters from copying it," says Andrew Horsfall of Nimbus Manufacturing, one of the companies participating in the SID code system.

WIPO may attempt to force its member

(Continued on page 18)

THIS WEEK IN BILLBOARD

SWEET MUSIC LURES DIRECTOR

Deep Forest's unique weave of dance rhythms and indigenous vocal samples deeply affected video director Tarsem, luring him away from the fame that followed his work on R.E.M.'s "Losing My Religion" video, and across four continents in the making of a globally themed clip for "Sweet Lullaby." Deborah Russell has the story behind the director's newest vision.

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ENERGETIC PERFORMANCES

Alternative music and alternative energy meet on the recent Hollywood Records release, "Alternative NRG." A host of artists donated their time and tunes to the album—Greenpeace donated the energy by hooking its solar-powered generator to mobile recording units that taped live performances by the participating bands. Paul Verna reports.

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Zhané

Pronounced Jah-Nay

Nov. '93, "Hey Mr. D.J." Reached #1

on Billboard's Dance Chart

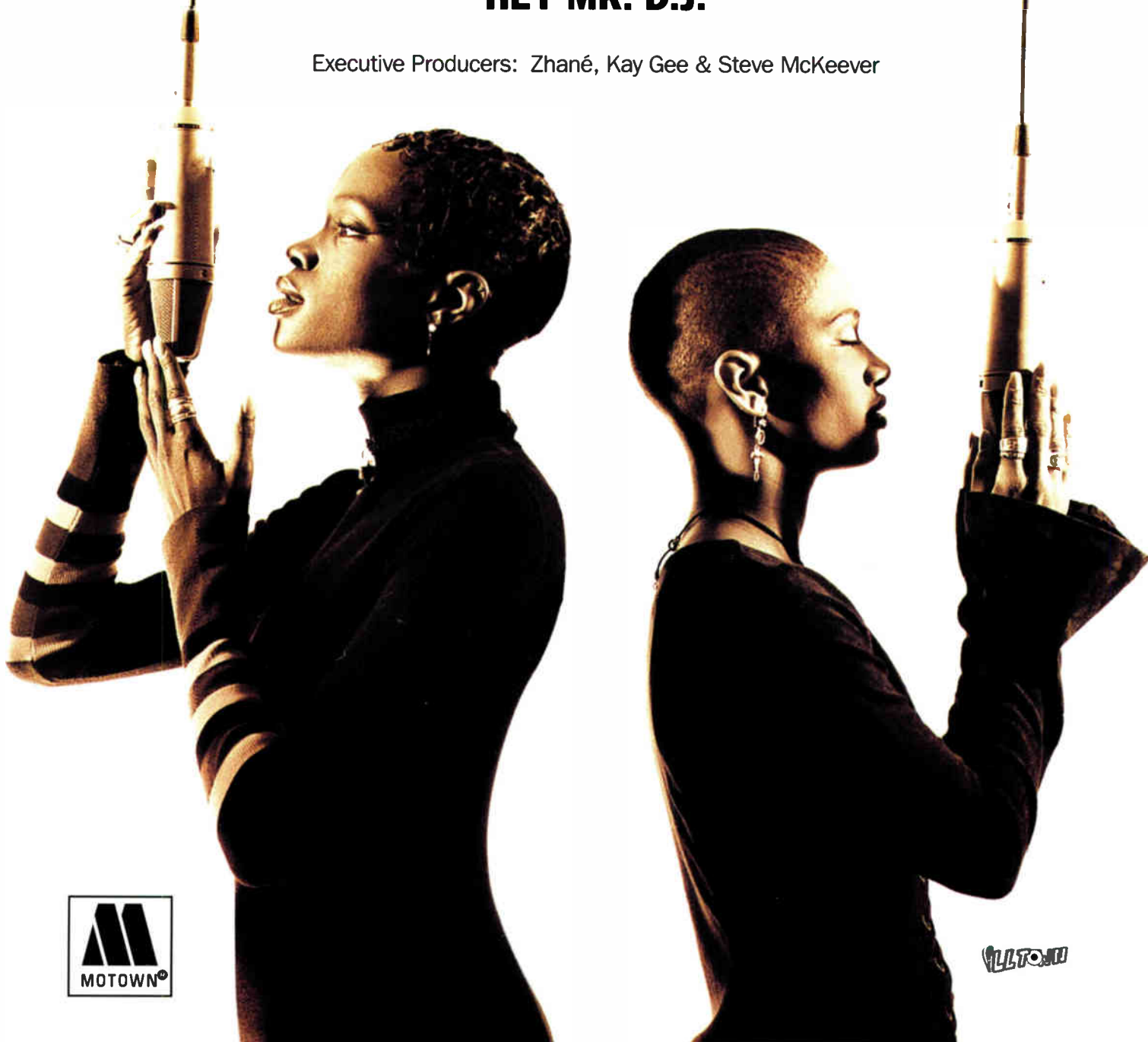
They Kicked Off '94 With The Smash, "Groove Thang"

Now Their Exciting Motown Debut Album Is Here,

featuring the hit singles:

**GROOVE THANG
SENDING MY LOVE
HEY MR. D.J.**

Executive Producers: Zhané, Kay Gee & Steve McKeever



MOTOWN

Mighty 'Morphin' Scores For P'Gram 'X-Men' Soars Despite Slack Hut Promo

■ BY SETH GOLDSTEIN

NEW YORK—PolyGram Video is racking up sizable prerecorded cassette sales of two Saban Entertainment television series, "Mighty Morphin Power Rangers" and "X-Men," that testify to the strength of the children's market.

"Power Rangers" in particular has taken retail by storm, says PolyGram sales and marketing VP Bill Sondheim, who expects to deliver 5 million tapes by year's end. "X-Men," he adds, is worth "a few million units" by itself.

But PolyGram could be facing an unwanted excess of "X-Men," thanks to a Pizza Hut promotion that fizzled in the fourth quarter. Pizza Hut bought an estimated 3 million copies of several episodes from creator Marvel Entertainment as the final segment of an "X-Men" accessories campaign that began several months earlier.

Sources report that about 2 million cassettes, priced at \$4.99 with a Pizza

Hut purchase, remain unsold. Pizza Hut marketing communications VP Rob Doughty says the far-flung chain still doesn't have a final tally from 7,000 outlets, but acknowledges "X-Men" sales fizzled because of "a lot of clutter this Christmas season. Competition was very fierce. That's clearly why we had so many left over."

McDonald's Paramount promotion was hard to beat, but observers note Pizza Hut likely hurt its own cause by pulling ads for the offer on the basis of initial results. In addition, says one executive, "X-Men" is perceived as a violent show. It's not a family product." Finally, Pizza Hut may have felt retail heat from Best Film & Video, which temporarily repriced its three "X-Men" episodes to \$4.99 to combat the Marvel deal.

While it may be affected, PolyGram is completely divorced from the deal and the disposition of the remaining Pizza Hut cassettes. Tape brokers who dote on excess inventory are aware of the situation, but won't

comment. Some Pizza Hut franchisees reportedly are seeking to unload their copies—a step that could require Marvel to take legal action.

"Marvel is very protective" of its trademark, in this case limited to a clearly defined use, an industry executive notes. A Marvel spokeswoman says the disposition of the tapes is "under discussion. We're mindful of the sensitivity of the retail market." Pizza Hut, she maintains, can't "do anything without our consent."

PolyGram, meanwhile, is enjoying the success of "Power Rangers" unencumbered by a promotion, or even by the toys that were supposed to turn customers on to the five titles. The toys sold out before Christmas, but instead of hurting video, their disappearance drove buyers to the PolyGram line as a substitute, Sondheim claims. The shortage "made this an alternative Christmas gift," he says.

Sondheim credits the Kmart regional manager in Los Angeles for
(Continued on page 119)

Paisley Park, Warner Bros. Terminate Joint Venture

■ BY CRAIG ROSEN

LOS ANGELES—The mysterious world of the artist formerly known as Prince just got more intriguing, as Warner Bros. Records and Paisley Park Enterprises announced that they are terminating their joint venture, Paisley Park Records.

The news comes just weeks before the release of "The Most Beautiful Girl In The World," which is being billed as the debut single by Prince's new identity—the unpronounceable symbol that combines the signs for male and female.

The single, to be distributed independently, is set for a Feb. 24 release and will premiere Feb. 11 during the "Miss USA Pageant" on CBS-TV. At press time, a Paisley Park spokesperson said that the distributor for the single is yet to be determined—a situation that seemingly puts the Feb. 24 street date in

jeopardy.

Although Paisley Park Records will no longer be affiliated with Warner Bros., the end of the association doesn't necessarily mean the end of the artist's relationship with the label. But the split may affect the artist's multimillion dollar deal with Warner Bros., since it included funding for Paisley Park and a new joint-venture label (Billboard, Sept. 12, 1992), which never materialized.

Although a Warner Bros. statement says it has not been determined if Paisley Park offices in L.A. and Minneapolis will be shuttered, a source indicates that the L.A. office will close.

It is also unclear if Warner Bros. will pick up planned Paisley Park releases, but a source says "some of the Paisley Park roster could move over to Warner Bros."

At least three Paisley Park re-
(Continued on page 18)

Premiere Live Recordings From Grammys Due On Audio, Video

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For the first time, NARAS, the recording academy, is releasing recordings of live performances from its Grammy Awards telecasts.

In a long-term joint venture between NARAS and the Atlantic Group, the performances will be available as a series of CDs and audiocassettes on Atlantic Records and videotapes on A*Vision.

The first release, "Grammy's Greatest Moments," which debuted Feb. 2, is a collection of two videos and four CDs or cassettes. Among the more than 40 acts featured on the first set are Phil Collins, Bonnie Raitt, Sting, Natalie Cole, Barbra Streisand, Billy Joel, Eric Clapton, and Aretha Franklin.

The collection is being sold as a boxed audio or video set via direct marketing, and as individual CDs, cassettes, and videos at retail. Advertising will be television-driven, says Atlantic executive VP/GM Val Azzoli, noting, "It's a made-for-TV piece of product."

Atlantic has produced an infomercial hosted by David Crosby and Vanessa Williams that will begin running nationally this month, and the company also will run co-op TV commercials with retailers, Azzoli says.

The compilation also will be promoted with radio giveaways and full advertising in major entertainment publications, including Time and People, says A*Vision product manager Lee Stimmel. In addition, there will be tie-ins at all of this year's Grammy Week events, which culminate in the Grammy Awards ceremony March 1 at New York's Radio City Music Hall.

Atlantic will provide point-of-purchase displays and posters at retail, working with stores to ensure that "people don't have to look around for it, it's right up front," says Azzoli. "After the frenzy of the Grammys, it becomes a great catalog item. At Christmas, they can bring it back up front again with all the greatest hits

packages."

NARAS' net profits from the project will benefit MusiCares, the academy's charitable division, which provides assistance to people in the music community through its financial aid program, national health plan, drug abuse awareness program, and emergency relief fund.

MORE THAN 800 PERFORMANCES

The "Greatest Moments" project has been in the works for five years, says NARAS president/CEO Michael Greene. "There were lots of obstacles in terms of rights issues and in terms of remastering the product," he says. "We had to spend a lot of time remastering both audio and video, especially the old stuff—some of
(Continued on page 124)



Executives of the Atlantic Group and NARAS announce the release of Grammy Awards performances on a series of CDs, audiocassettes, and videotapes. Shown at Atlantic's New York headquarters, standing from left, are Atlantic Records executive VP/GM Val Azzoli; A*Vision Entertainment president Stuart Hersch; and Atlantic Group vice chairman Mel Lewinter. Seated are Atlantic Group chairman/co-CEO Doug Morris and NARAS president/CEO Michael Greene.

2 Deals Alter Rackjobbing Landscape

■ BY ED CHRISTMAN

NEW YORK—Activity at racked accounts has heated up over the past two weeks. In one move, Montgomery Ward, which has racked and leased music and video departments, agreed to acquire Lechmere, the Cambridge, Mass.-based home appliance merchant that buys its music and videos direct. In an unrelated move, Woolworth's consolidated its racked music and video departments by ending its relationship with Rank Retail Services America and giving all of its business to the Handleman Co.

The acquisition of Lechmere by Montgomery Ward will have little impact on the music business in the short term, but it opens up the possibility that the Chicago-based mass merchant may one day buy direct.

At the end of 1992, Lechmere, which has total sales of \$880 million, ranked as the 31st largest music account, with music sales of about \$45 million.

According to a press release, Montgomery Ward, which has total sales

of about \$6 billion, will continue to operate Lechmere as a separate retail chain. Terms of the sale were not disclosed.

For its music and video business, 360-unit Montgomery Ward is racked mainly by Rank Retail Services. In addition, Albany, N.Y.-based Trans World Music Corp. runs 50 leased departments with the chain, and Handleman runs leased departments for a small number of outlets. Montgomery Ward does not break out music and video sales figures.

In the past few years, Lechmere has emerged as a strong and respected music account. Consequently, some observers in the music industry speculate that the acquisition could mean that Montgomery Ward may switch to using Lechmere's expertise for its music and video product. Others point out that the responsibility for an additional 360 stores is a major undertaking.

Meanwhile, Rank Retail Services suffered yet another defection from its account base when Handleman Co. won the entire Woolworth's ac-

count. Rank had been racking some 200 outlets for the New York-based chain. Last fall, Toys 'R' Us switched all of its business from Rank to Pittsburgh-based Visual Expressions.

Of the 200 Woolworths, only about 65 are full departments, says Tom Ryan, VP of sales and marketing at the Aliquippa, Pa.-based wholesaler, with the balance of outlets housing only a single tower-like rack for music and video.

Moreover, Ryan says, Rank "is moving toward accounts that have systems capabilities that allow for [point-of-sale] and [electronic data interchange]," while Woolworth is currently a manual operation. In addition to Montgomery Ward, Rank still has a number of major accounts, including Caldor, Sears, and Super Value. Moreover, Ryan points out that the latter two customers are in an expansionist mode, which could translate into more business for Rank.

For Handleman, the switch means that its business with Woolworth's will triple. It already racks 90 Woolworth's stores.

Exec Changes Fast & Furious In Video Industry

NEW YORK—The tempo of home video job changes accelerated this month with the arrival of David Bishop at MGM/UA Home Entertainment as executive VP, and the move of Elliott Slutzky and Jeff Fink, who worked for sister companies Vision International and Epic Home Video, to LIVE Entertainment.

Bishop had been president of LIVE Home Video until he was pink-slipped Jan. 20 by LIVE Entertainment CEO Roger Burlage.

Slutzky, who had worked with Burlage at New World Entertainment, got the call from his old boss immediately after Bishop's departure.

Slutzky becomes sales and marketing executive VP of LIVE Entertainment. Fink becomes LIVE Home Video sales and marketing VP, a position previously held by Stuart Snyder, now with Turner Home Entertainment.

Despite the speed and seeming ease with which the changes were made, it was not a package deal, says Fink. "The timing of it just happened to work out." It did for Bishop as well.

The day after he left LIVE, Bishop says he received a call from Richard Cohen, recently named president of MGM division MGM/UA Home Entertainment. "We met over the weekend" and came to terms Tuesday, Jan. 25, adds Bishop, who says he wasn't rushing "to take my next step" until he and Cohen talked. "I felt it was the right move, and I jumped at it."

MGM/UA Home Entertainment's immediate focus is on the worldwide market for home video, interactive technology, and a catch-all called electronic media, which could include video-on-demand. Bishop, who had been sales and marketing VP for MGM/UA Home Video before joining LIVE, wants to "build staff overseas," supporting Warner Home Video distribution of the studio's line.
(Continued on page 119)

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EDITORIAL

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Commentary

Artists Need To Stay In College

BY ERIC GERMAN

Colleges and universities have consistently played an important role in the development of new artists. Many of today's most popular and successful acts once found themselves rejected by the tight formats of commercial radio and therefore were dependent on college stations to get their music on the air.

For many years, there existed a wonderful relationship between colleges and a certain core of artists who were lumped together under the heading of "college rock." This "college rock" or "alternative" genre represented an extremely diverse range of acts that often had little in common, save for the fact that they had not yet been accepted by commercial radio and subsequently had found their niche on the college alternative airways. It was a win-win situation. The artists' careers were sustained by these stations and their listeners, while college programmers could provide an interesting alternative to the dinosaur rock that reigned on the commercial stations.

Everyone was happy. The college stations had a format, the record companies had an outlet for promoting new artists, and when the artists achieved a certain level of college airplay, the record company promotions people had ammunition with which to seek adds on the commercial airwaves.

When it was time for these acts to tour, they looked forward to college dates and actively sought them out. At colleges the concert would be an event, as opposed to just another night on the month's calendar at the local club. At college shows, they would play to larger, more enthusiastic audiences who knew their material and were excited by the show. The acts were treated with respect and provided with amenities they might not have received at other dates on the tour.

Bands like Spin Doctors are a prime example of the benefits of nurturing a college audience. Early in its career the band played an endless string of college dates across the country, and each time it returned the audiences were larger. By the time album rock radio and MTV were ready to jump on board, the groundwork had been laid. MTV took the group from an important touring act on the theater level to a multiplatinum arena and amphitheater headliner. And while top 40 success for many acts is often fleeting, Spin Doctors have built a loyal fan base that should stick with them for many years to come.

But now something different is happening. Whether it began with U2, R.E.M., Nirvana, or Pearl Jam is irrelevant; the fact is, "alternative" music has become a major commercial success. Yesterday's "college rock" acts have become today's multiplatinum chart-toppers. This has served to uproot the college market. In essence, many "college rock" artists feel they have outgrown the colleges. Tour itineraries include fewer and fewer college dates. What once could only be heard on college radio now is on the playlist of every album rock and top 40 station in the country. Artists who for years were nurtured by the college "scene" have elevated their new-found success and taken their rightful place among the

rock'n'roll elite. In this process, the college market has been cannibalized and the relationship between the acts and their core audience is being destroyed.

Managers are signing major-label deals for acts that have yet to build a fan base. Record companies are bypassing college radio and taking some acts straight to the commercial stations. Yes, record companies are still serving college radio, and yes,



'Artists will need to remain vibrant in the college scene'

Eric German is an account executive with Concert Ideas, a college booking agency in Woodstock, N.Y.

many acts are still thriving within the format. However, the instant an act shows the slightest bit of commercial potential, it is lifted from the college ranks and left to stand on its own in the mainstream market. It is then expected to produce immediately without the luxury of a strong fan base to fall back on should mainstream acceptance not find it as quickly as the record company had hoped. This may serve to shorten a few careers.

Booking agents are giving tour dates to major promoters without even considering better money offers from local colleges that, in many cases, were booking some acts in their markets years before most promoters even recognized those acts' names. On a recent popular college music album chart, several of the top slots were held by artists who had expressed dissatisfaction with college concerts and were making it known that they would not be looking for college dates on their upcoming tours. Think about that. The top college artists don't want to play colleges.

Why are these artists bypassing the colleges? The standard arguments are well known. Yes, the students make mistakes. So do promoters. No, they are not professionals; however, they are enthusiastic, eager to learn, and usually do an

admirable job of producing the show. Security considerations, particularly those pertaining to "moshing" and questions of liability, have been particularly troublesome of late. Many schools have quirky contractual procedures, do not pay deposits, and cannot by law provide for some rider requirements such as alcohol or cigarettes. Some college radio stations are short-range, and their audiences certainly do not equal those of the major commercial stations. The students graduate and move on, so turnover in student contacts is frequent and relations must be renewed. These are simply the facts of doing business with colleges.

But for all of their shortcomings, these are the kids who are buying the records. College students constitute the most loyal core of an act's following. Eleven-year-old girls may buy it now, but next week they will move on to something else. This is the nature of the younger audience, the essence of pop music. Longevity on the top 40 charts is a long shot. Consistent success stories are few and far between. Yet the core college audience is generally a loyal audience. It will buy the record even if the first single is not a smash hit right out of the box. To forsake these fans, to ignore this market, is a huge mistake.

The business potential in the college market is staggering. Where else can an alternative rock act reach its targeted demographic more efficiently than in the colleges? Many companies, from credit cards to athletic apparel to college bowl game sponsors, seize every opportunity to market themselves to this audience. Why are today's most popular rock acts reluctant to do the same? What demographic spends more money on and is more enamored by prerecorded music than college students?

The time will come when the tables will turn. In this business, they always do. Radio formats will change, playlists may tighten. As we become more and more of a fragmented society, narrowcasting to a specific audience will become a key phrase in the marketing of the future. Artists will need to remain vibrant in the college scene; they will need this loyal audience somewhere down the line.

LETTERS

SMALL FEAT

While your article on the folding of Morgan Creek (Billboard, Jan. 22) seems generally accurate, I must correct one aspect of it. You refer to the album "Shake Me Up," by our client Little Feat, and say that "according to an informed source" the record took "close to \$1 million to make."

No band likes to be falsely accused of extravagance. Actual complete and final cost of the album was \$318,828, hardly "close to a million."

Peter Asher
 Peter Asher Management Inc.
 Los Angeles, Calif.

KING'S X CREDIT

I was pleased to read David Sprague's article on King's X and its forthcoming release

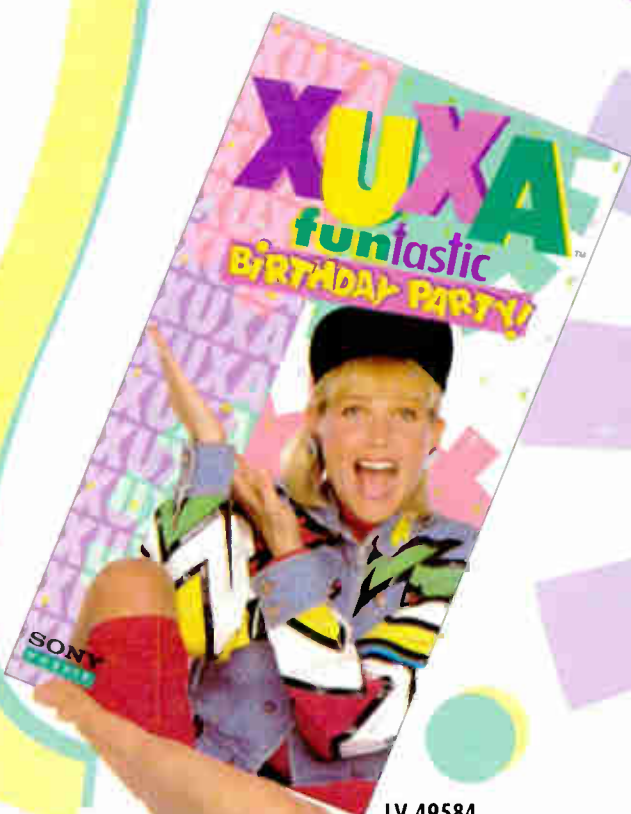
(Billboard, Dec. 18, 1993). In my opinion, there is no band more deserving of a major breakthrough, and I hope 1994 is its year.

I just want to make one point. King's X was discovered and signed in 1987 by Megaforce Records, and its first three releases were through Megaforce/Atlantic. Megaforce and King's X were mainly responsible for building the band's considerable base through four years of devotion and hard work.

This is not sour grapes, just credit where credit is due. I'm glad Atlantic has now apparently made a serious commitment to breaking this special band.

Gary Waldman
 VP
 Megaforce Entertainment
 Manalapan, N.J.

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Artists & Music

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

Cracker's Salting Away Its Success Touring, Airplay Light Fire Under 'Kerosene Hat'

BY CARRIE BORZILLO

LOS ANGELES—Virgin is banking on Cracker's constant touring and radio airplay to make "Kerosene Hat" the album that puts the band in the big leagues.

So far it looks as if the label will have its wish, as the band's second album jumps from No. 79 to No. 70 with a bullet on The Billboard 200. The previous week, "Kerosene Hat" had leaped 27 places from No. 106, achieving Heatseekers Impact status.

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

Mark Williams, VP/A&R for Virgin, says this is the first Cracker al-



CRACKER



bum to receive significant play on a second track at radio. The debut single, "Low," is still heating up modern rock stations and getting its feet wet on album rock outlets, while the follow-up, "Get Off This," is building steadily at modern rock.

"People are taking Cracker seriously as a band now, and not just as a one-track band that goes away," says Williams. "The reaction to 'Get Off This' has surpassed any second track we put out from them."

"Get Off This" moves from No. 11 to No. 6 on Modern Rock Tracks,

while "Low" moves from No. 14 to No. 11 on the Album Rock Tracks chart.

Singer David Lowery admits he's a bit surprised by the success. "I think it's a much weirder record than the last one," he says. "I felt like we did a good job in writing, but I never thought 'Low' would be a [hit] single. I think Don Smith's production on it is what made it so engaging."

Cracker's self-titled 1992 debut album, touring, and early college radio support helped create the buzz that has made "Low" an alternative hit.

"There was some anticipation for the new track from the success of the last record," says Williams. "We went to their base at college radio first, because they've supported David from the time he was with Camper Van Beethoven and they supported Cracker. We felt 'Low' was a very strong song that would get reaction
(Continued on page 124)

Elektra Bringing Acoustic British Duo To America

BY PAUL SEXTON

LONDON—Acoustic music of a strange, dark hue, reared in greater Manchester, will take a wider stage with Elektra's March 8 U.S. release of the self-titled debut album by Pooka.

Pooka has carved out a unique piece of the rock with an idiosyncratic folk-based style in which elements of blues, country, and rock—and often esoteric lyrical imagery—form an unlikely marriage that has attracted admirers across Europe.

The twentysomething duo of Natasha Jones and Sharon Lewis hails from Wigan, a short distance northeast of Liverpool and northwest of Manchester. Pooka's album combines the sweeter elements of Joni Mitchell or Melanie with the fire of Yoko Ono or Kate Bush.

Elektra was sufficiently impressed to make Pooka its first licensee from WEA U.K. since Sisters Of Mercy in 1985.

"College fans, people their age, acoustic music fans, all need to hear this music," says Elektra senior director of marketing Danny Kahn. "It's different, but attractive."

Elektra's London-based senior VP of A&R, Annie Roseberry, adds, "Barbara Charone [head of press at WEA] sent me the album, and it immediately struck me as something that not only would appeal to the Elektra label, but also
(Continued on page 124)



POOKA

War Paves The Way For Expansion At Avenue Label

BY CRAIG ROSEN

LOS ANGELES—Less than two years after its launch primarily as an entity to release the War catalog, Avenue Records has hired a full staff and has several new releases on tap, as well as a separate jazz imprint and plans to explore the soundtrack business.

The first of the new releases, set for late April, will be War's first studio album in 13 years, as yet untitled. Also set for spring is an album by Chicago-based rapper/producer Villain. The label also has signed R&B legend Sly Stone, whose album is due in September.

According to Avenue founder and president/CEO Jerry Goldstein, the label will release up to six titles this year on Avenue proper, while its Avenue Jazz will issue six new titles and approximately six catalog titles.

Says Goldstein, "This year, Avenue is stepping up as a major player in the realm of independent labels with major distribution."

The new titles, like the previous-
(Continued on page 115)



Bad Boys Make Good. Big Beat/Atlantic act Inner Circle was presented with RIAA gold awards for "Bad Boys" at Atlantic's New York headquarters. Shown, from left, are Atlantic A&R rep Bill Deutsch; Inner Circle manager Bruce Garfield; Ian Lewis, Calton Coffie, and Touter Harvey of Inner Circle; Atlantic Group vice chairman Mel Lewinter; Atlantic executive VP Val Azzoli; Roger Lewis and Lancelot Hall of Inner Circle; and Big Beat president Craig Kallman.

Epic Bringing OKeh Imprint Back To Life

BY LARRY FLICK

NEW YORK—Legendary blues label OKeh Records has been revived as an imprint of Epic Records.

Epic will usher the one-time musical home of Duke Ellington and Screamin' Jay Hawkins into the '90s in March with the debut of G. Love & Special Sauce, the first of three initial signings to the label. According to Epic VP of A&R Michael Caplan, who also will oversee many of OKeh's releases, this project will signify a forward-looking approach to the blues.

"Most of the other majors that are putting out this kind of music right now are enlisting the venerable talents," Caplan says. "That's just fine, but there is no need for us to do that. Our plan is to broaden the field of blues and introduce new talent."

The self-titled debut of the Boston-based G. Love & Special Sauce, which was recorded and mastered on analog equipment, promises to combine gritty, semi-acoustic instrumentation with raw rapping and singing. "To me, G. Love is the next step in the evolution of music that started with acts like Dignable Planets and Arrested Development," Caplan says. "The potential for an act like this is broad. There is a lot more roots-oriented music happening at album rock radio, but I also think street and hip-hop programmers can get into it, too."

The other two acts primed for OKeh albums are newcomer Keb' Mo' (aka Kevin Moore) and Little Axe, the brainchild of master musi-
(Continued on page 125)

25 Years After Woodstock, Two Plan Celebrations

BY MELINDA NEWMAN

NEW YORK—As the 25th anniversary of the Woodstock festival approaches, two separate, but simultaneous, events are being planned: one geared to include those for whom the festival is only a hazy memory, the other tailored to music fans not yet born during the flower-power era.

This tale of two cities involves Bethel, N.Y., the site of the original Woodstock festival, and Saugerties, N.Y., located 80 miles away.

Woodstock Ventures, run by original Woodstock producers Michael Lang, John Roberts, and Joel Rosenman, has the rights to the Woodstock name and logo, and has received approval from the Saugerties town council for a two-day festival Aug. 13-14. Woodstock Ventures' partner in
(Continued on page 119)

Marley Foundation Seeks Memorabilia

BY TRUDI MILLER ROSENBLUM

NEW YORK—Calling all Bob Marley fans: The Bob Marley Foundation is seeking donations of Marley memorabilia for its museum in Kingston, Jamaica, in return for a special thank you.

Posters, buttons, rare photos, videos, foreign releases, and other items are all welcome, says executive director Neville Garrick, who adds that he is particularly interested in promotional tour material. "Bob performed in many countries overseas, and some promoters may still have some of that material in a back room somewhere," he says. "We have two international rooms with newspaper clippings from 1973-80, and when someone from Italy or



MARLEY



GARRICK

Sweden sees an article from their own newspaper, their eyes light up. It shows his universal appeal." Last year, 25,000 people from 52 countries visited the museum, he notes.

Each fan who donates will receive a special commemorative certificate designed by Garrick, a noted graphic artist who served as art director and illustrator for most of Marley's Island Records album covers. Garrick

also announced that a new "Donation Room" will be added to the museum, and next to each donated item will be a plaque naming the donor. "We want to recognize and thank everyone who shares their items with us," says Garrick.

Before publicly expressing interest in memorabilia, Garrick says the nonprofit foundation had been beset with profiteering, self-styled archivists it once helped—who originally claimed to be assembling materials for free scholarly use or donation to universities—as well as others offering items at exorbitant prices. As an example, he mentions a 1979 benefit concert Marley did at Harvard in support of South African freedom fighters. The concert was videotaped
(Continued on page 123)

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Geffen's Modern Rock Methodology Pays Off

■ BY CHRIS MORRIS

LOS ANGELES—Geffen/DGC's recent conquest of the top three slots on Billboard's Modern Rock Tracks chart could be just the beginning for the label, which plans to unleash a heavily alternative-oriented slate of releases in the next quarter.

The label is planning to maximize the impact of its new and still-developing acts with marketing, sales, and promotion campaigns custom-tailored to its baby bands' needs.

Geffen's recent chart trifecta with its DGC acts is an unprecedented feat. The week of Jan. 29, Nirvana's "All Apologies," Beck's "Loser," and Counting Crows' "Mr. Jones" held Nos. 1, 2, and 3 on the Modern Rock Tracks chart, respectively; the following week, "Loser" hit No. 1, "Mr. Jones" climbed to No. 2, and "All Apologies" slipped to No. 3.

It marked the first time a single imprint held the top three slots on the chart since its creation in September 1988 (although companies in the Warner family—Warner Bros., Sire, and Reprise—collectively pulled off hat tricks in 1989 and 1992).

Geffen president Ed Rosenblatt sees this alternative-skewed triumph as an outgrowth of his label's basic orientation.

"We, up to this point, are a rock'n'roll record company," Rosenblatt says. "We are not in the urban business... We are not in the country business. We're not in the classical music business. We are in the rock'n'roll business. We're just taking advantage of some excellent signings that our A&R department was fortunate enough to get, and some excellent records that those artists have made."

Elaborating on Rosenblatt's theme, Geffen A&R executive Tom Zutaut adds, "Historically, Geffen Records has always been great about bringing various styles of rock music into the mainstream. When hard

rock/metal bands were having their day, we were heavy in that business, and we saw it coming before it happened.

"There was this sense two or three years ago that maybe the new generation of teen-agers, the X generation if you will, was going to want its own heroes and its own music... What you see now, with Geffen having this success in the alternative area, is really the fruition of seeds that were planted a couple of years ago."

Zutaut points to the work of such newer A&R staffers as Mark Kates, who joined the department after serving as Geffen's head of alternative promotion for nearly five years.

Kates, who signed Beck to the label, says of the label's modern rock slate, "I've always felt confident that these would be the artists that would take us into the future, and perhaps

(Continued on page 124)



For Tashan's Sake. Recording artist Tashan socializes backstage after his second night performing at Lolabelle's Listening Room in New York in support of his upcoming album, "For The Sake Of Love." Shown, from left, are Jim Cawley, president, Chaos Records; Tashan; Ruth Carson, VP of marketing, Columbia Records; Tony Anderson, senior VP, black music department, Columbia Records; and Dick Scott, head of Dick Scott Entertainment.

U2 Takes Action Over Royalty Issues

■ BY JULIAN BIRCH

LONDON—Carrying out a threat made last April, U2 issued a writ to the U.K.'s Performing Right Society alleging inefficiency, restraint of trade, and abuse of its dominant position in collecting its live performance royalties.

In the writ, issued Feb. 1 in the High Court by London solicitors Clinton's, the Irish supergroup is seeking damages, an order restoring its rights to the live performances, and a declaration that the PRS rules are unenforceable under the terms of the Maastricht Treaty, which set up the European Union.

This is believed to be the first time a group has attempted to run its own copyright system. At press time, PRS manager of public affairs Shirley Northey would not comment on the writ, as it had not yet been served to the organization; however, she con-

ceded that the departure of a major act from the PRS would deal a blow to the society's effectiveness.

A writ is a formal written order that usually precedes a lawsuit in the U.K., but does not signal a suit until it is formally served to the named parties. There can be a lag time of up to three months between the time a writ is issued and served.

The four members of U2 and their music publishing companies, Blue Mountain Music and PolyGram International Music, are challenging the PRS' rules of payment for the band's live performances. They claim they could make more and collect payment quicker if they ran their own system, but are "unfairly prevented" from getting their rights back.

The society's general counsel recently proposed a change in its membership rules and will recommend at the 1994 annual general meeting that members be allowed to quit the PRS

after a minimum period of three months' membership. The present minimum period is three years. Once elected, membership in the society is indefinite, although the PRS can expel members on 14 days' notice.

Some 130 U2 songs are covered by the action, including "New Year's Day," "Pride (In The Name Of Love)," and "Where The Streets Have No Name."

In a statement, U2 manager Paul McGuinness said, "I don't see why the members of the PRS should any longer pay for the society's internal confusion and utter incompetence."

PRS general manager John Axon responds, "PRS has just declared unaudited results showing the highest total income and the highest net distributable revenue to members ever. The percentage of our members' money used in administration is now the lowest for 14 years, and 1994 promises further improvement."

Fair Trade Office Checks Out U.K. Chart Contracts

■ BY ADAM WHITE

LONDON—The British charts are always a battleground, but the latest skirmish has nothing to do with hit records.

A U.K. government agency, the Office of Fair Trading, is examining contracts between the Chart Information Network and the British Assn. of Record Dealers.

On Jan. 27, the OFT indicated that it would soon evaluate certain exclusivity clauses in the CIN/BARD agreement to determine whether they violate Britain's 1976 Restrictive Trade Practices Act.

This follows a comment by an agency official in December that those clauses appear to be "significantly anti-competitive."

CIN operates the U.K. music industry's official charts. Under the CIN/BARD agreement, leading retailers including Virgin, HMV, Our Price, and Tower sell sales information exclusively to CIN, which uses a market research firm, Millward Brown, to gather the data and produce the charts. A sister CIN firm, jointly owned with the British Phonographic Industry, markets the charts to U.K. media.

The government intervention was prompted by Gallup, the research company that until Feb. 1 had supplied the information for the charts to CIN. Gallup wants to continue producing charts for U.K. media outlets—in effect competing with CIN—and last year advised the OFT about the CIN/BARD exclusivity conditions.

On Jan. 14, two weeks before its chart supply contract with CIN was due to expire, Gallup asked the trading office for an interim order to oblige the BARD retailers to continue providing Gallup with sales data.

On Jan. 27, the OFT declined to issue such an order. It was then, however, that an agency official said it

(Continued on page 119)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Foster is appointed senior VP of Atlantic Records in Los Angeles. He is a producer, composer, and arranger.

Kevin Kelleher is promoted to senior VP/CFO for Sony Music Entertainment in New York. He was senior VP/controller.

Clive Black is named director of A&R for WEA (U.K.) in London. He was director of A&R of EMI.

Denny Moseman is appointed VP of promotion for Asylum Records in Nashville. He was national field promotion director for Warner Bros. Nashville.

Lori Holder-Anderson is promoted to VP of CHR promotion at A&M Records in Seattle. She was VP of promotion operations.

Steve Karas is promoted to VP of publicity at I.R.S. Records in New York. He was national director of publicity.

Eamon Sherlock is promoted to



FOSTER



KELLEHER



BLACK



MOSEMAN



HOLDER-ANDERSON



KARAS



ALEXANDER



HAINLINE

senior director of international for MCA Records international in Los Angeles. He was director of international.

Steve Heldt is promoted to senior director of sales and field marketing for Elektra Entertainment in New York. He was director of national sales.

MC Serch is named senior VP of marketing at Wild Pitch Records in New York. He is a hip-hop artist and founder of production company Serch Lite Music.

Lorie Hoppers is promoted to di-

rector of publicity for MCA Records/Nashville. She was publicity coordinator.

Frank Liddell is named director of A&R for Decca Records in Nashville. He was creative director for Bluewater Music.

Sharon Sheer is appointed senior director of compensation and benefits for EMI Records Group in New York. She was VP of human resources and administration for Penguin Books USA.

DISTRIBUTION. Carl Michelakos is pro-

moted to director of sales, special products for Uni Distribution Corp. in Atlanta. He was Atlanta regional branch manager.

PUBLISHING. John Alexander is promoted to executive VP, North American creative for MCA Music Publishing in New York. He will relocate to Los Angeles later in the year. He was senior VP, North American creative.

Susan Petze-Rosenblum is promoted to director of administration for Sony Music Publishing in New York. She was manager of adminis-

tration for Sony Music International Music Publishing.

RELATED FIELDS. David Hainline is appointed senior VP of merchandising and marketing for Spec's Music in Miami, Fla. He was VP of merchandising with Barnes & Noble Inc./Bookstop in New York.

Thomas Costabile is named VP of operations for Sony's new optical disc manufacturing facility in Springfield, Ore. He was VP of production and facilities for Sony Music International.

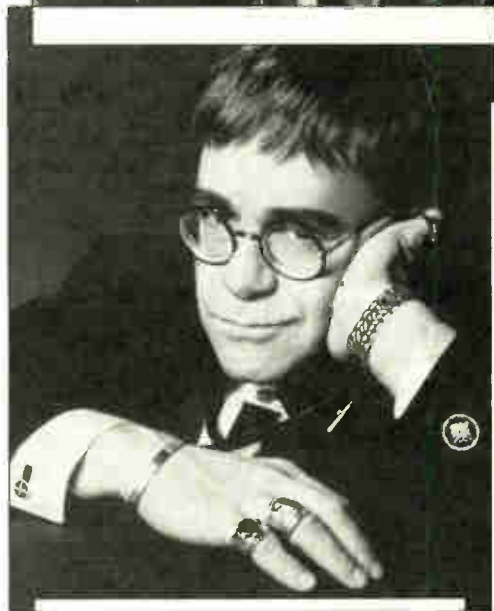
ASCAP

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

ASCAP!

Pantera 'Driven' To Harder Sound EastWest Trusts Fans Will Embrace New Set

BY LARRY FLICK

NEW YORK—While the musical output of some bands becomes increasingly accessible and formulaic as the acts build a record-buying audience, EastWest thrash/metal outfit Pantera is making a conscious move in the opposite direction. With each album, including the forthcoming "Far Beyond Driven," the band mines a harder, less-commercial sound—a creative philosophy that seems to suit the powers that be at EastWest Rec-



PANTERA: Dimebag Darrell, Vinnie Paul, Rex, and Philip Anselmo.

ords just fine.

This is primarily due to Pantera's ardent street-level fan base, which has pushed each of the band's previous albums, "Cowboys From Hell" and "Vulgar Display Of Power," inches away from the million-selling mark.

"Given their track record, it would be completely inappropriate for us to try and tell Pantera what to do," says Steve Kleinberg, VP of marketing at EastWest. "You've got to trust them to know what their fans want. The fact is that they have tremendous credibility and integrity out there. We do not want to get in the way of that."

With that noted, Kleinberg says the label's ongoing plan for the Texas-based quartet is simply to "embellish the band's approach to music. Their direction is to get musically heavier as time goes on, and they want to be out there with the kids who buy their records. What we try to do is create ways for things to happen for them."

Beginning at midnight March 22, EastWest will launch "Far Beyond Driven" with an extensive in-store campaign that will bring the band to 12 cities in roughly five days. MTV will travel with the band and document the trek for eventual broadcast.

EastWest will then coordinate approximately 325 retail-oriented events throughout the U.S., such as listening parties or special sales. A lot of emphasis will be placed on mom-and-pop outlets that have supported the band through its indie-label salad days. Pantera will not necessarily appear at all of these parties.

"Working with a project like this, you've got to get down and dirty and

keep things pretty straightforward," Kleinberg says. "It doesn't work to get into flashy things that do not directly complement the music."

Further delving into Pantera's underground mentality, EastWest will issue a collectable vinyl edition of "Far Beyond Driven" featuring cover artwork that Kleinberg describes as "vastly different than the CD and cassette formats. It's going to raise a lot of eyebrows."

This will, no doubt, click with retailers, many of whom seem as enthusiastic about the band as their fans.

"I can't wait to hear this new album," says Lew Garrett, VP of purchasing at Camelot Music. "Their sales increase with each album. Pantera is a high-priority account for
(Continued on next page)



Poppin' Wheelies. Members of the Screamin' Cheetahead Wheelies are surrounded by Atlantic Records staffers and other music execs following the band's performance at New York's Lone Star Roadhouse. Standing, from left, are Semaphore Entertainment Group executive VP Michael Abramson; McGathy Promotions' Bill McGathy; Atlantic VP of marketing Karen Colamussi; McGathy Promotions' Binky Phillips; the Wheelies' Terry Thomas; Atlantic senior VP Jason Flom; the Wheelies' Rick White, Bob Watkins, Steve Burgess, and Mike Farris; and the William Morris Agency's Jonathan Levine. Seated are Atlantic manager of product development, Amiira Ruotolo-Largent, left, and A&M national director of alternative music Lorraine Caruso.

Columbia Springs Pink Floyd Tour Plans; Pomus, Ronson Tributes; Brooks Rabble

THE BIG PINK: Pink Floyd kicks off its first U.S. tour in nearly five years March 30 at Miami's Joe Robbie Stadium. The stadium outing, which will take the band to more than 40 cities over a three-month period, is the group's first since the "Momentary Lapse Of Reason" tour, which ended in 1989.

This latest venture is in support of the band's forthcoming Columbia Records album, which is so new the label can't reveal the album title or its release date yet. It says the record will come out in the spring.

The North American tour is being promoted by Toronto-based CPI, which also has served as national tour promoter for such groups as the Rolling Stones. As fans of the band have come to expect, the light show will rival the music—complete with, as a press release breathlessly states, "lasers banned in certain parts of the world due to their purported atom-splitting strength."

WHAT'S UP, DOC? It seems like every day brings another tribute to a singer or songwriter who departed the planet way too early. Such is the case with the upcoming salute to Doc Pomus, slated for release later this year on Rhino Records.

The tribute will be a benefit album, with proceeds going to the Rhythm & Blues Foundation's Doc Pomus Financial Assistance Fund (Billboard, Oct. 16, 1993).

"Doc was one of the R&B Foundation's founding members, and when he died, we wanted to do something for a cause he really liked," says Will Bratton, Pomus' son-in-law and manager of Stayzbo Music, a publishing company that handles many of Pomus' latter-day compositions as well as earlier works whose rights have reverted to him. "Doc helped out a lot of people over the years, and we figured rather than exploit the record for ourselves, we really wanted to do it for other people."

Bratton stresses that the Doc Pomus Fund funnels money directly to the artists and is not used for the R&B Foundation's administrative costs.

Among the artists who have cut tracks are Aaron Neville ("Save The Last Dance For Me"), Dion ("Turn Me Loose"), Los Lobos ("Lonely Avenue"), John Hiatt ("A Mess Of Blues"), B.B. King ("Blinded By Love"), and Dr. John, who recorded "I'm On A Roll," written by Dr. John and Pomus two weeks before Pomus' death.

Other artists committed to the project who have not yet cut tracks are Paul Simon, the Band, and Lou Reed.

Bratton and his wife, Pomus' daughter Sharon Felder, are consultants for the album. Jill Dell-Abate is the album's official coordinator and is lining up the artists.

BEFORE Pomus' tribute hits the streets, a special Mick Ronson salute will be released by Epic April 26. The album includes several tracks recorded by Ronson with guest artists prior to the guitarist's death in the spring of 1993. Among the singers performing with Ronson are Def Leppard's Joe Elliott, David Bowie, John Mellencamp, and Chrissie Hynde. The rest of the album is expected to be filled with previously unreleased songs from Ronson's career.

TRADING PLACES: Imagine, if you will, that your publishing company gets a call saying Bob Dylan has written a song inspired by a phrase he heard you say during an interview, and Dylan insists that you receive songwriting credit. The trouble is, you don't ever remember saying the phrase.

That's the situation in which Garth Brooks found himself recently when his publishing company, Major Bob, got a call from Rondor Music, which represents Gerry Goffin, another of the writers of the Dylan song. In the process of trying to clear the track, Rondor asked for permission to list

Brooks as a writer along with Dylan, Goffin, and keyboardist and longtime Dylan cohort Barry Goldberg.

Dylan's publishing company then conferred with Dylan, who said he got the song's title phrase, "tragedy of the trade," from bassist Harvey Brooks—not Garth Brooks. The problem was, Harvey Brooks didn't remember saying the phrase, either. At that point, Dylan figured he must have come up with the phrase himself, and so the song now lists Dylan, Goffin, and Goldberg as songwriters, and the ersatz Brooks brothers are left wondering what happened. This much we do know for sure: "Tragedy Of The Trade" marks the first time songwriting giants Dylan and Goffin have collaborated, and the tune is being cut by Bloodline, a new SBK group that features the offspring of Miles Davis, Robbie Krieger, and Berry Oakley.

IN THE STUDIO: The Smithereens are winding up their RCA debut, which will be released in April. The album reunites the band with producer Don Dixon... Edie Brickell is working on a spring release, with hubby Paul Simon and Roy Halee co-producing... John Mellencamp has cut a cover of "Baby Please Don't Go" as the lead single from the "Blue Chips" soundtrack... The Scorpions' "Under The Same Sun" is featured in Steven Seagal's new movie, "On Deadly Ground."

Sir Douglas & Co. Return With A Metallic Blast On Elektra

BY CHRIS MORRIS

LOS ANGELES—Fans of such '60s Sir Douglas Quintet hits as "She's About A Mover" and "Mendocino" may be in for a shock when they hear the group's new Elektra Nonesuch American Explorer album "Day Dreaming At Midnight."

The March 29 release kicks off with a blast of furious guitar more *a propos* on a straight-ahead metal album than on a set by the noted Tex-Mex rock band. Only the entrances of Augie Meyers' patented Vox organ triplets and leader Doug Sahm's drawing vocals betray the fact that this is, in fact, an SDQ recording.

Jody Denberg, PD of adult alternative KGSR Austin, Texas, says, "The older fans are going to find something on the record they're going to like, and some things that will surprise them... There are things on there that sound like heavy metal. [Sahm is] breaking new ground on the record. The fans might be freaked out by some of the more aggressive things."
"That's the idea—I wanna freak

'em out," Sahm says with a cackle. "We had the '90s in mind. We weren't going into it like, 'Oh, how you doin', let's cut a record and sound like we did 30 years ago.' We didn't do that." Although the band is most noted for its 1969 album "Mendocino," its last release was 1981's "Border Wave."

While "Day Dreaming" does feature work by such Sahm stalwarts as Meyers and Louie Ortega, formerly of the Tex-Mex rock band Louie & the Lovers and Sahm's now-disbanded all-star unit the Texas Tornados, it also prominently displays the high-density guitar work of Sahm's son Shawn. (The singer's other son, Shandon, is a member of the Texas hard rock band Pariah, which is signed to Geffen.) Creedence Clearwater Revival drummer Doug "Cosmo" Clifford and Hellecasters/Desert Rose Band veteran John Jorgensen round out the recording group.

It was Doug and Shawn Sahm's work together on a version of the 13th Floor Elevators' "You're Gonna Miss Me," on the 1991 Roky Erickson tribute album "The Eye In The Pyramid," that piqued the interest of Metallica manager Cliff Burnstein and led to the new Quintet project.

The elder Sahm says, "Cliff heard the Roky Erickson thing
(Continued on page 14)



by Melinda Newman

PANTERA

(Continued from preceding page)

us—and to me as private listener.”

Produced by Terry Date, who has helmed albums by Soundgarden and Mother Love Bone, along with band member Vinnie Paul, “Far Beyond Driven” sets the band apart from the sea of hard rockers by tempering the requisite growling and guitar acrobatics with spine-crawling rhythms and ponderous, philosophical lyrics. It’s a mighty tall order, but it’s one that the band shrugs off as being all in a day’s work.

“All we care about is making sure that we don’t let the kids down,” says singer Philip Anselmo. “We just kinda pave our own way, and make the kind of music we’d want to hear from our favorite band. [This album is] very intense shit—it’s not at all tame.”

With the album complete, the next logical progression is for the band to hit the concert trail. An extensive year-and-a-half-long jaunt throughout much of the world will commence in April. Such extensive touring is second nature to the band.

“Not for nothing, but we whup some considerable ass live,” says Anselmo. “We just tour and tour. Our lives are on the bus, in the venue, and on the stage. It’s with the kids you get to know along the way. That’s what our lives are all about. Every night we play is Saturday night to those kids, and you’ve got to give it every drop you’ve got inside.”

That much touring normally would translate into heavy radio action, but not in the case of Pantera. Billboard interviewed a number of radio programmers, who chose not to be quoted for the record, but who noted that the band’s sound is too harsh for most album rock formats. To that end, Pantera continues to thrive at the college radio level and within metal specialty shows. EastWest will continue to bang at mainstream radio doors, however, and will soon issue “I’m Broken” as a promotional CD. The song also will be supported by a video clip directed by Wayne Isham.

“Over the last few years, Pantera has relentlessly built a very substantial following of millions of fans worldwide,” says EastWest chairman/CEO Sylvia Rhone. “Show by show, song by song, they have earned the respect and admiration of the heavy metal community by delivering great music and killer live shows. They have established themselves with absolutely no compromise and an image of honesty and angst.”



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Order Date Cutoff: March 3, 1994
Street Date: March 22, 1994



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STARS (SOME WITH GUITARS) COME TOGETHER AT ROCK AND ROLL HALL OF FAME INDUCTION DINNER



Paul McCartney, center, who inducted John Lennon into the hall, presents the award to Lennon's widow, Yoko Ono, right, and Lennon's son, Sean Lennon, at the annual dinner, held Jan. 19 at New York's Waldorf-Astoria Hotel. (Photos: Chuck Pulin)



Elton John, with longtime writing partner Bernie Taupin by his side, relates what being inducted into the Hall of Fame means to him. Although Taupin was not inducted, John presented his award to Taupin.



Rita Marley, center, is flanked by Bono, left, and Whoopi Goldberg during a rendition of Bob Marley's "One Love," while Marley's son Ziggy, far right, looks on. Bono inducted Marley into the Hall of Fame.



Axl Rose, right, who inducted Elton John, "comes together" with Bruce Springsteen to perform the classic Beatles song in the post-induction jam. McCartney left the event before the jam started.



Robbie Robertson, right, and Eric Clapton jam on "The Weight" at the end of the ceremonies. Clapton inducted the Band, noting that he had always wanted to be a member of the group.



Members of the Grateful Dead cluster around Bruce Hornsby, third from right, who inducted the group. Jerry Garcia, who was absent, was represented by a lifesize cutout, second from left.

SIR DOUGLAS RETURNS WITH A METALLIC BLAST ON ELEKTRA

(Continued from page 12)

got onto some folks in L.A.—[including MCA senior VP of A&R] Ronnie Oberman and [the Album Network's] Tommy Nast—and they finally got hold of me. I didn't know who he was at first, so I asked my kids, "There's a guy named Cliff Burnstein who called me, you know who he is?" They go, "Pop! That's the man! Get on the phone! That's rock'n'roll! That's Metallica!"

Sahm says that Burnstein "had an idea and a concept about makin' a record that had elements of the heavy guitar thing and the old Quintet thing. I thought, should we call it a new '90s name. He said, 'No, we can't do that, because people all know you already. You can't start further up the pole.'"

Burnstein's clout with Metallica's label, Elektra, led to the band's deal there. While the Quintet is on the label's tradition-oriented American Ex-

plorer imprint, Sahm says, "It won't be treated like something that would go out and sell 20,000 records or something. It's getting treated like a real rock'n'roll record, which is what I wanted, 'cause I thought the songs were really viable."

Elektra senior director of product development Danny Kahn says that the updated sound "is certainly an element of the project. The record has a lot of music that sounds quite contemporary... We're going to explore every element to bring this music to a potential fan."

The diversity of the music gives Elektra's promotion staff a variety of options at radio, Kahn says. The track "Twisted World," which has a more subdued, familiar Quintet sound, will be worked at album alternative, while the raging "Romance Is All Screwed Up" can be directed at album rock.

Other opportunities may exist at modern rock, where Sahm has become a known commodity thanks to his guest appearance on the recent Uncle Tupelo album "Anodyne."

The album will be launched with a March 19 live set at Antone's in Austin during the South By Southwest Music & Media Conference. "That's the root of Doug's fan base," Kahn says. "It's a great anchor to have a first show and announce plans to this group of people."

Sahm admits that Clifford Antone, owner of the Austin blues club and the record label that released Sahm's early-'90s R&B/blues album "Jukebox Music," may be taken aback by his new direction.

Sahm says, "I'm gonna go, 'Clifford, forgive me! I know it's not Guitar Slim, but I want a platinum record! Please, Cliff, don't hit me! I gotta do this rock'n'roll thing!'"

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN FRANCISCO—The success of "Up & Down Club Sessions," an independent CD release that features the cream of the local "hip hop" scene—not to mention a steady string of well-attended gigs at several Bay Area venues—signals that fans of this merger of jazz, funk, and hip-hop are ready to put their money where their mouths are to support it. The Up & Down Club, located in San Francisco's South-of-Market area, reports selling out its first run of 3,000 CDs over the last quarter of 1993. "Up & Down Club Sessions" includes artists **Alphabet Soup**, the **Josh Jones Jazz Ensemble**, the **Will Bernard Trio**, the **Kenny Brooks Trio**, the **Dry Look**, **Eddie Marshall Hip Hop Jazz**, and the **Charlie Hunter Trio** (whose debut CD was just released on **Primus** leader **Les Claypool's** Prawn Song Records). Clubs other than Up & Down featuring hip-hop jazz and new groove on a regular basis include Yoshi's and Kimball's Carnival in the East Bay, and Club 181, Cafe du Nord, Elbo Room, DNA, and Cava 555 in San Francisco. Other bands making a blip on the hot jazz radar screen include the **Broun Fellinis** (Billboard, Jan. 29), **Planet Good**, the **James T Kirk Experience**, **Jazz Iguanas**, and **Hip Bones**. Josh Jones Jazz Ensemble leader Jones, 32, who has drumming experience with **Don Cherry & MultiKulti**, and **Peter Apfelbaum's Hieroglyphics Ensemble** says, "Even before Guru came out with 'Jazzmatazz,' we were thinking about the hip-hop thing. We started troubleshooting, singing jazz standards over these grooves, and came up with some great things." Adds **Jason Olaine** of Yoshi's Nitespot, "The hip-hop jazz is a great way to introduce folks to improvisation, group improvisation, and different musical structures than they're used to. It brings them into the fold; then they can backtrack to **John Coltrane**." Contact the Up & Down Club at 415-626-2388. **ROBIN TOLLESON**

MIAMI—**Nil Lara** is one of South Florida's natural wonders, a Cuban-American singer/songwriter who is virtually inventing a new genre of music with a hybrid of American rock and Cuban folkloric music. Although born to Cuban parents in Newark, N.J., Lara lived in Caracas, Venezuela, from age 7 until his teens. Moving to Miami, Lara took the South American folkloric tunes he had learned on instruments like the *tres* (a small Cuban guitar), the *cuatro*, and the *charango*. He then welded them to a rhythmic, infectious danceable blend of sweet-souled pop songs with lyrics full of hope and pride. His debut CD, "My First Child," is now out on his own Beluga Blue Records label. It's available regionally and is set for Latin American distribution. Tracks include "My First Child," a gentle lullaby, and "I Will Be Free," which soars with spiritual yearning. Lara has become a Miami phenomenon, packing the clubs with his eclectic, percussion-oriented band. Lara also performs solo, sitting barefoot with his *guayabera* shirt and little Cuban guitar. Lara has just made a sunny, slick video for the song "I Will Be Free," soon to be on MTV Latino. In the meantime, Lara is Miami's best-kept musical hybrid secret. Contact Lara at 305-531-2830. **SANDRA SCHULMAN**



NIL LARA

SANDRA SCHULMAN

CHICAGO—"Contemporary jazz with an R&B flavor" is how saxophonist **Tim Cunningham** describes his music. Playing professionally for more than five years, Cunningham has rolled up credits that include two self-produced/distributed CD albums: "Sax Change Operation" (with reported sales of more than 15,000) and his latest set, "A Change Of ALTitude." In addition to his own projects, Cunningham also has recorded or performed with **Bobby Lyle**, **Jean Carne**, **Ready For The World**, **Norman Brown**, and **Alexander Zonjic**. He also wrote, produced, and recorded the musical theme to the Chicago-based, Fox Network syndicated talk program "The Bertice Berry Show." The artist plays all saxophones and has opened numerous shows for artists like **Wynton Marsalis**, **Tower Of Power**, **Patti LaBelle**, **George Benson**, and the **Yellowjackets**. "I think



TIM CUNNINGHAM

they like to use me because my show's really energetic and can really get an audience fired up," says Cunningham, who also has performed at music festivals including the Santa Barbara Jazz Festival, the St. Lucia Jazz Festival, Michigan Festival, and the L.A. African-American Cultural Festival. The saxophonist has scored first place in the L.A. Battle of the Saxs, the WNUA/Cotton Club Jazz Series, and was second runner-up in the Detroit Hennessey Cognac Jazz Competition. Contact Bryan Joseph, Cunningham's manager, at 616-925-9636. **J. R. REYNOLDS**

FOR THE RECORD—**Marilyn Manson** has been signed to **Trent Reznor** and **John A. Malm Jr.'s** Nothing Records, not the label listed in the Jan. 15 Continental Drift column.

ARTISTS IN ACTION

MORPHINE

*The Troubadour
West Hollywood, Calif.*

L.A. HIPSTERS turned out big-time Jan. 14 to get a taste of this much-lauded Boston trio, and most in the crowd went home merrily dazed and satisfied by the band's jazzy backstreet brew.

Morphine builds its sound on self-imposed limitations. Vocalist Mark Sandman plays a two-string bass, frequently whipping the frets with a slide. Sax man Dana Colley is about the only soloist this side of Serge Chaloff and Leo Parker to blow a baritone, sometimes honking harmony lines simultaneously on a tenor. Drummer Billy Conway props the whole thing up with spare, funky backbeats reminiscent of the work of Levon Helm

(whose grizzled look Conway also emulates).

The group's pared-down style is cool, attractive, inventive, and (yes) danceable. Its repertoire (heard on last year's Rykodisc album "Cure For Pain" and the earlier Accurate Distortion set "Good," now reissued by Ryko) mates this soulful, propulsive approach to original songs notable for their atmospheric darkness.

In live performance, Sandman (whose slightly wasted visage mirrors that of punk progenitor Richard Hell) is an engagingly good-humored front man; at the night's outset, he wryly welcomed "music lovers, curiosity seekers... [and] all those people out there in show business." His sonorous, groaning singing remained mellow, bluesy, and expressive throughout the

evening.

Kicking off with "Good," Morphine punched through a healthy hour-plus set of its best material. Clearly, this unit has a set list whose excellence most young groups would covet: Especially impressive were "You Look Like Rain," "Do Not Go Quietly Unto Your Grave," "Buena," "Candy," "A Head With Wings," "Thursday," and "Cure For Pain." At its best, the music came on strong with gritty grooves for modern-rock lounge lizards.

In terms of sheer originality, slow-burning intensity, excellence of songcraft, and pure fun, Morphine is at the head of the pack among alternative rock bands.

CHRIS MORRIS

HOLLY COLE TRIO

The Fez, New York

WHEN THE Holly Cole Trio took the bandstand at the Fez, Holly Cole was not in evidence. Her backing duo of pianist Aaron Davis and bassist David Pilch preceded her, opening with a tentative, almost teasing introductory blues number. Cole's appearance seemed to reflect her colleagues' hesitant air. She stood immobile, sphinxlike, as their spare accompaniment throbbed around her. Cole

looked the postmodern chanteuse—her long velvet gloves gave a skewed nod to a jazz singer's facade of high-toned elegance.

The small-room intimacy of the Fez was an ideal showcase for the jazz singer from Halifax, Nova Scotia, whose David Was-produced Manhattan Records album "Don't Smoke In Bed" had climbed into the upper half of Billboard's Contemporary Jazz chart. Cole's nearness to her audience brought about pin-drop quiet for the delicate balladry of "Blame It On My Youth" and "Don't Let The Tears Drop Rust Your Shining Heart." Seeming to fit as snugly into her repertoire as she did her gloves, Cole soon loosened up, affording the audience quick glimpses of her sweet yet vixenish edge. Her demeanor showed what can be revealed with a smile, a sidelong glance, or a quip. (The Fez's basement location puts it in close proximity to rumbling subway trains. As one would pass below, Cole would casually call out Richter scale numbers.)

Her version of Cole Porter's "Get Out Of Town" embodied a loping, hypnotic groove, and an ersatz Middle Eastern bassline drew her into "Trust In Me," the song of serpentine seduction from "The Jungle Book." Strict-time themes

like "My Baby Just Cares For Me" turned slow and bluesy, and Cole's phrasing became elastic, warbling its way into a sinuous scat. Her dreamily idiosyncratic "Que Sera Sera" imbued the old hit with a sophisticated, worldly wise cast not found in the Doris Day original. Old favorite "Smile" was smokily cloaked in the darkest of minor chords, voicing despair with a lost-sounding jazz minimalism. Hank Williams' "I'm So Lonesome I Could Cry" was another that underwent the blue-Cole transformation.

Much of Cole's approach takes a bittersweet—or just plain bitter—view of love. She dedicated the sardonic "Ev'rything I've Got" to John and Lorena Bobbitt, and she couldn't contain her laughter at the line "There's a trick with a knife that I'm learning to do."

Among Cole's closing tunes was her appealing remake of 1972 Johnny Nash hit "I Can See Clearly Now." Her final encore was "Everyday Will Be Like A Holiday," whose bright, gospelly tone gradually swelled into a full-blown stomp, augmented by Cole's happy cries. Cole and Co. had gone from tentative to ebullient, and their enthusiastic audience was probably unaware that 90 minutes had passed by. DREW WHEELER



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AEROSMITH CUCA	Sports Palace Mexico City	Jan. 25-26	\$882,150 (2,470,020 pesos) \$56.25/ \$18.75	23,545 two sellouts	Ocesa
BILLY JOEL	Charlotte Coliseum Charlotte, N.C.	Jan. 29	\$646,238 \$28.50	22,675 sellout	Cellar Door
FRANK SINATRA TOM DREESON	Broward Center for the Performing Arts Fort Lauderdale, Fla.	Jan. 20-23	\$606,835 \$65/ \$50	9,912 four sellouts	Fantasma Prods.
DURAN DURAN JAMES	Radio City Music Hall New York	Jan. 11-13	\$540,050 \$50/ \$35/ \$30/ \$25	14,881 17,172, three shows, one sellout	Radio City Music Hall Prods.
BILLY JOEL	Richfield Coliseum Richfield, Ohio	Jan. 25	\$528,276 \$28.50	18,536 sellout	Belkin Prods.
BILLY JOEL	Maple Leaf Gardens Toronto	Jan. 22	\$409,161 (\$536,410 Canadian) \$35	15,326 sellout	Concert Prods. International
RUSH CANDLEBOX	Reunion Arena Dallas	Jan. 28	\$400,920 \$35/ \$28/ \$25	14,619 sellout	Stone City Attractions
JANET JACKSON	Centrum In Worcester Worcester, Mass.	Jan. 30	\$372,821 \$40/ \$27.75	12,681 13,128	A.H. Enterprises
ROBERT PLANT	National Auditorium Mexico City	Jan. 31	\$350,703 (\$81,968 pesos) \$55.38/ \$36.92/ \$18.46	9,046 sellout	Ocesa
RUSH CANDLEBOX	The Summit Houston	Jan. 26	\$321,661 \$35.25/ \$28.25/ \$24.25	12,529 sellout	Stone City Attractions

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Jordan's Taking No Sass On Rocking 'Rats' MCA Looks To Build On Singer's Rock Radio Base

BY LARRY LeBLANC

TORONTO—Impact/MCA's husky-voiced rocker Sass Jordan is delighted with her rough-edged third solo album, "Rats," which is due March 1 on MCA in the U.S. However, she knows that some people won't share her enthusiasm.

"For the first single, 'High Road Easy,' we just did a \$10,000 video, thank you very much," the English-born, Montreal-raised singer says dryly. "My idea of a good time. But I refuse to spend money on those things [videos], because MTV doesn't play them."

Despite MTV's reluctance, Jordan has made a measurable impact, especially with 1992's "Racine," several tracks from which had considerable success at album rock radio. MCA execs feel the album created a strong launching pad for "Rats."

"We believe Sass has a very strong rock radio base, and our plan is to capitalize on that," says Randy Miller, MCA's senior VP of marketing. "We had three top 10 AOR tracks from 'Racine,' and sold about 150,000 albums [in the U.S.]. We have 25 markets which

are initial focus markets, where she has a sizable base with both radio and retail. We're going initially into those markets and focusing on them. We hope to really hit her fan base and have respectable out-of-the-box sales, and create the excitement to take the album to the next [sales] level."

Recorded at several Los Angeles studios, with the title toned down from the original "Rat's Ass," the new album was co-produced by Jordan, guitarist Stevie Salas, and engineer Nick DiDia, and mixed by Michael Wagener. Among the guest players is funkster George Clinton, who appears on the track "Ugly."

"George Clinton," exclaims Jordan. "Can you believe that? That, to me, is the ultimate thing on earth. I love that stuff [funk]. A great sorrow of my life is that I wasn't born black so I could have done [funk music] and gotten away with it."

Jordan and Salas first collabo-



JORDAN

rated on four songs for "Racine," including the key album rock track "You Don't Have To Remind Me." On the new release, the two co-wrote all but one song; "Give" was co-written by Jordan and her bassist, Tony Reyes. "I don't like writing on my own," she says. "I find it way more fun to do it with other people."

For those familiar only with "Racine" or "Trust In Me," Jordan's 1992 duet with Joe Cocker on "The Bodyguard" soundtrack—or even her 1988 Canadian album debut, "Tell Somebody," which remains unreleased in the U.S.—Jordan's sexually forthright persona on such songs as "Damaged," "Ugly," and "High Road Easy" on the raucous "Rats" album might come as a sizable jolt.

For her part, Jordan argues that she has had to hold back on her musical powers. "If it was left up to me entirely, I'd go right off the edge as far as what is considered heavy," she says. "Stevie and I were writing songs similar to 'Rats' in 1990, but I couldn't have put it out then. I wasn't a huge enough act to throw my weight around and say, 'The hell with you, this is what I'm doing.' I had to go with something a little more palatable [like "Racine"] because I like to make a living at what I do."

"What's rock'n'roll based on but on sex and the more violent tendencies in human nature?" she adds. "It's very physical. My tendency has always been to go harder sounding, but if I go too far I know I'm going to alienate a large percentage of people. There's a middle ground if I want people to hear what I'm saying. Also, people are more willing to accept really heavy [music] from men than from women," she says. "That may be a cultural thing, or what we're used to."

While no American performance dates are set so far, Jordan is doing a two-month European tour starting March 18, opening for Meat Loaf. Until then, she will be promoting the album at radio and retail in selected U.S. markets.

Conseil Finds U.S. Openings For W/C's International Acts

HOME ABROAD: Giving international acts a chance to duplicate their overseas success in the North American market is Patrick Conseil's mission for Warner/Chappell Music. Working with the publisher's New York creative chief, Kenny McPherson, Conseil assumed formal responsibilities at the company last November, when he was named director of international services after serving for two years as a consultant. Interestingly, he has been able to retain his management company, Modus Operandi,

which, to put a novel spin on things, represents such American acts as Andy Chamlin, David Cooper, Zette, and Michael Walsh, among others.

A resident of the U.S. for the past 6½ years, Conseil left his native France at the age of 18—he is now 33—to learn the music industry ropes in England, where he joined A&M Records, moving from mail-room-type chores to an A&R post. He left A&M in 1985 to do freelance work, and that experience enabled him to become familiar with the musical landscapes in such territories as Germany, Italy, and France. He had an affinity for the German techno scene and, besides French and English, he is fluent in German.

"I try not to miss any acts who are associated as writers with Warner/Chappell's offices in foreign markets," says Conseil. "I really get involved in trying to get these acts record deals here. I'll bring in some of their recordings myself, mail them to disc jockeys and the press. I don't want anything to fall through the cracks. I get around, and I suppose there are those who say, 'Who is this Frenchman who wants to rule New York?'"

With a particular, but hardly exclusive, bent for dance club attractions, Conseil works closely with the dance community. In a proselytizing mode, he says that "dance club acts don't get the help they deserve in getting their songs around. A music publisher has to be more than a holding company—fortunately, at Warner/Chappell we do more than that."

Conseil's "track record," if you will, is impressive. He is credited with the acquisition of and the domestic deal for the Captain Hollywood Project (actually an American who lives in Germany) with Imago Records, and he introduced the label's brass to British act Big Fun, whose debut single is a cover version of a W/C copyright, "Stomp."

In the recent past Conseil has been promoting three European dance acts, Camouflage, Culture Beat, and Elektric Music. And in

the months ahead, he'll be working to get several acts off the ground. They include B-Tribe (Atlantic), Scottish act Saidflorence, 2 Brothers On The 4th Floor, Intermision, Kyn Sanders, U.K.'s Plutonic, Trans-global Underground, and Billy Ray Martin.

In getting material exposed beyond label releases, Conseil also works closely with the publisher's film department in Los Angeles. Last year, he was credited with getting two Dutch acts to perform on

soundtracks: DaJuice in "Cool World" and Nymphomania in "True Romance." He also has cuts by U96, Swen Vath, and Shamen in

the upcoming film "Cyberstorm."

Conseil's link with dance-pop music doesn't exclude other pop genres. He is involved with Australian jazz artist Vince Jones, world music performer Angelique Kidjo, country/rock artist Calvin Russell, and alternative acts including the aforementioned Saidflorence and Denmark's Excess Bleeding Heart. Russell is a singer/guitarist from Texas who made a big impression in France and then the rest of the continent.

Back on the dance front, Conseil has good news for all publishers that deal in this area. "Dance is coming back to well-crafted songs. We're hearing more anthems with good lyrics."

NICE GOING: Six writers from the New York area have been selected to receive the Abe Olman Scholarship Award presented annually by the National Academy of Popular Music, which operates the Songwriters Hall of Fame, reports projects director Bob Leone. The 1994 winners include Jazmin Jackson, representing ASCAP; Rebecca Martin, BMI; and the teams of Bill Pitzonka and Alan Wolpert, Songwriters Guild of America, and Amy Powers and Stephanie Salzman from the academy itself. The awards, given to participants active during the past year in writing workshops hosted by ASCAP, BMI, SGA, and the academy, reflect a fund established by the family of Olman, the late publisher who co-founded the academy with the late songwriter Johnny Mercer.

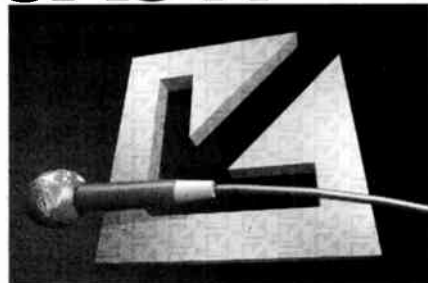
PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp:

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4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Tori Amos, Little Earthquakes.



by Irv Lichtman

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Nelson Pitches Boxed Set On QVC Exclusive Package Features Rarities

NASHVILLE—Willie Nelson is selling his new Rhino boxed set, "The Classic, Unreleased Collection," exclusively via the QVC cable shopping network.

Released Feb. 1 and coinciding with Nelson's one-hour QVC special, the set consists of three CDs or four cassettes featuring a total of 60 songs. The package also contains an illustrated background booklet of more than 50 pages, written by critic Rich Kienzie.

Included in the \$50 package are Nelson's first recording, from 1957; demos and masters cut in the '60s and '70s for the publishing company Pamper Music and for Atlantic Records; various live concert recordings; and an unreleased album from the

mid-'80s.

Rhino compiled the set in cooperation with Willie Nelson Collections. Most of the cuts were licensed directly from Nelson.

The QVC special also offers other Nelsoniana, including his "My Times" video, sportswear, and a Country Music Hall Of Fame commemorative plaque. Nelson was inducted into the Hall last year.

There has been a flurry of Nelson album releases of late. In addition to Rhino's entry, Scotti Brothers Records has just issued "Willie Nelson: The Early Years," and Justice Records will roll out "Moonlight Becomes You," a collection of newly recorded pop classics, Feb. 15.

EDWARD MORRIS

FOUR MAJOR LABELS TEAM TO FORM 24-HOUR MUSIC VIDEO CHANNEL

(Continued from page 3)

is the No. 2 cable systems operator in the U.S., with 7.1 million subscribers. If that cable company signs on, which many sources expect, the venture would have a minimum initial reach of about 12% of the approximately 60 million U.S. cable TV homes.

But the No. 1 cable company in the U.S., Tele-Communications Inc., which has 10.1 million subscribers, has announced that it will launch its own cable music video channel with BMG in the fourth quarter this year.

Michael Dornemann, chairman of BMG, has suggested that the venture with TCI eventually could merge with other channels. "We have to discuss with the individual companies whether the market can support four or five channels," Dornemann told Billboard prior to the four labels' announcement. At that time, Rudi Gassner, president/CEO of BMG International, added, "We always said we'd be open to other ideas and other players."

Some financial observers wonder whether there will be any profits if there are too many music video channels on the tube. In that sense, MTV's strategy of moving away from pure music video toward other kinds of programming may give it an edge in attracting important advertising revenues.

All the proposed music video channels are viewed as a way to use the expanded cable capacity that will come with the so-called 500-channel information superhighway.

Both Time Warner Cable and TCI (as well as Viacom) are involved in tests of high-speed, fiber-optic cable systems that will deliver interactive services to the home via TV.

The new music video venture will allow the companies to draw on their various enterprises now engaged in creating this new world of home entertainment.

PolyGram, for example, is 75% owned by Philips Electronics, which

is a leading cable system operator in Europe and a major producer of multimedia software and hardware.

EMI's Capitol Records is said to be in talks with a computer company, Oracle, about creating a server that could provide digital music-on-demand for interactive services.

Sony and Time Warner are 50-50 partners in Columbia House, a direct-marketing music and video company. Sony Software has under its umbrella Sony Music Entertainment, which supplies the artists and the music; Sony Pictures Entertainment, a movie company that could produce and distribute videos and other kinds of visual entertainment for the new channel; and Sony Electronic Publishing, a producer of interactive multimedia software.

Ticketmaster already provides an interactive service that supplies concert tickets and other merchandise via telephone lines. It also controls a vast consumer database and has experience in marketing to young people. Although the new music video channel is not expected to include home shopping, sources say it will have a merchandising element.

Ticketmaster president Fred Rosen says his company invested in the music network to spur its own growth in the entertainment business. Contrary to industry speculation, Rosen claims the proposed video network will not sell concert tickets. "We invested in this situation because music has been responsible for a lot of Ticketmaster's growth," he says. He indicates that the company might get involved in other TV ventures, including a stand-alone "lifestyle" network.

The only major music company apparently not planning to start a music video channel is MCA. An MCA spokesperson had no comment.

Warner, Sony, PolyGram, and EMI are partners in the German-language music video cable channel Viva, which debuted in December. Sources say it has been well-received, appearing in 90% of Germany's 13 million homes with cable. Viva is said to be the prototype for the U.S. operation, as well as for a series of proposed foreign-language video ventures around the world. In Germany, the fifth partner is a radio entrepreneur, Frank Otto. A source says the music companies are looking for fifth partners among local businesses in other foreign countries.

Sources suggest that MCA is not part of the U.S. venture because it is not in Viva. Until recently, MCA had few operations in Europe.

Some music company sources say the partners were forced to disclose the new venture before they were ready because the news had been leaked to business publications. Observers believe the leaks were an attempt to manipulate the stock of Viacom, which has been engaged in a long-running, high-stakes takeover battle with QVC Network for Paramount Communications. The theory is that strong competition for MTV would devalue Viacom's assets and make that company less attractive to Paramount stockholders, who have to tender their shares to either Viacom or QVC. At press time, both bidders had increased their offers for Paramount.

WIPO UPS ANTE ON CD PIRACY

(Continued from page 3)

states to introduce laws that would make SID codes mandatory. Failure to use the code would involve stiff penalties, and authorities would be able to seize and destroy unencoded discs.

Mike Edwards, IFPI's director of operations, told delegates that action was desperately needed to thwart CD piracy, which is reaching epidemic proportions in Asia. "The CD's amazing data-carrying capability is being

recognized. The computer industry, book publishers, the movie industry, and countless others are queuing up to push through the door that the record industry has opened," he said.

Excess CD manufacturing capacity, especially in China, is leading to a huge boom in pirate and counterfeit product. In China, the number of known CD plants has risen from three to 26 since 1990, giving the country an annual CD manufactur-

ing capacity of 75 million units—and a current legitimate market demand of only 3.5 million.

PARALLELS & PIRATES

The problem is further compounded by the fact that well-made counterfeits are mixing with parallel imports in Europe, said Edwards. Suppliers of CD manufacturing equipment are bound to come under greater scrutiny in coming months.

Now that China has been identified as a major threat, attention will likely focus on the CD plants there, which use European- or U.S.-made machinery, some of which is still serviced by the company's technicians.

Philips' Gall says, "We have close contact with manufacturing equipment suppliers, but there's really no way to control the supply of equipment. Philips keeps a close eye on things, as does IFPI."

ALICE IN CHAINS EP BOWS AT NO. 1

(Continued from page 3)

The EP, which runs slightly more than 30 minutes, was serviced to radio simultaneously with the title's Jan. 25 street date.

Although Columbia didn't technically issue an emphasis track, the label led programmers to "No Excuses," which garners both the "Hot Shot Debut" and "Airpower" distinctions at No. 19 on the Album Rock Tracks list. It also debuts at No. 21 on the Modern Rock Tracks chart.

Peter Fletcher, senior director of marketing, West Coast, for Columbia, says, "We wanted radio to experience the record as a whole and see the other side of Alice In Chains."

Yet even before the label serviced the EP, many radio stations were playing tracks off a special limited-edition two-disc vinyl edition, released Jan. 18, which combines "Jar Of Flies" with the previously released EP "SAP."

At retail, the CD version of the EP debuted in the No. 1 position at several chains. Bob Bell, new-release buyer for the Torrance, Calif.-based Warehouse Entertainment web, says the chain had the title sale-priced at \$9.99 out of the box. "It did extremely well for us," he says. "There are not a lot of huge records coming out in January, and a lot of customers are looking for new music."

Bell also notes that the acoustic-

leaning sound of the EP is "more accessible" than the band's previous efforts. "This may have a lot more legs than a lot of other EP-type projects."

In recent years, the EP configuration, popular in the '50s, has gained renewed favor and consumer acceptance (Billboard, April 18, 1992). Billboard published a Best-Selling Pop EPs chart from 1957-1961. Since then, EPs made no huge commercial impact until such recent hits as Mariah Carey's "MTV Unplugged EP" and Ugly Kid Joe's "As Ugly As They Wanna Be." Those titles climbed to No. 3 and No. 4, respectively, on The Billboard 200.

Alice In Chains guitarist Jerry Cantrell says the group went to work on the EP almost immediately after returning home from the Lollapalooza tour in September. The entire EP was written and recorded in seven days at London Bridge Studio in Seattle. It's the band's first recordings with new bass player Mike Inez.

"It was meant as something fun, and more for the fans," he says.

Although the EP is a hit, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the bands on the bill played electric sets. "We did four or five songs and we were pelted with ice," Cantrell says.

He adds that the group didn't go into the studio intending to make an acoustic record, and isn't likely to continue in that vein."

PAISLEY PARK, WARNER BROS. PART WAYS

(Continued from page 5)

leases were scheduled for 1994, including the debut album by New Power Generation vocalist Rosie Gaines, in March, and a hip-hop/R&B/reggae act called Belize, in April. R&B diva Tyler Collins has been completing her label debut; no release date was announced.

Aside from Prince's own releases, Paisley Park has had minimal success in its 10-year run. The most successful of its recent records is George Clinton's "Hey Man... Smell My Finger," which climbed to No. 31 on the Top R&B Albums chart and peaked at No. 145 on The Billboard 200.

In a statement seemingly contradicting the announcement of the joint venture's termination, Warner Bros. Records chairman Mo Ostin said, "We look forward to working with [Paisley Park] and the artist formerly

known as Prince, who continues to be one of our most important artists and producers."

Although "The Most Beautiful Girl In The World" will not go through the Warner Bros. pipeline, a source at Warner Bros. says that when the artist completes his next full album, it will be on Warner Bros.

In addition, Warner Reprise Video is releasing "Billboards," a full-length rock ballet collaboration between Prince and the Joffrey Ballet, on home video and laserdisc Tuesday (8).

As for "The Most Beautiful Girl In The World," "advance" copies are available through an 800 number linked to the artist's Minneapolis-based New Power Generation retail store.

The single is available in three different versions on cassette and CD. The regular single is \$3.95 on cas-

sette and \$4.95 on CD. The maxi-single, with five remixes, is \$5.95 on cassette and \$6.95 on CD, and the "limited edition" version, with an oversized greeting card, is \$10.95 on cassette and \$11.95 on CD.

Although an ad in consumer publications touts the availability of "advance" copies, delivery of an order placed with the regular \$3.25 shipping and handling charge will take four to five weeks, arriving long after the street date. However, "rush delivery" is available for a \$5 charge, and "two-day" delivery is also an option for \$9.50.

Paisley Park spokeswoman Karen Lee says a video for the song, directed by Propaganda's Antoine Fuqua, will likely be released as a video single. The video is described as "an episode of traveling back in time and history."

Self-Sufficiency Focuses Winbush 'Gospel/Jazz Flow' Marks Debut Elektra Set

BY J.R. REYNOLDS

LOS ANGELES—In R&B's producer-driven environment, veteran vocalist Angela Winbush is a self-contained rarity. She writes, produces, arranges, and even plays acoustic piano and synthesizers on her self-titled debut project for Elektra Records.

"Angela Winbush," scheduled for a March 3 release, is a collection of songs Winbush says has greater creative focus than her previous solo sets. "I tried to have more of a gospel/jazz flow to this album," she says. "I concentrated less on the mechanics of the songs and zeroed in on the more emotional aspects of my singing. One thing I did do, though, was pitch my voice a step lower on most of the album, which helped with the overall mood of the music,



ANGELA WINBUSH

giving it the sensuality I was looking for."

Winbush made the move to Elektra after it arranged to buy out the remainder of her six-album deal with PolyGram, which had released just two of her albums. She says it was time to move on. "There were executive changes there, and people

I came in with like Dick Asher and Waymon Jones left the company," she says. "But [the decision to leave] was more of an internal thing for me than anything external. Every instinct told me to make a change."

The new album features a sparkling array of supporting cast members. They include George Duke (acoustic piano), Chuckii Booker (keyboards and drum programming), Gerald Albright (saxophone), Nathan East (bass guitar), Thom Bell (string and horn arrangements), and Ernie Isley (guitars).

Husband Ronald Isley also is on the project, performing a memorable duet with Winbush on the ballad "Baby Hold On." Isley takes co-executive producer credits, along with Elektra CEO Bob Krasnow.

Some tracks on the album were
(Continued on page 22)



Freaky Scene. Producer Rosanne Cunningham, far left, coordinates the action on the set of Hollywood Records' Raw Fusion videoclip "Freaky Note," while an actress and Raw Fusion's Money-B and DJ Fuze, far right, look on.

Compilations Mark Black History Month; Salt-N-Platinum-Pepa; Cube On Violence

BLACK HISTORY NOTES: February is Black History Month, and numerous labels are offering a variety of ways to celebrate this year. The Right Stuff, a new label under EMI Music's Cema Special Markets division, has released "Movin' On Up," a compilation of songs that were popular during the civil rights movement in the '60s. The set includes such R&B songs as Nina Simone's "Mississippi Goddamn," Curtis Mayfield's "Move On Up," Sly & the Family Stone's "Stand," James Brown's "Say It Loud," and Aretha Franklin's "Think" . . . GRP has issued a promotional sampler titled "It's A Matter Of Pride: A Salute To Dr. Martin Luther King Jr. & Black History Month," which features the music of notables including Dr. Billy Taylor, George Howard, Ramsey Lewis, and B.B.

King . . . Reprise is offering "March On," a compilation of songs relating to the civil rights movement, including "Lift Every Voice And Sing," "We Shall Overcome," and "Keep Your Eye On The Prize" . . . The Apollo Theatre Amateur Night is celebrating Black History Month with weekly tributes by the show's guest hosts . . . Sony celebrates the month with a colorful Black Future Calendar conceptualized and written by Kim Green, senior copywriter, creative services for Sony Music.

DEFINITELY NECESSARY: Salt-N-Pepa's album "Very Necessary" has been certified platinum by the Recording Industry Assn. of America, and the promotion department at PLG is only working the second single. (Told you not to worry, Cheryl and Sandra.)

BEACHSIDE POLITICS: While hanging out at a music video shoot in Malibu for new Priority Records act Anotha Level, in support of its single "What's That Ya Say," I ran into Ice Cube, who had this to say regarding the lewd language and violent references on his records: "All that other stuff—the cursing and talk about shooting—that's just to keep [listeners] into the music so that

I can deliver more important messages of black unity and economic solidarity. On every record I make, there's medicine for the soul. But you have to do it a little at a time, or else it comes off like preachin'. Until we form a strong economic base by keeping money in the black community, we'll never break out of the slave-type attitude."

THE CD ROUNDUP: We're less than two months into '94, and there's already lots of quality music to choose from, and more in the pipeline. Some of my adult favorites include **Company, Tashan, and Marcus Miller** (listen to the cut "Rampage," which features guitarist **Vernon Reid** and the late Miles Davis). Yet-to-be-released sets to consider include **Sounds Of Blackness, Dianne Reeves, Terence Blanchard, and Gerald Albright.**

GRAB BAG: The Young Black Programmers Coalition quietly replaced the Y in YBPC with an N for "national" . . . **Chuck D**, having completed a college lecture tour, is back in the studio with **Public Enemy** recording the group's sixth album. The set is expected to drop the second or third quarter of '94 . . . Priority Records teams with L.A.'s Power 106 to turn in the old-school compilation album, "Straight From The Streets." The album was released to help raise funds for the L.A. Performing Arts Center . . . Watch for Pointblank Records bluesman **John Hammond**. The Grammy-winning artist is touring the East, South, and Midwest . . . 23-year music veteran **Michael Johnson** is the new VP of R&B promotion for Mercury Records . . . EastWest recording artist **Yo Yo** has signed to star in the Warner Bros. Television sitcom pilot "Shifting Gears." Look for the premiere next fall . . . Rap artists **Salt-N-Pepa, Doctor Dre & Ed Lover** of "Yo! MTV Raps," U.K. star **Sybil**, and **Positive K** are among the guest music stars for the four-part TV mystery adventure series "Ghostwriter," airing this month on PBS.



by J. R. Reynolds



Ramsey Lewis' Sound And Style Helps Spread Word About Jazz

LOS ANGELES—Besides recording more than 60 albums in a career of nearly four decades, pianist Ramsey Lewis has kept his fingers in almost every musical medium that features jazz.

Lewis has a nationally syndicated radio show that originates from WNUA Chicago, in his hometown. It airs Saturday nights in 15 markets.

Cable television viewers can find Lewis hosting the weekly BET jazz program "Sound & Style," for which he was nominated for an ACE award.

The success of those programs, along with America's waxing interest in jazz, prompted BET create a jazz-oriented cable channel called "BET On Jazz," set to launch this fall.

"'BET On Jazz' will be a 24-hour jazz channel that features programming ranging from entertaining music shows to segments that are more informative concerning jazz," says Lewis, who is the undertaking's official spokesman.

Lewis says the channel's creation is important because it gives jazz a platform from which to broaden its fan base, and it serves as a national medium for jazz artists. "There will also be music video shows," he adds. "Now labels will have a consistent outlet for music videos by jazz artists."

"We're committed to spreading the word about jazz because it's gone without adequate television exposure and promotion, and hasn't gained the kind of everyday exposure that other American art forms have."

Lewis, 58, says his psyche was "re-energized" since making the jump to the GRP label two albums ago after his long relationship with Columbia. "Jazz has traditionally taken a back seat at most labels," he says. "It's a situation where they want you to make records that have hit singles on it, and once done, there was a lack of marketing and support for the project."

"So when my contract expired with

[Columbia], I decided to move over to GRP. They've always had a reputation for encouraging and supporting jazz music."

Lewis' current GRP album, "Sky Islands," is in the top five on the Top Contemporary Jazz Albums chart, selling more than 37,000 units since its November release, according to SoundScan. Demonstrating staying power, the set has averaged 2,000 units sold for each of the last four weeks, beginning with the week ending Jan. 23.

"I'm never pleased in totality with any project I complete, but this album is special," says Lewis. "My sons Frayne and Bobby helped me produce 'Sky Islands,' along with Carl Griffin and longtime friend Maurice White."

Lewis is on a concert tour in Japan, which will be followed by a jaunt in America. After that, he will serve as artistic director for the Jazz In June Festival at Ravinia Park in Chicago.

Lewis reports he'll be back in the recording studio later this year. "I'm finalizing a deal that will allow me to do a collaboration with Grover Washington," he says. "If things go right, it'll be out before the end of the year. I'm also going to do some recording with the GRP All-Star Band."

J.R. REYNOLDS



Ramsey Lewis, center, stands with sons, Robert left, and Frayne. The three co-produced the veteran pianist's latest album.

WEEK	ARTIST (LABEL/DISTRIBUTING LABEL)	TITLE	LAST WEEK
1	JANET JACKSON (VIRGIN)	IF	1
2	JANET JACKSON (VIRGIN)	THAT'S THE WAY LOVE GOES	15
3	JANET JACKSON (VIRGIN)	ANOTHER SAD LOVE SONG	3
4	JANET JACKSON (VIRGIN)	I'M IN LUV	10
5	JANET JACKSON (VIRGIN)	LOVE NO LIMIT	15
6	JANET JACKSON (VIRGIN)	SHOW ME LOVE	18
7	JANET JACKSON (VIRGIN)	SOMETHING IN YOUR EYES	3
8	JANET JACKSON (VIRGIN)	EVERY LITTLE THING U DO	5
9	JANET JACKSON (VIRGIN)	I'M SO INTO YOU	8
10	JANET JACKSON (VIRGIN)	SOMETHING'S GONN ON	9
11	JANET JACKSON (VIRGIN)	DON'T WALK AWAY	11
12	JANET JACKSON (VIRGIN)	FOR THE COOL IN YOU	8
13	JANET JACKSON (VIRGIN)	STAY IN MY CORNER	12

HOT R&B RECURRENT AIRPLAY

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

WEEK	ARTIST (LABEL/DISTRIBUTING LABEL)	TITLE	LAST WEEK
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Hot R&B Airplay

FOR WEEK ENDING FEBRUARY 12, 1994

WEEK	ARTIST (LABEL/DISTRIBUTING LABEL)	TITLE	LAST WEEK
1	JANET JACKSON (VIRGIN)	IF	1
2	JANET JACKSON (VIRGIN)	THAT'S THE WAY LOVE GOES	15
3	JANET JACKSON (VIRGIN)	ANOTHER SAD LOVE SONG	3
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Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Hot R&B Singles Sales

FOR WEEK ENDING FEBRUARY 12, 1994

WEEK	ARTIST (LABEL/DISTRIBUTING LABEL)	TITLE	LAST WEEK
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2	JANET JACKSON (VIRGIN)	THAT'S THE WAY LOVE GOES	15
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Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Hot R&B Singles Sales

FOR WEEK ENDING FEBRUARY 12, 1994

Main Billboard chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes No. 1 starburst, Greatest Gainer/Sales, and Greatest Gainer/Airplay sections.

Secondary Billboard chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes Hot Shot Debut section.

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 single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

Amos Shines On; Sasha Heads For Higher Ground

SO MANY SINGLES, SO LITTLE TIME: "Only Saw Today" by Amos is the latest entry from Boy George's U.K. indie label, More Protein. Inspired by John Lennon's "Instant Karma," the track is a spiritually uplifting trance/disco anthem that combines pillowy keyboard lines with an insistent bottom and Amos' rapid-fire ragga-chatting. Savvy spinners may recall Amos as one-half of the underrated I-Sus, whose 1992 single "Pressure" remains a buried treasure worth digging up, and from guest spots on records by label mate Jeremy Healy. Craftily using the "we all shine on" refrain from the Lennon tune, he offers what is easily his most pop-friendly single yet. Let's hope the record's budding underground following blossoms into much-deserved crossover activity.

What a treat it is to finally see producer/DJ extraordinaire Sasha issue a single under his own name. Recently signed to the invincible deConstruction Records, he has put his kooky musical sensibilities to work on "Higher Ground," a gem that cuts through chunky tribal percussion with a swooping (and surprising) flow of disco/soul. A few moments into the track, just when you think you are riding a trance dub, subtle organ and string pads start rising through the mix, followed by Sam Mollison's gospel-tinged vocal. It's a jolting but pleasing shift—one that should thrust Sasha into the European pop spotlight. Next stop, the States? Justice prevailing.

Need a fresh serving of diva-styled drama? Look no further than "Another Man" by Shy One, an assertive crack in the lip of lazy lovers. Amid a spiraling storm of NRgetic house beats and rolling keyboards, Miss Girl (the label does not provide the full name of the feisty female vocalist) emancipates herself with a firm delivery that is wisely devoid of overwrought showboating. Sometimes, a little restraint goes a long way. The song is

bolstered by a double-pack of trend-conscious remixes from the Junior Boys Own posse and Matthew Roberts. Another rock-solid import from the increasingly prominent Olympic Records in the U.K.

Speaking of diva-drama, Taylor Dayne vamps and stomps as if her life depended on it during "I'll Wait" (Arista). Her white-knuckled vocal is in line with the song's yearning lyrical context, and it's matched by Eric "E-Smoove" Miller's equally urgent rhythms. He reconstructs Shep Pettibone's original production to excellent effect, molding it to fit into mainstream club mentality without sacrificing the tune. Easily Dayne's best dance record since "Up All Night," this could also pump new radio life into the singer's dormant "Soul Dancing" album.

Xaveria Gold's revered "You Used To Hold Me" receives the kind of remix treatment that would seem to guarantee the multiformat success it deserved when it was first issued eons ago. Her luscious vocal is tweaked and manipulated by the studio touch of no less than Masters At Work, DJ EFX, DJ Attack, Danny Tenaglia, Warren Rigg, Georgie Porgie, DJ Hyperactive, Maurice Joshua, White Knight, and Hula & Fingers. Out of breath? We sure were by the time we got to the end of this rather lengthy double-record set. Although there are more tasty grooves here than you can digest in one (or even several) sittings, we wonder if anyone at Strictly Hype Records in Chicago was worried about completely overshadowing the song or the artist's identity, both of which are quite strong on their own. A talent lesser than Gold's would have withered against such handiwork. The truth is that this record would be a formidable entry with a percentage of the remix input it has.

If the truth be told, we were not the biggest fan of Culture Beat's massive "Mr. Vain"—though we



by Larry Flick

heartily applaud the act for successfully bringing a moment of dance music to pop radio, and for the passion of its producer, the late Torsten Fenslau. However, "Got To Get It," the second single from the act's current Epic collection, "Serenity," is a wickedly catchy twirler that appears poised to follow the trend-setting "Mr. Vain" to the top of club playlists and on to top 40 formats. The song's hook will instantly stick to the brain, while the plethora of pop/rave beats will sneak up the spine. Mainstream minds will dig the up-and-coming Troy Parrish's quirky house interpretations, while harder heads will find Teri Bristol and Mark Picchiotti's versions just what the DJ ordered.

It has been ages since Teddy Pendergrass wrecked a few nerves with one of his classic "lover man" throwdowns. He does exactly that and more with "Believe In Love" (Elektra), a randy li'l midtempo ditty that is ready provide a spurt of sexy soul heat to any program rooted in R&B or funk/disco. Slick postproduction by Def Jef and Meech Wells dresses the song with a loping urban bassline and '70s-styled strings that nicely complement Pendergrass' sweaty performance. Oooo baby! Perfect for early evening DJ consumption.

For added proof that neither Spanish nor Latin dance music always equals freestyle, check out "Voy Por Ti," a percolating dub romp concocted by Paco Arango, who is revered as a club tastemaker in his home of Madrid. Already gathering heavy exposure on the West Coast thanks to L.A.-based indie Elephant Records, this track merges a dark tribal/house bassline with saucy Spanish chants and a world-beat-flavored melody. This will whet your appetite for Arango's forthcoming full-length U.S. debut.

Finally, New York production team Roc & Kato is getting much-deserved props overseas with "Jungle Kisses," a 1993 E-Legal Records underground nugget that now sports new mixes by X-Press2, Phil Asher, and Noel Watson on England's Slip'n'Slide Records. An essential item, the track is shaded with a variety of striking colors, including lush, free-associated jazz and rugged African percussion. Rack up another dancefloor smash for Slip'n'Slide, which is also dining on the international success of Boomshanka's peppy, peak-hour blaster, "Gonna Make You Move."

CAUSE YA NEED TO KNOW: Crystal Waters and Mercury Rec-

ords are finally prepared to release "Storyteller," the follow-up to the feline-voiced artist's gold-selling 1992 debut, "Surprise." Due in March, the set is a well-conceived, carefully balanced blend of catchy housers and pop/funk jams, produced in part by the Basement Boys and David Anthony. Although there isn't anything as immediate as the now-classic "Gypsy Woman," this thoroughly satisfying album has a consistently high level of songwriting, and should ultimately prove far more durable over time. Among the numerous highlights are the juicy first single, "100% Pure Love," "What I Need," and "Ghetto Day" . . . One of the absolute best albums we have heard in a real long time is "Brother Sister" by Brand New Heavies. Coming March 8 to a store near you on Delicious Vinyl/EastWest, the set weaves traditional jazz threads into a warm fabric of club-colored funk and R&B patterns. N'Dea Davenport is back in the house, putting her golden alto range to excellent use on sparklers like "Dream On Dreamer," which has just been nicely retouched by the Angel, Dallas Austin, and David Morales. Gorgeous . . . Deee-Lite is putting the finishing touches on its third, as-yet-untitled Elektra collection, which is slated for May release. The label is keeping tracks under tight wraps, though punters can hear bits and pieces of the project at bandmember Dimitri's DJing gigs around the U.S. Word has it that the set's overall sound is decidedly rave . . . Also being primed to hit the street in May is Renegade Soundwave's long-awaited new disc, "howyoudoin?," on Mute Records. The project will be preceded Feb. 21 by a 12-inch single named after the band. Tony Garcia, Dub Federation, and the



Def Mixin' In Frisco. Virgin recording artist/producer Frankie Knuckles, left, congratulates Judy Weinstein, head of Def Mix Productions, after her speech at the recent Billboard Dance Music Summit in San Francisco. The confab drew more than 300 label execs, artists, and club DJs and was capped by an AIDS fundraiser at the Sound Factory nightclub. For more Summit memories, see page 26. (Photo: Billy Douglas/Pat Johnson Studios)

band each contribute remixes . . . Fans of General Public will be pleased to learn the act has just been signed to Epic Records. The alternative/dance act that enjoyed such late-'80s hits as "Tenderness" is working on an album that should be finished in the fall. As an appetizer, the label will soon ship GP's reggae-splashed reading of the Staple Singers' evergreen "I'll Take You There," which is featured on the soundtrack to the movie "Threesomes." Club versions are in the works . . . It certainly took a hot second (and perhaps a slow ride at radio), but Pendulum Records has chosen to offer Junior Vasquez's tribal-spiced house mixes of Lisa Lisa's current single, "Skip To My Lu." Pretty good stuff. Too bad we don't get more of this flavor on the vixen's solo debut, "LL 77," which is a cool and stylish hip-hop affair that could have benefited from paying a tiny bit more attention to her club roots . . . We are aghast at the news that the venerable ABC's flawless new 12-inch single, "Viva Love," was recently dropped from the EMI/Parlophone U.K. release schedule scant moments before its release. This killer pop tune is fleshed out by Martin Fry's reliably potent singing and production, while Brothers In Rhythm wash the arrangement in layers of glittery disco strings and kicky house beats. Even more shocking is the fact that ABC is currently unsigned in the U.S. An A&R executive with vision could have a field day mapping out the act's comeback. The basic creative tools are already there.



A Ray Of Sunshine. Disco icon Harry Casey, leader of K.C. & the Sunshine Band, is trekking across the States in support of his new single, "Will You Love Me In The Morning," on ZYX Records. The track was remixed by Steve "Silk" Hurley and is beginning to pick up crossover and mix-show radio play. Pictured, from left, at New York's Hot-97 radio station are Paco, a Hot-97 air personality; Harry Frank Towers, ZYX; and Casey.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING FEB. 12, 1994

CLUB PLAY

1. PERE COCHON (I LIKE IT) PASCAL'S BONGO MASSIVE | TRIBAL AMERICA
2. X JUNIOR VASQUEZ TRIBAL AMERICA
3. BECAUSE OF LOVE JANET JACKSON VIRGIN
4. IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGECELLO MAVERICK
5. I AM ARMY OF LOVERS POLYDOR

MAXI-SINGLES SALES

1. IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGECELLO MAVERICK
2. IN YOUR ROOM DEPECHE MODE SIRE
3. SAP ALICE IN CHAINS COLUMBIA
4. THINGS CAN ONLY GET BETTER D:REAM SIRE
5. ONE TRACK MIND TBTBT COLD CHILLIN'

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



The First Billboard Dance Music Summit

Some of the leading acts from the international club community gathered Jan. 19-21 to perform at artist/DJ showcases during the first Billboard Dance Music Summit in San Francisco. Besides gigs at Club 1015 and the Box, the confab featured "A Call To Arms: The Billboard AIDS Fundraiser," benefiting LIFEbeat and The Red Hot Organization, at the Sound Factory. Pictured performing are 1. Mary Mary; 2. Michael Wafford; 3. Maurice Joshua; 4. India; 5. Heather Small of M-People; 6. DJ Digit; 7. Dub Tribe; 8. Rozalla; 9. Pete Avila; 10. Pussy Tourette; 11. Lisette Melendez; 12. Ten City; 13. Martha Wash; 14. Paul Parker; 15. Jeanie Tracy; 16. Gina Bright of K-London Posse; 17. DJ EFX; 18. Nerissa; 19. Juliet Roberts; 20. Georgie Porgie; 21. Sabrina Johnston; 22. Peter Cunnah of D:Ream; 23. Joi Cardwell; 24. Judy Cheeks.



Photos: Billy Douglas / Pat Johnson Studios



Field Trippers. Young country artists whoop it up at a get-acquainted visit sponsored by the Country Music Foundation at its Country Music Hall Of Fame. Shown, from left, are Deborah Allen, Giant Records; Marty Stuart, CMF board member; Shellee Morris, lead singer for Mercury Records' Twister Allen; Dude Mowrey, Arista Records; and Amy Hitt, guitarist for Twister Alley.

Fanfest Gears Up For May Show Profits To Benefit L.A. Quake Victims

■ BY EDWARD MORRIS

Fanfest '94, the new West Coast competitor to Fan Fair, has announced its initial lineup of talent and has pledged to donate all its profits to victims of the Jan. 17 Los Angeles earthquake. The event is scheduled for May 4-7 at the Los Angeles County Fair & Exposition complex in Pomona, Calif., a facility not damaged by the quake.

So far, the acts that have agreed to perform at Fanfest are Boy Howdy, Carlene Carter, Mark Chesnutt, Confederate Railroad, Faith Hill, Tracy Lawrence, Sawyer Brown, Ralph

Stanley, Doug Supernaw, Clay Walker, Trisha Yearwood, and Dwight Yoakam.

Fanfest may have a difficult time, however, matching the star power of Fan Fair, which boasts full-fledged stage shows by every major country label.

A poll of the labels revealed that as of Jan. 31 only one—Atlantic—was definitely committed to doing a show for Fanfest. Five record companies—Arista, Asylum, Curb, Mercury, and MCA—had elected not to do shows, and the remainder were still pondering the question.

Some of the labels did say they would rent booths at the event. By Fanfest guidelines, these booths can be used to display and sell merchandise and to give artists a place to meet fans and sign autographs.

Fanfest will have 790 booth spaces available, with rental prices ranging from \$600 each for vendors to \$60 each for noncommercial users such as fan clubs.

Last October, Fanfest organizers announced they would donate \$10,000 on behalf of each participating label plus 20% of the gross ticket sales for a fund to establish a "Country Music Retirement Home" in Nashville. Fanfest president Bob Alexander says the

offer still holds.

The idea of establishing a retirement home also was brought up at the January board meeting of the Country Music Assn., which co-sponsors Fan Fair with the Grand Ole Opry. Liberty Records president Jimmy Bowen proposed that the CMA look into ways of creating such an institution. His proposal was referred to a committee for study.

In addition to its other financial commitments, Fanfest has earmarked 10% of its gross to the Academy Of Country Music, which is helping to secure the talent.

Tickets covering all activities at the four-day event—including a "Super Faces Show," a midway, and a celebrity rodeo—are tagged at \$99 each.

Alexander reports that "several thousand" of the 50,000 patrons the event aims to attract already have bought tickets.

To make it easier for artists to be on hand for Fanfest, its organizers scheduled it to start the day after the broadcast of the ACM Awards show.

Fan Fair sponsors will not have to worry this year that ticket-buyers will defect to Fanfest. The Nashville extravaganza—which will take place June 6-12—has already sold out its 24,000 capacity.

Country Feels Lucky To Have Carpenter Nashville Happily Accepts Singer On Her Own Terms

WE THINK WE'LL KEEP HER: How fortunate country music is to have Mary-Chapin Carpenter! And vice versa. Each has been a boon to the other. Among its current practitioners, who but Carpenter could have brought to country music such a thorough smashing of stereotypes? And what format except for country had the openness to embrace an artist that close to its boundaries and then have the market savvy to elevate her to stardom?

To dwell on this happy convergence of circumstances is not to diminish Carpenter's astounding talents as a singer and songwriter. Clearly, she has earned every bit of the success she now experiences. But there is symbol as well as substance involved when a Northeastern-born, Brown University-educated city dweller twice wins the Country Music Assn.'s female vocalist of the year award and becomes a platinum-seller in the process.

As the country music industry looks increasingly to an urban or urbanized population for its survival, it urgently needs artists who illustrate the music's adaptability and relevance to the real world and not to a fictional, pastoral equivalent. Those who still view country music as Southern, simple-minded, and politically regressive will find Carpenter saying no to these preconceptions at every turn. Without spurning country's traditional love of story or its fascination with tender feelings, Carpenter casts these elements in a vivid, precise language that neither panders nor condescends. And in so doing, she speaks with an eloquence that melts away class and regional differences.

Country has always had its schooled and self-taught intelligentsia (Chet Atkins, Kris Kristofferson, Dolly Parton, and Tom T. Hall come immediately to mind), so in this regard Carpenter does not stand apart. Nor is she unique among country's many strong and independent women. But she is remarkable in her insistence that the country community—both industry people and fans—accept her on her own artistic terms. And because we did, we can now boast that one of our own was featured approvingly in The New York Times Sunday Magazine and attended Renaissance Weekend with the Clintons. That's pretty heady stuff. And it does considerably more to enhance country music's image than did President Nixon's spinning a yo-yo on the Opry stage.

MAKING THE ROUNDS: Wynonna and Naomi Judd have split from Ken Stilts, their manager for more than a decade. No one is saying what led to the split ... A

source at RCA confirms that Lorrie Morgan will move back to the company after a two-year detour to RCA's affiliated label, BNA Entertainment ... Three cheers and a round of champagne for the bubbly cover by Twister Alley of Sonny James' 1956 classic, "Young Love." It sounds like a career-starter for the new Mercury group ... The Bellamy Brothers will do a 10-date concert tour of Germany and Austria May 20-June 5 ... Mitch Jayne, formerly of the Dillards, has recorded two volumes of tales, reminiscences, and jokes called "Stories From Home." They are available from Wildstone Audio, St. Louis, Mo. ... TNN will tape a 90-minute tribute to members of the Country Music Hall Of Fame Feb. 18, at an invitation-only dinner and concert at the Opryland Hotel. Performers will include John Anderson, Mary-Chapin Carpenter, Carlene Carter, Joe Diffie, Emmylou Harris, Randy Scruggs, Shelby Lynne, Marty Stuart, Lorrie Morgan, Tanya Tucker, and Trisha Yearwood. The special will be called "An Evening Of Country Greats."

MARK YOUR Calendar:

The ninth annual Bobby Jones Gospel Explosion will be held Feb. 8-12 at the Tennessee Performing Arts Center in Nashville. More than 60 artists are scheduled to appear,

including Andrae Crouch, Albertina Walker, John P. Kee, Yolanda Adams, Jessy Dixon, Reba & Dony, and the Clark Sisters ... More than 20 acts can be seen performing in the two-hour NBC-TV special "Hot Country Jam '94," Feb. 19 at 9 p.m. Eastern. On the bill are Reba McEntire, Vince Gill, George Jones, Brooks & Dunn, Billy Dean, Lorrie Morgan, Doug Stone, Marty Stuart, Tracy Lawrence, and Faith Hill ... New from the Greenwood Publishing Group of Westport, Conn., is a five-volume discography, "The Mercury Labels." Researched and compiled by Michel Ruppli and Ed Novitsky, the reference work lists all recordings made or issued by Mercury and its subsidiaries (including Blue Rock, Cumberland, Emarch, Fontana, Limelight, Philips, Smash, and Wing) from 1945 through 1981.

The Nashville Songwriters Assn. International will stage its "Unlock Industry Doors In March '94," March 10-13. Included on the schedule: the 27th annual Songwriter Achievement Awards dinner, Spring Symposium, Super Songwriters Showcase, and Music Business Workshop ... Jerry Jeff Walker will host his ninth annual Birthday Weekend in Austin, Texas, March 25-28. Anchoring the event will be a concert featuring the singer/songwriter and his friends at the Paramount Theatre.



by Edward Morris



Canadian Singer MacNeil Touted With Infomercial, Direct-Mail Set

NASHVILLE—Backers of acclaimed Canadian singer Rita MacNeil are attempting to break her in the U.S. via a half-hour TV infomercial that is airing in markets across the country.

The project is being undertaken by DSI Music of Bel Air, Calif., in league with Balmur Ltd., MacNeil's management company.

Since making her national Canadian debut in 1986, MacNeil has won three Juno awards, including female vocalist and country female vocalist of the year honors. In addition, she was twice proclaimed the fans' choice as entertainer of the year by the Canadian Country Music Assn. The same organization also cited her in 1990 and 1991 with its top-selling album trophy.

MacNeil, who is a native of Cape Breton Island, Nova Scotia, records in Canada for Lupins Records, which is distributed by Virgin-EMI. However, MacNeil's albums are not yet distributed in the U.S.

Instead of selling MacNeil's existing seven records, DSI Music compiled a 20-track greatest hits package for direct-mail sales in America. The package—which includes a 45-minute live concert video—is priced at \$29.95.

Among those who praise or recognize MacNeil on the infomercial are Garth Brooks, Anne Murray, k.d. lang, and actor Christopher Plummer. The program also directly addresses the personal problems the 48-year-old MacNeil has surmounted through singing and songwriting, including "a cleft palate, a weight problem, and paralyzing shyness."

DSI introduced the infomercial on selected cable networks and local television stations during the third week of January.

Balmur VP Tinti Moffat, who works from the firm's Nashville office, says the infomercial is running nationally on the Nostalgia Network, the Inspirational Channel, Fox, and E! Entertainment TV. It also is being broadcast on major



MACNEIL

network affiliates in Fort Myers and Tampa, Fla.; Paducah, Ky.; Buffalo and Binghamton, N.Y.; Sacramento and Stockton, Calif.; Charleston, Huntington, and Wheeling, W.Va.; Burlington, Vt.; Spokane, Wash.; Nashville; Peoria, Ill.; Wichita Falls, Texas; Grand Rapids and Kalamazoo, Mich.; Des Moines, Iowa; and elsewhere.

"It's a bit like a traveling road show," Moffat says of placing the infomercial. "You find your pockets of success. And you continue to add shows as you sell ... If we find that West Virginia is a very strong market for [MacNeil], our plan is to take her in there to do shows. We also plan to support the infomercial with [appearances on] local morning television. We feel that Rita is a morning-show personality."

MacNeil represents DSI's second musical infomercial effort. Last year, it conducted similar work for Pia Zadora.

EDWARD MORRIS



**When
The Pieces Are
In Place
The Hunted
Will Become
The Hunter.**



BNA
BNA ENTERTAINMENT

COUNTRY CORNER



by Lynn Shults

Miller To Back Brooks & Dunn Tour

NASHVILLE—Miller Lite will sponsor a tour of about 100 dates this year for Arista Records' Brooks & Dunn. To be called "The Electric Rodeo Tour," the trek will begin Feb. 16 in Las Cruces, N.M.



BROOKS & DUNN

In addition to having concert ties, the beer company also will feature the multiplatinum duo in a number of advertising and promotional programs.

Several opening acts will be used during the tour, but RCA's Aaron Tippin and Mercury's Toby Keith will be

mainstays, according to a Brooks & Dunn publicist. This is the first time Miller Lite has affiliated itself with Brooks & Dunn, and the first tour the duo will headline.

Concerts scheduled in Las Vegas and Sacramento, Calif., for late February have already sold out. The two will be back in Nashville March 3 to star in the Country Radio Seminar's Super Faces Show.

Part of the sponsorship arrangement calls for the duo to make two TV

commercials for Miller. One will feature the current single, "Rock My World (Little Country Girl)," and will use scenes from the companion music video. The other will be a "Think When You Drink" spot. Both commercials were produced by Leo Burnett USA.

The act also will appear in radio spots, on billboards, and in a variety of printed promotional material.

The duo is booked by Rick Shipp at the William Morris Agency.

EDWARD MORRIS

HOLDING THE NO. 1 position for the second consecutive week on the Hot Country Singles & Tracks chart is "I Swear" by John Michael Montgomery. Two must be Montgomery's lucky number; his latest album release, "Kickin' It Up," debuts at No. 1 on the Top Country Albums chart, giving Montgomery two No. 1s in the same week. "Kickin' It Up" also debuts at No. 3 on The Billboard 200. Montgomery, producer Scott Hendricks, Atlantic Records president Rick Blackburn, and the Atlantic staff will receive most of the accolades for this outstanding achievement—and deservedly so. However, there are a couple of others that must be acknowledged. They are Gary Baker and Frank Myers, the co-writers of "I Swear." They are also the writers of the current Alabama single, "T.L.C.A.S.A.P." (16-14). Baker lives in Sheffield, Ala., and Myers resides north of Nashville, near the community of Gallatin. With their recent successes, changes also are taking place in their personal lives. Baker is looking into moving to the Nashville area, and they are in the process of becoming a recording duo. Myers says, "We are working on a duo project. We have already cut five songs and we have some label interest. It's pretty hot."

THE MOST ACTIVE SINGLE of the week is "If The Good Die Young" (64-50) by Tracy Lawrence, followed by "Words By Heart" (54-43) by Billy Ray Cyrus; "Standing Outside The Fire" (26-18) by Garth Brooks; "Better Your Heart Than Mine" (65-54) by Trisha Yearwood; "Indian Outlaw" (51-47) by Tim McGraw; "Red And Rio Grande" (61-55) by Doug Supernaw; "I Just Wanted You To Know" (9-8) by Mark Chesnutt; "Take It Easy" (40-33) by Travis Tritt; "My Love" (38-31) by Little Texas; and "Life #9" (32-26) by Martina McBride.

THERE ARE TWO DEBUTS on the Top Country Albums chart: "Kickin' It Up" (debut-1) by John Michael Montgomery and "Extremes" (debut-17) by Collin Raye. The Greatest Gainer award for the largest increase in retail unit sales goes to "8 Seconds" (36-20), the motion picture soundtrack featuring performances by various artists. The week's Pacesetter award for the greatest percentage increase goes to "She'd Give Anything" (28-26) by Boy Howdy. Albums also registering significant gains are "Come On Come On" (11-11) by Mary-Chapin Carpenter; "High-Tech Redneck" (30-31) by George Jones; and "Big Time" (13-13) by Little Texas.

THE COMBINATION OF BDS and SoundScan is affecting many different areas of the music industry. These two systems for gathering information provide the record and radio industries with valuable management tools and help Billboard print reliable charts. More radio people are now paying attention to the album charts in Billboard as well as sales data in their markets. The tracking of "I Swear," by John Michael Montgomery, and his new album, "Kickin' It Up," are excellent examples of how these hi-tech systems complement each other. BDS information has tracked the single's continued growth in airplay. Now, SoundScan data will track the corresponding album sales from more than 12,000 retail outlets. It will be interesting to see how many weeks "I Swear" and "Kickin' It Up" will hold the No. 1 positions on Billboard's Hot Country Singles & Tracks and Top Country Albums charts.

TNN Music City News Awards Nominations

NASHVILLE—Vince Gill, Alan Jackson, and Reba McEntire are in the running for six honors each at the TNN Music City News Country Awards show. The show will air live June 6 on TNN. Here is a complete list of nominees:

- Entertainer of the year: Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire, George Strait. Male artist: Billy Ray Cyrus, Gill, Jackson, Strait, Ricky Van Shelton. Female artist: McEntire, Lorrie Morgan, Tanya Tucker, Wynonna, Trisha Yearwood. Vocal duo: Bellamy Brothers, Brooks & Dunn, Brother Phelps, Darryl & Don Ellis, and Sweethearts Of The Rodeo. Vocal group: Forester Sisters, Matthews Wright & King, Oak Ridge Boys, the Stalers, the Whites. Vocal band: Alabama, Confederate Railroad, Little Texas, Diamond Rio, Sawyer Brown. Star of tomorrow: Cyrus, Mark Chesnutt, Sammy Kershaw, John Michael Montgomery, Aaron Tippin. Instrumentalist: Chet Atkins, Gill, Mark O'Connor, Marty Stuart, Steve Wariner. Vocal collaboration: Clint Black & Wynonna, Jackson & Keith Whitley, McEntire & Linda Davis, McEntire & Gill, Dolly Parton, Loretta Lynn & Tammy Wynette. Video: "Chattahoochee," Jackson; "Does He Love You," McEntire & Davis; "I Don't Call Him Daddy," Doug Supernaw; "One More Last Chance," Gill; "Still Got A Couple Of Good Years Left," Van Shelton. Album: "A Bridge I Didn't Burn," Van Shelton; "A Lot About Livin' (And A Little About Love)," Jackson; "Common Thread: Songs Of The Eagles," various artists; "Easy Come, Easy Go," Strait; "Honky Tonk Angels," Lynn, Parton, Wynette. Single: "Chattahoochee," Jackson; "Does He Love You," McEntire & Davis; "I Love The Way You Love Me," Montgomery; "One More Last Chance," Gill; "What Part Of No," Morgan. Comedian: Jerry Clower, Jeff Foxworthy, Geezinslaw Brothers, Lewis Grizzard, Ray Stevens. Christian country artist: Cumberland Boys, Barbara Fairchild, Susie Luchsinger, Paul Overstreet, Ricky Skaggs.

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- 1. International Buyer's Guide: The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. 2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available. 6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment usage. 7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace.

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

Table with 2 columns: Song Title (Publisher - Licensing Org.) and Sheet Music Dist. Includes entries like 'BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Siuggo Songs, BMI)', 'THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM', etc.

Table with 2 columns: Song Title and Publisher/Performance Rights. Includes entries like 'I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)', 'INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI)', etc.

Table with 2 columns: Song Title and Publisher/Performance Rights. Includes entries like 'PIECE OF MY HEART (Unichappell, BMI/WB IV, BMI)', 'REO AND RIO GRANDE (J-Kays, ASCAP/Supernaw, ASCAP)', 'ROCK MY WORLO (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM', etc.

Hot Latin Tracks™

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

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

Artists & Music

'Acústico' Has Warner Thrilled To The Gil

WARNER PLUGS UNPLUGGED Gil: It looks as if Warner is pulling out the stops to get Gilberto Gil's first acoustic effort out on the international streets. The album, entitled "Acústico," was cut Jan. 18 as part of an "Unplugged" special for MTV Brasil, which will air the performance March 10 in Brazil. Five days later, Warner Brasil is slated to ship the album version of the show.

Later that month, Atlantic Jazz is to release the record in the U.S., with Warner Germany doing likewise for the European market. A 90-minute video of Gil's acoustic set is expected to be distributed internationally.

"People asked me if it was time to release an acoustic album already, but I was born unplugged," said Gil, exhibiting the good humor he maintained throughout the friendly, 3½-hour taping. Gil and his crack supporting quartet, led by guitarist Celso Fonseca and bassist Artur Maia, performed 25 songs, including two previously unrecorded numbers: "Chiquinho Azevedo," a tribute to Gil's former drummer, and "Figura Retórica," composed by Gil during his political exile with Caetano Veloso in London at the beginning of the '70s.

Gil also rendered superb acoustic takes of his classics—"Paleo," "Realee," "Super Homem—A Canção," and "Domingo No Parque"—while transfiguring songs of noted composers such as Stevie Wonder, whose electronically dense "The Secret Life Of Plants" was transformed by Gil into a fluid samba.

COSTA NETTO DEBUTS DABLIU: José Carlos Costa Netto, perhaps best known in Brazil as an attorney specializing in authors' rights, had been trying for some time to start up his own production company.

Several years back, Costa Netto created the project Via Paulista, which featured concerts by artists who previously had never worked together. The performances were recorded for three Sony Brasil releases that had little commercial impact.

From that experience, Costa Netto says, "I discovered that you have to control the production and promotion, if you want your album to [succeed]." With that in mind, Costa Netto has formed his own imprint, Dabliu, which he hopes will create an audience for the country's lesser-known talent. The label will be distributed by Continental.

Under the deal, Costa Netto received a spartan \$10,000 for each album and is responsible for the entire production, including artists' contracts and jacket artwork, plus promotion of the record in São Paulo, Rio de Janeiro, and Salvador.

Costa Netto says the average cost of launching an album in Brazil is \$70,000, adding that "this is a cheaper way to [ensure] that creative artists are able to record." Dabliu's first three releases feature work by long-forgotten samba/rock pioneer Bebeto, Bahian singer Simone Moreno, and composer Vicente Barreto.

AROUND THE HORN: Elektra Nonesuch is planning to release the splendid "Tropicália 2," by Gilberto Gil and Caetano Veloso, sometime in late March or early April... U.S. rock act Aerosmith performed Jan. 17 at



by John Lannert

Vélez stadium in Buenos Aires, where 30,000 fans showed up to cheer on the Boston bunch and sing old Zep tunes along with Aerosmith's opening act, Robert Plant... Colombian vallenato sensation Carlos Vives has signed with PolyGram Mexico, which plans a Latin American/Spanish release of his album "Clásicas De La Provincia" by late February... EMI Mexico seems to be venturing back into the Mexican rock market with the release of the self-titled album by newly signed rock act *Victimas Del Doctor Cerebro*. The record was produced by Jorge "La

Chiquis" Amaro and Fobia band member Iñaki "Purrúm" Vázquez... PolyGram Brasil has just shipped "Coisas Do Brasil" by Leila Pinheiro. The album features well-known material from Jorge Ben Jor, Chico Buarque de Hollanda, Vinícius de Moraes, plus two new songs ("Sambadouro" and "Acalanto") by Ivan Lins. Lins will kick off a six-day stint Tuesday (8) at the Blue Note in New York... Emanuel Ortega, the 16-year-old son of '60s and '70s idol Pablito Ortega, has hit gold (30,000 units) with his self-titled debut for Sony Argentina. The elder Ortega is now governor of Tucumán state. La Portuaria's latest album, "Devorador De Corazones" (EMI Argentina), also has struck gold in Argentina.

THE SONY SAMBA: Sony Brasil has just released "Escolas De Samba" (Continued on next page)

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Arista Commits To Tejano's Growth

■ BY RAMIRO BURR

SAN ANTONIO—During their Jan. 27 press conference here, officials at Arista/Texas promised to expand Tejano music's commercial potential without sacrificing the genre's artistic integrity.

"We came to Texas to promote regional music, and we feel Tejano is the most compelling music today," said Cameron Randle, VP of Arista/Texas, Arista Nashville's recently formed, Austin, Texas-based division. "We want to help expand Tejano [by establishing] the commercial integrity of a major-label recording while maintaining the unique and genuine quality of the art form."

Announced as signings to Arista/



JIMENEZ

Texas' initial roster were two-time Grammy winner and noted conjunto accordionist Flaco Jimenez and fellow Grammy awardee Freddy Fender—both late of the Texas Tornados—plus Joel Nava, La Diferenzia, and San Antonio newcomer Rick Orozco.

Nava is country/Tex-Mex singer from Beeville, a tiny town in south Texas. La Diferenzia is a Tejano outfit that recently recorded for Tejano imprint Manny Records, while the 20-year-old Orozco impressed label brass with his self-produced demo tape.

While all five artists, who were introduced at the press conference, were signed to multiyear contracts, Arista Nashville president Tim Dubois declined to reveal details of the deals.

"We can't say how much we'll pay for each album; it'll vary with the artists," said Dubois. "We are making a serious financial commitment and bringing in the talent and resources of [parent company] BMG and BMG Distribution. I can tell you that we are here to stay."

In an interview after the press conference, Randle said that despite the brisk pace of Tejano music's expansion since 1990, Arista/Texas will be methodical and deliberate in the development of the label.

"I think sometimes that enormous growth is not to the benefit of [Tejano] music," said Randle. "Sometimes it's better to gradually grow in moderation. It means people are actually getting the substance of the music, rather than responding to the trend. It would be a mistake to try to make the growth conform to a time frame, meaning that a certain number of records have to be sold within a certain time."



FENDER

LATIN NOTAS

(Continued from preceding page)

Enredos," a mammoth 10-CD retrospective containing the 10 principal "samba-enredos," or Carnaval themes, of the 10 largest Rio de Janeiro samba schools. The "samba-enredo" first appeared in the '30s as a theme to a samba school parade, and always focuses on some aspect of Brazil's past or present sociopolitical environment. The compendium was produced by veteran samba producer and mouth harp-

ist Rildo Hora, and boasts performances from João Bosco, Beth Carvalho, Martinho da Vila, Zezé Mota, Roberto Ribeiro, and Negoinho da Beija-Flor.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, Marcelo Fernández Bitar in Buenos Aires, and Ricardo Garciadiego in Mexico City.

Warner Music Int'l Staffers Gather In N.Y.

NEW YORK—Warner Music Intl. held its Latin American Marketing Meeting Jan. 10-12 at the Macklowe Conference Center here. Attended by 36 delegates from the company's affiliates and licensees in North and South America, the confab also featured product presentations from all affiliates, as well as promotional appearances from recording artists Ilse, La Unión, and Fabiana Cantilo. Warner Music Argentina and Warner Music Mexico were given the inaugural Bravo Award, a kudo earned by maintaining three albums in the top five positions on a nationally recognized chart for one month or longer.



Chatting with Warner Music Argentina artist Fabiana Cantilo, left, are Cuca Escuardo, WM Argentina head of international; Sire Records president Seymour Stein; and Mark Kamins, Sire A&R associate.



Warner Music Mexico staffers display the label's Bravo Award. Shown, from left, are Maribel Schumacher, WM director of marketing, Latin America; Leonor Villanueva, executive director, WM Mexico; Gerardo Vergara, domestic label manager, WM Mexico; Ilse, recording artist for WM Mexico; Alfonso Larriva, marketing manager, WM Mexico; Lizzy Cancino, product manager, WM Mexico; and Mauricio Abaroa, A&R manager, WM Mexico.



Andre Midani, center, WMI VP Latin America, welcomes Cynthia Leu, left, VP international, Elektra Entertainment, and Fran Lichtman, VP international, Atlantic Records.



Warner Music Spain group La Union socialized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez; Cristian Livingstone, label manager, WM Chile; bassist Luis Bolin; Yann Barbot, international manager, WM Spain; and lead guitarist Mario Martinez.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★	
1	1	11	TONY BENNETT COLUMBIA 57424	11 weeks at No. 1 STEPPIN' OUT
2	2	33	HARRY CONNICK, JR. ● COLUMBIA 53172	25
3	3	19	JOSHUA REDMAN WARNER BROS. 45365	WISH
4	4	13	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
5	5	17	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
⑥	6	11	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
⑦	8	11	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
8	9	17	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
9	10	25	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
10	7	25	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
⑪	12	41	JOE SAMPLE WARNER BROS. 45209	INVITATION
12	11	11	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
13	14	29	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
14	15	47	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
⑮	NEW ▶		JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 57592	THE FIRE OF THE FUNDAMENTALS
16	13	35	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
⑰	NEW ▶		MCCOY TYNER BIG BAND VERVE 519 941	JOURNEY
⑱	NEW ▶		BILLY ECKSTINE VERVE 819 442	EVERY THING I HAVE IS YOURS
19	16	11	DIANA ROSS MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
20	17	48	SHIRLEY HORN VERVE 51 1879	HERE'S TO LIFE
⑳	23	35	DAVID BENOIT GRP 9687	LETTER TO EVAN
⑳	25	2	BILLY TAYLOR GRP 9753	IT'S A MATTER OF PRIDE
㉓	22	15	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
⑳	NEW ▶		CYRUS CHESTNUT ATLANTIC 8251B	REVELATION
25	21	46	JOE HENDERSON VERVE 511779	LUSH LIFE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			★★★ No. 1 ★★★	
1	1	61	KENNY G ▲ ⁶ ARISTA 18646	23 weeks at No. 1 BREATHLESS
2	2	23	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
③	3	29	DAVE KOZ CAPITOL 98892	LUCKY MAN
④	6	2	TOM SCOTT GRP 9752	REED MY LIPS
5	5	21	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
6	4	17	RAMSEY LEWIS GRP 9742	SKY ISLANDS
7	8	22	WARREN HILL RCA 66321	DEVOTION
8	7	19	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
⑨	10	10	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
10	9	31	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
⑪	11	11	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
⑫	13	13	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
13	12	27	PAT METHENY Geffen 24601	THE ROAD TO YOU
⑭	RE-ENTRY		GARY TAYLOR MORNING CREW 1851	SQUARE ONE
⑮	14	27	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
16	15	41	THE JAZZMASTERS FEATURING PAUL HARCASLE JVC 2021	THE JAZZMASTERS
17	17	37	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
⑱	19	41	LEE RITENOUR GRP 9697	WES BOUND
19	18	59	DAVID SANBORN ● ELEKTRA 61272	UPFRONT
20	16	17	HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
21	21	35	NAJEE EMI 99400/ERG	JUST AN ILLUSION
22	20	37	MILES DAVIS WARNER BROS. 26938*	DOO BOP
⑳	23	19	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
㉑	25	29	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
25	22	46	PAT METHENY Geffen 24468*	SECRET STORY

○ 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.

Music Video

ARTISTS & MUSIC

Tarsem Explores Deep Forest Sounds 'Lullaby' Sparks Director's Imagination

BY DEBORAH RUSSELL

LOS ANGELES—Since collecting MTV's director of the year award for R.E.M.'s 1992 clip "Losing My Religion," the industry's fastest-rising star, Tarsem, removed himself from the music industry as quickly as he had appeared.

It took the mystical strains of the Deep Forest track "Sweet Lullaby" on 550 Music/Epic to awaken the music video muse sleeping inside the director's imagination.

"People think it's next to impossible to get me to like a song, but that's not really true," says Tarsem, a native of India who emigrated to the U.S. on the wings of a Harvard business scholarship. His musical tastes swing from Jethro Tull to J.J. Cale, from Massive Attack to Metallica.

"I may like a song, but I won't know what to do with the video," he explains. "When I feel like I'm the right guy for a song, you'll see me frothing at the mouth."

The hypnotically ambient "Sweet Lullaby" combines contemporary dance rhythms with melodies sampled from the indigenous vocal chants of Central Africa, the South Pacific, and other ancient cultures.

Upon hearing the tune, Tarsem says he was temporarily lured away from the lucrative commercial industry by the pure, young voice of a Pygmy girl singing a cappella at the close of the track.

"I wanted to do the video just so I could use the girl singing this one line," he says. "It's just so brilliant."

Tarsem, who worked on the video without pay, was inspired to lens a global odyssey to complement the ethereal audio track. The clip follows the voyage of a young girl who travels the world by tricycle in the quest to find sleep.

"I go for the feel of the song, not for what the song is about," says the director, who contributed his own funds to the production. "I am seeking a curve, an ebb, and a flow. I try to take somebody on a journey."

Tarsem and his crew took a jour-

ney of their own to shoot "Sweet Lullaby," crossing eight countries on four continents during a 4½-week shoot late last year.

Much of the \$150,000 production budget was used for travel and hotel expenses in Spain, China, Russia, India, Kenya, and the U.S., as Tarsem and his skeleton crew traversed the world. The company comprised art director Fatima, producer Dave Ramser, and Ramser's companion, who doubled as camera assistant. Tarsem's niece, Shaan Sahota, portrays the child.

"We would arrive at a location in the afternoon and spend about three hours taking polaroids in the city," says Tarsem. "At dinner, we would decide where to shoot. The next day, we would shoot, and the third day we would leave."

"Sweet Lullaby" is a virtual study in design, as Tarsem toys with visual perspective, creating a series of in-camera special effects during the clip.

"There is no postproduction involved at all—everything is straight cuts, no dissolves," the director says.

"You will see a boat that lies right on the horizon in the foreground of the shot, but you will also see the threads that hold the boat in place."

The closing shot features a character who appears to be walking on water, when in reality he is crossing an invisible tightrope strung on two poles that were supposed to be out of frame.

"I'd planned to take the poles out in post so it would look like he is walking on the horizon," says Tarsem. "But I decided to leave it very raw because it created such a bad special effect when you see that he is walking on a tightrope."

The charm of those "bad" special effects and the lushly surreal imagery in "Sweet Lullaby" has captured the imagination of several video programmers, including MTV, which placed the video in Buzz Bin rotation.

"I was very scared that the music didn't fit into any format, and the video would just go away," says Tarsem. "I would trade the success from all of my pieces to see this video receive airplay. I couldn't be happier."

PRODUCTION NOTES

LOS ANGELES

- The Travis Tritt video "Take It Easy" is a Planet Pictures production directed by Gerry Wenner. Eileen Malyszko produced the Giant clip, which features a historic reunion of the Eagles.

- Hero Films director Graeme Joyce shot the new Greta video "Is It What You Wanted" for Mercury. Lawrence Novitch produced.

- Capitol's Cassandra Wilson video "Tupelo Honey" was directed by Frank Suffert and produced by Steve Fredriks.

NEW YORK

- Director Diane Martel is the eye behind Gang Starr's new Chrysalis

video "Mass Appeal." Guru and Premier appear in a variety of settings throughout Brooklyn and East New York. Lance Accord directed photography, and Nancy Riggs produced.

NASHVILLE

- Jon Small reeled Aaron Tippin's latest RCA video "Honky Tonk Superman" for Picture Vision. Small and Tom Forrest co-produced the clip, which features appearances by Reba McEntire and comedian George Lindsey.

- Vince Gill's MCA video "Tryin' To Get Over You" is a Scene Three Inc. production directed by John Lloyd Miller. Denver Collins directed photography on the shoot; Mavis Lamb produced.

OTHER CITIES

- Clarksdale, Miss., is the location of John Hiatt's new A&M video "Buffalo River Home," directed by Paula Greif. Jon DuBois produced the clip for Epoch Films. Peter Donahue directed photography.

In addition, Epoch's Jeff Preiss directed and shot Aaron Neville's A&M video "I Owe You One." John Owen produced the New Orleans-based shoot.

- Tevin Campbell's latest Qwest/Warner Bros. video "I'm Ready" is a Portfolio Artists Network production directed by Marcus Nispel. Anne Mullen produced the Colorado-based clip; Bob Gantz directed photography.

- Maddhatter Films director Ellen Weissbrod shot "Nothing But Love," a new video by Atlantic's Mr. Big. Carolyn Chen directed photography, and Danyi Deats produced.

Stripped-Down Tonys; Ice-T On The 'Hot Rocks'

TONY! TONI! TONE IT DOWN: When Chelsea Pictures director John Lindauer was faced with fleshing out the concept of Tony Toni Toné's new Wing/Mercury video "(Lay Your Head On My) Pillow," he did just that. The clip's entire cast performs in the nude.

"I didn't set out to be a skin man," says the director, who recently wrapped production on the video. "The group wanted to do something with a little more of an edge, and break a few rules. So we filmed them naked." While the production company saved on costumes, much of the money went to pay the naked cast's inflated salaries. "You pay one price if they're clothed, and another price if they're not," says Lindauer.

The nude company includes actors, dancers, and models, says the director. "At first the Tonys were a little shy, but they got over it pretty quick," he says.

The Eye caught up with Lindauer in postproduction as he, producer John Oetjen, and the editing team strove to "adhere to the letter of the law" regarding basic standards-and-practices regulations. "Just because you show no clothing doesn't mean you have to show body parts in camera," says Lindauer.

The director's past skin flicks include Lisa Stansfield's "Time To Make You Mine" clip, which featured animated tattoos performing on the skin of naked actors, and Porno For Pyros' "A Little Sadness," which showcased a technique called "scarification," whereby performance artist Ron Athey etched designs into human flesh.

ICE HOT: Controversial rap rocker Ice-T will appear on a special "Playboy's Hot Rocks" episode in March. The Playboy TV program will follow a February Playboy magazine article that excerpted material from Ice-T's new book, "The Ice Opinion."

(What? No behind-the-scenes footage of the making of Tony Toni Toné's "(Lay Your Head On My) Pillow" video?)

"Playboy's Hot Rocks" moves into a weekly format beginning in June.

ON BROADWAY: The Music Video Assn.'s new headquarters are in the office of the American Lung Assn., 1740 Broadway, New York, NY 10019-4374. MVA executive director Jill Karagezian can be found at 212-315-8625. The fax number is 212-265-5642. The ALA's manager of corporate promotions and licensing, John Sefakis, is hoping the affiliation with the MVA will generate industry support for the organization's annual Blue Sky Awards, which recognize music videos that promote environ-

mentalism, the image of clean air, and healthy lungs.

The ALA now is accepting submissions for this year's competition. Deadline is March 1. Clips should be submitted in the half-inch format. Past winners include the Grateful Dead, Alabama, John Anderson, and Van Halen. Those clips appear on a longform compilation reel distributed by MPI Home Video.

AWARDS UPDATE: Entries also are now being accepted for the "Visions Of U.S." contest, an amateur video competition sponsored by the Sony Corp. of America and administered by the L.A.-based American Film Institute

... Showtime: The "TNN/Music City News" awards are set for June 6. Final nominees in the fan-voted awards are announced March 8 ... MTV Europe plans to launch its own annual video music awards by year's end. Network staffers are scouting venues in "major European cities" now. The show is expected to air Stateside, just as the American awards are broadcast overseas.

REEL NEWS: London-based M-Ocean Pictures signed director Gina Birch for exclusive representation in commercials

and videos. She just wrapped the Pogues' new video, "Once Upon A Time" ... Director Steve Lowe is shooting videos for L.A.-based The End ... Eric "Shorty" Meyerson is signed to the directors roster at N.Y.'s Portfolio Artists Network ... Peter Morgan was appointed executive producer at N.Y.'s Public Pictures.

SHORT CUTS: MTV is taking the concept behind its warmly received "Spoken Word Unplugged" program on the road this month. Poets Reg E. Gaines, Maggie Estep, and John S. Hall will visit some 20 college campuses and will be joined at various stops by Arrested Development's Speech, the Lemonheads' Evan Dando, and MTV VJ Kennedy. No word yet on whether the tour will be filmed for telecast ... Toronto-based MuchMusic will celebrate spring break in Montego Bay, Jamaica, Feb. 26 and 27. Performers include the Waltons, the Dough Boys, and Rumble, plus local Jamaican talent.

SKY'S THE LIMIT: Bee Ottinger, president and chief editor at L.A.-based postproduction house Skylight Productions, recently started a newsletter for the postproduction industry. The first two issues, produced by Bayer Communications and Avenue C Productions, address such topics as "What will postproduction look like in the year 2000?" and "Doin' It On The Mac."



by Deborah Russell



Roll 'Em. Jimmy Cliff, left, and Freedman Productions director Scott Kennedy recently wrapped the Interscope Records video "Higher And Higher." George Weiser (not pictured) produced the video, which supports the soundtrack to the movie "The Air Up There."

THE BILLBOARD SPOTLIGHT

Brits Around **the** World



DINA CARROLL



SHARA NELSON



ETERNAL



LEVELLERS



JAMIROQUAI

THE BRITISH INVASION
CONTINUES AS U.K. ARTISTS
MAKE THEMSELVES HEARD
BY A GLOBAL AUDIENCE



APACHE INDIAN



TAKE THAT



TERENCE TRENT DARBY
Rozalla
race against the machine

CAREY
C BOX

Manic Street Preachers

sade
life for the pride love

pearl jam
"vs."

SOU
SYL
iroquai

da JEUC

BEVERLEY
GRA
LOVE'S

CYPRES
TILL

MICHAEL
BOLTON

ALISON
MOYET

International Appeal

Music's World Leader, Britain Is Still Exporting Its Best

BY THOM DUFFY

LONDON—If you want to know how the British music business is doing, the best place to look is, perhaps, Germany. Or Australia. Or Argentina. Or America. Or any of the markets around the globe that, for the past three decades, have listened to the beat of the British Isles for pop sounds that have crossed boundaries and climbed their charts.

Since the days of Beatlemania, as is often noted, U.K. artists have enjoyed an influence on the world's pop tastes well out of proportion to Britain's share of the world's record sales. The British pop empire did indeed rule the waves—the airwaves.

U.K. record companies grew comfortably flush over the years through payments for their repertoire from sister companies overseas, and it became financially inconceivable to sign a young British act without expectations for success worldwide, or at least in the U.S. Thus the pressure to find, sign and develop new talent in Britain is unlike that found anywhere else in the world. A good number of formerly employed A&R scouts and label execs can confirm that fact.

While high expectations for new artists often exceeded results in the past year, the British music business could continue to take pride in 1993 in the ongoing international appeal of its veteran rock stars, as illustrated by some of the case histories featured in this report: Duran Duran's platinum breakthrough in Argentina, UB40's reggae ride through Australia, Elton John's arrival in South Africa, the Pet Shop Boys playful pop in Germany, Depeche Mode's warm embrace in Spain and Sting's rising star in Japan.

In the U.S., Sting's recent batch of six Grammy nominations for "Ten Summoner's Tales" recalled Eric Clapton's sweep of the previous year's Grammy Awards for his "Unplugged" album. In Germany, EMI reported that Paul McCartney sold 600,000 copies of "Off The Ground" in 1993, boosted by the European leg of a world tour. In France, WEA Music saw 100,000-plus sales in 1993 for a best-of collection from the Pretenders, boding well for the return of Chrissie Hynde's band this year.

However, if British record executives lend an ear to their colleagues on the European continent and elsewhere, they will often hear disappointment with the U.K.'s recent track record for nurturing new acts for their markets.

"It's not a pretty picture," says Theo Roos, CEO and president of PolyGram Netherlands and VP artist development for Continental Europe for PolyGram. "Overall, it wasn't a great year for English pop rock."

Helmut Fest, president of EMI Music Germany, Switzerland and Austria, enjoyed hit albums from both McCartney and the Pet Shop Boys. "But generally, there's a lack of creativity [in the young British pop scene], which the U.K. companies are the first to admit," he says. "The U.K. as a trend-setter has been losing out to the Americans."

Fabrice Nataf, president of BMG-owned Vogue Disques and general manager of BMG Ariola in France, concedes, "It's been a tough year for everybody." Still, he laments that British pop often doesn't translate to French tastes. U.K. artists often sound, to his ears, "like they're only making records for [BBC] Radio One."

"I think they have to be more subversive. They shouldn't be too mild about the way they produce records and make videos," says Nataf (who has shown his own preference for subversive Brits by signing Malcolm McLaren to a deal for a 1994 release).

Of course, the British business has begun to seriously take stock of its talent development troubles in the '90s, often in characteristically dour discussions. But is the outlook all that bad?

Consider two of the other case histories featured in this report: Radiohead's breakthrough in the U.S. with an old-fashioned hit single, "Creep," and Suede's hot reception in Sweden, one of the markets contributing to worldwide sales in excess of 1 million for that

band's ballyhooed debut.

For Franco Cabrini, managing director of Sony Music Italy, newcomers Suede and Jamiroquai were among his best international sellers of 1993. He urges young British artists to make more time for promotional visits and live performances in Italy and predicts success in the market will come. "The live concert is crucial," he says.

Roos at PolyGram in Holland points to the strong start made by U.K. soul siren Dina Carroll and notes that Bjork was a U.K. signing. "Maybe Iceland is part of Great Britain," he quips. His U.K. company has been hoping this year for continued international growth by the likes of Therapy?, Del Amitri, Catherine Wheel and James.

Artists like these have traditionally found their first audiences in the U.S. through modern-rock radio. And despite the strength of the Seattle sound and American rock 'n' roll in 1993, the format continued to display the variety and depth and international appeal of such U.K. artists as New Order, Tears For Fears, Radiohead, The The and Jesus Jones.

At WEA Music in France, international marketing director Michael Wijnen says that his company's success with their collections of '80s hits from the Pretenders and Frankie Goes To Hollywood suggests that the key still lies in well-crafted pop songs. "People in England shouldn't be so concerned with signing a band that's hyped and could be very strong on stage, instead of listening for songs."

Fest at EMI in Germany echoes the view. He hopes the U.K. music business in 1994 won't attempt to chase trends but might return to its strength of producing memorable hit singles by artists with staying power. "The best thing we could expect from the U.K.," he says, "is straightforward pop music." ■



Malcolm McLaren



Dina Carroll



Paul McCartney

The Nominees Are...

Following are the nominations in key categories for the 1994 Brit Awards. The winners, to be announced Feb. 14 at the awards ceremony at London's Alexandra Palace, will be featured on the TV show broadcast in the U.K. and worldwide.

Best Album By A British Artist

- Dina Carroll—"So Close" (A&M)
- Jamiroquai—"Emergency On Planet Earth" (Sony S2)
- Stereo MCs—"Connections" (4th & B'way)
- Sting—"Ten Summoner's Tales" (A&M)
- Suede—"Suede" (Nude)
- 1993 Winner: Annie Lennox—"Diva" (RCA)

Best British Newcomer

- Apache Indian
- Gabrielle
- Jamiroquai
- Shara Nelson
- Suede
- 1993 Winner: Tasmin Archer

Best British Male Artist

- Apache Indian
- Van Morrison
- Rod Stewart
- Sting
- Paul Weller
- 1993 Winner: Mick Hucknall

Best British Female Artist

- Dina Carroll
- Beverly Craven
- Gabrielle
- PJ Harvey
- Shara Nelson
- 1993 Winner: Annie Lennox

Best British Group

- Jamiroquai
- M People
- Stereo MCs
- Suede
- Take That
- 1993 Winner: Simply Red

Best British Dance Act (New Category)

- Apache Indian
- Jamiroquai
- M People
- The Shamen
- Stereo MCs

Best British Producer

- Brian Eno
- Flood
- Nellee Hooper
- M People
- Youth
- 1993 Winner: Peter Gabriel

Best British Video

- David Bowie—"Jump They Say" (Arista)
- Depeche Mode—"I Feel You" (Mute)
- Peter Gabriel—"Steam" (Realworld)
- Gabrielle—"Dreams" (Go Beat)
- Jamiroquai—"Too Young To Die" (Sony S2)
- New Order—"Regret" (London)
- The Pet Shop Boys—"Go West" (Parlophone)
- Sting—"Fields Of Copy" (A&M)
- Suede—"Animal Nitrate" (Nude)
- Take That—"Pray" (RCA)
- 1993 Winner: Shakespear's Sister—"Stay" (London)

The British Abroad

The following stories of international success prove that the greatest of Britain's music travels well.

ELTON JOHN

MCA, "The One," SOUTH AFRICA

ON DEC. 7, THE DAY AFTER ELTON JOHN made his first of four concert appearances at Sun City—South Africa's premier concert venue since the lifting of the cultural boycott—record company executives prepared to present him with several gold (25,000 sales) and platinum (50,000) awards. The double album "The Very Best Of Elton John" had earned three



platinums. "Sleeping With The Past" one platinum and "The One" a gold. His latest album, "Duets," had sold 24,000 copies in its first two weeks on the shelves (just 1,000 short of gold status at the beginning of the week), and it couldn't be included in the awards. But the next day, shortly before the presentations, news arrived at Sun City that sales of "Duets" had shot to 28,000 and was certified gold.

It was a fitting new peak in Elton John's remarkable relationship with the South African record-buying public. In terms of individual album sales, he is by no means the best-selling international artist in South Africa. But in the context of an entire career, no artist has been as consistently popular.

The proof of the depth of his popularity came with the release in October 1990 of "The Very Best Of Elton John." Exactly three years after its release, it hit the 185,000 sales mark—the highest-ever sales for a double album in this country. It was released hard on the heels of "Sleeping With The Past," which is beginning to sniff at double-platinum status, with 92,000 units moved.

According to Craig Miller, label manager for Phonogram at its South African licensee Teal-Trutone, these figures underline the extraordinary sales power of Elton John's catalog. "Duets" probably won't reach No. 1 on the industry sell-in charts here, but it'll keep selling solidly and go platinum in the next month or so," says Miller.

Teal-Trutone has put a huge marketing drive behind the album, with both radio and TV advertising, and has supplied the electronic media with enough audio and video material from interviews and concerts to keep the airwaves buzzing.

Miller believes that while it gave the album a tremendous boost to have the Sun City concerts as a tie-in, the nature of the event itself, held in the resort's open-air Valley Of The Waves, was not conducive to inspiring an added rush on record stores.

Continued on page 40

A Critic Picks Next Year's Hit Brits

David Sinclair predicts which up-and-coming U.K. acts are most likely to make big waves in 1994. Please keep in mind that among his '93 choices were PJ Harvey, Suede and Apache Indian.



having its cake and eating it too. Unquestionably one of the hits of last year's In The City gathering, Molly Half Head had already generated a formidable buzz in Manchester even before the checkbooks started arriving in town.

The key to all the fuss is a clever but caustic brand of modern rock 'n' roll delivered with a knowing swagger beyond the scope of most so-called indie guitar bands. Imagine how Suede might have sounded if Brett Anderson had been infatuated with John Lennon instead of David Bowie; then think of the Fall with proper guitarists and a singer (Paul Bardsley) who, besides the regulation chip on his shoulder, is all scraggly-haired and photogenic, and you're getting close to the sound and look of Molly Half Head. The band's impressive debut album, "Sulk," boasts provocative lyrics ("Taste Of You"), bone-shaking drum tattoos ("Hopscotch") and melodies that sneak under your skin ("Vivid Whitsun").

Having progressed from the wilder fringes of the avant-garde to the foothills of the major league in little more than two years, the band has the momentum to sweep all before it in '94.

Back To The Planet

A key player on the underground rave and festival circuit, Back To The Planet is the touring band to end them all. Since getting together in South London in 1989, BTTP has played every squat, rave, party and festival that would give it space on stage.



Last year, the band played virtually every major festival in the U.K. and maintained a consistent presence at the Megadog and other club nights in London and further afield. Describing itself as a "vibrant, sparkling, ska-dub pop band," BTTP boasts music with an infectious, sing-along quality—and just a hint of techno to make sure people dance when they hear it. The band's debut album, "Mind + Soul Collaborators" (Parallel/ London), released last August, was a cheerful and fluffy concoction prominently

Continued on page 48



Pulp

Having served one of the longest apprenticeships in pop history, Pulp is poised at last to receive its just desserts. Since its first gig in 1980, the (currently) five-piece group has been led, throughout a myriad of incarnations, by singer Jarvis Cocker. Starting out in Sheffield, Pulp released its first album, "It," in 1983 and followed up with "Freaks" in 1986. That was also the year Cocker fell 30 feet from a window and fractured his pelvis. Undaunted, he performed at gigs from a wheelchair for more than a year.

A dark, spindly character with a rather left-field charisma, Cocker perfectly embodies the group's music: a fruity combination of pop and dance, heavily laced with irony and an arch, English eccentricity. On stage he wears velvet suits and dances like a coiled spring, but his voice has a deeper resonance, and in hip circles he is being touted as a sort of hot-wired Scott Walker for the 1990s.

After a protracted legal

One Dove

In much the same way that Stereo MCs held sway at the interface between rock and rap in '93, One Dove has staked its claim to the no-man's-land that lies between rock and ambient/dance music. Last year's debut album, "Morning Dove White," was a stunning combination of rave-friendly rock and pop sensuality.

The trio was convened in Glasgow in 1990, when bassist Jim McKinven (ex-guitarist with Altered Images) teamed up with studio engineer Ian Carmichael and singer Dorothy Allison (Dot to her friends). Thanks to a chance meeting the following year with dance guru Andy Weatherall, whose remix credits include Happy Mondays, Primal Scream and U2, One Dove was snapped up by Weatherall's ultra-hip Boys Own label (through London). A Weatherall remix of One Dove's debut single, "Fallen," was released to immediate and ecstatic critical acclaim.

Combining the abstract, nebulous quality of ambient house with bursts of over-cranked guitar and odd percussion forays, One Dove's music delights and excites as much as it drifts and soothes.



imbroglia with Fire records (which left the group's 1988 album, "Separations," unreleased to this day). Pulp recently has signed to Island. "The Gift Recordings," a budget-priced collection of old, hard-to-find (indie) singles and B-sides was released last year. Pulp's "proper" major-label debut is slated for

release Mar. 21 and will be preceded by the single "Lip Gloss" Feb. 27.

Molly Half Head

Signed to Columbia internationally but still with Manchester-based indie Playtime Records in the U.K., Molly Half Head is a band clearly bent on



Pooka

A pooka is an Irish goblin whose charm tends to hide a mischievous or troublemaking nature. The word has an unglamorous ring, but insofar as it relates to the duo's music, Pooka is not such a bad name for rock's latest odd couple, Sharon Lewis and Natasha Jones. The two women, both in their early 20s, came down from the north of England last summer equipped with a pair of pleasant, if occasionally brittle singing voices, acoustic guitars, a harmonica or two and a eponymously titled debut album on WEA.

On the surface, their music is straightforward, coffeehouse folk of a sort that performers like Joan Baez, Donovan and others have peddled since time immemorial. But they give it an odd, devilish twist, and the more you listen to "Pooka" the weirder it gets. There are strange quavery harmonies on "The Car," and "Demon"—with its unsettling lyric about a demon who "tore out my heart and bit off my feet"—dissolves into a neurotic frenzy of PJ Harvey-esque yowling. A free-form jazz saxophone solo guides the outro to "Nothing In Particular," and a pseudo-hip-hop groove takes over the end of "Dream." Nothing is ever quite as it seems.

Are they nouveau English hippies or ancient rootless sirens? Either way, the pair has made effortless progress since getting together at Nottingham Polytechnic in 1992 and look set to be one of Britain's increasingly rare, folk-based exports in 1994.

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TOP UK ALBUMS AND SINGLES LABEL FOR 1993



"OUR ARTISTS ARE OUR LIFE"

Brits Abroad

Continued from page 38

Dubbed "Under African Skies," it was a virtual "unplugged" concert, with Elton John at his piano playing mainly little-known numbers from earlier albums like "Madman Across The Water" and "Capt. Fantastic." On some numbers, he was accompanied by percussionist Ray Cooper.

John said before the concerts that he had "a leaning toward being simpler, more stark and more open. This tour offers no band to hide behind, no costume changes, no special effects—just a singer and his songs."

Close to 50,000 people attended the concerts, about 10,000 on each of the first two nights and about 15,000 on each of the others. His final show ended with five rousing encores, including "Crocodile Rock," a song he had vowed he'd never play again.

—ARTHUR GOLDSTUCK

DURAN DURAN

Capitol/EMI, "Duran Duran (The Wedding Album)," ARGENTINA

EMI Odeon managing director Eduardo Hütt notes proudly that Argentina was the first country where "Duran Duran (The Wedding Album)" went platinum (60,000 units sold). Moreover, he adds, the record struck platinum less than three months after its release.

Hütt credits the rapid sales prosperity of "The Wedding Album" to a superb album backed by a well-conceived marketing plan that was topped off by four live shows by Simon Le Bon's suddenly hot quartet. "We believe the success of this album in our territory was due to a perfect combination of an excellent album, the efforts made by the band and the record company, and the perfect timing of the tour by a group that had never played in Argentina before," he says.

Indeed, EMI's game plan to break Duran Duran in Argentina was carried out as if the label were planning a nuptial affair.



EMI's first step was to ship 2,300 copies of the album in February 1993, knowing that the band would tour sometime in late April or early May.

By March, when the concert dates were confirmed, the album's leadoff single, "Ordinary World," and its video had become national hits. Several weeks before Duran Duran's Argentina dates, EMI staged a multimedia press junket to London, where the band was performing. Four radio stations did remote broadcasts commenting on the show while the concert was in progress. Audience reaction to the coverage was immediate, says Hütt, causing sales to increase to more than 14,000 units.

In April, EMI embarked on a multimedia advertising campaign for the concerts that by the end of the month had enabled "The Wedding Album" to reach both gold (30,000 units) and platinum. Duran Duran helped by doing numerous pre-concert radio and television interviews.

Duran Duran concluded EMI's successful project by drawing some 40,000 fans to its Apr. 30 concert at the Velez Sarsfield Stadium in Buenos Aires. "It was one of the biggest concerts of the year," says Daniel Grinbank, president of Buenos Aires-based Rock & Pop Promotions, promoter of the show.

—JOHN LANNERT

RADIOHEAD

Capitol/EMI, "Pablo Honey," United States

Label executives attribute the success of Radiohead in America, as evidenced by the performances of its Capitol Records debut album, "Pablo Honey," and "Creep" single, directly to the band's U.K. setup.

"The music, video and whole thing had been available for

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View From The Rim

Execs Evaluate The Prospects For British Talent In The Asia/Pacific Music Markets

In 1992, the then-chairman of the British Phonographic Industry, Maurice Oberstein, told member companies—and the U.K. music industry as a whole—to look to the East and to pursue business opportunities in the Pacific Rim.

For this edition of "Brits Around The World," Billboard asked two senior expatriate U.K. executives for their insights and views on the Pacific Rim: Peter Jamieson, BMG International's senior VP for Asia/Pacific, and Tim Read, president of PolyGram Australasia.

Jamieson, who was himself BPI chairman in the late '80s as well as chairman of BMG Records U.K., is based in Hong Kong. Read, who held management posts for PolyGram in the U.K. before moving Down Under, is headquartered in Sydney.



TIM READ
President, PolyGram Australasia

SYDNEY—With its low cultural barriers to Anglo-American music (a common language, cheap air travel, globalized telecommunications), Australia remains a sympathetic and worthwhile destination for any acts with ambition beyond their own chart. A remarkably well-informed and enthusiastic music market, it is finally breaking free of a deep economic recession that, as in other OECD countries, has created record

levels of youth unemployment.

U.K. trends and fashions tend to filter through after they have hit the high-water mark at home, although Australians generally are less fashion-conscious than many markets.

This country is not as chart-obsessed as the U.K., nor does it have the information opportunities that SoundScan provides in the U.S. Nevertheless, the industry-funded ARIA charts are an accurate guide to retail activity. A successful record will tend toward the U.S. norm of moving steadily up the chart, rather than the "crash and burn" phenomena that has made the U.K. singles rankings especially opaque.

Despite warnings about its death, the Australian live-music scene is pretty strong (certainly in Melbourne at present), and a fair amount of interest is paid to visiting U.K. or U.S. acts. A sort of double-negative cultural cringe is alive and well: Australians sometimes tend to think, "It's not that we're not as good—it's just that they're better." The glamour of the pop music industry, i.e. Carnaby Street, Eel Pie, Seattle, Stourbridge, Glastonbury and so on, is accentuated by distance. The only people who could find Manchester glamorous are people who haven't been there.

The importance of Triple J as a national youth radio network should not be underestimated. It has been integrally involved in breaking acts such as Jesus Jones, Suede, Cranberries, Sugarcubes and Lush, for example. It is also important to note that as Australia becomes more regionally integrated in Southeast Asia, it should prove to be a springboard for English-speaking acts into that region, the fastest-growing in the world.

U.K. bands should take the time to develop Australia as a market on the back of the obligatory Japanese visit, as it will pay long-term dividends. In addition, this market can continue to be reasonably lucrative for an act that may have gone off the boil in other territories, if that act makes the time and effort to visit early on.

Just as British talent is determined to maintain its influence in the world, Australians are equally driven to increase their importance as a source of English-speaking repertoire. Local acts with long-term success not surprisingly tend to gravitate toward Europe or North America. Traffic in the opposite direction can look forward to an enthusiastic and supportive local network of promoters and record companies, the summer in December—and a whole pile of frequent-flyer points!

PETER JAMIESON
Senior VP, BMG International,
Asia/Pacific



HONG KONG—Only yesterday, it seems, the fashionable opinion about the music business in Asia was that it was a backwater of crooks and thieves, dominated by piracy and not worth the effort and expense of visiting, but which had moderate sales potential in Japan and the current and former British colonies of Hong Kong and Singapore.

Recently, however, a whole new set of fashionable theories have appeared. Asia is now seen as a region of unlimited financial prosperity

where piracy has been eradicated and automatic sales figures, with lots of zeros at the end, are guaranteed everywhere.

The reality is that Asia has not suddenly moved "from the ridiculous to the sublime." Its mysteries still breed popular myths and misconceptions. But the opportunities that always existed to introduce and develop British music have been enhanced in a number of ways in recent years, and the time is certainly appropriate for every British music maker to reconsider their approach.

Regrettably, U.K. chart success or a write-up in *Music Week* give no divine right to sales in Asia. In fact, these contribute extremely little, even to opportunities for initial exposure in local media. By contrast, solid success in the U.S. does create a greater platform of opportunity. Asian media is conscious of American success, but the bottom line has always been—and will always be—that to sell music in the East, you have to understand it, commit to it and work at it in the right way.

The "right way" can start early in the creative process. Last year, at least two international BMG artists recorded Asian melodies and both were fundamental to their success in these markets. Kenny G cut the haunting Chinese melody "Jasmine Flower" as a bonus track for his "Breathless" album. British artist James Galway recorded three Korean pieces for his "Greatest Hits" release in that territory.

It has long been known that many Asians love strong, clearly enunciated ballads. They also prefer multi-artist compilations to single-artist albums, and, in exploitation terms, nothing works better than the soundtrack to a successful movie. Witness the world vision of Arista's Clive Davis, who combined all these elements in "The Bodyguard" and gave Asia its biggest-selling international album of all time.

But these exceptional successes have helped create the current myth

Asian media is conscious of American success,

but the bottom line has always been that to sell music in the East, you have to understand it, commit to it and work at it.

that the market is enormous and success is guaranteed. The reality is that Asia still presents the greatest challenge for Western music in the world today. Take note that

- Every Asian country is a mixture of different cultures. The Chinese may like classics, but the Malays prefer metal.
- There are negligible cross-media opportunities. In fact, the infant MTV Asia is the only cross-border traveler.
- There are very high-population countries (e.g. Indonesia, 190 million; China, 1.1 billion; India, 800 million), but income levels are extremely low.
- Some Asian governments can and do sponsor resistance to Western cultures, including music. As a result, the greatest growth opportunities are in the domestic market. The introduction of international music will always be a slow and gradual process.
- Far from diminishing, the potential for piracy to spill out of Asia from its current domination of mainland China is increasing alarmingly.
- Sales of international repertoire are no longer focused in Hong Kong and Singapore. There are currently 10 viable record markets in Asia. By 1995 there will be 15.

If the "right way" starts with the creative process, the "right place" to develop the music is personally, on the spot. There are, increasingly, touring opportunities in Asia, both concert and promotional. Very few artists who have been successful in Asia have not done either or both. Before touring, the wise visitor will study the cultures of the countries that are scheduled and leave all arrogance behind in the West, where the cults of individual importance and personal ego are more relevant and better received. It is better to meet Asia on its own terms.

Visits to the region are never cheap, given the geographical distances involved and the lack of cross-border media. To make them viable at the artist-development stage, cost corners have to be cut. Nevertheless, carefully built success is longer lasting than in the West, where music is too often linked to fashion and fad. Asians are more willing to embrace international artists as their long-term friends; witness the enduring success of Air Supply.

Asia is not a minefield, but it is an intricate and exacting series of challenges. A British artist wishing to sell records in the region should study hard and be conscious of its makeup at every stage of the musical process, from concept to consumer. Build your market slowly, with patience. Commit to the future in Asia and plan not for today, not for tomorrow, but for the day after! ■



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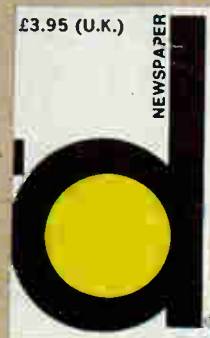
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Best Album By A British Artist • Best British Female Solo Artist • Best British Single

STEREO MC's

Best British Group • Best Album By A British Artist • Best British Dance Act

GABRIELLE

Best British Female Solo Artist • Best British Newcomer • Best British Single • Best British Music Video

NEW ORDER

Best British Single • Best British Music Video

VAN MORRISON

Best British Male Solo Artist

P J HARVEY

Best British Female Solo Artist

U2

Best International Group

PolyGram

ARTISTRY



Brits Abroad

Continued from page 40

almost a year in England, and they did a great job over there press-wise," notes Tom Corson, Capitol's VP, international, who was the label's marketing VP during Radiohead's initial U.S. effort. "'Creep' was also properly imaged to give us a jump start here, and we took a long time setting it up at college and retail—especially the alternative tastemaking stores near campuses."

Importing the overseas press vibe, Corson adds that "CMJ-



type" trade and consumer press was targeted. Then an "ideally timed" tour of alternative-oriented markets was booked and heavily marketed some eight weeks after the album release in late April, 12 weeks after the single.

"The baby on the album cover was great imaging, and we put out a limited number of CDs with a yellow jewel box to show people it was a special project without any hype—to give us the opportunity to be the underdog, which college-alternative people like."

Earlier, Capitol had sent out import "Creep" singles six months prior to release, first to college radio, then commercial alternative. "KROQ put it on in Los Angeles right off the import and got Top 5 phones almost immediately," says senior VP of promotion John Fagot. "Its program director spread the word to all the programmers he knew around the country, and the rest of the commercial alternatives came on board."

Gene Sandbloom, music director at KROQ, recalls hearing "Creep" on an advance album cassette. "It was one of those rare songs that was so good you didn't need CD quality to know it would be massive," he says. "We just needed an airable version because of the language on the album version. When Capitol serviced it, we put it straight on the air and it became the second-biggest song of the year for us, behind Stone Temple Pilots' 'Plush.'"

Luckily, notes Fagot, this was at a time when Top 40 was paying attention to crossover alternative records. "When MTV added the video to Buzz Bin rotation, it was the catalyst to really break it at Top 40. Once we got it on the air, the public reacted."

—JIM BESSMAN

SUEDE

Nude/Sony, "Suede," SWEDEN

It was April 1993 when Suede reached Stockholm early in their European tour and played to a packed house. But the buzz in the Swedish press had begun as early as May the year before, when the band's first single, "The Drowners," had been



released in the U.K. and the British music press was saturated with reports about the Suede phenomenon.

"It was the press that really got things rolling," says Helen McLaughlin, label manager at Sony Music Sweden. "Stockholm is a trendy town, and the music journalists here read a lot of the British press. So they knew about Suede."

Although "Metal Mickey" was the first single released by Sony in Sweden, the real breakthrough for the band was

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Defending Their Titles

British Publishers Pitch In To Promote Their Artists/Songwriters

BY DOMINIC PRIDE

enmark Street, London's Tin Pan Alley, still has a hallowed feel to it for those who know its history. From the '20s until the late '70s, it was the place where many of the world's most memorable songs were written, crafted and put into the mouths of the hottest recording stars of the moment.

The last of the publishers moved away from Denmark Street in search of more space last year, and today it is the home of musical-instrument shops and down-at-the-heel cafes. Yet within a square mile of the former nerve center, Britain's publishers are still to be found searching for songs and writers, and working as hard as ever to make sure the songs find an international audience.

At a time when record labels are finding it difficult to sign, break and export talent from the U.K., the value of the publisher's role in making sure a song hits the right note abroad has never been greater.

As major forces in the publishing game are vying for the megabucks rights to megabands, independent publishers work on nurturing those starting out on their careers.

In the U.K., creative managers of publishing companies have taken on some of the functions of A&R—nurturing artists and songwriters, helping them to broaden their horizons and in some cases recording the songs in their own studios. And publishers are using the might of their international affiliates to supplement the promotional efforts of labels.

Peer Music, the last publisher to leave Tin Pan Alley, played a substantial part in finding and developing Rozalla, who enjoyed worldwide success last year with the dance hit "Born To Love You" and had an international hit with "Everybody's Free." Discovered by indie Pulse 8 Records singing on Zimbabwean TV, Rozalla recorded early tracks, including "Everybody's Free," in Peer's studio, which is equipped with a 32-track SSL desk. Rozalla, subsequently signed to Sony Music, recently had a Billboard Top 5 Club Play hit with "I Love Music," which was used in the film "Carlito's Way."

Comments Matthew Chalk, Peer's creative manager, "For some smaller labels, we're able to help with advice and planning as well as doing our job as publishers."

Last year, Peer also experienced success with Urban Cookie Collective, signed to Pulse 8. Peer U.K. managing director Nigel Elderton says, "We picked up the rights to Urban Cookie Collective for the first two singles. We worked with them and with the labels, and they've sold 7 million singles around the world."

In the case of the growing band of artists who write their own material, there is great potential for publishers to work with record companies in breaking artists at home and abroad. Paul Curran, managing director of BMG Music Publishing in the U.K., is proud of one of his writers—also a vocalist and guitarist—Clive Griffin, for whom BMG developed and produced demos. "We put him together with other writers, so he could work on the right songs," says Curran. "We got him on the tour with Eric Clapton, and we put up some tour support for him. That's the role of a publisher these days—to make things happen." Through contact with Epic's A&R Dave Massey in the U.S., Griffin dueted with Celine Dion, singing "When I Fall In Love" on the "Sleepless In Seattle" soundtrack, and now he's working with other songwriters, such as Diane Warren, on a new album.

EMI Music Publishing's managing director Peter Reichardt believes his company has played a large part in the careers of artist/songwriters. One notable success this year has been Jamiroquai, whose album "Emergency On Planet Earth" has sold 1.2 million copies worldwide, according to his record company Sony S2.

EMI signed Jamiroquai when he first put out two singles on indie label Acid Jazz. "It happened in true Tin Pan Alley style," says Reichardt. "Our A&R guy Guy Moot put the record on and I said, 'Who is he?'" Once Jamiroquai was signed, the publisher contacted S2's A&R Lincoln Elias—himself a fan—and the rest became history. EMI has also signed up Elastica, one of the most hotly tipped acts for this year in the U.K.

As one of the world's two largest publishers, EMI has to use its weight

to make sure British songs are worked abroad. "Three times a year we have managing directors meetings," says Reichardt, "bringing in the heads of companies from around the world. We play each others' signings and discuss what we can do, formulate a game plan for each territory. The MDs then take back what they've seen and talk to their people about it."

In the U.K. and in other territories, EMI uses the services of independent pluggers, promoters and publicists to ensure that the songs receive double promotional attention—from both the label and the publisher. "It helps to get the song noticed if there's two people working on it," says Reichardt.

John Brands, senior VP for MCA Music Publishing shies away from taking the credit for breaking acts, but emphasizes that publishers can complement the efforts of the labels. Brands has responsibility for all MCA's publishing activities in Europe and the U.K., where it has publishing rights to chart acts developed in the U.K., including P.M. Dawn and Apache Indian.

"When we sign an act, we can try to place them with a record company," says Brands "Once an act is signed in the U.K., when it spreads to Europe there's a record deal in place. What we can do is make sure that a local record company is aware that there's another interested party in the country."

"Sometimes, if the record label isn't certain about whether to release the record, we can stick our necks out. It's mainly a PR job. Maybe we'll take an ad out—we did some club promotion for one of our writers in France—call some contacts of ours. All that can make the difference. But if the record company is not keen on the act, nine times out of 10 there's nothing we can do to change that. These things are never done without the consent of the label."

The thriving community of indie publishers in the U.K. has found itself taking on an increasing A&R role. Dennis Collopy, managing director of his own Menace Music, says, "There's very little real talent scouting going on by the labels. A lot of it's driven very much by how much press they get in *Melody Maker*." As major forces in the publishing game are vying for the megabucks rights to megabands, independent publishers work on nurturing those starting out on their careers. "Development work is the only part of the market we can call our own," says Collopy. As many new artists, especially in the dance field, write and produce their own material, the distinction between a publisher's and a label's work is blurring. "It's not a policy we have of signing artist/songwriters, but we seem to have been most successful with them," says Collopy.

In the business of finding and exporting talent it's often been the labels who get the credit for planting the flag in overseas territories. But as the lines between artist and songwriter get even more blurred, and the income from record sales becomes less important to a company's bottom line, the publishers are beginning to be less coy about the time, effort and money they have contributed to making Brits successful around the world. ■

TOP 10 U.K. ALBUMS

As ranked by the 1993 Billboard 200 Albums chart (with peak position in selected international markets).

ALBUM/Artist/Label	U.S.	U.K.	FRANCE	GERMANY	JAPAN	AUSTRALIA
1 UNPLUGGED Eric Clapton Duck/Reprise/Warner Bros	1	2	8	3	1	1
2 LOVE DELUXE Sade / Epic	3	10	1	14	3	13
3 TEN SUMMONER'S TALE Sring / A&M	2	2	2	2	1	9
4 UNPLUGGED AND SEATED Rod Stewart / Warner Bros	2	2	**	15	1	4
5 DURAN DURAN (THE WEDDING ALBUM) Duran Duran / Capitol	7	4	6	22	7	20
6 GREATEST HITS Queen / Hollywood	11	25	+	2*	+	8
7 DIVA Annie Lennox / Arista	23	1	1	6	16	50
8 PROMISES AND LIES UB40 / Virgin	6	1	**	2	1	1
9 US Peter Gabriel / Geffen	2	2	2	1	5	21
10 SONGS OF FAITH AND DEVOTION Depeche Mode Mute/Sire/Warner Bros	1	1	1	1	7	14

NOTES: U.S. labels listed for each release. Chart information from Music Week in the U.K., Nielsen/Europe in France, Media Control in Germany, Oricon international chart in Japan, and Australian Recording Industry in Australia. Release under a different title indicated by *. No release in market or no appearance on chart indicated by +. Release after suspension of French album chart indicated by **



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Brits Around the World

Brits Abroad

Continued from page 44

"Animal Nitrate." Two weeks prior to the release of the single, McLaughlin had ordered finished product directly from Nude and sent it to key radio producers, media and retailers. It paid off when "Animal Nitrate" became a big radio hit.

Niklas Ehrling, music director at Stockholm commercial radio station Radio City, had a feeling about Suede right from the start. "Even if Suede was a critically acclaimed band, I felt early on that 'Animal Nitrate' was going to be something big," he says. "It was on its way up our chart when we decided to add it to our 'Radio City Hits 5' CD compilation."

Press coverage the day before the Stockholm concert included a press conference and a television interview on a popular youth program on Swedish national television. There also was television coverage live from the gig. "The timing of everything was just great," says McLaughlin.

In a poll taken by the Swedish music magazine *Slitz*, Suede was voted by readers as both artist of the year and 1994's "great hope," something that McLaughlin is very pleased about. "I think it's good to see at this point that Suede has been voted best artist of the year," he says. "If it were possible, I would get gold plaques for some of the journalists who helped us on this."

—KEN NEPTUNE

DEPECHE MODE

Mute/Sire/Warner Bros., "Songs Of Faith And Devotion," SPAIN

Spain is a long way from Basildon New Town in England, where Depeche Mode hails from, but the band has made it their second home. The band's last album, "Songs Of Faith And Devotion," released via Sanni Records, was in the charts here from March until July and was recorded mostly in a private studio in Madrid's plush Moraleja district.

"[Lyricist and guitarist] Martin told me the reason was half because Spain gives them spiritual inspiration and half because clubs stay open very late—so they can go to their favorite places at 4 a.m. and still have a great time," reports veteran DJ Joaquin



Luqui of radio sector leader Los 40 Principales. He interviewed the band twice this summer.

Depeche Mode's U.K. label, Mute, changed Spanish hands in July, when it went from Sanni to RCA, part of the BMG stable. Santiago Menendez, Mute label manager at RCA, says "Songs Of Faith And Devotion" in fact did not do too well,

despite going Top 5 on the album chart. He explains, "Their 1990 album, 'Violator,' sold 220,000 copies, while 'Songs Of Faith' managed just 90,000. The reason was a lack of a decent crossover single, even though the first single from the album, 'I Feel You,' went straight in at No. 1 and stayed there for six weeks."

In December, the band released a new album, "Songs Of Faith," a live version with the same songs in the same order, in the hope of recouping lost sales. "Depeche Mode is keen to stress that this is not a new album so much as the last album in a new format," Menendez adds.

Depeche Mode played to 70,000 people at just three concerts this summer—in Barcelona, Valencia and Madrid. And in each of the cities (Spain's three largest), the group achieved a first. In each, a discotheque was hired, from which fans could ask the band questions live via a satellite link to London. That had never been done before in Spain.

"They have maybe the biggest fan club in Spain—if not the biggest, certainly the most loyal—especially in Valencia, where they are treated like gods," says Menendez. "Their Madrid concert in the bullring was so packed it bordered on the catastrophic. And half the male fans there were carbon copies of the band members."

Luqui, who is the best-known celebrity at Los 40 Principales, which has 3 million listeners, jokes that he is Depeche Mode's biggest fan. "I went to their first Spain concert, in 1981, at a small Madrid club called Rockola, which was a pioneer venue," he says. "Depeche Mode took quite a while to take off here, but they have an incredible support base. Los 40 was the only station to interview the group about 'Songs Of Faith,' and I guess that must have helped."

—HOWELL LLEWELLYN



UB40

Virgin, "Promises And Lies," AUSTRALIA

With a run that began in 1980 and is still turning up national No. 1 hits in its 14th year, UB40 has established a relationship with Australia—as a touring and recording entity—matched by few other '80s acts.

The achievement tally is more than respectable: 20 Top 100 hits, 10 charting albums, four successful national concert tours and the honor of being the most successful international touring act of all in nearby New Zealand. Considered eminently "user-friendly" by both AM and FM radio, new UB40 singles are automatic playlist adds, particularly when there is a bonus billing attraction, such as Chrissie Hynde or Robert Palmer.

"They've become a core act for Australian radio," says Virgin Australia managing director Michael Manos, "and one of the few that are welcomed by both the Triple M and Austereo FM networks. Even when there is the occasional hesitation, as there was with 'Can't Help Falling In Love,' it all disappears as soon as the public hears the track and responds to it."

Concert promoter Michael Coppel staged the band's second, third and fourth tours and will bring them back again in May to

play 10,000-plus seater venues in major cities. Coppel believes UB40 connects so readily in this part of the world because of their "laid-back rhythms and the relaxed atmosphere they create."

"They strike a real spark because they're such a good fun band," he says. "Everybody leaves the shows with a big smile no matter how they came in. Not many acts can consistently do that."

Virgin's mid-year feat of landing the platinum "Promises And Lies" album at No. 1 in Australasia "wasn't all that difficult," says Manos. "We didn't have to spend a great deal of money because we took a grassroots approach to promotion: ads in the street press, 20' x 10' billboards nationally, working on the strong radio attitude—that sort of thing. We probably spent only \$50,000 in all. It has gone dead on us now, but we plan to mount a second wave of promotion. This time, we will be spending about \$200,000 on TV advertising, which could take us to or beyond double platinum."

"It isn't just Australia, though," continues Manos. "They've been having this sort of success in a lot of markets since the late 1980s, but it seems to go unheralded. UB40 are the 'quiet achievers' of the record industry because they command a real loyalty among their audiences and buyers. That's what's happened in Australia. I think they'll be big here for a long time."

—GLENN A. BAKER

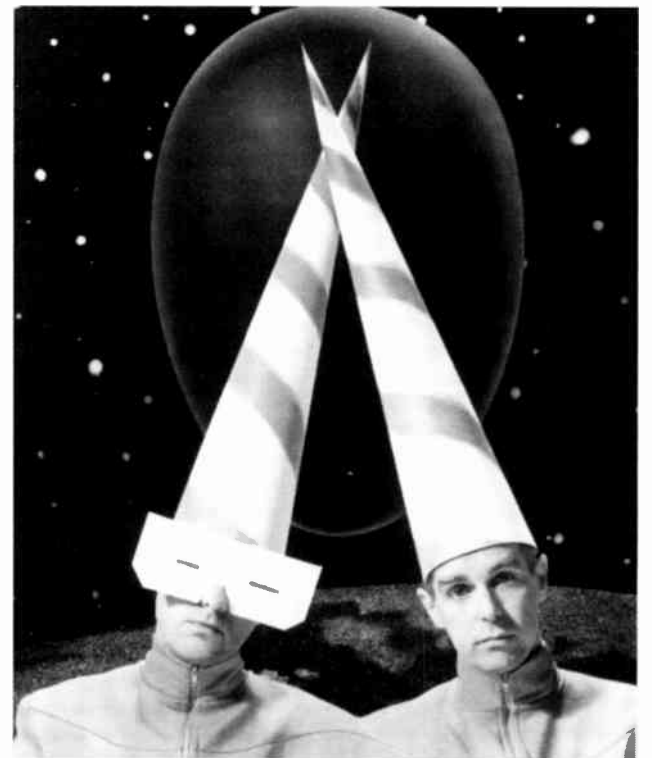
PET SHOP BOYS

EMI, "Very," GERMANY

The Pet Shop Boys made No. 1 in Germany with both the single "Go West" and the album "Very"—both with sales in excess of 700,000 units. The double success was attributable to an "ideal release situation," according to Michael Golla, director/general manager, international product at EMI Germany.

"We had enough time, some three months, for the first two singles to generate interest," says Golla. "And we had such marketing tools as innovative packaging, an orange jewel box, two great videos, a string of pre-recorded interviews, MTV exposure from day one, in-store displays, electronic presskits, plus the 'Relentless' package of three 12-inch dance mixes on colored vinyl for club promotion—which have become collector's items. And we had professional artists, professional management and commercial product that was given top worldwide priority."

EMI conducted three major campaigns for the Pet Shop Boys: two teaser promotions in the print and electronic media, and the Christmas sales push, which was the company's biggest TV campaign in 1993. Says Golla, "We had immediate support via radio airplay, discotheques and print media—key links in



the chain.

"'Go West' hit the mood and mentality of pro-American tendencies, appealing to the youth in both the West and the former East Germany. The tongue-in-cheek irony of the video being shot at Red Square was duly noted. We now have the tune being sung at German football matches, in the wake of similar pop anthems like 'We Are The Champions.'"

The release of the third Pet Shop Boys single, "I Wouldn't Normally," was delayed until January because of the ongoing success of "Go West," and the band's first German TV slot this

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EMI RECORDS GROUP UK & EIRE

sound with vision

Brits Abroad

Continued from page 46

year isn't until March 12.

EMI promotion chief Winnie Ebert says, "The 'Go West' single is just plain commercial with no mercy. It was No. 1 on the Media Control airplay charts for seven weeks running, then No. 2 for five more."

Jim Sampson, music coordinator at Bavarian Radio's BR3 in Munich, says, "For us, 'Go West' went straight on to the priority list because the tune is airable for every hour of the day." BR3 also aired a 30-minute version of the "Rock-Sat" European satellite broadcast, in which fans from all over the Europe submitted questions to the Pet Shop Boys.

Says Wolfgang Orthmayr, head of purchasing at World Of Music in Munich, "People were in the mood for a tune that is easygoing. It had mass appeal and took off immediately."

—**ELLIE WEINERT**

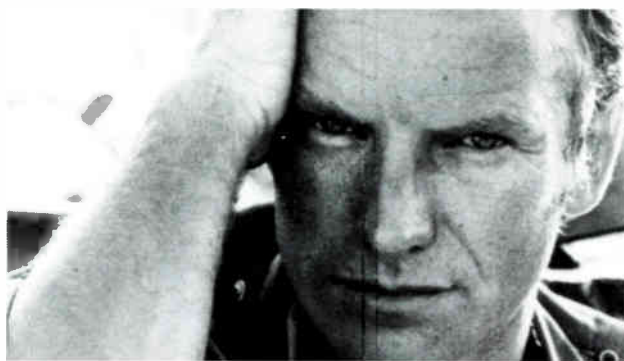
STING

A&M, "Ten Summoner's Tales," JAPAN

Japanese licensees of foreign labels often aren't able to release the domestic version of a given album for a good two or three weeks after the import version becomes available here. Lyrics have to be translated, liner notes have to be written, and artwork, such as the "obi" paper band on the spine of a CD, has to be arranged.

However, staffers responsible for the A&M label at Polydor K.K., one of PolyGram's two Japanese subsidiaries, worked overtime to ensure that the domestic version of Sting's "Ten Summoner's Tales" was released March 1—the same day the album came out overseas. Initial shipments of the album were 100,000, which in Japan qualifies for gold status.

"Ten Summoner's Tales" moved rapidly up the Japanese charts, reaching No. 1 on Oricon's international chart and No. 4 on the Music Labo album chart, which includes both foreign



and domestic releases, the week of March 15. As of mid-December, the album had sold 190,000 copies, meaning that Polydor K.K. was pretty well guaranteed of achieving its sales target of 200,000 units.

Sting is well-known in Japan (having a single, monosyllabic name doesn't hurt), but Polydor K.K. didn't take any chances in promoting the album. The company arranged for journalists Goro Nakagawa, who later translated the lyrics, and Kaoruko Togo to fly to London to interview Sting in December 1992. Their stories appeared in a variety of music and general-interest magazines in the weeks leading up to the album's March 1 release.

In an unusual move, Polydor K.K. set up an April trip to London for eight staffers from such leading radio stations as Tokyo's J-WAVE, FM Osaka and FM Yokohama. The company also advertised the album with a poster campaign in major Tokyo subway stations, a tactic usually reserved for domestic artists.

Besides releasing the album at the same time it came out abroad, Polydor K.K. added an extra track—"Everybody Laughed At You"—in an effort to boost sales of the Japanese version. To date, 30,000 copies of the import version have been handled by Polydor K.K.'s in-house import division.

Mike Inman, director and general manager of Virgin Megastores Japan, says the way Polydor K.K. handled "Ten Summoner's Tales" is a good example of the way companies here are getting more on the ball in terms of ensuring simultaneous releases and adds that he was impressed by the way the company promoted the album. "There were large posters in place behind the counters before the album was released," he says. "And there were samples in place in listening booths on the day of the album's release."

—**STEVE McCLURE**

Critic's Picks

Continued on page 38

featuring the flyaway vocals of lead singer Fil and lots of spacey, dance-rock grooves.

BTTP has a new EP released in March and a second album slated for the latter half of '94. If the group doesn't wear itself out on the road, it should spend this year following in the footsteps of such big-selling acts as the Levellers and Ozric Tentacles.

The Wildhearts

This band has been carrying the Future-Of-British-Rock 'n' Roll tag for so long that it should have buckled at the knees, especially now that fellow-traveler the Almighty has lost its deal with Polydor.

Maybe if the Wildhearts' videos weren't so ghoulish (check the latest single, "Caffeine Bomb," released in January); maybe if its artwork weren't so gratuitously tasteless (witness the brown-vinyl version of "Greetings From Shitsville," complete with gorging fly on the label); and maybe if they acted for one moment as if they could give a damn, then perhaps the Wildhearts would be bigger mainstream news already. And maybe the band would have sacrificed its wonderful vitality, lost its



edge-of-anarchy punk credentials and become just another big-haired Brit-metal band going nowhere.

The London-based four-piece was convened by singer/guitarist Ginger (ex-Quireboys) and released its debut EP, "Mondo Akimbo A-Go-Go," in April 1992. The specialist hard rock press went wild fueling massive expectations for the first album, "Earth Vs The Wildhearts" (EastWest), released last August. Featuring a guest appearance by the late Mick Ronson on "My Baby Is A Headluck," the album is a bracing catalog of raucous riffs and peachy songs, memorably described as "the Beatles meets Metallica," or as one reviewer put it, "The earth doesn't so much move as quake." A major breakthrough beckons once the rest of the world catches up. ■

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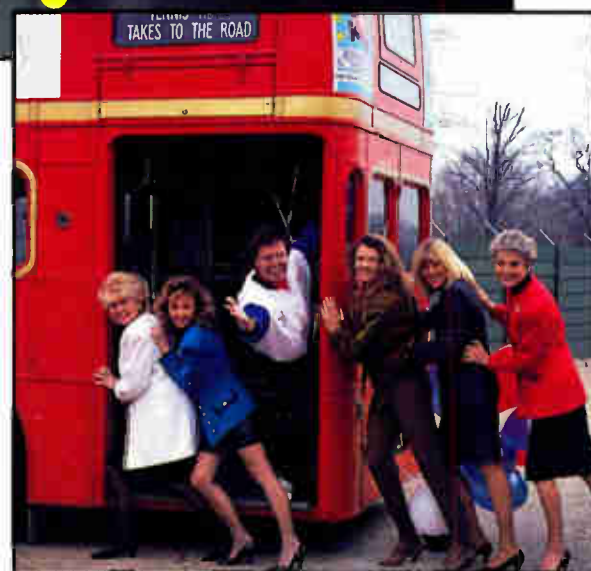
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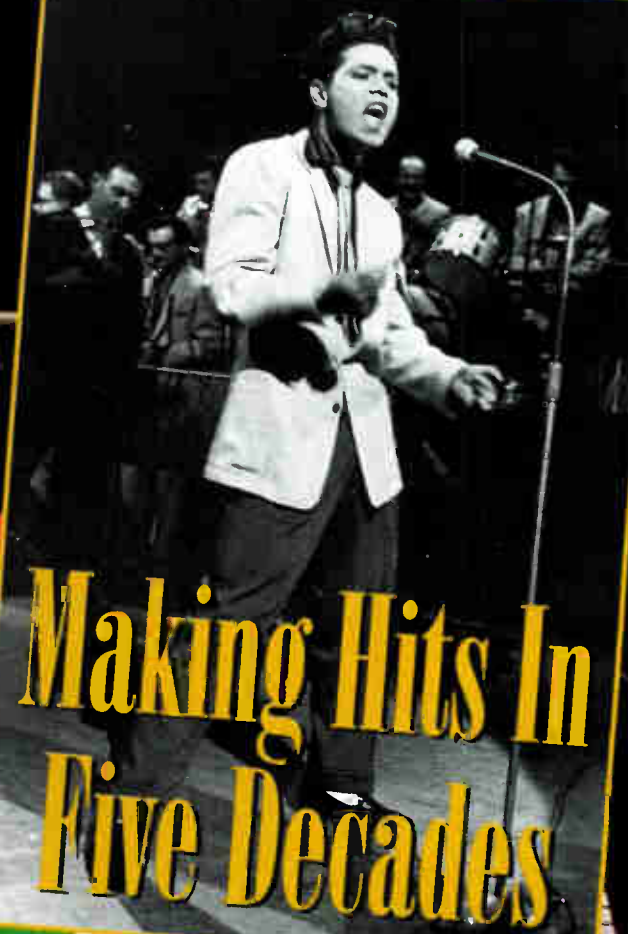


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January 1994

THE EVOLUTION OF CLIFF RICHARD

From Impulsive Teenage Beginnings, Britain's Pop Pioneer Has Built A 35-Year Career On Hits And Global Goodwill

BY RAY COLEMAN

Britain, the 1950s: a gray, post-war decade is punctuated by the arrival of the "teenager." Before then, the word was scarcely used. There were merely "children" or "grown-ups." Suddenly, fueled by the arrival of the film "Blackboard Jungle," featuring Bill Haley's landmark performance of "Rock Around The Clock," 16-year-old boys were finding their voice. Music and fashion led a twin assault on adult domination.

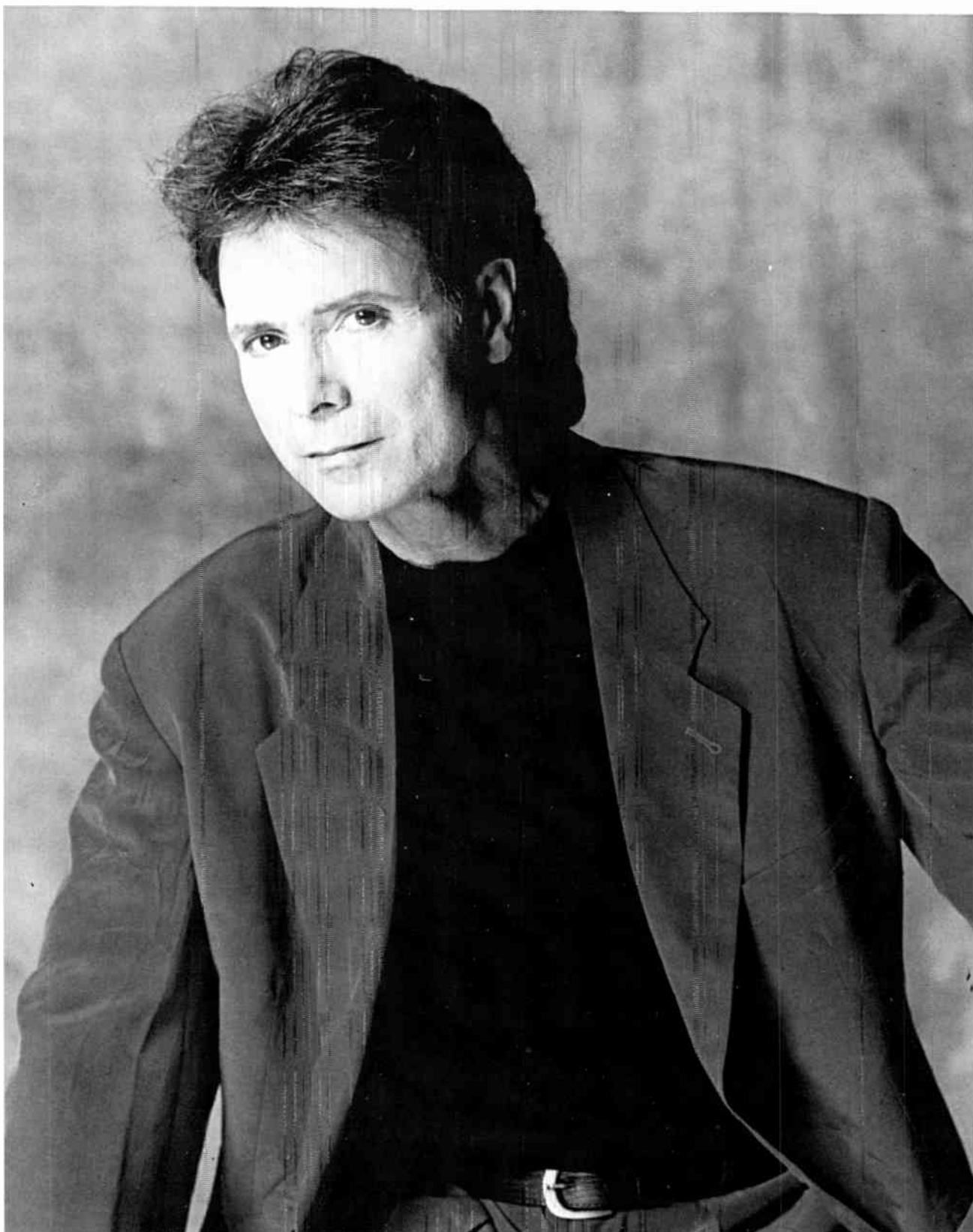
This new assertiveness brought the birth of the Teddy Boy, sporting velvet-trimmed jackets, frilly shirts and narrow trousers and crepe-soled shoes. "Teds" were so named because they had been inspired by Edwardian fashion. And the reprobates among them quickly found a hero. In 1956, "Heartbreak Hotel," the first U.K. record release by Elvis Presley, cut a swath through the reigning crooners and light orchestras to reach the top of the charts. It stayed there for an astonishing 18 weeks, and lovers of Frank Sinatra's classic sounds were dumbfounded and aggrieved. The world would never be the same.

In every corner of Britain, the swaggering, dangerous image of Presley and his new music clinched the arrival of teenage rebellion. As "Hound Dog" followed "Blue Suede Shoes," Britain's most rabid Presley fan, the boy who would be Cliff Richard, was digesting his every move.

Teds' Angst, Cliff's Manifesto

Yet there was a crucial paradox in Cliff Richard's passion for Elvis. While most Teddy Boys embraced the American as a totem of their angst, the teenager soon to be designated "Britain's answer to Elvis" cared nothing for rock 'n' roll's new tilt at authority and the Establishment. "I had no rebellion in my heart," Richard reflects now on his abiding love of Presley's work. Richard adored the man's voice, his pulsating new rhythm, the potency of the songs. But, uniquely, he was able to divorce the wider message of dangerous living from his lifestyle.

Thirty-five years into his career, keeping that distance from fashionable attitudes and, instead, embracing music eclectically, seems to have been a key ingredient in Cliff Richard's evolution. Two years after the arrival of Presley, Richard made his debut with "Move It," a light rocker considered fairly ambitious for an Englishman at the time. For Cliff Richard, it remains his statement, his manifesto. For the next four decades his story would consummate his love affair with rock 'n' roll. Now, as then, he talks endlessly about its color, its scope, its ability to strike at the emotions.



But he would never go "over the top." And as he developed a smooth ballad style, widening his audience with hit records, his evangelical pride at having been in the vanguard of British rock 'n' roll provides him with a constant sense of accomplishment.

Open The Door, Richard

By nature self-effacing, he sweeps aside any false modesty when analyzing his own formidable part in the lineage of British rock. "Whether people like my music is neither here nor there," he states forcefully. "I...was...the...first." (He enunciates every syllable). "And I survived it all. And I'm still here." He would like some recognition for what he did, giving rock 'n' roll a British slant, spreading its message to millions.

During our conversation, the scars that prompt such a *crie de coeur* will surface several times. Cliff Richard is a modest man, but notching up 35 years allows him to confront some realities. Listening to him advancing his case with the advocacy of a skilled courtroom barrister, one is left in no doubt about his chief objective. He concentrates the mind on this thesis: If there had been no Elvis Presley, there would be no Cliff Richard. If there had been no Cliff Richard, there might have been no Beatles. He opened the door; they walked through it.

In both instances, sure, something else would have happened. "It's a bit like Shakespeare," Richard says. "He does get all the credit, but if he hadn't written that stuff, someone else would have." Similarly, if Elvis and Cliff had not fulfilled their roles, it would have fallen to someone else.

But it fell to him and a few others to plant a seed, and he delights in claiming his slice of history. Certainly, as he says, something else might have happened had he not been there. But it would all have been so very different.

History's Candle

There was scarcely any significant rock 'n' roll played in Britain before Cliff Richard and his group the Shadows took up the baton handed to them by Elvis Presley's records. Skiffle, a do-it-yourself folk/blues music, had ignited the music-making enthusiasm of thousands after Lonnie Donegan's No. 1 hit in 1956, "Rock Island Line," had acted as an important catalyst. But the skiffle boom soon fizzled. Ballad singers such as Dickie Valentine and David Whitfield, Ruby Murray and Frankie Vaughan held sway until Cliff and others, Marty Wilde and the Wilde Cats and later Johnny Kidd and the Pirates among them, emulated the first-wave U.S. rock stars Buddy Holly and Eddie Cochran. They injected an essentially British accent into this new American export, and the hunger for rock in Britain would build from those late-1950s sounds.

To have carved a 35-year career from such impulsive teenage beginnings speaks more for the man than for the unstoppable idiom he chose. And his achievement of longevity demonstrates where he came in, loving the music but refusing to strike poses as a young rebel. He wanted fun, but for Richard this was, he hoped, a career.

Speaking, now as then, with rapid-fire conviction, Cliff Richard proudly declares his relevance to the earliest impact of British rock: "I've always done what came naturally to me. And I love it. When Marty Wilde, Billy Fury and I were the first to do it in Europe, we did have good fortune on our side. We did actually pioneer the British pop scene." It's difficult now, he says, to overstate the impact of Elvis' music on him when he was a callow 16-year-old.

Did he have a feeling at that time that he was lighting a candle, charting a path? "No, not at all. I don't think history ever feels historic at the

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As someone who's neither sentimental about the past, nor contemplating imminent retirement, I feel a bit of a fraud to be on the receiving end of so many generous tributes. For me, almost every moment of my 35 years in the 'biz' has been enjoyable - in fact if I had the chance, I'd do it all over again - only better!

Certainly, whilst I can still make sounds which audiences enjoy, I'll remain as committed to the fantastic exhilaration of studio recording and live performance. After all, rock'n'roll is no longer the exclusive property of kids! And as for ambition, there's one goal that's very much in my sights. For years, Elvis (and, make no mistake, without Elvis there would have been no Cliff) has been streets ahead as ruler of the U.K. singles charts. He's occupied them for no less than 1145 weeks - equivalent to well over 20 years! But now they tell me, if I can hang in there for two or three more years, I'm the only artist who could overtake. Sorry Elvis, but it's time you made way for a Brit!

And of course I'm grateful. Grateful to so many around the world - promoters, record company people, D.S.s, publishers, fellow artists, technicians, song writers and journalists who have enabled, supported and encouraged. I'm grateful to colleagues and associates who have been alongside me - some for almost the entire career span. And finally I'm grateful to those who've paid good money to Billboard just to say "Congratulations"!

Thanks

Cliff

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Moving It

The Highlights, By Year



1940: Cliff Richard, real name Harry Rodger Webb, born Lucknow, India, to Roger and Dorothy Webb. The family moved to England seven years later.



No. 1 single number seven, from the film

1957: Is stripped of his prefect's badge for skipping school to catch a London concert by Bill Haley & The Comets. Performs with four friends as the Quintones at local youth club.

1958: Forms the Drifters with drummer Terry Smart and (later) bassist-guitarist Ian Samwell. A gig at the famed 2 1's coffee-bar showcase in London's Soho prompts a demo disc (cost: 10 pounds) covering Lloyd Price's "Lawdy Miss Clawdy" and Jerry Lee Lewis' "Breathless," leading to a producer pact with EMI's Norrie Paramor and a long-term Columbia recording deal. The first single, "Move It," makes No. 2 in British chart. Hank B. Marvin and Bruce Welch are recruited first to band, then bassman Jet Harris. Then comes first tour (with Kalin Twins) and TV debut. Second single, "High Class Baby," hits No. 7.

1959: Tony Meehan (drums) completes group line-up, but name is changed from Drifters to Shadows to avoid confusion with

U.S. chart act. Cliff gets consecutive No. 1 singles, "Livin' Doll" and "Travellin' Light"; stars in first feature movie, *Serious Charge*, then films *Expresso Bongo*, playing singer Bongo Herbert. Is voted top British male singer.

1960: First tour of the U.S. (with Frankie Avalon, Freddie Cannon, Clyde McPhatter, Sammy Turner, the Clovers)—and introduction on Pat Boone's TV show as "Britain's most important singing and recording star." "Travellin' Light" sells a million, making Richard only the second British artist by then to win two gold discs. Is writing songs—first one published and recorded was "Happy Like A Bell (Ding Dong)" by organist Cherry Wainer; and—after just three years—his autobiography, "It's Great To Be Young," is published.



Gold enough: the hits collected

1961: Gets own half-hour TV series; has five records in India's Top 10; gets new personal manager (Peter Gormley, an Australian); tours globally, including South Africa and Australia, and films *The Young Ones*, to become Britain's second-biggest box-office grosser of 1962—its title track his fifth No. 1. Brian Bennett replaces Tony Meehan as Shads' drummer.

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EVOLUTION

Continued from page 55

time it's being made." For him, it was always the music, never the posturing that, from Elvis onwards, often accompanied it: "I just liked rock 'n' roll. It happened to bring with it everything I needed to improve my lifestyle, move my family out."

He was not surprised to be called a remarkable survivor and is acutely aware of his public image. Outside and sometimes within the music field, Cliff Richard has been considered bland at best, but he is completely unfazed. His record sales and tours of Europe, the Far East and Australasia reflect a massive constituency of loyal admirers. His energy and control of his career is remarked on by his contemporaries in music with something approaching awe. "I find it difficult to accept that," Richard says. "There are many quarters, of course, where I am held in derision, which kind of balances it up. Unfortunately, they are the more vocal." He laughs at the truth; he has been taunted through the years for a whole host of minor "irritations" in the eyes of his critics, from his Peter Pan-like vigor to his anodyne public image, from his goody-goody persona right through to his faith as a publicly active Christian.

Some of this hurts, but he's anchored by his achievements rather than rattled by any cynics. In the 1960s he needed nerves of steel to withstand the snipes of the Beatles—for whom Richard maintains he paved the way. "Without Cliff and the Shadows," he asks, would the Beatles ever have got started in Britain? Remember, even though they'd started not long after us, they actually became known five years after us. They had to leave the country because the Shadows and I had it all pinned up! They had no outlet for what they were doing, because they weren't doing anything outrageously different. We were the ones that were different. And they were the same as us." (Richard was referring here to the Beatles when their repertoire was early American rock 'n' roll, before John Lennon and Paul McCartney's songwriting catapulted them to the top in 1963 in Britain.)

Beatles Avalanche

As Richard was enjoying his first hits (he had recorded 20 singles before the Beatles first cut through with "Please Please Me"), the Beatles were honing their act in Hamburg.

The Beatles, however, arrived with an attitude as well as new music. And this polarized them from artists like Cliff Richard, whose personality John Lennon, particularly, considered "too safe" and his music "soft." In conversation with this writer, Lennon described Richard as "too bloody Christian"—Richard had publicly asserted his faith at a Billy Graham concert at Earls Court, London, in 1966. And that precipitated a false division between the Beatles-led cultural-musical revolution and the Establishment as Richard was perceived to be.

Did he feel the avalanche of the Beatles had kicked him aside? "The press kicked us aside," Richard replies immediately. "The public didn't. My record shows that in Britain, right through the years, I had on average three hits every year.

"And I had more hits in the Beatles' time than I have had in these latter years because I don't release as many records as I did in those days. Then, we released four or five singles a year and not albums so much. The Beatles didn't harm my record career, and we sold out every concert we ever played in those years."

Lennon's waspishness had clearly stung Richard, though. "Yes, and I don't know what made John the way he was. John was probably the most cynical pop person I've ever met."

The two men represented pivotal moments in British pop history but were utterly different in their motivations; where Cliff was in it for the music and a career, Lennon used rock 'n' roll as a springboard for his trenchant views on life and art. "It wasn't painful to be with him," Richard reflects, "but it was uncomfortable."

Nevertheless, Richard wishes he had met Lennon later in the ex-Beatle's life. A mutual friend had told him that he would have loved the more adult Lennon, who had "changed his whole outlook quite drastically." As for the criticism he has had to weather from Lennon and others down the years, Cliff Richard remains pragmatic: "I've got used to it. I get written off all the time."

In a life peppered with achieved goals, confirmed by the multitude of awards lining his offices in the countryside 20 miles from London, Cliff

Richard's musical trajectory has remained constant. Proudly, he returns several times to the theme that he has been "true to my rock 'n' roll."

His description of himself as a pop-rock singer recognizes his powerful ballad hits such as "Miss You Nights," "Constantly" and "When Two Worlds Drift Apart." His stage show blends such sentimentality with high-energy rock.

Mother Theresa's Chartbusters

Keenly analyzing his own career and citing statistics, he has an impressive, self-managerial grasp of where he has been, where he is now and what may be possible tomorrow. Vanity and ego have long been replaced by complete reality. "You can't like everybody [in pop], and I don't expect everyone to like me," says Richard. "When you think that one of my albums can sell one and a half million in Britain, as I have done in the past, that just means that 58½ million people didn't buy it! And I live with that fact all the time. I'm absolutely upfront about how many people don't like my music. All of us survive on large minority groups, whether it's Michael Jackson, the Beatles or Cliff Richard. Most people in the world have NOT bought 'Thriller.' What's 50 million in

the billions of people there are in the world? It's peanuts. Nothing! But in our industry, it works for us as artists."

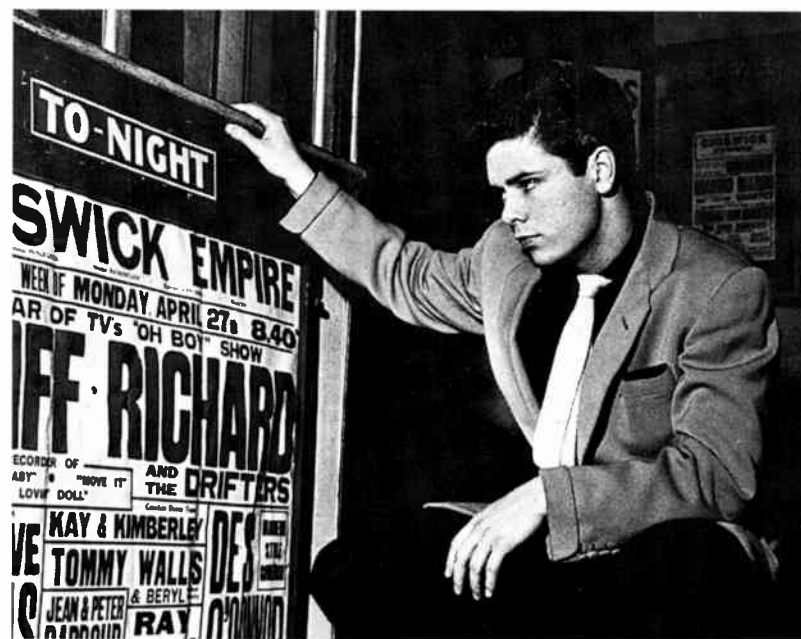
His point here is that while pop has been good to him and others, too much narcissism is unhealthy—one's glories should be kept in proportion.

Yet recognition by others of what he has done is important. It was, Richard explains, the same as for any artist who had painted a picture, acted or played an instrument. "If you've succeeded for a length of time, you feel you have played a part not only in music but in British society," he explains. "So what I have done is important to me. I haven't done anything else in life. People have done far greater things: Mother Theresa and Billy Graham have done far greater things than I. But they haven't had a hit recently! And that's what I'm into. Hits!"

Richard was not always so philosophical or prophetic. In lasting the pace, he knows he has changed. Recently, he enjoyed a reunion with Jack Good, the architect of pop on British [and American] TV and the producer of



Great in '58: At a Radio Luxembourg interview



Top o' the pop hill, 1959

the legendary series *Oh Boy!*, whence sprang Richard and the early battalions of rockers. Good reminded him of how they used to chant together for laughs: "Rock 'n' roll is here to stay." And Good said to Richard with hindsight: "But you know, we never really knew, did we?"

His first realization that he might last came in 1968, when he and the Shadows released an album called "Established 1958." This made a profound impression on Cliff. Jazz and classical musicians had ridiculed the infant rock 'n' roll, predicting burnout after two years.

But with a 10-year history, Richard said to himself: "Wait a minute! We'd probably had 30 hit singles by then. And from that moment, I began to think, well, it's within my grasp not only to work at my rock 'n' roll but my persona. Let's see if I can really get through and make something last. And then the years went by. Fifteen years, 25, 30. I'd made it! From now on, I work at longevity."

Continued on page 60

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CLIFF RICHARD

MOVING IT

Continued from page 58

1962: Films *Summer Holiday*—this movie title track his 20th single—and seventh No. 1. Jet Harris quits Shadows for a solo career; Brian "Licorice" Locking moves in.

1963: In February, he has four titles in the British Top 30—and in the charts of eight other countries simultaneously. Records album "When In Spain" in Barcelona, and in Spanish.

1964: New movie (his fifth), *Wonderful Life*, premieres in London; Cliff and the Shadows star in London Palladium pantomime, with record box-office advance bookings. In the U.S., Elvis Presley says he greatly admires Cliff's work.

1965: His 29th single, "The Minute You're Gone," another No. 1, is cut in Nashville, Tenn. and Richard records in Portuguese, German and Italian, and tours Scandinavia, then Poland and the Middle East. Is voted top British singer for seventh year in succession.



Established 1958: with the Shadows, 1968

1966: Cliff and Shadows' cabaret debut (at London's "Talk Of The Town"). Single "Blue Turns To Grey," written by Jagger/Richards duo, gives Cliff a Top 20 hit. He joins evangelist Billy Graham on London stage, making public his religious faith. New movie is *Finders Keepers*—and it's back to the London Palladium for pantomime.

1967: Releases his first religious album package, "Good News." Celebrates his 27th birthday playing concerts in Tokyo.

1968: His 10th anniversary year. With "Congratulations," comes in second in the Eurovision Song Contest, representing the U.K., but makes No. 1 in the charts. Appears in TV drama *Matter Of Diamonds*; makes morality film *Two A Penny*, with no fee, for the Billy Graham organization. His book "The Way I See It" emphasizes his religious views.

1969: Shadows go into "semi-

retirement" but re-form to back Cliff on Japanese tour, then tour U.K. with him.

1970: Grows beard for part in London stage play "Five Finger Exercise"; releases his 50th single, "Goodbye Sam, Hello Samantha." Gets special award for "outstanding contribution to religious broadcasting and light entertainment."

1971: Has 13-week BBC TV series *It's Cliff Richard*, plays major pan-European tour, collects Ivor Novello Award for "outstanding services to British music"—and his 54th single, "Flying Machine," is his first not to make the Top 30 in Britain.

1972: Another 13-week BBC TV series; long U.K. tour a BO smash, and he stars in TV musical comedy-thriller *The Case*.

1973: Comes in third in Eurovision Song Contest with "Power To All My Friends" and goes on long evangelistic Australian tour bannered "Help, Hope & Halle-lujah." Plays young merchant banker in next movie, *Take Me High*.

1974: Another award-studded year, another bill-topping season at the London Palladium—and the role of "Botom" in his old school's production of *Midsummer Night's Dream*. Tours U.K. with 20-piece orchestra.

1975: Devotes a lot of time to charity and religious events, and to new TV series *It's Cliff And Friends*.

1976: Bruce Welch takes over as Cliff's new producer, and the first release, "Miss You Nights," is a hit, while "The Best Of Cliff Richard" album is released in the USSR. "Devil Woman," his 66th single, is his first U.S. Top 10 single hit, going gold there.

1977: Has Top 10 U.K. album, "Every Face Tells A Story," and another Cliff book, "Which One's Cliff?," written with Bill Latham, is published. The British Phonographic Industry (BPI) hands him the Britannia Award

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EVOLUTION

Continued from page 58

Targeting "Peace"

As one of the most fiercely determined artists in British entertainment, he still considers himself a working rock 'n' roll singer. And there is still a cutting edge of battle about him. Though he has a slot of his own, he is palpably competitive toward younger talent.

"If I release a record and there are 500 records, that's competition. It's a little unfair for those of us who are over 25 years old these days. Radio 1 [Britain's biggest national radio station] doesn't play me. I find that really hurtful. Last year, we released a single, 'Peace In Our Time.' They didn't play it because they said I am not in their target audience."

"Yet the very week they said that, in one of their programs, they played eight singles and the public chose mine as the one they wanted to hear. Mine won by 50%. So I felt affronted, cheated. Because it is a heavy competition out there, and some of these kids are really good at what they do. But they also need the competition from those of us who have done it before and done it well."

Perhaps only Cliff Richard, who has just been honored by being elected one of only 375 full members of Wimbledon All England Lawn Tennis & Croquet Club, could work a sporting analogy so coolly into rock 'n' roll. "Look at tennis, which is close to my heart. Some of the new young players must play

against the older, experienced ones, get beaten a couple of times. Then three years later they edge alongside the oldies, and finally they edge past. That makes them the great players they become.

"Similarly, our generation of musical talent has got to compete with those of us who have been doing it for years, know all the tricks in the book. They've got to come alongside us and then take over. What industry is there going to be if they don't actually compete with us?"

"If they don't aim to become what I am, what's the point of them starting?" he asks. "Why would you want to start becoming an artist, a painter, if you weren't going to try to beat Gauguin or Monet and hope your paintings would one day be placed alongside those? So I'm competitive with younger acts, but it's tougher for me because I don't feel I get the same amount of hype, for a start."

Kick-Starting America

While Cliff Richard has become a respected institution in British music, one of his early ambitions—to secure lasting success in America, the fatherland of his inspiration—has mysteriously eluded him. In 1976, he notched a No. 4 hit on the U.S. charts with "Devil Woman," released on Elton John's Rocket label. "It sold 1.4 million, and the album 'I'm Nearly Famous' was in the Hot 100, the biggest hit album I've ever had there," he says.

He is unequivocal when looking for reasons for his failure to sustain; on his return to his international label, his career in the U.S. did not lift. "I firmly place the blame on my record company, EMI in America," Cliff declares. "I've had nine Top 30 hit singles, mainly because I've been there nine times to promote those singles myself. I've done the work and it's succeeded."

He finds it galling especially in the light of his excellent rapport with EMI elsewhere around the world. His vocal temperature rises as he recalls an occasion at EMI in London to mark his 30th anniversary. An old single, "Some People," had started to bubble in the States and he expressed optimism that it had reached three adult contemporary charts. Perhaps, he said, that would galvanize some action to kick-start his career in the U.S.

"The message I got was that EMI in America was not excited by Cliff Richard material. Well, I can't tell you how that hurt. Because how can I fight the competition if I am not supported 100%?"

His absence thus far of sustained U.S. success seems the only disappointment in a worldwide, high-flying career. It has "always been a taint" for him. "I meet Elton and Clapton and others who have made it there and they say, 'How come you never made it in the States?' And I don't have an answer. I've proved to myself and anybody else who's interested that there is a market for me out there. Otherwise, who are these 1.4 million who bought 'Devil Woman,' or who put 'We Don't Talk Anymore' at No. 7? Who are those people who bought 'Daddy's Home' and 'Suddenly' [his duet with Olivia Newton-John] and the other five I've had out there? Fortunately, I'm an adult, fairly philosophical person, and I realize now that I've had a great career without America. But it will be a frustration to my grave, I guess."



With his NME award for Top World Singer, 1964



Amidst contestants for "Search For A Tennis Star," 1993

Though he lost no sleep over the baffling American situation, his popularity in so many other territories gave him a packed diary and he liked the shape of his career. For the kudos alone, though, it would be "rather nice" to make a significant impact Stateside. "I only need 3 million Americans to buy an album. That would be a pretty darned good hit for me," he says.

Most of the time, his British sales averaged 300,000 albums. "That's given me a massive career in this country. America being five times the size, three million is a fairly conservative figure to ask for. I can't believe a record company can't capitalize on what I do. It's not like I'm asking to be a Michael Jackson." And then, smiling, "Though I'll take that level if someone offers..."

Showbiz Bumbershoot

The power of positive thinking enables Cliff Richard to turn the subject away from negativity. An intuitive, committed rock 'n' roller he may be, but I wondered how he envisioned himself within the wider show-

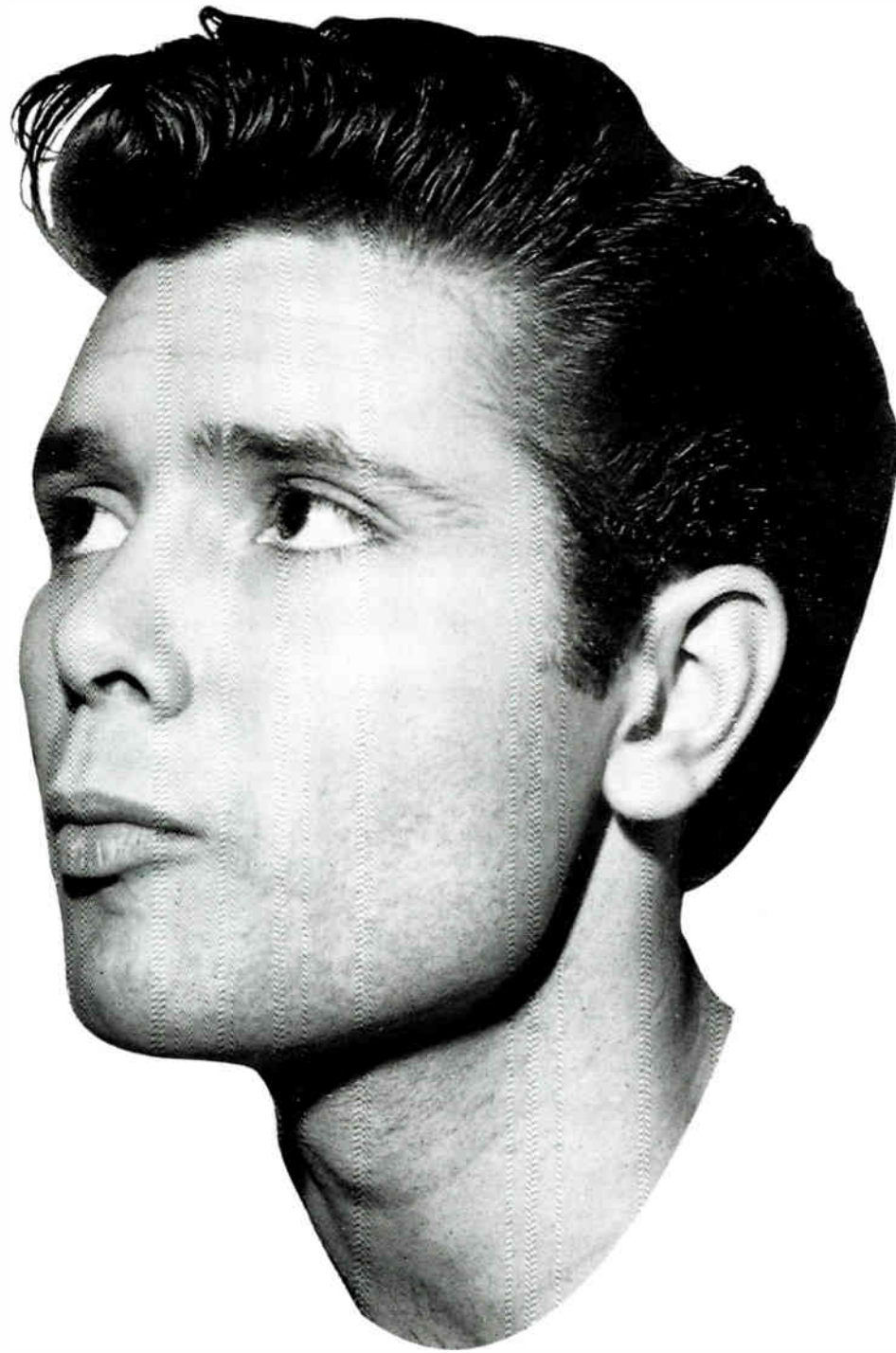
business umbrella. For 35 years his exuberance, his ability to fuse energetic rock 'n' roll with beautiful ballads, has enabled him to be placed neutrally between rock and the vaudevillian show-business fraternity. He seems to straddle both comfortably, while resisting crossing the line into mature show business which might besit his age. Given his absolute allegiance to rock 'n' roll, was there a dichotomy in his occasional forays into straight show business?

The question seemed to touch an important nerve. Implacably, Cliff Richard has stayed in the youth industry. "I've always believed pop-rock music is an art form," he replies. "Therefore it stands alongside anything else."

His pride in what he pioneered was audible again. "In the Christopher Lambert film 'Highlander,' I loved this fact: there are all these claymores crashing around, and all these kilted guys. And yet, what music do you hear in the background? Queen, playing a great rock track.

"What separates me [from traditional show business] is this. I did not use rock 'n' roll to go into a different area later. I didn't, after a few years, become a jazz singer or go and do musicals or movies." (Although Richard made movies, notably "Summer Holiday" and "The Young Ones," and starred in the London musical "Time," these were diversions rather than strategic, permanent career moves). "A lot of people come in so they can become jazzers eventually. That's fine by me, but I've never done that. I love delving in and doing a duet with Cilla Black on TV, but I'm also leading this other life which says: I'm pure pop-rock. I'm absolutely malleable, and pop-rock is malleable."

Continued on page 74



Heavy Metal

Since 1958 Cliff has been turning records into platinum, silver and gold.



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**CLIFF'S NEXT CHALLENGE:
"HEATHCLIFF"—
A 'CONCEPT CONCERT'**

BY PAUL SEXTON



Receiving a gold disc from Elton John for 1976's "I'm Nearly Famous" album

MOVING IT

Continued from page 60

as "best British male solo artist of the last 25 years."

1978: Two weeks of reunion concerts of Cliff and the Shadows at the London Palladium pack in the fans. BBC Radio 1 puts out five-part series on him, "Twenty Golden Years."

1979: "We Don't Talk Anymore," Cliff's 75th single, produced by Bruce Welch, written by Alan Tarney, tops U.K. chart for four weeks and is his fourth to make the U.S. Top 40; He launches gospel label Patch Records.

1980: He collects his OBE (Order Of The British Empire) from the Queen at Buckingham Palace; his "Suddenly" duet with Olivia Newton-John goes Top 20 in London.

1981: A 7-week U.S. tour opens in Seattle, Wash. The audience at the "Cliff Richard Rock Special" at London's Hammersmith Odeon wears 1950s clothes. His first U.K. video, "The Young Ones," is out, costing nearly 30 pounds. "Love Songs" album is released, his fifth British No. 1. BBC-TV screens four-part series *Cliff*. His single "Daddy's Home" is his ninth single to stick at No. 2 in the U.K. chart.

1982: Heavy schedule includes tour of Europe and Scandinavia, and a show at the Royal Albert Hall with the Royal Philharmonic Orchestra.

1983: His 86th single ("She Means Nothing To Me," duetted with Everly Brother Phil) and his revival of Buddy Holly's "True



His fifth No. 1 U.K. album

Love Ways" with the London Philharmonic both go Top 10. So does his album "Silver," marking 25 years as a recording artist.

1984: Major concerts (four at Wembley Arena, five at Birmingham NEC) by Cliff and the Shads "Together," then playing away on "Rock Connection" tour of Australia and New Zealand—and, later, Europe

Continued on page 64

Few artists midway through their fourth decade as an international superstar would continue to risk venturing into uncharted musical waters. Cliff Richard's forthcoming record and concert project advances him into a completely new area of performance and is the latest self-imposed challenge for an artist whom many would say has already achieved it all.

This fall, Cliff will take to the road in an unusual new vehicle written especially for him. To be titled "Heathcliff," it will see the artist starring as the romantic lead of "Wuthering Heights," Emily Brontë's classic of English literature published in 1847. It will form the basis for an arena tour of the U.K. with the most ambitious production values of his career. The all-new music for the tour will be Richard's next album release and is currently being written by his longtime friends, Australian composer John Farrar and multi-million-selling lyricist Tim Rice.

"To call it a musical would be misleading," says Bill Latham of The Cliff Richard Organization. "It's more a concept concert, a study of the character of Heathcliff. It'll go to arenas, not to the West End, and be produced as a rock show." Production elements, he adds, will include a 100-ft. stage, gauzes and projection. It's hoped that the show will open in early November at a venue yet to be announced, with the complex staging calling for multi-performance engagements at any one location.

Meanwhile, Farrar and Rice are reveling in the chance to work on such an unusual project. Lyricist Rice says, "I was approached by Cliff over a year ago, and he outlined this idea. To be quite honest, I didn't really know the story. I'd seen the film when I was a kid, but my greatest memory of it probably came from the Kate Bush song ["Wuthering Heights," a U.K. chart-topper in 1978]. It's quite a complex thing, because it's not really a musical of the book. It's a bit like doing 'Evita,' I suppose. You have to tell it in a modern way, but be true to the story."

Pre-production Research

Farrar, now resident in Los Angeles, was similarly unacquainted with the source material. "I was familiar with two of the movies about it, then when it was decided to go ahead, I read the book. Pretty heavy going," he smiles.

William Wyler's Hollywood version of "Wuthering Heights" was released in 1939 and starred Laurence Olivier as Heathcliff and Merle

Oberon as his life's love, Cathy. A British version in 1970 starred Timothy Dalton (a future James Bond) and Anna Calder-Marshall.

"Cliff has such a large base of fans that it's a conundrum to decide which way to go musically," says Farrar. "So far, we're happy with what we've got. I think it's going to be fairly different for him. We have a couple of orchestral ballads and a few rock things. Cliff really believes in it. I remember him talking about this when I was in England 15 years ago."

The album is pencilled in for a summer 1994 release, and Farrar says that he and Richard did a little pre-production "research" in December, visiting the New York production of Pete Townshend's "Tommy."

Farrar's friendship with Richard goes back to the late 1960s, when he



With lyricist Tim Rice

teamed up with Hank Marvin and Bruce Welch from Cliff's former backing group, the Shadows, Britain's most successful instrumental group of all time. Farrar came to the U.K. as an unknown but had had success in Australia as a member of the Strangers.

With the Shadows in temporary retirement, the trio of Marvin, Welch & Farrar released two albums in 1971, made several appearances on Richard's BBC television series and supported his Japanese tour that year, as did Olivia Newton-John, with whom Farrar would have great success as a writer and producer. Farrar and Richard last worked together on the transatlantic Top 20 hit "Suddenly" in late 1980 by Cliff and Newton-John from the soundtrack of the movie musical "Xanadu."

Collaborating By Fax

Rice, by contrast, had never written for Richard before. "It's been this running joke between us," he laughs. "I've known him for 20 years, but he's never recorded anything I've written and, without sounding arrogant, he's one of the few—most artists of his caliber have, even if it's something obscure on an album."

Farrar and Rice have had some composition sessions together, either when the Australian has visited London or Rice has been in Los Angeles, where he has a songwriting contract with the Disney studio. But principally, says Farrar, their collaborations have been by fax machine and telephone—"I'm fed up with flying," confides Rice.

By early January, roughly half of the material was ready, with Farrar due to go into the studio to demo six songs before resuming duties on the remainder of the score. He reveals that working titles so far include "The Sleep Of The Good" and "Earnshaw's Song," named after one of the main characters in the early part of the novel.

Rupert Perry, president/CEO of EMI Records U.K. & Eire, says that Richard's willingness to extend himself, rather than simply rest on his laurels, is a measure of the man. "That's what's always encouraging about Cliff," Perry explains. "In some ways, we're all trying to keep up with him. Here is someone who is always challenging himself. One thinks of his performance in 'Time' [the mid-'80s London West End musical created by '60s contemporary Dave Clark, in which Richard starred for a year] and his early performances in films. He's constantly giving himself challenges." ■

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Gloria Hunniford
BBC Radio 2 London

CLIFF RICHARD



Crowd-estimating: before two "Event" sell-outs, 1989

EMI MUSIC
AUSTRALIA &
NEW ZEALAND
Congratulates
**CLIFF
RICHARD**
on his
35th
ANNIVERSARY

MOVING IT

Continued from page 62

1985: It's revealed he's to star in ambitious multi-media West End musical *Time*, brainchild of 1960s pop star/now impresario, Dave Clark; Ken Russell produces Cliff's "She's So Beautiful" video. His 96th single, "It's In Every One Of Us," is his first with a wholly instrumental 'B' side; and he promotes his fourth annual CR pro-celebrity tennis tournament.

1986: For-charity revival of his former No. 1 "Living Doll," with comedy group the Young Ones, again tops the chart. Successful opening for *Time*, and he stays on as lead for a year.

1987: Re-signs to EMI Records, has major hit singles ("My Pretty One" and "Some People") with writer-producer Alan Tarney, and the album "Always Guaranteed" outsells all previous Richard LPs to turn U.K. platinum.

1988: The 50-date "Always Guaranteed" European tour is followed by a New

1989: Records "Whenever God Shines His Light" with Van Morrison (it was to make Top 20) and invites 2,000 fans to the London Palladium to pick which of six songs should be the next single; they opt for "Stronger Than That." Starred in "The Event," June 16-17, a Wembley Stadium spectacular sell-out that drew 114,000 fans. He receives the Freedom Of The City Of London, first pop star to be so honored. His 100th single, "Best Of Me," makes No. 2.



No. 1 in '93

1990: His European ("Stronger Over Europe") and U.K. ("From A Distance") tours break box-office records and include 14 shows at Birmingham NEC and 17 at Wembley Arena. His 50th birthday is duly celebrated.

1991: Starts big gospel tour in March, including huge Royal Albert Hall in London, continues with his pro-celebrity tennis tournament series—and his 107th single, "More To Life," comfortably charts.

1992: Is at opening of Jack Good stage musical *Good Rockin' Tonight* and sees himself played by actor Timothy Whitnell. Launches Tennis Trail to find and develop new tennis talent. And the "Access All Areas" tour sells out.

1993: "Cliff Richard—The Album" makes No. 1, as does the "Access All Areas" double video. The incredible success saga continues... ■



Christmas with Cliff, 1991

Zealand/Australia trek. The 30th anniversary of his first hit is marked by massive media coverage—and a 47-date sell-out U.K. tour, with a total 200,000 attendance. His double-compilation package "Private Collection" tops chart and goes triple platinum, selling over 900,000 in Britain. His 99th single, "Mistletoe And Wine," is No. 1.

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CLIFF

RICHARD

Valuable Players

BEHIND THE STAR, MANAGEMENT'S TEAM SHINES ON BRIGHTLY

BY THOM DUFFY

Since the retirement in the early '80s of his longtime manager Peter Gormley, Cliff Richard's interests have been represented by a trio of advisers, working out of offices in Surrey, south of London, a short drive from the singer's home.

"What we've got now has developed into sort of a team management," explains co-manager Bill Latham. "There's our business director, Malcolm Smith, who looks after the contractual business side of the operation. Then there's David Bryce, who looks after all the relationships with record companies and professional concert production. I do, I suppose you could say, virtually everything else, which is media and promotion and personal bits and pieces for Cliff. I look after his charity work, the Christian dimension of his work and so on."

"Peter [Gormley] was much, much respected in the business," says Latham of the man who guided Richard's career from 1961 until he retired. By all accounts, it was the soft-spoken and sensible Gormley who gave Richard the support and advice that allowed his talent to flourish from the early days of British rock into the 1980s.

However, beginning in the mid-1960s, when Richard also was seeking a better understanding of his Christian faith, he met and began exploring those issues with Latham, an evangelical Christian teacher. "It was a time when Cliff and his family were asking a lot of questions about faith, and Jehovah's Witnesses in particular, and I got into a lot of discussions with Cliff," says Latham of their first encounters. "He got to know a lot of my friends in the Crusaders [a Christian youth organization], and the upshot was that he moved away from a JW position and committed himself to a more orthodox Christian faith."

By the early '70s, Latham had left teaching and was working for a small Christian relief agency, The Evangelical Alliance Relief Fund, or Tear Fund. Under the auspices of the Tear Fund—and a decade before pop music activism in the Third World became fashionable—Richard made a journey with Latham and others to Bangladesh in 1973. The trip had a profound impact on the singer, who resolved to continue his pop career only if it could help serve ends dictated by his faith.

Charity Tours

"That was a very important watershed really," recalls Latham. "In the late '60s and early '70s, there were many in the church who felt that being in show business was incompatible with an active Christian faith. I think generally our understanding has become much more healthy in that respect. And Cliff, I think, has been quite a catalyst in helping that understanding, to show that the art is God-given and therefore can be used within the Christian orbit very positively."

One way Richard has done so is through his charity gospel-music tours. "Over the years, millions of pounds, no question, have been put through to various charities from those tours," says Latham.

The man overseeing both the gospel music tours (which are distinctly billed as such to avoid confusing fans) and Richard's sold-out arena outings is David Bryce, who has worked on the road with the singer since his earliest days.

"We've been doing it a long time and, apart from the early days, we've done everything ourselves," notes Bryce. For example, he says, Richard does not have a booking agent; the tours are routed in-house. Most recently, Richard played a new international market for the first time in many years with a series of shows in the United Arab Emirates.

In recent years, the sophistication and scale of Richard's concert production has increased "incredibly," says Bryce. "The change in the size of the touring [production] happened after we did Wembley Stadium [in June 1989]. We needed someone involved with us who had experience with the huge venues, so we brought in [promoter] Mel Bush."

As Richard's managers look at his remarkable pop-chart history in the U.K. and the extent of his touring success, his lack of a breakthrough in the U.S. stands out.

"He has had a number of single hits over there and has done a number of tours in the States that were not massive, but successful," says Latham. "But the record company seemed to fail to translate those appearances and that single success into any sort of personal profile. People in the States will say, 'Oh, 'Devil Woman'? 'We Don't Talk Anymore'? I know the song, but who's the artist?'"

Worldly Demands

However, if the job of artist management is making sure the record company does its job, Richard's advisers acknowledge they may not

Continued on page 70

*EMI MUSIC CANADA
SALUTES*

**Cliff
Richard**

*ON 35 YEARS
OF GLOBAL SUCCESS*

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C.R. AND EMI: HARD WORK, MUTUAL RESPECT CHARACTERIZE THE PARTNERSHIP OF TWO POP PERENNIALS

BY PAUL SEXTON



Celebrating Richard's 30th anniversary with the company are representatives of EMI Records U.K. From left: chief executives Ken East, Peter Jamieson, L.G. (Len) Wood, Richard, Bhaskar Menon, Leslie Hill and Rupert Perry

Behind every door at 20 Manchester Square, in London's West End, an EMI executive stands ready and willing to wax lyrical about their most venerated commodity.

Such is Cliff Richard's relationship with the company for which he has recorded over 35 years that he evokes both hushed respect and unaffected friendship from those he works with.

Although Richard can occasionally be heard expressing a wish to ease his career down a gear or two, few 50-somethings in any profession can continue to spend as much time at the office as he does. By unanimous vote, Richard continues to be the ultimate, articulate, media-friendly professional.

"He's accessible, he's there," enthuses Jean-Francois Cecillon, U.K. divisional managing director of the EMI label. "When he talks, he makes sense, and people recognize that." Rupert Perry, president/CEO of EMI Records U.K. & Eire, says, "I'm always amazed at the degree of hard work that Cliff puts into everything he does. He's involved in every aspect, and that's terrific from our point of view. He is the consummate superstar and professional."

John Briley, international VP, adds, "He gets on very well with the MDs in the different territories. He treats them as friends and takes them out to dinner. The guy has so much energy and enthusiasm. On promo trips, you've got to stop him doing things. He'll talk to anybody. He's always professional, and he always leads people towards good stories."

Oz's Fave Import

Notable among Richard's international strongholds is Australia, where he has maintained a huge and loyal following with regular touring visits. "Australia has long been Cliff's second home," says David Stockley, president/CEO, EMI Records International Sector. "Even after 35 years, he remains one of our favorite exports to Australia and regularly gets gold records there."

Many of EMI's European campaigns with Cliff continue to produce great results, says Alexis Rotelli, president/CEO, EMI Europe. "Particularly in Germany and Denmark," Rotelli notes, "his success continues to give us great pleasure. He's always been a tremendous artist to work with, and we continue to try to widen the boundaries of his success."

No one pretends that there is no room for improvement in international sales performance, even for such a legend. As is reported elsewhere, Richard's record ratings in certain markets in recent years have failed to live up to his box-office on the road, and his failure to break the American market on any consistent basis is a *bête noire* with the singer himself.

"That's always been a difficult one for Cliff," admits Perry, who cites another of his former charges, Status Quo, as a similar example of a perennial British favorite not making a happy Atlantic crossing. "I don't

Continued on page 70

Congratulations Cliff

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October '94

WORLD WATCH OUT

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Cliff Richard



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the greatest Cliff!
Congratulations
on your
35th anniversary in showbiz
and may we see many, many more."*

Love, Cilla Black.

**CLIFF
RICHARD**

EMI

Continued from page 68

know what it is, but I have witnessed Cliff perform in front of an American audience and it's been fantastic."

Jim Fifield, president/CEO of EMI Music Worldwide, notes that Richard "continues to be one of our most successful artists in major markets around the world. We value our continuing relationship with Cliff and we're delighted to have had the opportunity to work with him over the years."

One of the most recent of Cliff's British Top 10 singles, 1992's "I Still Believe In You," is currently raising his U.S. profile, thanks to its use in the ABC-TV daytime drama *One Life To Live* and the resultant SBK/ERG compilation (Billboard, Dec. 4 1993).

"Outside America, it's a Contemporary Hit Radio world," says Briley. "You can sell people hula hoops or pet rocks, but you can't sell them an album they don't want to buy. But when you get a new Cliff record, any programmer in any territory will play it, because they're still interested in what he's doing. You walk down the streets with him [on overseas trips], and he gets recognized more than anybody I've ever been with, whether he's selling or not."

Painting In A Brainstorm

Hopes are high that the commendably bold "Heathcliff" concept-tour project and its accompanying album will repaint Cliff's career in fresh new colors, and, while preparation continues on that venture (see separate story), EMI and the singer are brainstorming ideas for the repackaging of his catalog material to remind Richard's international audience of both the strength and length of his output.

In Britain over the past 18 months, 36 of his 55 catalog releases have been re-issued, appearing on CD for the first time on 18 double discs—titles spanning early releases such as "Cliff Sings," the mid-period "Take Me High" and '80s albums including "Rock & Roll Silver."

Briley singles out two international markets that seem ready to welcome Richard back. "The French are trying very hard. Gilbert Ohayon, president of EMI France, got to know and respect Cliff and wants to make him a massive star in France. They did a special album with a big \$300,000 campaign behind it. Cliff recorded a couple of songs in French. They did a completely different sleeve and we remixed and re-recorded a few things.

"We also want to look at re-asserting him in the Southeast Asian and Pacific Rim territories. There's a large demand there for Cliff to do shows and we just haven't had the time. That's an area where he could do really well, especially since they've been cleaning up on piracy."

Perry concludes that the boundless energy of this pop perennial is an inspiration to all who work with him. "I've witnessed him working with all of our people in the U.K. company and seen what a buzz everyone gets," observes Perry. "He comes into Manchester Square and works everybody. He is infectious."

Adds Cecillon, "For me, when I think of the U.K., I think of the BBC, Buckingham Palace, the Union Jack and Cliff Richard. He's part of the British way of life." ■

VALUABLE PLAYERS

Continued from page 66

have made an American breakthrough the priority it might have been.

"Cliff is unique in that he's a major world artist who has not made it in the States," concedes Latham. "From the word go in Cliff's career, he's been so popular and in demand from two-thirds of the world—certainly, the Far East, Australasia, Europe and the U.K.. Cliff has had an incredibly busy, relentless career working those territories, and I don't think that we have given the States the attention and time that maybe was necessary for Cliff to take off there. Perhaps it demands that he live in the country for a year or six months. He wouldn't do it now because he hasn't got that hunger for the States these days. But nevertheless the frustration is still there."

But lately it is overshadowed in the offices of the Cliff Richard Organization by plans for the singer's latest venture: his "conceptual concert" project of new songs inspired by Richard's longtime fascination with the character of Heathcliff in "Wuthering Heights."

"It's going to be difficult for Cliff's adoring fans, and there's an awful lot of them, for Cliff to come out on stage and present a concert, not as Cliff with that gentle banter he always has, but as this really ugly character," says Latham. "It's going to be a real test of his stage ability and a real challenge."

From Bryce's perspective as a veteran of the road, the project is also an opportunity to redefine the scope of the arena pop concert. "It could possibly be a new way of presenting popular music," he says.

As Richard relies on his advisers to work out the logistics and business details of the latest chapter in a long career, each member of the management team plays his part. "Certainly, through circumstances and some sound planning," says Latham, "I reckon that in Malcolm, David and myself, there are the gifts to enable Cliff's career and life to progress to its potential." ■

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CLIFF
RICHARD

THE SIX-CONTINENTAL MAN

Cliff And His Hits Have Followed The Sun

BY DEMETRI CORYTON

Cliff Richard's international career has been spectacular. He has enjoyed hundreds of No. 1's and thousands of hits in over 50 countries in all six continents of the world. He was the first British pop star to build a consistently successful career on a truly global scale.

Soon after Richard signed to EMI's Columbia label in 1958, his first hit, "Move It," started charting in Europe. This was unusual at a time when America alone dominated the world's charts. His first major international hit came a year later, with "Living Doll." It made the Top 30 in the U.S. and was No. 1 in Canada. It was his first hit in Australia, a country that has been one of his biggest markets ever since, and in Japan.

Cliff Richard's international career was no accident, as his then manager, Peter Gormley, recently recalled: "It was certainly a conscious decision on my part, with total agreement from everybody else. We worked international very hard. When we thought it was time to go somewhere to spread ourselves as much as possible, weather had a lot to do with it. We liked to travel to the sun in winter, so that had a lot to do with the African and Australian visits."

German "Lips"

While English-speaking countries like Australia were open to British artists, most territories were difficult to break into. Richard overcame the problems by regular touring and by recording material in German, French, Italian and Spanish. The results were substantial. In 1963, the German version of his "Lucky Lips" hit was at No. 1 for 11 weeks and sold more than half a million copies in Germany.

At the end of 1963, Billboard ranked Cliff Richard the world's No. 1 international recording star, followed by Elvis Presley and Richard's backing group, the Shadows. Then the Beatles came and changed everything, though Cliff survived. Billboard's international top three in 1965 were the Beatles, the Rolling Stones and Cliff Richard.

His string of international hits continued. In 1979, he had the biggest hit of his career with "We Don't Talk Anymore." It charted in 34 countries and was No. 1 in 17. The 1980s saw a number of global million-selling albums, including "Wired For Sound," "Always Guaranteed" and the "Private Collection" double album.

Richard has had hits in every country of Western Europe, his most successful territories being Ireland, the Netherlands, Belgium, Germany, Austria and Scandinavia. Denmark is a particular stronghold. He has also toured Eastern Europe and Russia successfully and enjoyed hits in Israel, Lebanon and throughout Southeast Asia. In India, where he was born, he had 16 consecutive records enter the charts at No. 1 in the first week of release. He was a major teen idol in Japan, though his public embrace of Christianity killed that career stone dead.

In South America he has had a few hits in almost every country, but that is one part of the world where his success has been modest. The same is true in the U.S. Of 19 Hot 100 hits, only three made the Top 10. The one bright star in the Americas has been Canada. Richard was Capitol's biggest-selling artist there in 1963, and he had another string of gold and platinum hits on EMI America in the early 1980s.

Bridging The Tour-Sales Gulf

Richard continues to be a major concert attraction worldwide. He has just completed his first tour of Middle East Gulf states and another European swing taking in Germany, Austria, Switzerland, Belgium, the Netherlands, France and Denmark.

The objective for the future is to turn this touring success into renewed record sales. He did this in Australia during a six-week tour in 1987, as his present co-manager David Bryce recalls. Cliff sold 150,000 concert tickets, but only 14,000 albums. "I suggested regional TV for the 'Some People' single," says Bryce. "This put his then current album and single in the Australian Top 10."

The immediate priority is Europe. "Cliff is still a legend, a huge star, across Europe," says Bryce. "Our task is to help turn that popularity into record sales. Cliff's last British tour added album sales of 800,000. His last European tour was a sell-out, so the potential is there." ■

CLIFF

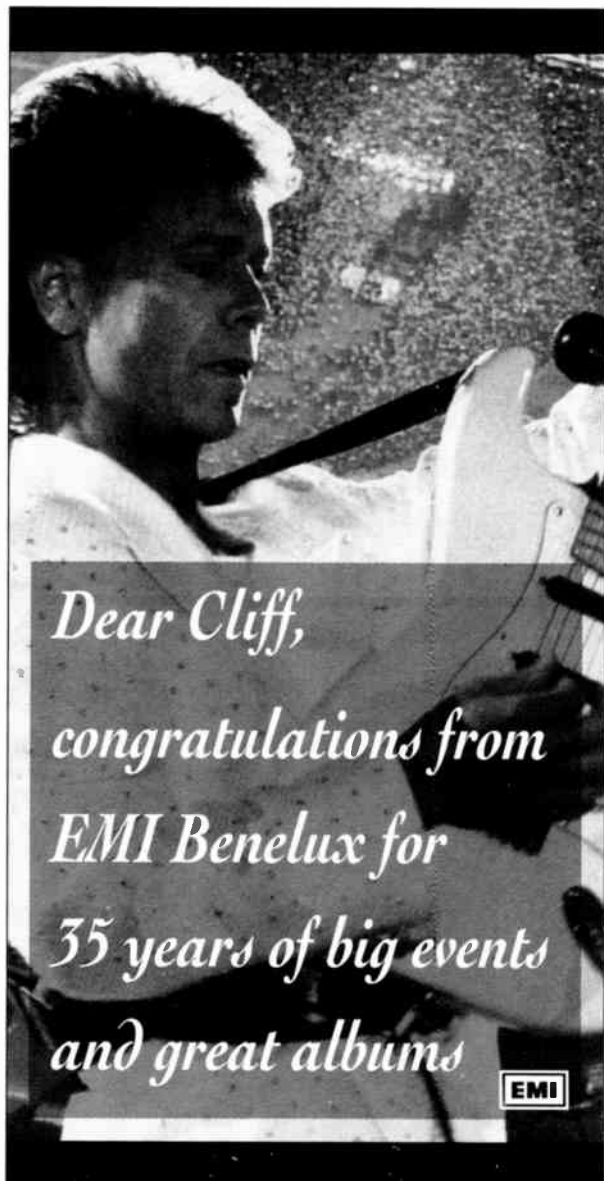
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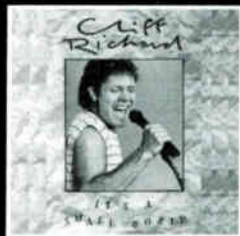
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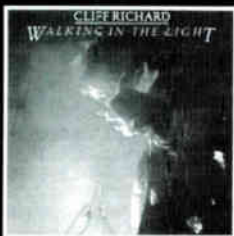
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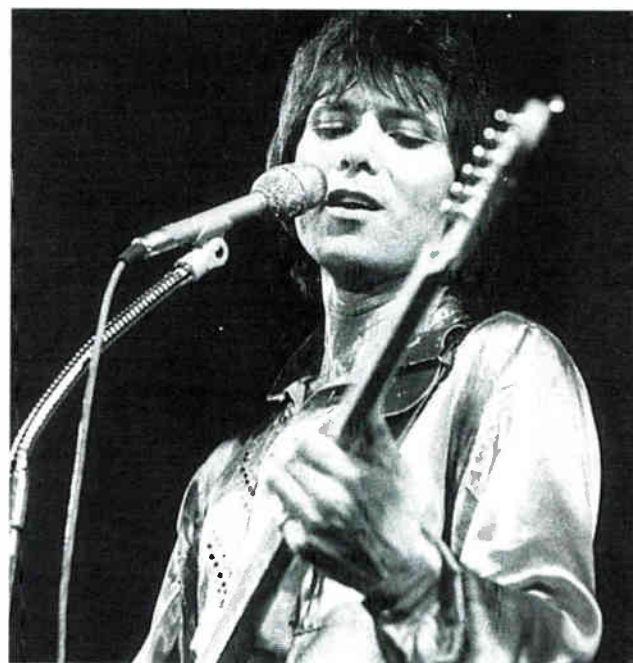
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CLIFF
RICHARD



A pioneer with pride...

EVOLUTION

Continued from page 60

Every emotion ever felt has been sung within rock 'n' roll, Richard insists. "So there's no reason why it shouldn't be part of show business, which is only a term for all of us who entertain in our various callings."

Brontë Bash

And Richard intends to prove the diversity of rock this year when he tours major British cities with the concept-musical "Heathcliff," an idea that stems from Cliff's fascination with the story of "Wuthering Heights." Frank Dunlop, the eminent theatrical director, encouraged Richard several years ago to re-invent his stage act, and the singer's wish to see his style of music stand alongside theater will be realized.

He becomes animated on the topic of the medium of rock-theater, pointing out that artists like David Bowie and Kate Bush have enjoined the two imaginatively. While the theater had, he feels, been reluctant to accept rock, the partnership was natural, proved by "Tommy" on Broadway, and should be developed.

And what of the long-term future for this quintessential Englishman? Physically fitter than ever from his enthusiasm for tennis, he is as dedicated to his work as he was at the outset. During a week in Germany last year, Richard sat for 56 interviews in various cities to promote a record. While traveling, he met a younger rock star who had canceled one of her three interviews that day, all in the same hotel.

Richard smiled, pondering the difference between the veteran and the comparative newcomer. The professionalism inside him was typified by his summing up. "Maybe she was right," he allows. "But I still promote...with interviews by the ton. I mean, when you've made a record, how unfair not to give the record company the support it needs to help sell it."

He does want to slow his pace a little, but it's difficult to imagine a more benign Cliff Richard. Yes, he agrees finally, he's a driven man and always has been. He has never smoked, drinks only wine with dinner, enjoys his second home in Portugal. Forever he will wear that badge as a rock pioneer with immense pride, while planning his career two years ahead with meticulous attention to detail.

He's 53. ■

ABOUT THE CONTRIBUTORS

Ray Coleman, formerly editor-in-chief of the U.K. music weekly *Melody Maker*, is the author of biographies of John Lennon, Eric Clapton and Beatles manager Brian Epstein, and co-author (with Bill Wyman) of the Rolling Stones' history "Stone Alone." Coleman's authorized biography of the Carpenters will be published in April.

Thom Duffly is *Billboard's* deputy international editor, based in London. Paul Sexton is a regular U.K. contributor to *Billboard*. Demetri Coryton is a British-based journalist who has written about music for a number of national newspapers.

Peter Jones, *Billboard's* U.K. special-issues editor, was in the audience at the Chiswick Empire in London, circa 1959, when Cliff Richard made his first bill-topping appearance on the London variety theater circuit. ■

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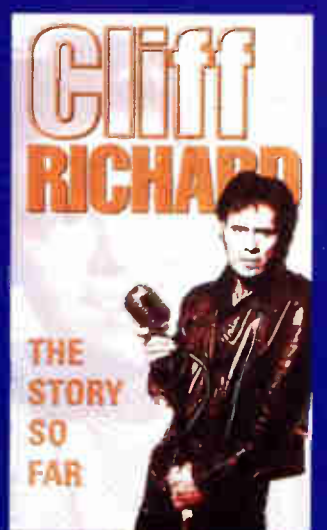
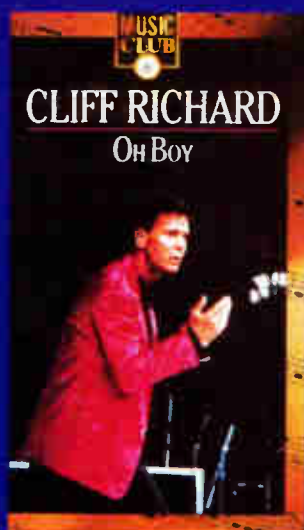
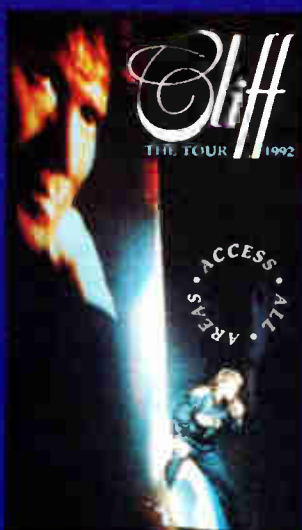
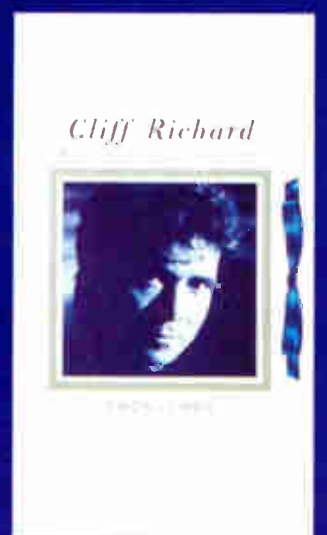
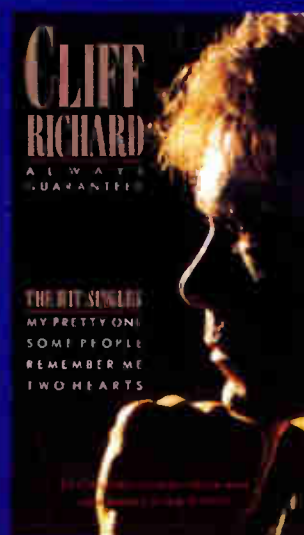
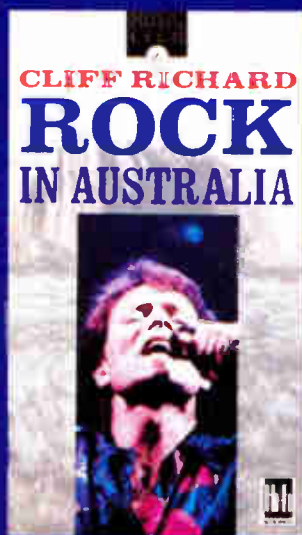
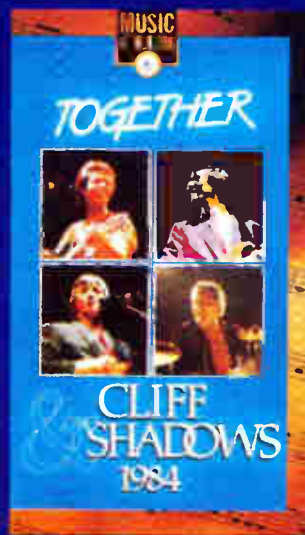
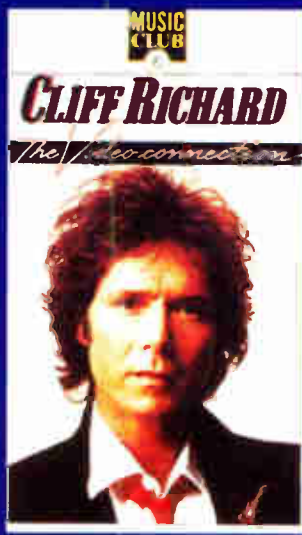
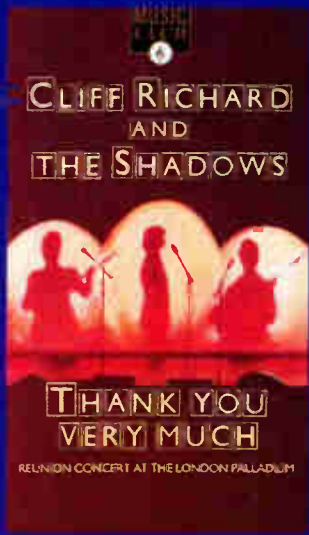
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International

IFPI Sues Taiwan Pirate In Shanghai Damages Sought Following Sting Operation

■ BY MIKE LEVIN

HONG KONG—The IFPI is hoping to get its first piracy conviction in China following a three-month sting operation. It has launched a civil suit (not a criminal charge, because no crime was committed on the mainland) in Shanghai's Middle Court and is seeking \$1.8 million in compensatory damages.

Ironically, it is a Taiwanese national who is sitting in Shanghai's Public Security Bureau detention center, but it is the break the IFPI has been waiting for. At stake in China's bureaucratic enforcement system is a precedent that could begin to break down one of the world's most prolific pirate industries.

The Taiwanese defendant, who also is under piracy investigation by the IFPI in Taiwan, runs two CD factories in central China, one in Hangzhou and one in Fuzhou, where 139,000 pirates copies of Hong Kong and international pop music have

been produced and shipped during the past year.

"Barring outside interference, I think we have a 70%-80% chance of winning this case," says the IFPI's Asian director J.C. Giouw. "Fortunately, Shanghai is relatively impartial. If we had tried in Hangzhou or Fuzhou, we would have no chance."

That the case is being considered at all in a Chinese court is a testament to the IFPI's ability to work through that country's mind-boggling red tape.

The sting started three months ago when an order from the two factories for illegal CDs was leaked to the IFPI. The agency followed the defendant from Malaysia through Taiwan and Hong Kong and back to China, where he had a known transit stop in Shanghai.

But permission to get him detained for questioning first had to come from Beijing and be passed on to Shanghai authorities. Neither had ever dealt with such a situation, and both hesitated at first.

Giouw's request was aided by two eyewitnesses from the CD plants who claimed the defendant had taken orders for pirate products. The IFPI also had a year's worth of evidence against the defendant, which was vital for Shanghai authorities to consider proceeding with such a sensitive case.

The defendant has already revealed the name of a Taiwan-owned Hong Kong company that is also involved in piracy. If the man is charged, it will help the IFPI's case against him in Taiwan.

Should the Shanghai authorities decide to try the case in court, it likely will take several months to reach a decision. There is a feeling that because the defendant is a foreigner, he may well "be sacrificed as a political move," says Giouw. China is under mounting international pressure to crack down on piracy.

But even if there is no conviction, Giouw feels he a certain victory.

BMG Ariola Benelux Buys Share In Indie Company

■ BY WILLEM HOOS

AMSTERDAM—BMG Ariola Benelux has acquired an interest in independent Dutch record company Dino Music Benelux. Dorus Sturm, managing director of BMG Ariola Benelux, and Tony Berk, managing director of Dino Music, signed the agreement in Amsterdam Jan. 26.

Sturm would not say how much he paid for the share in Dino or how big the share is. However, according to Tibor Benkhard, spokesman for BMG Ariola Benelux, it is less than 50%.

The deal means that BMG Ariola Benelux has also acquired the same size interest in independent music publishing company TBM (Tony Berk Music), which is owned by Berk, and also a share of commercial radio station Holland FM, of which Berk is co-owner. Holland FM specializes in Dutch light music.

Dino Music Benelux, with mainly local artists on its talent roster, was founded in 1986. The company's most prominent acts are vocalists Rene Froger (who recently scored a triple-platinum CD with his album "Sweet Hellos And Sad Goodbyes"), Grant & Forsyth, Marianne Weber, and Willeke Alberti (who will represent Holland at this year's Eurovision Song Contest), and classical violinist Jaap van Zweden, who is concert master of the Royal Concertgebouw Orchestra, Holland's top symphonic orchestra.

Berk remains managing director of Dino Music Benelux and TBM. Since 1992, BMG Ariola Benelux has distributed Dino repertoire in Holland, Belgium, and Luxembourg.

BMG Ariola Benelux has successful local artists including Candy Dulfer, Tom Parker, Frank Boeyen, Anita Meyer, and Margriet Eshuys.

Industry Groups Outline Proposal For EC Support

■ BY THOM DUFFY

CANNES—A proposal for European Community policy and programs to increase support for pop music production throughout Europe was outlined here during MIDEM by a coalition of national music support agencies and rights organizations.

Under the proposal, the EC is called upon to help establish and support European guaranty funds to finance music and video production and live performances; a pan-European music industry information source; and a pro-active export policy for European music, with Asia and the United States viewed as priority markets.

Envisioned as a companion to existing EC policies and programs which nurture the film industry, the proposal was put forth by representatives of the French Export Office, the French Music Office, the Dutch Conamus Foundation, the Danish rock music council Rosa, Wallonie Bruxelles Musique in Belgium, Popkomm and the Zentrum fur Musik und Kommunikations in Germany, the Arezzo Wave organization in Italy, and the Spanish national copyright society SGAE.

Speakers from several of the
(Continued on page 80)

Listeners Deserting Radio 1 For Commercial Stations

■ BY JEFF CLARK-MEADS and PAUL SEXTON

LONDON—BBC Radio 1 FM lost a quarter of its audience last year, according to figures published this week by Radio Joint Audience Research Limited (RAJAR).

The figures, which cover the fourth quarter of 1993, show that 2 million listeners deserted the corporation's national pop and rock service last year. It now has 14.3 million listeners. The statistics coincide with Radio 1's new regime under controller Matthew Bannister, who took over from Johnny Beerling last October, and also reflect a continuing strong performance by the U.K.'s commercial radio sector.

Radio 1 lost 50 million listener hours in the final three months of

1993, compared with the same period 12 months earlier, while audience share among adults fell from 22.4% in 1992 to 17.1% last year.

In a bullish response to the figures, Bannister stated, "It is not the job of a public-service broadcaster like Radio 1 to maximize audiences at any cost." Radio 1 may continue to lose listeners while it is in its "transitional" phase, he said, as the station strives to provide a service different from that of the independent radio sector. He added, however, that "Radio 1 remains the single most popular radio station in the country."

Representatives from the Radio Advertising Bureau were nevertheless keen to underscore the advances of commercial radio at the expense of the state broadcaster.

Year-to-year statistics showed that independents added 1.7 million listeners during 1993, for a weekly total of 26.5 million. The BBC polled the same figure for the period, but this represented a loss of 2.4 million listeners.

The RAB also pointed out that the commercial sector's market share had broken the 40% barrier for the second consecutive quarter, ending 1993 with 42.8% of the overall radio audience. National commercial stations Atlantic 252 and Classic FM each had 3%, while Virgin 1215, launched last April with a format of classic rock and current AOR, attracted 159,000 new listeners to again pass the 3 million figure, thus fulfilling the audience projection made to advertisers and giving the station a 7% reach.

Radio 1's London competitor, Capital Radio, took a 25% audience share thanks to its top 40 FM service and sister AM station Capital Gold.

During the fourth quarter of 1993, Bannister introduced the first phase of Radio 1's repositioning, signalled by the departure of veteran DJs such as Simon Bates, Dave Lee Travis, and Bob Harris. The second phase of the station's realignment took place last month, with further scheduling changes and a move to a more adult style with higher speech content. The controller was anxious to point out that the results of this latest repositioning will not be seen until the next RAJAR figures.

Polar Prize Names '94 Recipients

■ BY DOMINIC PRIDE

CANNES—Quincy Jones and the Austrian classical conductor Nikolaus Harnoncourt will be the joint recipients of the Polar Music Prize this year.

Jones had confirmed to prize organizers at press time that he would attend the ceremony in Stockholm May 17.

Last year's honorees were Polish composer Witold Lutoslawski and jazz musician Dizzy Gillespie, whose prize was collected by Winton Marsalis as Gillespie had died some months before. The first award was made in 1992 to Paul McCartney.

The presence of two figures who

are widely respected in their own fields is bound to raise the profile of the awards this year. It is expected that Jones will play a part in recruiting stars he has worked with to perform at the ceremony.

In his written acceptance of the prize, Jones says, "Sweden was where I started my career during those early years when I played many of your folk parks. So coming back to Sweden is like returning to my old home."

The Polar Music Prize was initiated by former Abba producer/manager Stig Anderson, who established a fund for a music prize that he hopes to elevate to the same level of prestige as the Nobel prizes.

Nominations for the award are made by members of IFPI and composers federation society CISAC. Winners are chosen by a committee which includes Anderson, the Royal Swedish Academy of Music and Swedish composers' publishing and rights bodies.

Jones and Harnoncourt will split the prize of 1 million Swedish kronor (\$127,000), which will be presented by the King of Sweden.

The ceremony will be shown live on Channel 1 of Swedish TV and it is expected the show will be internationally syndicated.

Sponsors this year include Volvo, Scandinavian Air Services, and telecommunication company TeleMedia.



Breathless Is More. Kenny G recently performed in Taiwan, and BMG's local affiliate hosted a special post-gig reception for the saxman at Taipei's Hard Rock Cafe. Presenting Kenny with awards to mark the local success of his "Breathless" album is BMG Taiwan managing director Swee Wong.

FINNISH TANGO: ONCE A FAD, NOW A TRADITION

(Continued from page 1)

tango is the favorite dance.

At a tango dance, men stand on one side of the hall, women sit on the other. Members of each sex take turns crossing the floor and asking potential partners to dance, and there is sometimes even a device like a traffic light to make sure everyone knows whose turn it is to take the initiative. It is the "done thing" to dance two songs with the same partner, usually without talking. To socialize, have a snack, or get a drink, you have to go outdoors.

Tango music's status in Finland is very much like that of country in the U.S.: It might not mean much to a lot of people, but for some, it means everything. Tango-influenced pop remains a major part of the Finnish-language record market, and pure tango continues to attract huge audiences for TV and radio shows and dance festivals.

"Tango can be considered the only truly Finnish form of popular music," says Ilpo Hakasalo, an author, journalist, and the leading historian of Finnish tango. "I would even argue that all Finnish popular music has been influenced by tango. If there is anything originally Finnish in Finnish rock music, it is the same melancholy tango is known for. Call it the spirit of tango."



PEDRO HIETANEN

It has been estimated that 50% of Finland's population of 5 million like tango, and that active fans of the music make up a third of the population. Despite its Latin roots, to these people tango is as Finnish as sauna or the midnight sun.

It is so Finnish, in fact, that the rest of the world has, until recently, known next to nothing about it. However, American and British TV documentaries have raised international interest in this introverted but peculiarly beautiful music.

Of Finland's music companies, Fazer Musiikki is most actively planning to introduce Finnish tango to a wider international audience. Many even believe that Warner Music's 1993 acquisition of Fazer Musiikki had a lot to do with Fazer's extensive catalog of tango evergreens.

"The best Finnish tangos would be classic songs by anybody's standards," says Matti Kemiläinen, director of Fazer's music publishing division. "Internationally, it's a question of finding the right singers, right producers, and, especially, the right audiences."

Kemiläinen believes that Finnish tango songs stand a better chance of success outside Finland than do Finn-

ish tango records or singers. Fazer is working to have songs translated into English and other languages.

"Japan is the most promising market for Finnish tango, because the Japanese love sad, melodic music like this. For U.S. audiences, it is more puzzling. Americans are definitely interested, but we need to find a catchy way of selling the idea to them," Kemiläinen says.

Why, then, has Latin American tango evolved into a Finnish form of music? Why has it become such an integral part of Finnish culture? And, most importantly, why has it remained consistently popular for more than half a century?

"I've been asked this a thousand times, and I've never been able to come up with a better answer than human contact," says veteran tango singer Reijo Taipale, explaining, "Tango dancing is the only way to have two Finnish strangers touch each other without embarrassment."

Dancing and dancehall culture play a major part in tango's success. Even more important, however, is the heavily codified emotional content of the music. The vast majority of tango singers are male, and they often emphasize their role as spokesmen for reserved Finnish men.

"Finnish people identify with very strong and very straightforward emotions, and no form of music is more purely emotional than tango," says musician/producer/media personality Pedro Hietanen. Hietanen has produced most of Topi Sorsakoski's hit rock-tango albums, and recently released an album of tango instrumentals, simply titled "Tango," with his band, Pedro's Heavy Gentlemen.

Even with all its melodic beauty, Finnish tango is very conservative and extremely serious, both musically and lyrically. This somber tone can even be seen in the way tango singers perform. Taipale, in many ways the archetypal tango singer, wears neat but unglamorous suits, never takes more than a couple of steps on stage, and seldom cracks a smile.

"The song always comes first, not the singer," says Taipale. "Besides, tango is musically very demanding for the singer. It takes a lot of lungs and a lot of discipline. You can't really clown around too much."

IRONIC HIT

In 1964, Kari Kuuva recorded a parody of Finnish tango's melodramatic clichés. The song, called "Tango Pelargonia," was probably the first funny tango ever made. It became a huge hit, not because of its humor but because most people did not get the joke and considered it to be the ultimate tango song.

Tango strikes a chord with the Finns because they are, to a large degree, conservative, stubborn, and very serious people. In the Finnish national character, these Nordic traits are often complemented by Eastern European melancholy, pessimism, and even a strange, Arctic kind of masochism—features also found in many tango songs.

"There is no limit on how sad a tango song can be, but all that sorrow is always taken as given, as the way things are meant to be. One is never allowed to whine," says Hakasalo.



ARJA KORISEVA

Tango—at the time a worldwide dance craze—was first brought to Finland by novelty-seeking dance instructors in 1913. The dance remained popular throughout the next decades, although not nearly as popular as the more traditional waltz and foxtrot rhythms.

During World War II and especially during the post-war period, however, tango captured the hearts of the nation's citizens. The exotic music offered the right combination of escapism and harsh Protestant pessimism to a small country that had been outnumbered by the Soviet Army and, despite retaining its freedom, faced a grim, almost hopeless reconstruction on the winner's terms.

At this time, tango became an original Finnish form of music. The strong rhythms of the Argentine tango gave way to smooth melodies in minor keys, and the burning Latin American passion was replaced by a mixture of Scandinavian reasonableness and Slavic melancholy.

Even if many Finnish tangos at the time—musicologically speaking—were actually slow foxtrots, the lyrics made sure everybody got the idea. The main subject was love: unrequited, lost, and love that never even happened. The sadness was peppered with nostalgia, nature metaphors, longing for faraway places, and an almost comical amount of self-pity.

"The main difference between Argentine and Finnish tango is that Argentine tango songs try to capture a slice of life, whereas a Finn has to fit all the tragedies of a lifetime into three minutes," Hakasalo says.

Even the names of Finnish tango evergreens give a good idea of the overall feeling: "Siks Oon Mä Suruinen" (That's Why I'm Sad); "Kaukainen Ystävä" (Faraway Friend); "Rakasta, Kärsi Ja Unhoita" (Love, Suffer, And Forget).

STILL THE FAVORITE DANCE

During the '40s and '50s, several pioneering songwriters left their mark on this new form of music, most notably Toivo Kärki and Unto Mononen. The first star performer of Finnish tango was the exotically un-Nordic Henry Theel. In the '50s, Theel was eclipsed by Olavi Virta, who became the most successful Finnish singer of all time and is still considered the "King of Tango."

Tango's popularity in Finland

peaked during the early '60s, just before the Beatles-led invasion of Anglo-Saxon pop and rock'n'roll. Despite its absence from the record charts in the following decades, and its becoming just another form of *iskelmä*, or traditional dance music, tango remained a popular dance and was kept alive by such singers as Taipale and Eino Grön.

In the '80s, tango made something of a comeback. The revival was led by a new breed of singers, including Sorsakoski and Arja Koriseva, who remained faithful to the original forms of Finnish tango but brought new, unmistakably rock'n'roll and pop attitudes to it.

During the past 10 years, Sorsakoski has released two double-platinum (more than 100,000 units sold), two platinum (50,000 units), and three gold (25,000 units) albums. Koriseva was crowned the "Tango Queen of Finland" in 1989, and has since had three platinum albums and one gold album.

Sorsakoski, a former rock musician, and his band, the Agents, gained enormous popularity with their combination of romantic tango vocals and '60s beat-band sound. Since leaving the band, Sorsakoski has moved toward more traditional tango forms, and even recorded an album, "Kulkukoirat," with Taipale in 1992. This purist approach has not met with the expected success, especially among Sorsakoski's younger fans. His latest album, "Iltarusko," released in September 1993, has yet to go gold.

Koriseva, on the other hand, has always been more of an all-around entertainer than a pure tango singer. A popular TV personality and one of Finland's best-known celebrities, she continues to include tango on her records and in her concerts.

"I've never felt the 'Tango Queen' title to be any kind of stigma," Koriseva says. "Some people have said that it could become a hindrance to my career, but I've always been very proud of it. I have nothing but the deepest respect for good tango singers."

All *iskelmä* singers like Koriseva sing many other types of music besides tango. In addition, so few pure tango records (most of which are released on small independent labels) sell in substantial amounts that it is almost impossible to estimate tango's share of Finland's music market.

But tango's importance has never been measured in record sales. Last summer, the annual Tangomarkkinat Festival drew more than 70,000 tango dancers and fans to the town of Seinäjoki, increasing the town's population threefold. Each year, the "Tango King and Queen" selected at the festival become national celebrities.

In particular, TV and radio programs featuring tango attract huge audiences. Hakasalo's weekly show, "Iskelmäradio," on the national broadcaster Radio Suomi, is Finland's highest-rated radio program with 800,000-plus listeners.

And tanssilavat, the dance halls, keep tango the most popular dance in Finland. "Middle-aged people outside the big cities are the biggest tango fans," says Taipale, who has been touring the dancehall circuit since the late '50s. "But lately the dance aspect has been attracting surprisingly

many city kids as well."

Both Taipale and Koriseva stress the fact that Finland's current economic depression and 20% unemployment rate have only added to tango's attraction. "During the last couple of years, people have gone back to basic values, and tango is a part of that. Tango's romance and traditionalism give comfort in these difficult times," Koriseva says.

The main barrier to exporting Finnish tango has been language. Lyrics are essential to understanding Finnish tango, and few people outside Finland understand Finnish.

Many Argentine, Italian, and Russian tango songs have Finnish translations, but only a few Finnish tango songs have been translated into other languages.

In addition to Fazer Musiikki's plans to promote its tango catalog, some Finnish artists have found novel ways to make Finnish tango more international. Recently, Jukka Ammond released an album, "Tango Triste Finnicum," consisting of Kärki-composed tangos sung in Latin. A more likely export success, perhaps, is the instrumental album



TOPI SORSAKOSKI

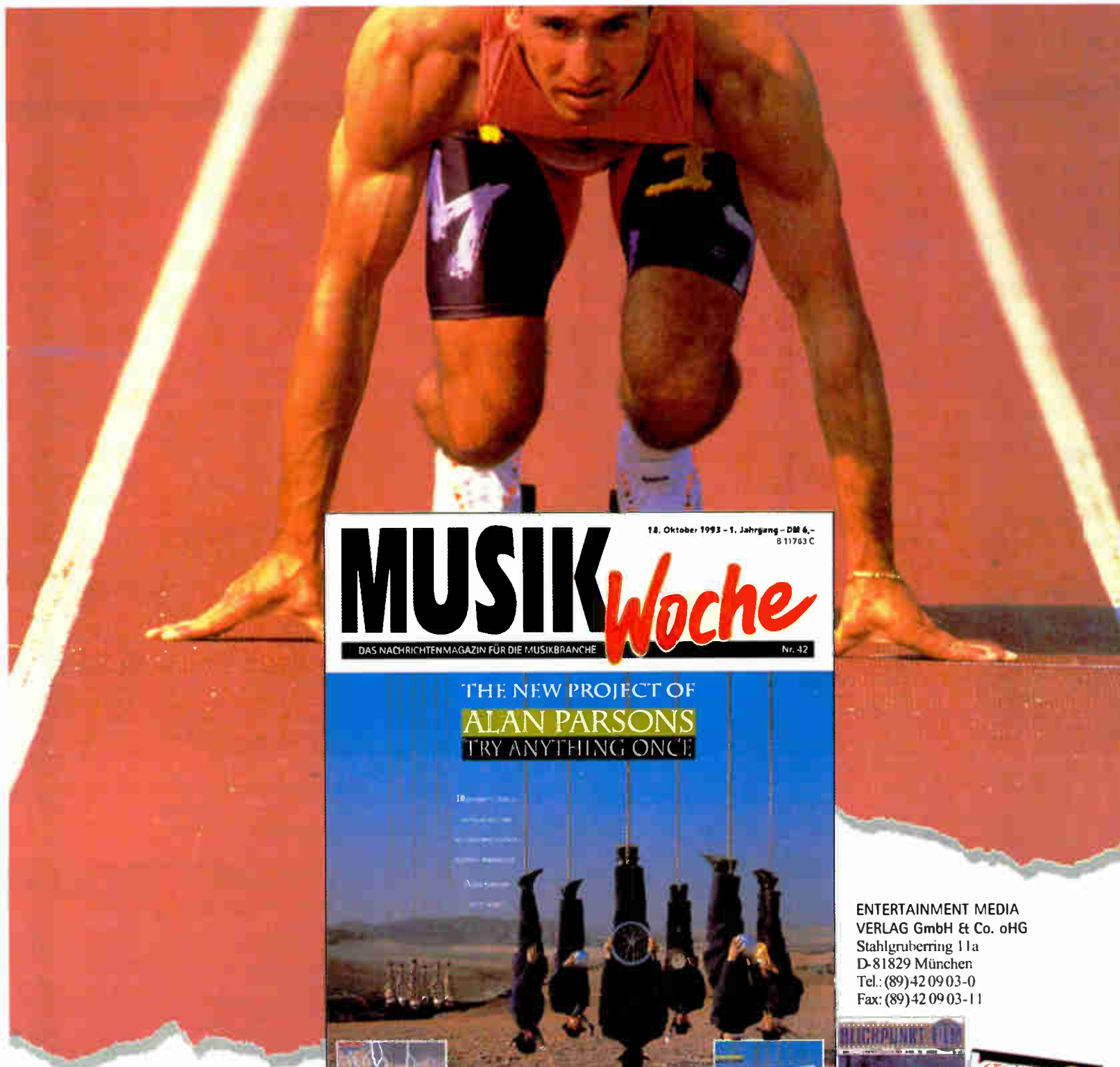
"Tango" by Pedro's Heavy Gentlemen. Fazer Musiikki currently is negotiating to release the album in Scandinavia, Japan, and the U.S.

The Finns are usually very possessive and defensive of their culture, but surprisingly few have anything against letting the rest of the world know about tango, or even against making Finnish tango a bit more presentable for international audiences.

"We don't have to be afraid of anybody else tampering with our tango," says Hakasalo, "because it can't be tampered with. Finnish tango is totally dependent on a few key elements, and if you take away those elements, it's not Finnish tango anymore."

If the conservatism of Finnish tango and its fans can be trusted, tango will remain unchanged for quite some time. It is likely that Finns will always be doing the tango at summer dances. Just as likely, there will always be an audience for immortal tango evergreens. Although few new tango evergreens have been born during the past two decades, there has been no lack of sad, self-pitying songs in Finland. And nor will there be, given the influence of tango on all Finnish music.

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Spain's Rights Society Seeks Gov't Support

BY HOWELL LLEWELLYN

MADRID—Spain's influential performing rights society has launched its second three-year plan with fresh demands for the Spanish government to do much more for the country's music industry. The 38,000-member General Society of Authors (SGAE) was to deliver a series of demands to new culture minister Carmen Alborch in late January.

Among SGAE's demands are the establishment of a so-called Office for the Export of Spanish Music (OEME), the appointment of a "minister of rock"-style government official to help promote greater Spanish presence at international music events, and the creation of a Latin music database called IRIS (Integration of Systemized Spanish-American Repertoire).

Teddy Bautista, SGAE deputy chairman, says, "The culture ministry needs somebody specialized in what I call light music, which includes pop, rock, jazz, flamenco, folk, and the various fusions—almost everything except classical, which already receives good treatment from the [socialist] government. We're not necessarily asking for a 'minister of rock' as in France, but we want the government to show that it appreciates the growing importance of Spanish-language music at all levels, not just classical and opera."

Bautista says he does not want to draw the government into a French-style debate over Spanish-music minimum quotas for radio, but he points out that 1993's radio output of 43% Spanish and 57% foreign was the reverse of 1991 figures, "a trend that must not continue."

Bautista's IRIS plan is the resurrection of an earlier project, but he is convinced that un-

(Continued on page 81)

Italy's Not Alone In Its Affection For Laura Pausini

BY MARK DEZZANI

MILAN—Everyone loves an overnight success story. This particular tale happened one night last February, when Laura Pausini won the newcomers section of the annual San Remo Song Festival with the classic ballad, "La Solitudine" (Loneliness).

The show, seen by more than 15 million viewers, marked the start of an eventful year in which Pausini experienced success across most of the continent, a sign that the barriers of language and national taste are falling fast in the new Europe.

Since that night, her eponymous debut album on Warner Music's Milan-based label CGD has gone double platinum in Italy, selling over 400,000 copies. This month she competes at San Remo in the "Grand" section for established stars, and will release her follow-up album later this year.

Despite having to finish school and exams after last year's victory at San Remo, the 19-year-old singer found time to consolidate her success with a full-blown tour throughout Italy last summer, drawing audiences of up to 8,000 a night, and to construct the beginnings of a promising international career.

Pausini's success is especially noteworthy at home, as it was achieved during one of the worst years of political and economic crisis in Italy's recent history.

The traditional style of Pausini's ballads has been well suited to radio, says Gigi D'Ambrosio, program director at Italy's national top 40 web, Milan-based One-O-One. D'Ambrosio calls Pausini "definitely the best discovery in 1993. She was the artist we pushed the most. She had a great voice, and along with her water-and-soap beauty she made a great impact with the public."

Norberto Ferrucine, product manager at the Ricordi retail chain, says, "Her record sold extremely well. We sold 10,000 copies, and it was one of our best sellers in '93. Although demand peaked in the first few months after its release, the album remained a steady seller throughout the year."

The Dutch were the first outside Italy to fall under Pausini's spell, with her album reaching No. 3 and "La Solitudine" reaching No. 2 on the singles chart. She was held out of the top position only by a cover of her own song by TV personality Paul De Leeuw.

Pausini also is being received well by

audiences in France, Germany, Belgium, and Switzerland, with a Spanish-language version of her debut album about to be released in Spain and other Hispanic territories.

Alda Dury, international director at Pausini's label, CGD/Warner Italy, compares the singer's phenomenon with a similar Italian success story in the 1960s. "Gigliola Cinquetti won San Remo when she was just 17 years old, and her hit "Non Ho L'eta" (Too Young) charted around the world," Dury says. "Like Cinquetti, Laura's



LAURA PAUSINI

style is simple, direct, and spontaneous.

"Laura has a beautiful voice and simple tunes, and I think the backlash against electronic music as seen in the 'unplugged' trend has certainly helped."

Pausini is used to performing live, which gives her an almost precocious confidence on stage. Says the artist, "Since I was 8 years old I have been singing in piano bars accompanying my father, who is a music teacher and pianist." She adds that her success has not taken her completely by surprise. "I have always believed in destiny. I studied music at Castrocara Academy, and after winning a talent contest in San Remo two years ago, I thought that it would automatically qualify me for the famous San Remo Festival. I became completely demoralized when I wasn't accepted, and thought of pulling out of show business."

A few months later, producer Angelo Valsilio—who has produced songstress Fiordaliso—called Pausini. "He proposed some new songs and ideas, which recharged and remotivated me," she says. "Then my record company entered me for San Remo. Just being accepted and performing up there on

that stage was a dream come true."

Winning the newcomers section opened up new frontiers. Pausini's fresh-faced, telegenic beauty has been a key element in making new audiences aware of her singing talent. Starting with San Remo, television has been vital in breaking Pausini in each territory.

Ted Sikkink of Warner Music Benelux says, "We had a great sales reaction after her first TV appearance in Holland. 'La Solitudine' is a magical song, and when you see Laura perform, the language barrier dissolves [because of her] emotion. She sings unbelievably well, she is spontaneous and sympathetic, and you just fall in love with her, even on TV."

Sikkink adds that he has been lobbying for years to market more international artists in the Benelux countries. "Pausini's availability for promotion has been a vital ingredient in her success in Holland," he says. "We worked very hard on promotion, and booked five prime-time TV guest appearances. Both Laura and CGD in Italy understood the need to be available, even at short notice."

Pausini's recent promotional work in France is beginning to pay off as well. Dury says, "The French are beginning to fall in love with her—they adore Laura's spontaneity and childish naivete." "La Solitudine" entered the French singles chart at No. 32.

In Germany, the second single, "Non C'e," was released first, and entered the German charts at No. 87.

Sales across Europe have reached more than 550,000, according to Warner Music Europe, with around

150,000 outside Italy. Dutch album sales are in excess of 70,000, while France has sold 15,000 and Germany 10,000.

Warner Music Europe has made a concerted effort to break Laura across the continent through its subsidiaries, many of which were acquired in the late '80s and '90s. CGD, like EastWest in Germany and Carrere Music in France, works separately from, but alongside, the Warner Music International subsidiaries in that country.

Rainer Focke, Warner Music Europe's marketing director for group affiliate repertoire, says, "Once we saw the success in Italy, we thought the same could be applied to other markets. But the success has had much to do with the determination of the affiliates to break her across the whole continent."

"There's always been an affinity for Italian music in central Europe," he adds. "In the old days it was Umberto Tozzi; more recently [it was] Eros Ramazzotti. Latin languages travel well. To a lot of Europeans, if a song has a musical and melodic sound, it doesn't matter whether it's in German or English."

After Pausini's Spanish-language release later this year, Scandinavia will be targeted, and Focke reports the Danish affiliate has expressed interest in having Pausini visit the country.

The lowest priority in the game plan is the U.K., which still retains many of the barriers which appear to be falling in the rest of Europe. "There's a certain arrogance on the part of the British and the British record companies,

(Continued on next page)

INDUSTRY GROUPS PROPOSE EC SUPPORT

(Continued from page 77)

groups, particularly those from smaller markets, stressed the need for an EC policy to help European repertoire compete against Anglo-American product. "We can't do it alone," says John de Mol, managing director of Conamus.

"There are national differences, but just one market," adds Ralf Plaschke, deputy director of Popkomm, the German music industry trade event and showcase that reached out to music companies throughout Europe last year.

"This is the time, this is the mo-

ment to consolidate the infrastructure" of the European music industry, says Eduardo Bautista, vice president of SGAE in Spain.

Despite the enthusiasm among the proponents of an EC policy for the European music industry, some privately acknowledged the reluctance of the European Commission to get involved in such efforts for the music industry in the past. No details on the funding, structure, or timetable for the EC to carry out a European policy for music has yet been established.

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China Records Signs With Warner Int'l Worldwide Deal Won't Affect Co.'s Independence In U.K.

■ BY ADAM WHITE

LONDON—Derek Green's China Records is the latest U.K. independent to affiliate with a major for overseas markets. It has signed a marketing and distribution deal with Warner Music International which will take effect March 1.

China Records' independence in its British home base is unaffected; there, the label continues to be distributed by Pinnacle.

Since Green founded the label, it has enjoyed international success with acts from the Art Of Noise to the Levellers. However, problems symptomatic of the indie sector—including the financial delinquencies of three of China's foreign licensees—forced him to consider switching to a worldwide deal this year.

Green says he regrets having to leave the independent community outside the U.K., particularly since China's effective licensees supported every release, started repertoire in specialist and underground sectors, built excellent relationships with China artists and staff, and paid regularly.

On the debit side, Green notes that U.S. record companies "are less interested in North America-only artist deals," and says he found it difficult to obtain strong indie licensees in several key territories, including France and

Spain.

China's French representation through Vogue experienced a twist last year when the latter was acquired by BMG. A similar situation occurred in Scandinavia when Sonet was bought by PolyGram. "This mixing of 'indie' and 'major' company cultures can only be avoided when there exists a reasonable alternative indie company in each territory," he says.

Warner's worldwide affiliates will pick up China distribution rights on a market-by-market basis as existing licensing deals expire, mostly by the beginning of March. There is some variance, according to Green, who mentions Japan and Southeast Asia, where Pony Canyon's China representation runs longer.

Other licensees that are losing the line include Mushroom (Australasia), Play It Again Sam (Benelux), and Ricordi (Italy).

In recent years, many new and established U.K. independent labels have abandoned licensing product to a "patchwork quilt" of fellow indies abroad in favor of a single deal with a major. Pete Waterman's label, PWL, did an international deal with Warner Music in 1991, while in 1992, Suede's label, Nude, signed with Sony Music for the world outside the U.K., as did dance labels Pulse 8 and Network. Others, such as Mute and 4AD, still license to majors and indies in different

territories.

China's best-known act at present is the Levellers, whose current album has sold 150,000 copies in the U.K. and 250,000 elsewhere, excluding the U.S.

Now Green expects to expand his label's activities. "The [financial] guarantees from Warner Music International were so significant," he says, "that I've got more money to re-invest in talent." Neither Green nor Warner Music International chairman/CEO Ramon Lopez would comment further on the financial arrangements, but the China boss is not thought to have sold any percentage of his company to the major at present.

In the U.S., China acts will be released through the Warner group of labels (the Levellers are already signed to Elektra Records).

In a prepared statement, Ramon Lopez commented, "I have known Derek Green and followed his career for nearly 20 years. His track record in finding and developing talent has been consistently of the highest quality, and is probably unmatched in the U.K. industry."

Green, who for many years was managing director of A&M Records U.K., founded China in 1984. The label enjoyed its first success with the Art Of Noise, released by Chrysalis in the U.S. In addition to the Levellers, China acts include Chuck Prophet, Dogs D'Amour, and the Wishplants.

SPAIN'S RIGHTS SOCIETY SEEKS GOVERNMENT SUPPORT

(Continued from preceding page)

less such a database is installed internationally, his members will not receive their full royalty rights and Latin music will remain in the shadow of Anglo-Saxon output. "At present, for example, if a Peruvian song is played in a Munich bar, unless that song is documented and a computerized monitoring system applied, the rights are not paid," he notes.

Every single Spanish- and Portuguese-language song ever written would be registered in the IRIS system. "The aim is to have an information base in all main markets that allows instant identification of Ibero-American music. All exploitation systems need complementary information," he adds.

Bautista says he came away from an earlier meeting with Alboroh in November "impressed by her vitality and interest in the music situation." He thinks she will respond well to SGAE's second three-year plan, which includes increased participation at international events such as MIDEM and New York's New Music Seminar.

"The culture ministry cooperated throughout the first 1991-1993 three-year period, with promotion at both MIDEM and the New Music Seminar," Bautista recalls. "But this year, we're stepping up our activity. [Pop-flamenco star] Rosario is going to the Los Angeles Radio y Musica Latin radio festival in February, and [mystic hard-rock band] Heroes

del Silencio are playing at the South By Southwest festival in Austin, Texas, in March.

"Spanish music needs renovation, and we have to incorporate new talent," Bautista adds. Carlos Grande, director of the industry's IFPI-linked association AFYVE, says annual industry sales figures due out in February will show that just 32% of 1993 sound-carrier sales were of Spanish music, while 61% was foreign, with the remaining 7% classical.

The CEME idea is received warmly by Juan Franseisco Marco, director of the culture ministry's National Institute of Scenic Arts & Music (INARM). "It is a good project, though it will be a little costly, what with hiring secretaries and everything," he says.

Laura Pausini

(Continued from preceding page)

where they think that the Anglo-Saxon sound is still the only thing that matters," Focke says.

Pausini's work falls in the realm of the classical Italian "Canzone," steeped in the country's tradition of strong, simple melodies and delivered with a crystal-clear voice and true, unambiguous emotion. If her first album related youthful innocence and adolescent angst, then Luciano Linzi, promotions manager at CGD/Warner, says Pausini's second album—to be released in March—sees her coming of

age. "The songs are still beautifully simple, but you can hear a new maturity in her voice, lyrics, and melodies." Pausini herself is confident of her future. "I don't think too much about what has happened," she says. "There are positive and negative aspects about this business. I just want to keep working hard, stay happy, and I'd love to start writing songs soon."

But with an initial outlay of \$145,000 (20 million pesetas), an office could be set up to conduct studies determining in which markets Spanish product might sell best. To do this, the SGAE is hoping for financial aid from the culture ministry, as well as from the labels.

In the 1990s, the SGAE, and Bautista in particular, have adopted a much higher profile in the Latin music industry, with frequent visits to the U.S. and Latin America to advise and promote performing rights societies there and to encourage a greater awareness of Latin music. The recent successes of Gloria Estefan, Jon Secada, and Juan Luis Guerra, to name a few, suggest that the SGAE's gambit was sound.

Pausini herself is confident of her future. "I don't think too much about what has happened," she says. "There are positive and negative aspects about this business. I just want to keep working hard, stay happy, and I'd love to start writing songs soon."

Assistance in preparing this story provided by Dominic Pride in London.

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HITS OF THE WORLD

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JAPAN		(Music Labo) 2/7/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	OH MY LITTLE GIRL	YUTAKA OZAKI SONY
2	1	ROMANCO KAMISAMA	KOUMI HIROSE VICTOR
3	3	WINTER SONG	DREAMS COME TRUE EPIC/SONY
4	NEW	YUMEWO MITAIKARA	ACCESS FUN HOUSE
5	NEW	SHIROI GRADATION	MAKI OGURO B-GRAM/POLYDOR
6	6	ANATADAKE MITSUMATERU	MAKI OGURO B-GRAM/POLYDOR
7	5	ROAD DAI NISHOU	THE TORABRYU MELDAC
8	NEW	KIMI DAKARA/HITORIZM	SUMITADA AZUMANO CONTINENTAL/TEICHIKU
9	NEW	CROSS ROAD	MR.CHILDREN TOY'S FACTORY
10	NEW	ROCK' N OMELETTE	CHISATO MORITAKA ONE UP MUSIC
		ALBUMS	
1	NEW	KATSUMI SUPER BALANCE PIONEER LDC	
2	4	VARIOUS ARTISTS NOW 1 VIRGIN/TOSHIBA EMI	
3	3	KOUMI HIROSE SUCCESS STORY VICTOR	
4	2	DREAMS COME TRUE MAGIC EPIC/SONY	
5	10	YUTAKA OZAKI JYUNANASAINO CHIZU SONY	
6	1	TAKASHI UTSUNOMIYA WATER DANCE EPIC/SONY	
7	NEW	KUMIKO YAMASHITA ULTRA POP I EAST WORLD TOSHIBA EMI	
8	6	MARIAH CAREY MUSIC BOX COLUMBIA	
9	8	TETSURO ODA SONGS REZOME/BMG ROOMS	
10	9	ERI HIRAMATSU HITOYO HITOYONI YUMEMIGORO PONY CANYON	

CANADA		(The Record) 1/24/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SAID I LOVED YOU . . .	M. BOLTON COLUMBIA/SONY
2	2	THE POWER OF LOVE	CELINE DION EPIC/SONY
3	4	JUST KICKIN' IT	XSCAPE EPIC/SONY
4	5	YOU GOT ME FLOATIN' PM	DAWN ISLAND/PGD
5	3	PLEASE FORGIVE ME	BRYAN ADAMS A&M/PGD
6	6	STAY U2	ISLAND/PGD
7	7	MISS YOU IN A HEARTBEAT	DEF LEPPARD VERTIGO/PGD
8	9	INSANE IN THE BRAIN	CYPRESS HILL QUALITY
9	8	JURASSIC PARK	WEIRD AL YANKOVIC ATTIC/SCOTTI BROS.
10	10	HERO	MARIAH CAREY COLUMBIA/SONY
11	12	ANNIVERSARY	TONY TONI TONE MERCURY/PGD
12	11	DREAMLOVER	MARIAH CAREY COLUMBIA/SONY
13	NEW	DIRTY DAWG	NKOTB COLUMBIA/SONY
14	13	TIME AND CHANGE	COLOR ME BADD GIANT/A&M
15	15	AIN'T GOING OUT LIKE THAT	CYPRESS HILL COLUMBIA/SONY
16	17	DREAMS	GABRIELLE POLYDOR/PLG
17	14	SHOOP SALT-N-PEPA	NEXT PLATEAU/PLG
18	NEW	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING A&M/PGD
19	16	COME TO MY WINDOW	M. ETHERIDGE ISLAND/PGD
20	18	RUBBERBAND GIRL	KATE BUSH CAPITOL/CEMA
		ALBUMS	
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/PGD	
2	2	CELINE DION THE COLOUR OF LOVE EPIC/SONY	
3	3	PEARL JAM VS. EPIC/SONY	
4	4	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI	
5	6	MEAT LOAF BAT OUT OF HELL II MCA/UNI	
6	5	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
7	7	VARIOUS ARTISTS DANCE MIX '93 QUALITY	
8	NEW	ZZ TOP ANTENNA RCA/BMG	
9	10	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA	
10	14	ACE OF BASE THE SIGN ARISTA/BMG	
11	16	BLUE RODEO 5 DAYS IN JULY WARNER BROS./WEA	
12	8	FRANK SINATRA DUETS CAPITOL/CEMA	
13	11	MICHAEL BOLTON THE ONE THING COLUMBIA/SONY	
14	NEW	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY	
15	20	ROCH VOISINE I'LL ALWAYS BE THERE STAR	
16	9	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETTWERK/CEMA	
17	12	AEROSMITH GET A GRIP GEPFFEN/UNI	
18	NEW	SNOOP DOGGY DOGG DOGGYSTYLE INTERSCOPE	
19	13	ELTON JOHN DUETS MCA/UNI	
20	19	NIRVANA IN UTERO DGC/UNI	

GERMANY		(Der Musikmarkt) 2/1/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE SIGN	ACE OF BASE METRONOME
2	4	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING POLYDOR
3	6	IT'S ALRIGHT	EAST 17 METRONOME
4	3	U GOT 2 LET THE MUSIC	CAPELLA ZYX
5	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	MEAT LOAF VIRGIN
6	7	IS IT LOVE	TWENTY 4 SEVEN FEAT. STAY ZYX
7	5	ANYTHING	CULTURE BEAT SONY
8	18	HAPPY PEOPLE	PRINCE ITAL JOE featuring MAR EAST WEST
9	10	BABE TAKE THAT	RCA
10	8	PLEASE FORGIVE ME	BRYAN ADAMS POLYDOR
11	17	RETURN TO INNOCENCE	ENIGMA VIRGIN
12	9	SLAVE TO THE MUSIC	TWENTY 4 SEVEN ZYX
13	11	UNSER LIED	CINEMATIC FEAT. RUMMANN ARIOLA
14	16	RIGHT IN THE NIGHT	JAM & SPOON SONY
15	20	TAKE CONTROL	D.J. BOBO E&M
16	NEW	OMEN III	MAGIC AFFAIR ELEKTROLA
17	15	SCHREI NACH LIEBE	ARTZE METRONOME
18	NEW	GET-A-WAY	MAXX INTERCORD
19	12	CRYIN'	AEROSMITH GEPFFEN
20	13	FEELS LIKE HEAVEN	URBAN COOKIE COLLECTIVE INTERCORD
		ALBUMS	
1	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR	
2	2	MEAT LOAF BAT OUT OF HELL II VIRGIN	
3	3	PHIL COLLINS BOTH SIDES WEA	
4	4	ACE OF BASE HAPPY NATION METRONOME	
5	13	ZZ TOP ANTENNA RCA	
6	7	ENIGMA THE CROSS OF CHANGES VIRGIN	
7	5	MEAT LOAF THE VERY BEST OF MEAT LOAF SONY	
8	6	ARTZE DIE BESTIE IN MENSCHENGESTALT METRONOME	
9	8	PRINZEN ALLES NUR GEKLAUT ARIOLA	
10	9	DIE TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN	
11	11	TAKE THAT EVERYTHING CHANGES RCA	
12	14	AEROSMITH GET A GRIP GEPFFEN	
13	10	PET SHOP BOYS VERY EMI	
14	12	PETER MAFFAY TABALUGA UND LILLI ARIOLA	
15	15	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEPFFEN	
16	18	HELGE SCHNEIDER ES GIBT REIS, BABY ELEKTROLA	
17	16	PUR SEILTANZERTRAU INTERCORD	
18	NEW	TWENTY 4 SEVEN SLAVE TO THE MUSIC ZYX	
19	17	MEAT LOAF BAT OUT OF HELL SONY	
20	NEW	M-PEOPLE ELEGANT SLUMMING RCA	

ITALY		(Musica e Dischi) 1/31/94	
THIS WEEK	LAST WEEK	SINGLES	
1	5	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING A&M
2	1	LIVING ON MY OWN	FREDDIE MERCURY PARLOPHONE
3	2	PENSO POSITIVO	JOVANOTTI POLYGRAM
4	NEW	THE RHYTHM OF THE NIGHT	CORONA DWA
5	4	PLEASE FORGIVE ME	BRYAN ADAMS A&M
6	7	COME MAI	883 F.R.I.
7	3	STAY U2	ISLAND
8	6	LA PASTILLA DEL FUEGO	MORATTO EXPANDED/DFC
9	9	NELLA NOTTE	883 F.R.I.
10	8	BROTHERS IN THE SPACE	ALADINO TIME/ITALIAN STYLE
		ALBUMS	
1	1	BRYAN ADAMS SO FAR SO GOOD A&M	
2	2	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY	
3	4	FRANCESCO GUCCINI PARNASSIUS GUCCINI EMI	
4	3	FREDDIE MERCURY REMIXES PARLOPHONE	
5	5	LUCIO DALLA HENNA PRESSING	
6	8	VARIOUS MIXING IN ACTION EMI	
7	6	NAPOLI, DUE PUNTI & A CAPO RENZO ARBORE	
8	7	L'ORCHESTRA ITALIANA FONIT CETRA	
9	NEW	ELTON JOHN DUETS ROCKET/POLYGRAM	
10	9	FRANCESCO DE GREGORI BOOTLEG COLUMBIA	
		PHIL COLLINS BOTH SIDES WEA	

AUSTRALIA		(Australian Record Industry Assn.) 2/6/94		
THIS WEEK	LAST WEEK	SINGLES		
1	3	GIVE IT UP CUT 'N' MOVE	EMI	
2	1	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING POLYDOR/POLYGRAM	
3	2	SHOOP SALT-N-PEPA	POLYDOR/POLYGRAM	
4	6	MOVING ON UP	M-PEOPLE BMG	
5	8	SLAVE TO THE MUSIC	TWENTY 4 SEVEN POSSUM/BMG	
6	9	ASSHOLE	DENIS LEARY POLYDOR/POLYGRAM	
7	4	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE JIVE/BMG	
8	7	HERO	MARIAH CAREY COLUMBIA	
9	5	PLEASE FORGIVE ME	B. ADAMS POLYDOR/POLYGRAM	
10	14	FEELS LIKE HEAVEN	URBAN COOKIE COLLECTIVE LIBERATION/FESTIVAL	
11	12	HEY MR. D.J.	ZHANE EPIC/SONY	
12	10	GOT TO GET IT	CULTURE BEAT COLUMBIA	
13	13	WHAT IS LOVE	HADDAWAY BMG	
14	11	ALL THAT SHE WANTS	ACE OF BASE POSSUM/BMG	
15	17	SOMEBODY DANCE...	D J BOBO POSSUM/BMG	
16	16	NO RAIN	BLIND MELON EMI	
17	15	CREEP	RADIOHEAD EMI	
18	NEW	DAUGHTER	PEARL JAM EPIC	
19	NEW	SAID I LOVED YOU . . .	MICHAEL BOLTON COLUMBIA	
20	NEW	DIRTY DAWG	NKOTB COLUMBIA	
		ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR/POLYGRAM		
2	4	MARIAH CAREY MUSIC BOX COLUMBIA		
3	3	JIMMY BARNES FLESH & WOOD MUSHROOM/FESTIVAL		
4	2	MICHAEL CRAWFORD A TOUCH OF... WARNER		
5	6	BILLY JOEL RIVER OF DREAMS COLUMBIA		
6	8	PEARL JAM VS. EPIC		
7	5	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA		
8	20	FRANKIE GOES TO HOLLYWOOD		BANG! WARNER
9	7	BEE GEES VERY BEST OF THE BEE GEES POLYDOR/POLYGRAM		
10	12	M-PEOPLE ELEGANT SLUMMING BMG		
11	NEW	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/EMI		
12	18	MICHAEL BOLTON THE ONE THING COLUMBIA		
13	NEW	BJORK DEBUT POLYDOR/POLYGRAM		
14	17	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM		
15	13	U2 ZOOROPA PHONOGRAM/POLYGRAM		
16	NEW	URGE OVERKILL SATURATION GEFFEN		
17	10	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN		
18	11	MEAT LOAF BAT OUT OF HELL II VIRGIN		
19	19	INXS FULL MOON, DIRTY HEARTS WARNER		
20	NEW	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL		

SPAIN		(TVE/AFYE) 1/22/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SATURDAY NIGHT	WHIGFIELD GINGER MUSIC
2	2	EL EXORCISTA V.2	DJ SATANIC MAX MUSIC
3	NEW	NUCLEAR SUN-MIX	B. ROLAND MAX MUSIC
4	7	HERE'S JOHNIE	HOCUS POCUS ARCADE
5	9	POEM WITHOUT WORDS	TERMINAL MAX MUSIC
6	4	DUM DA DUM	MELODIE MC VIRGIN
7	NEW	MATTO MATTO	E. SYSTEM MAX MUSIC
8	3	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE JIVE/RCA
9	5	EL HOMRE PATILLA	D.B. MAX MUSIC
10	NEW	PIROPA	CELESTIAL FLIGHT BLANCO Y NEGRO
		ALBUMS	
1	1	GLORIA ESTEFAN MI TIERRA EPIC	
2	2	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODEN	
3	5	BRYAN ADAMS SO FAR SO GOOD A&M	
4	3	FRANK SINATRA DUETS EMI/HISPANO	
5	4	BEATLES 1962-1966 EMI	
6	6	ELTON JOHN DUETS POLYGRAM	
7	NEW	SERGIO DALMA SOLO PARA TI HORUS	
8	10	PHIL COLLINS BOTH SIDES WARNER	
9	8	AMISTADES PELIGROSAS LA ULTIMA TENTACION EMI	
10	NEW	MARK KNOPFLER SCREENPLAYING POLYGRAM	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	THINGS CAN ONLY GET BETTER	D:REAM FX/U/MAGNET
2	7	BREATHE AGAIN	TONI BRAXTON LAFACE/ARISTA
3	2	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING A&M
4	9	RETURN TO INNOCENCE	ENIGMA VIRGIN
5	3	COME BABY COME	K7 TOMMY BOY/BIG LIFE
6	4	CORNFLAKE GIRL	TORI AMOS EASTWEST
7	20	THE POWER OF LOVE	CELINE DION EPIC
8	6	ANYTHING	CULTURE BEAT EPIC
9	NEW	GIVE IT AWAY	RED HOT CHILI PEPPERS WARNER BROS.
10	10	I MISS YOU	HADDAWAY LOGIC/ARISTA
11	5	TWIST & SHOUT	CHAKA DEMUS & PLIERS MANGO
12	NEW	SWEET LULLABY	DEEP FOREST COLUMBIA
13	17	NOW AND FOREVER	RICHARD MARX CAPITOL
14	13	THE RED STROKES/AIN'T GOING DOWN . . .	GARTH BROOKS LIBERTY
15	11	IT'S ALRIGHT	EAST 17 LONDON
16	12	SAVE OUR LOVE	ETERNAL EMI
17	16	SOMETHING IN COMMON	BOBBY BROWN & WHITNEY HOUSTON MCA
18	NEW	I LOVE MUSIC	ROZALLA EPIC
19	NEW	PERPETUAL DAWN	THE ORB BIG LIFE
20	14	HERE I STAND	BITTY McLEAN BRILLIANT RECORDINGS
21	18	NOWHERE	THERAPY? A&M
22	NEW	COME IN OUT OF THE RAIN	WENDY MOTEN EMI
23	34	LOVER	JOE ROBERTS JIVE
24	NEW	CAN'T GET OUT OF BED	THE CHARLATANS BEGGARS BANQUET
25	NEW	THE MUSIC'S GOT ME	BASS BUMPERS VERTIGO
26	19	FOR WHOM THE BELL TOLLS	BEE GEES POLYDOR
27	15	PINCUSHION	ZZ TOP RCA
28	8	IN YOUR ROOM	DEPECHE MODE MUTE
29	NEW	BELLS OF NY	SLO-MOSHUN SIX BY SIX
30	NEW	IMPOSSIBLE	CAPTAIN HOLLYWOOD PROJECT PULSE B
31	22	I'M IN LUV	JOE (DIBBS) MERCURY
32	NEW	ALL THRU THE NITE	POV FEATURING JADE GIANT
33	27	A WHOLE NEW WORLD (ALADDIN'S THEME)	PEABO BRYSON & REGINA BELLE COLUMBIA
34	24	THE PERFECT YEAR	DINA CARROLL A&M
35	25	SATURN 5	INSPIRAL CARPETS COWMUTE
36	NEW	RAISE	HYPHER GO-GO POSITIVA
37	NEW	HEY JEALOUSY	GIN BLOSSOMS FONTANA
38	21	EVERYDAY	PHIL COLLINS VIRGIN
39	NEW	STAY WITH ME	BABY RUBY TURNER M&G
40	30	CAN'T TAKE YOUR LOVE	PAULINE HENRY SONY S2

THIS WEEK	LAST WEEK	ALBUMS	
1	1	CHAKA DEMUS & PLIERS TEASE ME MANGO	
2	2	DIANA ROSS ONE WOMAN-THE ULTIMATE COLLECTION EMI	
3	NEW	ZZ TOP ANTENNA RCA	
4	NEW	ALICE IN CHAINS JAR OF FLIES/SAP COLUMBIA	
5	NEW	D:REAM D:REAM ON VOL I FXU/MAGNET	
6	7	PHIL COLLINS BOTH SIDES VIRGIN	
7	NEW	KRISTIN HERSH HIPS AND MAKERS 4AD	
8	3	DINA CARROLL SO CLOSE A&M	
9	5	BJORK DEBUT ONE LITTLE INDIAN	
10	4	BRYAN ADAMS SO FAR SO GOOD A&M	
11	6	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION	
12	NEW	UNDERWORLD DUB NO BASS WITH MY HEAD MAN JUNIOR BOYS OWN	
13	17	UB40 PROMISES & LIES DEP INTERNATIONAL	
14	8	MARIAH CAREY MUSIC BOX COLUMBIA	
15	10	MEAT LOAF BAT OUT OF HELL II VIRGIN	
16	9	ETERNAL ALWAYS & FOREVER EMI	
17	11	TAKE THAT EVERYTHING CHANGES RCA	
18	28	CULTURE BEAT SERENITY DANCE POOL	
19	13	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS k.d.lang	
20	12	INGENUITY SIRE	
21	14	MEAT LOAF BAT OUT OF HELL EPIC	
22	15	MICHAEL BOLTON THE ONE THING COLUMBIA	
23	33	TONI BRAXTON TONI BRAXTON ARISTA/LAFACE	
24	16	EAST 17 WALTHAMSTOW LONDON	
25	19	CYPRESS HILL BLACK SUNDAY RUFFHOUSE/COLUMBIA	
26	39	BEE GEES SIZE ISN'T EVERYTHING POLYDOR	
27	NEW	K7 SWING BATTAS WING BIG LIFE	
28	18	ELTON JOHN DUETS ROCKET/PHONOGRAM	
29	20	REM AUTOMATIC FOR THE PEOPLE WARNER	
30	21	PEARL JAM VS. EPIC	
31	NEW	CE CE PENITENT THOUGHT YA KNEW A&M	
32	27	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA	
33	22	KATE BUSH THE RED SHOES EMI	
34	NEW	SHIRLEY BASSEY SHIRLEY BASSEY SINGS ANDREW LLOYD WEBBER PREMIER	
35	25	SOUL II SOUL VOLUME IV - THE CLASSIC SINGLES 88-93 VIRGIN	
36	23	RICHARD THOMPSON MIRROR BLUE CAPITOL	
37	26	ROLLING STONES JUMP BACK - THE BEST OF THE ROLLING STONES 1971-93 VIRGIN	
38	NEW	HADDAWAY HADDAWAY - THE ALBUM LOGIC/ARISTA	
39	36	CROWDED HOUSE TOGETHER ALONE CAPITOL	
40	30	GABRIELLE FIND YOUR WAY GO BEAT	

NEW ZEALAND		(RIANZ) 1/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I CAN SEE CLEARLY NOW	JIMMY CLIFF CHAOS/SONY
2	2	HERO	MARIAH CAREY SONY
3	4	BREATHE AGAIN	TONI BRAXTON POSSUM/BMG
4	3	IT KEEPS RAININ'	BITTY McLEAN FESTIVAL
5	5	ALL THAT SHE WANTS	ACE OF BASE BMG
6	9	GONE TOO SOON	MICHAEL JACKSON SONY
7	NEW	THE POWER OF LOVE	CELINE DION SONY
8	7	ALL FOR LOVE	BRYAN ADAMS/STING/ROD STEWART POLYGRAM
9	6	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE POSSUM/BMG
10	NEW	PLEASE FORGIVE ME	BRYAN ADAMS A&M

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 2/5/94 MUSIC & MEDIA

IRELAND (IFPI Ireland) 1/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	4	THE SIGN ACE OF BASE MEGA
3	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	5	ANYTHING CULTURE BEAT DANCE POOL
5	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
6	6	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
7	7	THINGS CAN ONLY GET BETTER D:REAM MAGNET
8	10	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
9	9	IT'S ALRIGHT EAST 17 LONDON
10	8	CRYIN' AEROSMITH GEFFEN
11	12	BABE TAKE THAT RCA
12	11	I MISS YOU HADDAWAY COCONUT
13	11	RETURN TO INNOCENCE ENIGMA VIRGIN
14	13	COME BABY COME K7 BIG LIFE
15	NEW	IN YOUR ROOM DEPECHE MODE MUTE
16	NEW	CORNFLAKE GIRL TORI AMOS EAST WEST
17	14	GO WEST PET SHOP BOYS PARLOPHONE
18	18	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8
19	NEW	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
20	20	IS IT LOVE TWENTY 4 SEVEN INDISC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	PHIL COLLINS BOTH SIDES VIRGIN
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? Geffen
5	6	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
6	4	ELTON JOHN DUETS ROCKET
7	7	TAKE THAT EVERYTHING CHANGES RCA
8	10	ENIGMA THE CROSS OF CHANGES VIRGIN
9	9	MARIAH CAREY MUSIC BOX COLUMBIA
10	NEW	CHAKA DEMUS & PLIERS TEASE ME MANGO
11	NEW	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
12	8	DINA CARROLL SO CLOSE A&M
13	14	AEROSMITH GET A GRIP GEFFEN
14	12	FRANK SINATRA DUETS CAPITOL
15	11	PET SHOP BOYS VERY PARLOPHONE
16	18	ACE OF BASE HAPPY NATION MEGA
17	16	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
18	19	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
19	15	ROLLING STONES JUMP BACK '71-'93 VIRGIN
20	13	MEAT LOAF HITS OUT OF HELL EPIC

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	5	THINGS CAN ONLY GET BETTER D:REAM MAGNET/ EAST WEST
3	3	COME BABY COME K7 BIG LIFE
4	2	IT'S ALRIGHT EAST 17 LONDON
5	4	ANYTHING CULTURE BEAT EPIC
6	6	NOWHERE THERAPY? A&M
7	NEW	THE RED STROKES/AIN'T GOING DOWN . . . GARTH BROOKS CAPITOL
8	7	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
9	NEW	TWIST AND SHOUT CHAKA DEMUS & PLIERS MANGO
10	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
ALBUMS		
1	2	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE ISLAND
2	NEW	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	GARTH BROOKS NO FENCES CAPITOL
5	1	BRYAN ADAMS SO FAR SO GOOD A&M
6	6	GARTH BROOKS IN PIECES LIBERTY
7	5	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
8	NEW	NANCI GRIFFITH THE BEST OF . . . MCA
9	NEW	VARIOUS NOW DANCE 94 VOL. 1 EMI/VIRGIN/ POLYGRAM
10	NEW	BETTE MIDLER EXPERIENCE THE DIVINE - GREATEST HITS ATLANT CEAST WEST

FINLAND (Seura/IFPI Finland) 1/30/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE MEGA
2	2	POPLAULAJAN VAPAAPAIVA NELJA RUUSUA EMI
3	9	KERRAN LAURA VOUTILAINEN FINNLEVI
4	4	I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS PARLOPHONE
5	NEW	PINCUSHION ZZ TOP RCA
6	10	BABE TAKE THAT RCA
7	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
8	NEW	RESEPTI RESSU REDFORD FINNLEVI
9	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
10	7	JOKI RIKI SARSA AUDIOVDX
ALBUMS		
1	1	ZZ TOP ANTENNA RCA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	6	ENIGMA THE CROSS OF CHANGES VIRGIN/EMI
4	3	TAKE THAT EVERYTHING CHANGES RCA
5	5	ACE OF BASE HAPPY NATION - U.S. VERSION MEGA
6	7	LAURA VOUTILAINEN LAURA VOUTILAINEN FAZEP/FINNLEVI
7	NEW	PANDORA ONE OF A KIND VIRGIN/EMI
8	4	NELJA RUUSUA POP-JSKONTO EMI
9	NEW	LEININGRAD COWBOYS HELSINKI CONCERT PLUTONIUM/MEGAMANIA
10	NEW	ALICE IN CHAINS JAR OF FLIES COLUMBIA

PORTUGAL (Portugal/AFP) 1/27/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NO. 1 COLUMBIA
2	3	BRYAN ADAMS SO FAR SO GOOD A&M
3	2	VARIOUS TOP STAR 93-94 VIDISCO
4	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
5	6	LUIS REPRESAS REPRESAS EMI
6	4	MICHAEL BOLTON THE ONE THING COLUMBIA
7	5	VITORINO AS MAIS BONITAS EMI
8	9	LEANDRO E LEONARDO MEXE MEXE VIDISCO
9	NEW	ONDA CHOC ELE E O REI COLUMBIA
10	8	AEROSMITH GET A GRIP GEFFEN

SWEDEN (GLF) 1/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
2	NEW	IN YOUR ROOM DEPECHE MODE MUTE
3	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
4	3	VART TOG DEN SOTA LILLA FLICKAN JUST D TELEGRAM
5	5	COME ON AND DO IT PANOORA PANDORA
6	2	THE SIGN ACE OF BASE MEGA
7	4	IN COMMAND ROB 'N' RAZ TELEGRAM
8	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	8	AGAIN JANET JACKSON VIRGIN
10	7	PLAY DEAD BJORK & DAVID ARNOLD MOTHER
ALBUMS		
1	NEW	ZZ TOP ANTENNA RCA
2	1	NISSE HELLBERG & PEPS PERSSON ROSTER FRAN SODERN HI FIDELITY
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	3	BJORK DEBUT MOTHER
5	4	ENIGMA ENIGMA II VIRGIN
6	NEW	ALICE IN CHAINS JAR OF FILES COLUMBIA
7	5	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
8	7	ACE OF BASE HAPPY NATION - U.S. VERSION MEGA
9	NEW	ALICE IN CHAINS JAR OF FILES - SAP COLUMBIA
10	6	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA

BELGIUM (IFPI Belgium/SABAM) 1/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	7	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYGRAM
3	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	5	ANYTHING CULTURE BEAT SONY
5	4	I'LL ALWAYS BE THERE ROCH VOISINE RCA
6	NEW	IT'S A LOVING THING CB MILTON BYTE RECORDS
7	8	TEARDROPS THE RADIOS EMI
8	6	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
9	NEW	A WHOLE NEW WORLD REGINA BELLE & PEABO BRYSON COLUMBIA
10	NEW	LA SOLITUDE LAURA PAUSINI CGD
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	DANA WINNER REGENBOGEN ASSEKREM
3	3	FREDERICKS GOLDMAN JON ROUGE COLUMBIA
4	5	ROCH VOISINE I'LL ALWAYS BE THERE RCA
5	4	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SONY
6	6	ADAMO COMME TOUJOURS EMI
7	7	THE ROLLING STONES JUMP BACK '71-'93 VIRGIN
8	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
9	9	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	NEW	ROY ORBISON/PAUL ANKA FACE TO FACE PA

ARGENTINA (C.A.P.I.F.) 1/21/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ASPEN 102.3 GRANDES EXITOS BMG
2	NEW	LOS PERICOS BIG YUYO EMI
3	NEW	IRON MAIDEN FEAR OF THE DARK EMI
4	NEW	VARIOUS LOS MEJOR DE LA 100 EMI
5	NEW	LUIS MIGUEL BUSCA UNA MUJER WARNER
6	1	ACE OF BASE THE SIGN BMG
7	NEW	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
8	NEW	QUEEN LIVE AT WEMBLEY '86 EMI
9	NEW	LUIS MIGUEL ROMANCE WARNER
10	5	LUIS MIGUEL 20 ANOS WARNER

GLOBAL MUSIC PULSE™

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NETHERLANDS: Bettie Serveert, the band that scored more mentions in the year-end Billboard Critics' Choice lists than any other act except Aimee Mann, has won the Pop Award '93. The group from Amsterdam, whose debut album "Palomine" was released last year to widespread critical acclaim, was presented with a sculpture and a check for 10,000 guilders. Album sales of 75,000 copies worldwide have prompted several major companies to offer million-dollar deals. However, the band prefers to keep a low profile for the time being, and remains signed to the tiny Brinkman label for the Benelux countries. The band just signed to Beggars Banquet in the U.K., and in the U.S. and Canada it is represented by Matador. The group is scheduled to record its second album in April and May. Bettie Serveert was among a huge gathering of acts that performed Jan. 8 during the Noorderslag Festival '94 at the Oosterpoort concert hall in the northern city of Groningen. Among those featured were the Serenes, De Kift, Love-slug, and the Prodigal Sons (Billboard, Dec. 11, 1993).

WILLEM HOOS



GREECE: Plans for a "Musical Olympics" are under discussion in Athens, following a suggestion by Paris-based European music channel MCM. The channel's Athens bureau says it envisages a permanent "Musicaland" at ancient Olympia, the site of the classical Greek games, to draw world-famous artists every four years for performances to coincide with the Olympic Games. "Greece is the leading candidate for the scheme because of its historical symbolism," says MCM's Athens bureau chief, Paul Anastasi. He adds that leading international stars have been alerted to the Musical Olympics plan, and says the response so far has been "enthusiastic." MCM says it has earmarked \$3.6 million to promote the Musical Olympics scheme, while private Greek sources are offering an additional undisclosed amount.

JOHN CARR

EGYPT: "Ya Omrina" (You Are My Life), released on the Delta Sound label, is the latest album from Amr Diab, the star of youth music in the Arab world. Of the album's eight songs, seven reflect his feelings toward his new love, to whom he was recently married. Ironically, perhaps, the standout track is the eighth song, "Mashi" (I'm Going), which concerns the breakdown of his previous marriage to Shereen Rida, the daughter of the famous choreographer Mahmoud Rida. It has a depth of feeling that is lacking in the other songs, and if the media has its way it will be a big hit. Musically, Diab hasn't changed much, although the introduction of some simple string-section harmonies has lent the album a sweet ambience more commonly associated with modern Arab classics. Five of the songs are his own compositions, while the rest were written by Riad el Hamshare, a new name on the scene. Once again, all lyrics were penned by Midhat El Adl and Magdi El Naggari, the wordsmiths who have been with him from the beginning and who have now become quite adept at turning the singer's feelings into verse.

MUHAMMAD HIJAZI

FRANCE: Paris-based, Cameroon-born saxophone player Manu Dibango is putting the finishing touches to his new album, due for release here in March on the FNAC Music label. Titled "Waka Africa," it promises to be one of the world music highlights of the year, thanks to the quality of the artists involved and the overall concept of the album: to feature nothing but major African classics and hits, or songs about Africa performed by key African acts or Westerners who have shown an interest in the continent. Among others, Salif Keita performs Toure Kunda's song "Emma"; Geoffrey Oryema sings "Biko" with Peter Gabriel (Sinead O'Connor and Ladysmith Black Mambazo supplying backing vocals); and Paul Simon's "Homeless" is performed by Ray Lema and Ladysmith Black Mambazo. Other participants include King Sunny Ade (Nigeria), Ray Phiri (South Africa), Papa Wemba (Zaire), Youssou N'Dour (Senegal), and Angelique Kidjo (Benin). Dibango will play sax and keyboards and sing with this highly distinguished cast of artists.

EMMANUEL LEGRAND

GERMANY: When the self-titled debut album by three-piece group the River was declared CD of the month in both New Age magazine Esotera and pop fanzine ME/Sounds, and was picked as album of the week in the daily newspaper Abendzeitung, it confirmed the unusually broad appeal of what the group likes to call its "vision music." Signed to Munich-based Transformer Records and produced by Artur Silber, the River comprises an American, Jonathan Brock, on synthesizers and percussion, along with Hans Ochs and Dieter Stupkan both playing acoustic and electric guitars. Convened in 1991, the band members have combined their classical training with a background in rock to produce a sound that they insist is not meditation music, contemporary instrumental, or pop. Although electronic instruments are used on "The River," they are combined with cellos, woodwind instruments, guitars, and percussion to create tonal pictures with an orchestral feel. The album, which was inspired by Smetana's "Moldau," is presented as a journey that starts at "Sunrise" and travels from the "Source" down a "Little River" to a "Stream," a "Delta," and finally into the "Pacific" as if in a musical cinema of the imagination. "Today's video generation is not accustomed to using their imagination when listening to music," Brock says, adding that "society is calling out for some honest art which is accessible to everybody and not only for esoteric new age fans." The group has already followed up "The River" with a second musical voyage titled "The Road," and it plans to complete the series—a tetralogy—with two future albums based on air and fire themes.



ELLIE WEINERT

Italian Dance Indies Form Publishing Rights Body

■ BY MARK DEZZANI

MILAN—A new organization has been formed by Italian dance independents to represent the publishing interests of small and medium-sized record companies.

Its priority is the negotiation of a more representative division of rights payments from Italy's authors' rights body, SIAE.

The National Assn. of Music Publishers (ANEM) was launched in December by 12 indie dance labels, including Flying Media, Time, X-Energy, A La Bianca, Dig-It, Full Time Productions, and Expanded; all are members of AFI, Italy's trade association representing the country's independent record industry.

Franco Donato, ANEM's president and managing director of Full Time Productions, says, "Italy's dance music industry brings in \$112.5 million [180 billion lira] annually, which represents almost a quarter of the Italian market. Eighty percent of the music played in discotheques is produced by indie companies. We are major exporters, with our repertoire selling worldwide. Until now we have had no cohesive representation."

"With the formation of [our organization], SIAE must start taking into account the independents and pay us our dues."

A La Bianca managing director Tony Verona, ANEM's VP, says the association's membership already has expanded beyond its original dance mandate. "We have over 30 members now, including the independent publishing companies for major [domestic] artists such as Anonello Venditi, Fiorella Manioia, and Tony Esposito." Verona—who has gained extensive pub-

lishing experience at EMI Italy and the majors' publishing association, EMA—says dance music is a unique market that so far has not enjoyed a united representation. "ANEM's executive has a profound knowledge of the problems that independent companies experience, and of the rules of rights divisions—not just in Italy, but worldwide. We will be acting like a union, protecting the interests of the indie companies."

Warner/Chappell Music Italy managing director Adriano Solaro is president of EMA and an executive of SIAE. He says the diverse publishing groups should be uniting, not splintering. Solaro says, "The majors formed EMA 10 years ago, along with the Italian conglomerates Ricordi and Chappell, in response to a need for change. The existing groups in Italy, UNEMI and AIDEM, were still operating with rules devised in the '60s and before. In the past few years, however, we have realized that we have more interests in common than these that divide us, and proposals are on the table to unite EMA, UNEMI, and AIDEM into one publishing association within a few months." Solaro adds, "I think it is the wrong time to start up a new association when the industry is talking about uniting."

ANEM president Franco Denato contends that until now, no group has taken an interest in the dance indies. "It was necessary for us to form ANEM. If EMA are so interested in making a united association, why weren't we invited to join?"

ANEM's secretary general and AFI's public relations director, Dr. While SIAE is undergoing constitutional change to better represent its members, Solaro says this same process could preclude any changes in the immediate future. "The SIAE is a state institution with an autonomous constitution," he says, adding, "It will be mid-September before we receive parliamentary approval of the new statutes and hold elections for a new president."

Wynen Takes Post As Carrère's MD

PARIS—Carrère Music, one of the two Warner Music companies in France, has a new managing director, after the departure of Yvan Taieb.

Replacing him is Michael Wynen, international director of WEA Music. Wynen's career includes positions at PolyGram and FNAC Music.

Taieb had been at the helm of Carrère since Warner bought the company from its founder, Claude Carrère, three years ago. It is believed that the sluggish performance of local acts contributed to his departure.

Wynen has been replaced at WEA Music by Mark Foster, former international director of WEA Music.

Marco Bignotti, president of Warner Music France, the instigator of these changes, declined to comment.

EMMANUEL LEGRAND



Black Haul. WEA U.K. managing director Moira Bellas poses with her latest catch, Clive Black, the label's newly installed director of A&R. Black formerly held the same position at EMI Records U.K., where he had been since 1982, when he joined as A&R manager. At EMI, Black founded the Positiva label, now bearing fruit with Judy Cheeks.

Canada Majors Move Into Indie Territory Smaller Labels Regroup, Rethink Survival Skills

■ BY LARRY LeBLANC

TORONTO—With an abundant number of grass-roots alternative and traditional folk acts now being signed to major labels after turning up on college or indie retail charts, and with many majors creating distribution tie-ins with street-oriented labels, Canadian-based multinationals are increasingly operating in territories once dominated by small grass-roots labels and distributors.

"We're moving quicker on some of these acts and picking up deals with some of these more cutting-edge alternative labels because that's what the market is today," says Joe Summers, president of A&M Records Canada. "Maybe we're reacting faster by virtue of what is now available. A lot of the [older] major independents have either made their [distribution] deals or are now out of business. What's available now is the next level of labels. They were always out there but, perhaps, it was the [major] independents which were previously feeding their product through the national distribution chain."

"We're a music company, and wherever the music is being made, however it's being made, we want to be there," says Rick Camilleri, president of Sony Music Entertainment Canada. "When you look at the type of acts we're signing, you can see we're getting more street oriented."

As might be anticipated, many grass-roots industry figures are unhappy with the new multinational interest in what they have considered their turf.

"Each time one of these artists get signed up by a major, it's another product taken out of the independent distribution pipeline," argues Fred Brokenshire, president of Duckworth Distribution in St. John's, Newfoundland. "We're afraid they'll pick [the talent source] clean, and then drop many of the acts in three years' time."

One independent label severely affected by the majors' interest in grass-roots talent is 20-year-old Attic Records. In the past year, Canada's leading indie has moved away from domestic production and toward distribution of foreign product here.

"We've stopped signing, but not by choice," says Attic president Al Mair. "Because of Investment Canada's policies [requiring foreign-controlled multinationals to invest in domestic talent], the competition is tenfold what it was five years ago."

Some in the independent sector remain unconvinced that bureaucracy-heavy majors can stay atop of musical trends. "The majors realized what they had been signing wasn't selling, so they're now doing alternative acts because they're selling," says Graham Stairs, VP of A&R, Intrepid Records. "Now, there's no point in us signing an act like that because the majors can spend a lot more money on it than we can."

"One of the areas I'm looking at which the majors certainly aren't looking at right now is classical music," adds Stairs. "I think there's real possibilities in signing classical Canadian acts which you can take outside

of Canada and sell."

During the 13-month presidency of Camilleri, Sony has significantly raised its domestic A&R profile. In recent months, the company has signed the multiplatinum selling native duo Kashtin as well as newcomers Claire Vezina, Our Lady Peace, Philosopher Kings, and Daddys Of Eden. Additionally, such previously Sony-distributed acts as Colin Linden, Prescott Brown, and Kathleen and Cassandra Vasik, have now been signed direct to the label, joining a roster that already features Celine

'We're afraid they'll pick the source clean and drop the acts'

Dion, Leonard Cohen, Mae Moore, 54:40, Junkhouse, the Blue Shadows, and Hemingway Corner.

To focus more effectively on Sony's domestic roster, Camilleri recently inaugurated a 10-person Canadian Artist Development division, co-headed by Michael Roth and Vito Luprano. The new division, started Feb. 1, oversees domestic A&R and Canadian and international marketing plans of domestic releases.

Explaining the company's expansion, Camilleri says, "We had a great core roster but we wanted to leverage that strength and expand. Our artist development philosophy starts the day we look at an act, and continues right through into the international marketplace. It doesn't start when the album is finished."

Another multinational aggressively expanding its domestic talent base is EMI Canada. The company's eclectic Canadian roster includes the Celtic-styled Rankin Family and John McDermott; mainstream rockers Tom Cochrane and ex-Alias front man Freddie Curci; crooner Anne Murray; alternative-based 13 Engines, the Tea Party, and Econoline Crush; rockers Slik Toxik; singer/guitarist David GoGo; country artists Stompin' Tom Connors and Kim Stockwood; and Inuit performer Susan Aglukark.

"Once a roster develops and you reach a certain point in the main-

stream, you tend to look in other musical areas," observes Deane Cameron, president of EMI Canada. "[Without radio support for new music] you take different chances in marketing, and you also look at different types of repertoire. There's less temptation to follow [a] formula if [a] formula doesn't exist."

While Terry McBride, president of Vancouver-based Nettwerk Productions, says that competition with majors over signings is a concern, he argues that independents are also facing increased competition from majors in the marketing and promoting of product.

"It's a lot harder now working an alternative band," McBride says. "The majors are doing what we've been doing since the birth of Nettwerk and, being bigger, they can do things more effectively. We're now facing increased competition from them at retail, at college radio, just at every angle."

"You do what you have to do to expose what you have," says A&M's Summers. "The club scene has been a part of everything we've been doing for years. We've always catered to college but college is becoming more of a factor today."

Despite the increased competition from majors for new acts, McBride is optimistic that key independents will continue to flourish. "Young bands are more into hipness, coolness, and being associated with a label which has artists they're fans of," he says. "Some artists who come to us don't care if they have other offers on the table. They want to be on Nettwerk. And what we're now signing, the majors still won't jump on unless there's a bit of a feeding frenzy there."

Camilleri, who says he favors strategic alliances with independents, concedes some of them have an edge on developing new acts or trends. "We look at independent labels as an additional source of great music and to extend our strength," he says. "With an independent that's aggressive on an A&R level and has a compatible philosophy, you look to form an alliance and to exploit each other's strength. There are things [indies] are good at which we're not and vice versa."

MAPLE BRIEFS

THE CANADIAN Record Industry Association reports that prerecorded music units shipped last year were up by 6% from the previous year—to 55,227,000 units in 1993 from 52,118,000 units in 1992. Net value of sales in the same period climbed 12%, to \$525.2 million in 1993 from \$467.1 million in 1992.

THE TORONTO CAST of "Showboat" has recorded a cast album, produced by Martin Levan and Garth Drabinsky at Manta Eastern Sound Studio, to be released by the newly formed Livent Music label. Among the performers featured on the Jer-

ome Kern and Oscar Hammerstein II-penned soundtrack are Elaine Stritch, Robert Morse, and Lonette McKee.

AMONG the keynote speakers announced for the Canadian Music Week Conference, March 18-20 in Toronto, are artist/manager Malcolm McLaren, entertainment lawyer Alan Grubman, former Led Zeppelin manager Peter Grant, and Canadian theatrical producer Garth Drabinsky.

AT BMG Canada, Zadia Lenders was appointed coordinator, A&R/international marketing.

Musicland Reports Double-Digit Profit Hike In '93

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. says higher same-store sales, expansion of new retail concepts, and lower interest payments on debt yielded double-digit increases in profits for the fourth quarter and for all of 1993.

Minneapolis-based Musicland says sales from outlets open at least one year rose 4.5% over the previous year in the three months that ended Dec. 31, and 4.6% for the entire year.

Total revenues for the 1,251-store company jumped to \$484.5 million in the fourth quarter, up 7.9% from the \$421 million total in the same period the year before. For all of 1993, revenues grew to \$1.18 billion from \$1.02 billion.

Net profit soared 19.2% in the

holiday quarter, to \$34.7 million from \$29.1 million a year earlier. For the whole year, net profit climbed to \$27.4 million from \$15 million in 1992.

Operating income (before taxes, interest, depreciation, and amortization) rose 12.2% in the fourth quarter, to \$75.3 million from \$67.1 million. For all of 1993, it went to \$105.6 million from \$94.4 million.

During 1993 the company refinanced its high-interest debt, thereby reducing its quarterly interest charges. In the fourth quarter, interest payments fell 20%, to \$4.4 million from \$5.5 million a year earlier. Musicland also completed a stock offering that increased equity by \$70.7 million.

The company's 1,251 outlets include 885 Musicland and Sam Goody music stores, 320 Suncoast

Motion Picture Co. sell-through video outlets in malls, 13 Media Play superstores, and 32 On Cue media stores in small towns. Media Play and On Cue are concepts that Musicland has been testing and expanding in the past two years.

In a prepared statement, chairman Jack Eugster said, "Our core businesses of mall music stores and video stores continued to grow, and our company is pleased with the consumer acceptance of Media Play. We are optimistic about our goal of opening 30 additional Media Play stores in 1994, in addition to the expansion of our other concepts."

During the past year, the company opened 51 music stores and closed 35; it also opened 70 Suncoasts and closed two. Total square footage rose 28.4% to 4.9 million.

Analyst Craig Bibb of PaineWebber reports that Musicland's fourth-quarter earnings were bet-

(Continued on page 88)



Musicland's Media Play store in Rockford, Ill., includes a children's department that features many interactive stations at which customers can sample music and other software.

Discus Works To Stay Aloft Canadian Chain To Seek Buyer

■ BY LARRY LeBLANC

TORONTO—After filing for bankruptcy protection Jan. 21, Discus Music World, the Montreal, Quebec-based 69-store national record chain, faces a cloudy future.

According to record industry figures, Discus—managed since 1990 by the merchant bank Canadian Corporate Funding Limited, which has offices in Montreal and Toronto—accounts for \$35 million-\$40 million in Canadian music sales annually. Of its 69 stores, 12 are in Ontario, 37 are in Quebec, and the remaining 20 are in western Canada.

The chain was to look for a buyer until Jan. 31, after which it was expected to close stores that were performing poorly to stave off likely bankruptcy. Industry sources estimate that the company owes \$6 million-\$8 million to major suppliers. But the figures are speculative and cannot be verified until the company's plans are announced.

Poor Christmas sales and tight credit lines by several suppliers,

which kept Discus from stocking up on key titles, are cited by some industry figures as possible reasons for the chain's financial difficulties.

"Usually you have some indication if there's going to be some kind of bankruptcy, but everybody I talked to got paid right through to December," says Gerry Lacoursiere, chairman of PolyGram Group Canada. "They became past due with everybody Jan. 10, which was the first indication there was real trouble. However, the rumors were out after the first of the year, [when] they had been talking to people about selling."

"This wasn't a surprise, but [the timing] was," says Rick Camilleri, president of Sony Music Entertainment Canada. "We're now just waiting to hear what's going to happen in terms of restructuring or buyers."

"Discus is a very important chain in Quebec, and the industry is going to suffer a little bit in that area if this chain does disappear," says Stan Kulin, president of Warner Music Canada.

Sisters Dress Up Taos, N.M. Music Outlet Store Caters To Diverse Locals In Tourist Community

■ BY ED CHRISTMAN

TAOS, N.M.—Que Pasa Music/The Trader offers its customers both the latest in fashion and the hottest in music. The retailer, a 3,000-square-foot outlet on the main highway into town here, is

half record store and half dress shop.

The combined store, owned and operated by two sisters, "works great," according to Tita Chavez, who oversees the music side of the business. (Her sister Ramona oversees the clothing business.)



"One side of the business usually takes up the slack when the other side is slow," she says, but declines to reveal annual revenues.

When couples come into the store, "men look at CDs, and the women get bored and eventually wind up buying dresses," she says. "Valentine's Day and Christmas are also great, with male music customers often buying clothing as gifts."

Taos, a community of 5,000 people in northern New Mexico, is one of those places where people move to live after they say, "Stop the world: I want to get off."

(Continued on page 89)



Que Pasa Music relies on good service to fend off the competition. Pictured above, from left, are co-owner Ramona Chavez, who oversees the store's clothing business, and sales associate Carla Anglada. (Billboard photo)

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	★ ★ ★ No. 1 ★ ★ ★ MEAT LOAF ▲ 9 CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL. 16 weeks at No. 1	143
2	3	THE EAGLES ▲ 14 ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	143
3	2	BOB MARLEY AND THE WAILERS ▲ 4 TUFF GONG/ISLAND B46210*/PLG (10.98/16.98)	LEGEND	132
4	4	ENYA ▲ 7 REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	120
5	5	PINK FLOYD ▲ 12 CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	143
6	6	JOURNEY ▲ 4 COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	143
7	7	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	141
8	8	JAMES TAYLOR ▲ 4 WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	143
9	11	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	4
10	16	PINK FLOYD ▲ 8 COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	143
11	14	BILLY JOEL ▲ 4 COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	143
12	9	METALLICA ▲ 3 ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	134
13	10	JIMMY BUFFETT ▲ 7 MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	142
14	12	ERIC CLAPTON ▲ 3 POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	143
15	17	THE BEATLES ▲ 5 CAPITOL 97039 (14.98/31.98)	1967-1970	17
16	15	JANIS JOPLIN ▲ 7 COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	97
17	19	METALLICA ▲ 2 MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	126
18	13	STEVE MILLER BAND ▲ 6 CAPITOL 46101 (7.98/11.98)	GREATEST HITS	141
19	20	CREEDENCE CLEARWATER REVIVAL ▲ 7 FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	52
20	18	AEROSMITH ▲ 6 COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	140
21	23	THE BEATLES ▲ 5 CAPITOL 97036 (14.98/31.98)	1962-1966	17
22	21	THE DOORS ▲ 2 ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	129
23	22	BEASTIE BOYS ▲ 4 DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	75
24	26	ORIGINAL LONDON CAST ▲ 3 POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	20
25	24	METALLICA ▲ 2 ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	125
26	29	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	22
27	25	U2 ▲ 5 ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	107
28	28	ELTON JOHN ▲ 10 POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	133
29	32	FLEETWOOD MAC ▲ 2 WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	116
30	27	GUNS N' ROSES ▲ 10 Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	139
31	45	THE EAGLES ▲ 9 ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	49
32	30	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH	2
33	33	MARIAH CAREY ▲ 6 COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	11
34	31	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	129
35	36	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98)	GREATEST HITS	139
36	35	THE BEATLES ▲ 8 CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	67
37	38	ENYA ▲ ATLANTIC 81842/AG (9.98/15.98)	ENYA	91
38	34	SIMON & GARFUNKEL ▲ 5 COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	26
39	39	SADE ▲ 7 EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	27
40	41	SOUNDTRACK ▲ 5 COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	45
41	37	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	51
42	43	THE BEATLES ▲ 9 CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	44
43	42	LED ZEPPELIN ▲ 10 ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	133
44	48	DEF LEPPARD ▲ 11 MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	124
45	49	MICHAEL BOLTON ▲ 5 COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	8
46	40	SADE ▲ 2 EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	11
47	—	EARTH, WIND & FIRE ▲ 3 ARC 35647/COLUMBIA (7.98 EQ/11.98)	BEST OF EARTH, WIND & FIRE VOLUME 1	2
48	—	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF THE RIGHTEOUS BROTHERS	121
49	—	CAROLE KING ▲ 7 COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	14
50	46	THE POLICE ▲ 3 A&M 3902 (10.98/16.98)	EVERY BREATH YOU TAKE - THE SINGLES	110

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. H indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Retail

Wherehouse Gets \$30 Million Infusion From Merrill Lynch

ALTHOUGH that tired rumor about Blockbuster Entertainment buying Wherehouse Entertainment keeps making the rounds, Merrill Lynch Capitol Partners, the owner of the Torrance, Calif.-based Wherehouse chain, continues to make moves that contradict the rumor. Last week, Wherehouse closed on its acquisition of the 15-unit Pegasus chain. This week, Merrill Lynch has infused the company with \$30 million in new equity. That is on top of the \$70 million in equity that Merrill Lynch used when it put together a leveraged buyout of the chain.

Scott Young, Wherehouse chairman, says, "The equity infusion will help us with acquisitions, and for working capital." In order to accommodate the infusion, some of the chain's bank covenants have been rewritten to allow Wherehouse to continue to use the \$30 million for growth over the next several years, he adds.

In other Wherehouse news, a rumor is making the rounds that Scott Hessler, senior VP, is leaving the chain. Young was unavailable to comment on that development, which reached Track's ears after Young commented on the equity infusion.

EXPANSIONIST: The HMV Group will extend its penetration in Asia into Hong Kong this year with the opening of a superstore. Philip Kung has been named GM there and has been scouting locations since December. In the Pacific Rim, HMV currently has seven stores in Japan and two in Australia.

VIDEO THIS, VIDEO THAT: Look for Owensboro, Ky.-based WaxWorks to resume a more aggressive growth stance this year. Terry Woodward reports that the 139-unit chain will open about 15 Disc Jockey outlets this year and about 15-20 Reel Collections stores. Reel Collections is a video sell-through-only concept that WaxWorks began last year. The company finished the year with three Reel Collections outlets.

Reel Collections typically locates in a space of 2,300 square feet and carries some 8,000 video titles and movie memorabilia. With its rollout, that makes a total of three video sell-through chains—including the MusiLand Group's Suncoast Motion Picture Co. and Trans World Music Corp.'s Saturday Matinee—that are vying for mall space.

NEW PLAYER: Canadian stereo retail chain Majestic Electronic Stores Inc. has begun selling compact discs and tapes at seven stores in the Toronto area. The chain intends to add recorded music to its other 24 stores in Ontario and Winnipeg by year's end. Majestic is not the first Canadian hardware retailer to carry CDs and tapes. A&B Sound Ltd. in Vancouver and Adventure Electronics in Montreal both sell music hardware and software.

GOLF INSIGHT: Although we are just entering February, the sales and distribution community isn't getting ready to head for the Joe Bressi Golf Invitational. That's because Bressi, senior VP of Camelot Music, postponed his popular tournament to June, allowing Bressi and the rest of the Camelot brass to deal with the change of the company's year-end to Feb. 26. At least that's the reason being circulated. But Nate Wolk, Chicago branch manager for BMG Distribution, suspects a more devious reason behind the postponement. "The real reason," he says, "was that the Northern people got tired of being beaten by the Californian people, who are able to keep their golf stroke intact over the winter."

Bressi himself declines to comment on that speculation. But he adds, "All I know is that I got 50 or 60 guys angry at me because they don't get to make their usual trip to Florida in what turns out to be the coldest winter in memory."

NARM AHOY: Hey, we're in February and March doth approach, which means that it's time to gear up for the National Assn. of Recording Merchandisers' annual convention. This year, the confab will be held March 19-22 at the San Francisco Marriott. According to the collection of NARM press releases Track has been collecting, it should be a rocking affair. First off, Navarre, the national independent distributor that recently completed its initial public offering, will host the opening reception. Michael P. Schulhof, president/CEO of Sony Corp. of America, will make the keynote address. Also, Lena Horne will receive the NARM presidential award.

Among the events planned during the convention, the Kronos Quartet will open the general session; Tony Bennett and Terence Blanchard will be performing at the scholarship dinner; Dr. Elmo will do a performance and make presentations during the advertising awards luncheon; D'Cuckoo will perform during the closing session; and Jackson Browne will perform at the awards banquet.

Also, Cema and the Album Network will host an artist showcase, with Cracker, Crowded House, Dada, Sam Phillips, and Richard Thompson set to perform.

In related NARM news, the association's board of directors has voted to establish new awards honoring suppliers, with the account base voting for label of the year and distributor of the year award will be expanded, so accounts that do not buy direct from labels and independent distributors are eligible. The new merchandiser of the year awards will be voted on by one-stops and presented to independent retailers in two categories, single store and small chain.

Assistance in preparing this column was provided by Larry LeBlanc.

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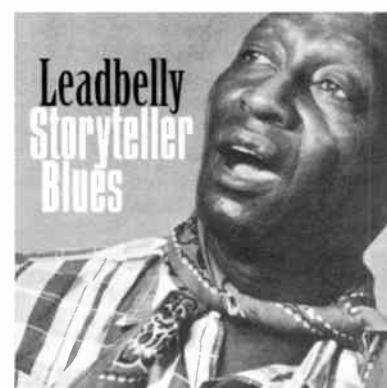
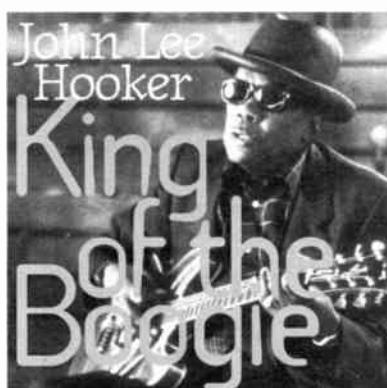
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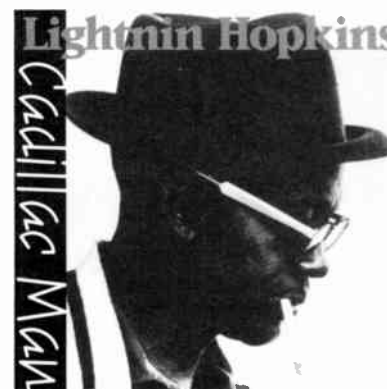
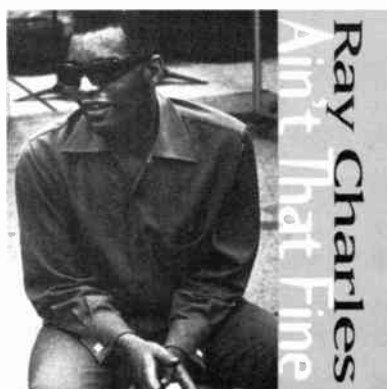
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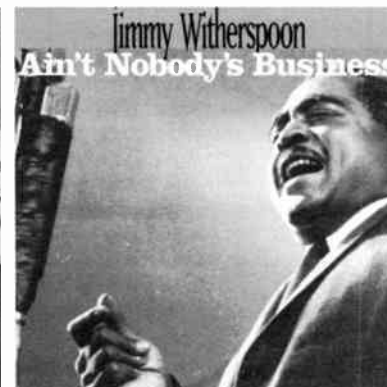
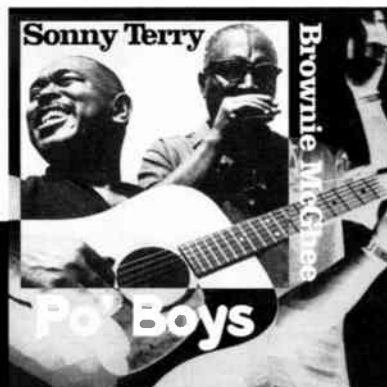
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OUT & ABOUT: Yes, people do still go out in L.A., although getting there is more than half the fun these days. DI sallied forth Jan. 26 to catch a set by Palm Desert, Calif., heroes and recent Billboard cover story subjects **Kyuss** at the Santa Monica club Slant 6, and was treated to a hair-singeing opening set by Orange County indie hope **Fu Manchu**.

A posse of A&R types was spotted in the crowd, for at least one very good reason: The metallic Manchus have an eight-song CD (produced by the band and former Kyuss drummer **Brant Bjork**) coming in the spring from L.A. indie Bongload Records.

Recently, the label released "Loser," the mega-major modern rock single by **Beck** (now signed to Geffen). We're sure both Bongload and the major-label scouts are hoping that lightning can strike twice.

Checking out the scene at the club was one musician who knows a little about making the indie-to-major move: vocalist **Evan Seinfeld**, whose band **Biohazard** was a DI Flag Waving subject in November 1992. The singer is in L.A. cutting the group's major-label debut for Warner Bros. with producer **Ed Stasium**.

BROWNE-NOSING: DI checked in with **Duncan Browne** after hearing belatedly that Rounder Distribution in Cambridge, Mass., had changed its name to Distribution North America, or DNA for short. (We always thought that stood for deoxyribonucleic acid.) We had misguidedly thought

that the moniker change harbingered some major restructuring at the company. But Browne, who now serves as DNA's GM following his decision not to relocate to Minneapolis with REP Co. last fall, says the handle change was made merely to differentiate between REP (which distributes Rounder Records) and the original distributorship. "It was too weird and confusing for accounts," Browne says. While DNA lost what Browne calls "some of the heavy-hitter labels" to REP, it still handles 300 lines.

"We're essentially the same thing we were," he says.

NEW ALLIANCE: As noted in Retail Track last week, Alliance Entertainment Corp. has assigned indie-label titles to certain regional subdistributors. Alliance has since announced that it has entered an exclusive national distribution arrangement with the Independent Label Coalition; its labels include JVK and Brownstreet (whose product, Track noted, was being moved in the subdistrib partnership), as well as Psychotic, Nappi Head, Morning Crew, Verticus, Metro Beat, DC Georgia, G-String, Plain Rap, and Motion. Alliance will be accepting returns on product from these labels.

NO MAJORS ALLOWED: New York University's Program Board will sponsor the third annual Independent Music Fest at the Loeb Student Center in Greenwich Village March 31-April 2. Showcases will take place at CBGB, the Continental, and the Knitting Factory,



by Chris Morris

among others.

In a refreshing reversal of the predominant trend at most regional music conferences—which, in many cases, have merely become launching pads for new major-label acts in recent years—the N.Y. indie-fest, which is run by NYU students, will not allow the participation of any majors or their affiliates.

Wow! Wotta concept!

FLAG WAVING: For an outsider, it may be difficult to fathom how East L.A. bands like the **Blazers** manage to meld diverse strains of Hispanic music, vintage rock'n'roll,

country, and R&B into a seamless, distinctive sound.

Blazers guitarist **Ruben Guaderrama** explains that "the types of gigs we were thrown into in the family thing, like weddings," forced bands to play everything from "Johnny B. Goode" to border polkas in order to please audiences divergent in age and musical tastes. On the Blazers' first full-length album, "Short Fuse," due from Rounder Records Feb. 15, the quartet—guitarist/vocalist Guaderrama, singer/guitarist **Manuel Gonzales**, bassist **Lee Stuart**, and drummer **Ruben C. Gonzalez**—bop hard through everything from rocking originals like "Yeah, Yeah, Yeah!" to familiar Spanish-language traditional numbers like "Tiburón, Tiburón."

The group enlisted a sympathetic soul to produce its album: **Cesar Rosas**, whose own band, **Los Lobos**, works in a similar groove when it comes to synthesizing styles.

"We've known Cesar since junior

high school," says Guaderrama, who started playing with "Manny" Gonzales in 1971. "I jammed with him in high school. [He was in] the same group of musicians in the neighborhood. Each weekend, it was the same group playing."

"Manuel used to play bars in a band with [Lobos guitarist-vocalist] **Dave Hidalgo** playing guitar. I used to go to the dances, and Cesar had this big horn section, playing **Tower Of Power**."

Guaderrama acknowledges Rosas' importance to the Blazers' debut. "The good thing that Cesar provided was a good, objective ear. He was able to sit back and be the listener."

The band, which has been hitting the L.A. club scene hard since the current lineup came together in 1990, is delighted, and a bit surprised, by its imminent album release.

"We're stunned, in a way," Guaderrama says. "It's like, 'Is this really happening?'"

Yes, it is—and so are the Blazers.

MUSICLAND REPORTS DOUBLE-DIGIT PROFIT HIKE

(Continued from page 85)

ter than expected, which he attributed to lower SG&A (selling, general, and administrative expenses), interest, taxes, and number of shares outstanding. In the quarter, SG&A fell to 22.9% of revenues from 23.5% the year before. Bibb says, "This gain reflects the much lower overhead at Media Play and profitability gains at Suncoast Pictures, attributable to the third con-

secutive year of double-digit same-store sales growth at that chain."

Profit margins declined, however. For the quarter, the gross margin fell to 39.5% from 38.5% in the same period the year before. Bibb attributes this to "the lower margins at Media Play and On Cue and, to less extent, more promotional pricing." For the entire year, the gross margin dropped to 39.9%

from 40.6%. The analyst notes the increased price competition on music from consumer electronics retailers such as Best Buy and Circuit City.

Musicland's publicly traded shares closed at \$18.875 each at press time on the New York Stock Exchange. Their 52-week range is \$12 to \$23.375.

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QUE PASA MUSIC*(Continued from page 85)*

"Taos is as unique as it gets," Chavez says. "When you get here, it feels like you have stepped off the world. Even though we know what is going on in the outside world, it doesn't affect us."

In addition, Taos is an artist community and has been since early in this century. Taos traces its origins far back into history. The Native American pueblo there is the oldest continuously occupied pueblo in North America, she reports.

The town's most renowned inhabitant, long dead, was Kit Carson, the famed Indian fighter. Today, his home has been turned into a museum and is one of the attractions for the town's main source of income—the tourist industry.

Chavez started out at Que Pasa as an employee. One day, after Chavez had been working at Que Pasa Music for about eight months, she learned that the owners were going to close the record store as well as a dress shop they owned at a separate location.



Tita says she called Ramona and asked her if she was "tired of going to school." The two decided to buy both businesses from the owners, and moved them into a single store. Even though they combined the businesses into one store, they kept both names. As a result, some customers refer to the store as Que Pasa, and others call it the Trader.

The store used to be in the town's plaza, which at one time "was the hub of the town, but now is the hub for the tourists," Tita Chavez says. After four years in the plaza, the store was moved to its current location four years ago.

The move helped to boost business, says Chavez, since Que Pasa relies almost entirely on local people for its business.

The inhabitants of Taos include Latinos, Native Americans, and Anglo-Americans, so the store must carry a wide diversity of music to meet demand. "We have never been able to categorize ourselves," says Chavez. "We have to sell everything."

Que Pasa's inventory, she adds, includes "Native American music; a lot of Hispanic music; and a whole section comprised of about 50 titles by local bands. We help push local bands. We have had a couple of tape-release parties in the store. For the size of this town, we have an incredible amount of music talent."

The store also carries jazz, classical, rock'n'roll, some country, reggae, and lots of world music. New age use to sell well at the store, but it "died an agonizing death about four years ago," Chavez says. "Now, it's a little tiny section that mostly just gathers dust."

Metal and rap also are very big for the store. Snoop Doggy Dogg has been its No. 1 record for weeks. Other artists that sell well

(Continued on next page)

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SISTERS DRESS UP QUE PASA MUSIC

(Continued from preceding page)

are Michael Martin Murphey, Metallica, Jericho, Ottmar Liebert, the Gipsy Kings, and Alice In Chains. Also, Chavez says, "Tori Amos was living here last summer, so I expect her new album will be big for us."

On the other hand, she says you can never tell what is going to sell in Taos. "Pearl Jam was a flop for us," she reports. "I am still trying to sell my original order."

The store carries about 5,000 CD titles and 5,200 cassette titles. CD business is definitely on the upswing at the store. Before Christmas, the business was 40% CD and 60% cassette. After Christmas, those numbers reversed. Chavez says she will not downsize the cassette business yet, but she is building the store's CD inventory.

Que Pasa charges almost list



Que Pasa Music offers a wide array of music. Pictured above are its Spanish, Native American, and international sections. (Billboard photo)

price for cassettes—a \$10.98 tape will sell for \$10.69—and \$1 off list for CDs. Que Pasa buys from one-stops, with its main supplier being Pacific Coast One Stop.

Que Pasa is run by gut feeling, Chavez says. "We do what feels right." For instance, she is constantly being solicited by the POS companies. But she responds, "One of the reasons I live in Taos is so that I don't have to deal with computers."

The main competition for Que Pasa is Wal-Mart, but Chavez says the discounter can't compete in catering to local tastes. A guitar shop also has a rack of music, but neither that outlet nor the Wal-Mart has had much of an impact on Que Pasa's business, she says.

A key ingredient in helping Que Pasa compete is the personal service the store offers. "I tell the people who work here to make sure they are nice to everybody who comes into the store," she says. "Even if someone is hassling you, be nice to him, because this could be your neighbor."

Although neither sister was raised in Taos, they have come to call the town home. Their father was born and raised in Taos, but he was in the army, so the Chavez family moved around a lot throughout their childhood.

After graduating from New Mexico State University, she says, "I realized that [Taos] was where I needed to raise my family. So she moved here and "kind of fell into the record business, but I love it," she says. "I am selling my two favorite things in the world, music and clothing. I will never be rich, but I am happy."

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Comic Book Hero Entombed In CD Package Metal Band's 'Wolverine Blues' Inspires Cross-Promo

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Realizing that many comic book readers are heavy metal fans, Columbia Records has enlisted Marvel Comics superhero Wolverine to promote "Wolverine Blues," the new Earache/Columbia album by metal band Entombed.

The CD booklet features Wolverine on its cover and includes a limited-edition, 12-page, CD-sized color Wolverine comic (a reprint of a 1981 limited-edition black-and-white comic). The print run will be between 25,000 and 50,000 units, says Columbia VP of marketing Jay Krugman. Wolverine also will be "one of the dominant images in our campaign," appearing in the music video of the title song, point-of-purchase materials, and advertising, says Krugman.

"Wolverine Blues," released Jan. 25, is Entombed's third full-length album. In October, the band released "Hollowman," an EP. A source says that the band's last album, "Clandestine" in 1991, sold 50,000 units.

The idea for the cross-promotion

came from product manager Bridget Roy, who says, "I'd been investigating the comic book marketplace for quite a while. Record outlets are so glutted with product. I wanted to try to expose artists in areas where they don't receive exposure. A lot of music fans go into comic book stores. I started talking with Marvel a year and a half ago, with the idea of co-marketing projects."

The opportunity came when Entombed wrote the song "Wolverine Blues" and gave the album the same name. "We're taking advantage of an extremely well-known character," says Roy, noting that Wolverine is the most popular member of superhero team the X-Men—Marvel's best-selling comic book series and a top-rated Saturday morning cartoon on Fox. As part of the deal, Marvel is advertising the album in all of its main comic book lines, from "Beavis And Butt-head" to "Amazing Spider-Man." The album will be sold in both comic book stores and record stores, and Columbia will advertise it in Wizard, the major magazine for comics fans, as well

as in national hard rock and metal magazines, fanzines, and local music magazines. When the band tours this spring, the label will begin a second advertising blitz.

Ironically, the members of the Swedish rock group are not comic book fans and were not thinking of the X-Men hero when they penned "Wolverine Blues." The song was inspired by the James Elroy novel "The Big Nowhere," in which a murderer identifies with the wolverine, a fierce animal, and at one point listens to a song called "Wolverine Blues."

However, Entombed did not mind creating an identification with the comic book hero, Roy says. "The band felt comfortable with the Wolverine character. The idea of the wolverine is an animal that lives by ferocious survival tactics. The character Wolverine fit in with that idea," she says. "And since Entombed is a heavy metal band, Marvel understood that 'Wolverine Blues' was a perfect musical match. For them, it was a chance to expose their comics to a larger audience."

Although this is a cross-promotion, both sides wanted to retain the integrity of their material, Roy says. "We wanted to keep the two things pure. This isn't Wolverine fighting Entombed. The comic book is separate from the band." Both Columbia and Marvel are interested in doing similar types of promotions for future projects, she says.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN GILLEN, AND PETER CRONIN

POP

VARIOUS ARTISTS

Original Motion Picture Soundtrack—Reality Bites
PRODUCERS: Various
RCA 66364

The soundtrack to “a comedy about love in the ’90s,” this high-profile project is bookended by two late-’70s hits: a remix of the Knack’s “My Sharona” and a cover of Peter Frampton’s smash “Baby, I Love Your Way” performed with all due reverence by Big Mountain. In the middle are a mix of the freshened-up (a rerecording of Squeeze’s “Tempted”) and the fresh-off-the-presses (Juliana Hatfield Three’s “Spin The Bottle” and Crowded House’s “Locked Out,” both off their respective new albums), which conjure a pretty accurate Polaroid of the forward-moving, backward-glancing ’90s. There isn’t, in fact, a miss in this alternabunch, and radio already is plucking at will.

DANNY PECK

PRODUCERS: Desmond Child & Danny Peck
RCA 66287

In the 15 years since his last (and first!) release, Peck has amassed a cache of strong songs that won’t be muscled into tidy boxes. The a cappella “Wake-Up Call” and unvarnished “Eight Bodies” charge down a political path, and the comely “Lover” and “Stolen Kisses” meander toward romantic terrain. Meanwhile, “Strange Weather” and “Crazy Blues” are off somewhere, exploring barroom variations on jazz themes. The common threads in an uncommonly good set are consistently sharp writing and lovely instrumentation, led by acoustic guitar. It’s all laid into an uncluttered production that sets off Peck’s affecting vocals to beautiful effect.

CHERYL WHEELER

Driving Home
PRODUCER: Jonathan Edwards
Philo 1152

Critically hailed latest from the estimable New England singer/songwriter and Philo luminary features the evocative balladry and lively humor that have marked her previous albums and unforgettable gigs. Set further stands out thanks to Edwards’ production, beautifully serving songs like “Don’t Forget The Guns”—a latter-day “Bonnie And Clyde” breakdown also starring esteemed guest Alison Krauss—and new single “Almost,” which has only piano backing Wheeler’s achingly intimate reading of an almost-perfect love.

BLACKHAPPY

Peghead
PRODUCER: Neil Kernon
Pacific Inland/Macola 1161

Genre-bashers come up with a well-written, well-executed brew of rock, pop, funk, punk, ska, and bluegrass. Happily, the group sports its own trademark, different enough from the sound of similarly styled bands like Fishbone, the Mighty Mighty Bosstones, and Urban Blight to warrant a shot at commercial and critical success. Check out single “Home” and finger-pickin’-good “Chicken In A Biscuit.” Released last year; contact: 310-659-6036.

COURSE OF EMPIRE

Initiation
PRODUCER: David Castell
Zoo 2445 11054

Dallas alternative rockers’ second disc cleaves to sonic blueprint employed on debut: vigorous vocals supported by hard-edged guitars and a twin-drum assault. While this sound does not break new ground, fans of similarly styled groups like Jane’s Addiction and Gene Loves Jezebel will find it a good fit. Best starters for metal and modern rock outlets are “White Vision Blowout,” “Apparition,” “Infested,” and title track.

SPOTLIGHT



VARIOUS ARTISTS
Grammy’s Greatest Moments, Vols. 1-4
PRODUCER: none listed
Atlantic 82574-77

Four-CD set is self-explanatory: the most memorable musical performances in the (recent) history of the Grammys, released for the first time on disc, with a video counterpart sold separately. Needless to say, the memory-jogging albums cover a dizzying array of talent, from Tina Turner, Marvin Gaye, Sting, Barbra Streisand & Neil Diamond, and Eric Clapton to Bonnie Raitt, Whitney Houston, Aerosmith, and a host of others. Timed to capitalize on this month’s inevitable Grammy hoopla.

CARCASS

Heartwork
PRODUCER: Colin Richardson
Earache/Columbia 57525

Anglo thrash unit continues its putrefied ways with major-distributed release. While Jeff Walker’s convoluted lyrics continue to read as if they were penned by an imaginative adolescent let loose in a Webster’s Unabridged, jolting, high-energy attack will convince the faithful. Hackle-raising subject matter may not push this beyond current sales level, but the devoted will chow down.

THE BADLEES

The Unfortunate Result Of Spare Time
PRODUCERS: Jack Pyers & the Badlees
Sharktooth 1213

Judging from this Pennsylvania group’s nonsensical, college rock sound, its members apparently spent their spare time listening to ’80s icons like R.E.M. and the Replacements. While the group’s formula is tailored to college radio, the multiplatinum success of like-minded bands like Soul Asylum and Spin Doctors has demonstrated there’s a wider audience for this sound. Key cuts here are Southern-fried “She’s The Woman,” ballad “You’re Not The Only One,” and the Vedder-esque “Little Eddie.” Contact: 717-374-0696.

JEROME KERN TREASURY

John McGinn
PRODUCER: none listed
Angel 54883

Treasury, indeed, from early to late Kern, with some rare stopovers among the familiar gems that add to the composer’s reputation as a master melodist: “Drift With Me,” “I Want To Be There,” and “Every Little While.” With music director McGinn aboard, unpacking those original orchestrations and a gallery of strong voices, the disc is yet another triumph of a cultural past that must continue to have a future. Booklet contains lyrics and superb notes by musical theater expert Miles Krueger.

RAP

ED O.G. & DA BULLDOGS
Roxbury 02119
PRODUCERS: Various
Chemistry/Mercury 314 518 161

Group’s sophomore set isn’t a

SPOTLIGHT



ENIGMA
The Cross Of Changes
PRODUCER: Michael Cretu
Virgin 39236

Worldly techno project that hit double platinum with its mind-bending fusion of Gregorian chants and sequenced tracks returns with album No. 2, an equally alluring manipulation of styles. Cretu’s knack for casting ancient forms in modern contexts works best on “The Eyes Of Innocence,” a slow, pulsing number wrought with Middle Eastern vocals; first single “Return To Innocence,” a great fit for modern rock and album alternative outlets; and “Age Of Loneliness,” from the “Sliver” soundtrack. While novelty element of debut has worn off, musical strength of new set augurs well for radio and retail.

masterwork—Ed’s verses about his skills and ghetto life don’t give up much that’s quotable. But the record’s not wack, either. Its grooves, for the most part, thump and bounce. The elements of beat and rhyme meet and prosper to greatest effect on “Love Comes And Goes,” a bluesy eulogy to a father and friends that brilliantly samples soul shouter Arthur Conley.

YAGGFU FRONT

Action Packed Adventure
PRODUCERS: Yaggu Front
Mercury 314 518 455

Album is an “original motion picture

VITAL REISSUES™

WILLIE NELSON

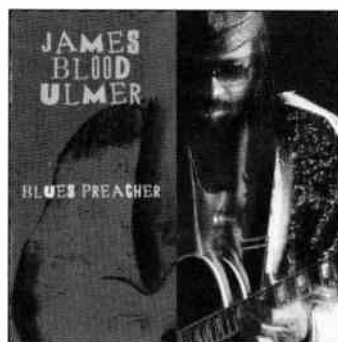
The Classic, Unreleased Collection
COMPILATION PRODUCERS: Willie Nelson & James Austin
Rhino 71462

The Early Years

COMPILATION PRODUCER: Catherine Farley
Scotti Bros. 723 927 5437

Before he became an “outlaw” and a movie star, Nelson was “just” a master of quirky country songs that are at once intensely personal and universal, as these two releases illustrate. The three-disc Rhino set, available exclusively through the QVC network, spans nearly three decades of Nelson’s career, from his first 45 to his publishing demos to his studio and live sessions for Atlantic—all previously unreleased. Also included are two cover albums he recorded at home: a pop/jazz standards set and a tribute to Hank Williams. Only quibble is outmoded 12-by-12-inch format and lackluster presentation. The Scotti Bros. record consists of brilliant ’60s demos cut for publisher Pamper (five of which also appear on the Rhino comp). Both releases possess a clarity that got lost in some of Nelson’s later records, which sometimes were burdened by attempts to present the artist in “interesting” settings and by his own over-the-top vibrato vocals. Indispensable entries in any thorough country collection.

SPOTLIGHT



JAMES BLOOD ULMER
Blues Preacher
PRODUCERS: James Blood Ulmer; Kazunori Sugiyama
DIW/Columbia 57302

Probably the most pop-oriented venture yet from jazz guitar revolutionary and avant-funkster Ulmer, who sings on all cuts with his guitars/bass/drums quartet. In a hard-edged set marked by Ulmer’s bluesy baritone roars, standout cuts include sharp, stinging hooks of “Justice For Us All”; the old-time rock’n’roll impressions of “Let Me Take You Home”; the mult textured funk of “Nobody But You”; the slow blues/jazz revision of Ulmer gem “Jazz Is The Teacher”; and “Angel,” a synth-edged soul duet with Irene Datcher.

soundtrack” without a movie. On it, the jazzy trio of Jingle Bel, Spin, and D’Ranged & Damage voice joyous, silly screams while also revealing much seriousness and intelligence. It’s a stylish balance, delivered over oceanic grooves, that requires several listenings to be fully appreciated. An offbeat winner.

JAZZ

★ RODNEY KENDRICK

The Secrets Of Rodney Kendrick
PRODUCER: Jean-Philippe Allard
Verve 517 558

Pianist best known for his accompaniment of Abbey Lincoln steps out on his own on an exceptionally accomplished date that showcases his talents in formats ranging from trios to octets. Sidemen for the occasion include trumpeter Roy Hargrove, soulful tenorist Houston Person, and altoist Kenny Garrett. Playing original selections and numbers penned by Miles Davis, Randy Weston, and Lincoln, among others, Kendrick delivers a handsome collection that should ring bells at straight-ahead formats.

THE RIVERSIDE REUNION BAND

Mostly Monk
PRODUCER: Orrin Keepnews
Milestone 9216

Pleasant session reunites a batch of well-traveled players—Nat Adderley, Ron Carter, Barry Harris, Tootie and Jimmy Heath, and Buddy Montgomery—who contributed to fabled Riverside Records sessions in the ’50s and ’60s. As title suggests, the late Thelonious Sphere Monk gets his due here, with passing tips of the hat to Adderley’s brother Cannonball and Montgomery’s sibling Wes. Renditions of standard compositions are invariably swinging and radio-friendly.

LATIN

★ ORQUESTA DE LA LUZ

La Aventura
PRODUCER: Orquesta De La Luz
Ariola/BMG 17399

On its fourth album, Japan’s

indefatigable purveyors of Afro-Caribbean grooves offer, for the first time, a tropical package that could appeal to Latin, jazz, and NAC radio. While obvious choices for Latino radio are peppy “Despues De Ti” and “Mucho Trabajo, Poco Dinero!”, there are even more attractive jazz/NAC candidates, like funk/salsa “Move It!”, throbbing Latin jazz instrumental “Pier 72”, irresistible, bilingual salsa entry “I Can Only Be Me”; and slow, percolating bilingual version of Cyndi Lauper’s “Time After Time,” featuring sumptuous harmonica accents from Toots Thielemans.

★ JESUS ENRIQUEZ

Motivos Para Soñar
PRODUCER: Mike Rivera
Sonero/Sony 81181

Most certainly, Tampico, Mexico, has turned out few salseros, but this smooth, honey-voiced baritone with boy-next-door good looks has fashioned a promising debut whose first single, “De Que Manera Te Olvido,” sports an ear-opening ranchera intro. Other standouts are hip-swaying title cut and swinging “Loco Corazon,” plus seductive “El Unico Que Te Entiende.”

COUNTRY

COLLIN RAYE

Extremes
PRODUCERS: John Hobbs, Ed Seay, Paul Worley
Epic 53952

Quality-wise, the songs on Raye’s third album finally come up to the quality of his voice. As record’s debut single, “That’s My Story,” illustrates, Raye can rock convincingly when he wants to, but when he slows the tempo and sinks his teeth into songs like the mournful “Little Rock” and the Waylon Jennings classic “Dreaming My Dreams With You,” it becomes obvious that Raye was put on this earth to sing ballads.

GOSPEL

★ HOLLI AND CHRISTI BANKS

Echoes Of Love
PRODUCER: Joseph Cassell
Benson 84418-2228

Instrumental harp duo is an unexpected pleasure. Sensitive, dreamy readings of a number of favorites, old and new, are aided by Cassell’s delicate backing instrumentation. Cuts like “Beauty And The Beast,” “The Wind Beneath My Wings,” “A Whole New World,” and the sisters’ most arresting arrangement—“Eighteenth Variation From Rhapsody On A Theme Of Paganini”—will fit any number of instrumental formats. Lyrical without being schmaltzy or predictable.

CLASSICAL

★ SCHNITTKE: QUASI UNA SONATA; PIANO

SONATA NO. 2; TRIO
Lubotsky, Schnittke, Rostropovich, English Chamber Orchestra
Sony Classical SK 53271

Few will walk away whistling any tunes they might suspect lie buried beneath the spiky texture of “Quasi una sonata” for violin and chamber orchestra. But it may take a while to rid oneself of the mesmerizing experience the striking work initiates. This is also true, to a somewhat lesser extent, of the more easily digested and perhaps less nourishing piano sonata, played here by the composer’s wife, Irina. The piano trio, like much of Schnittke, can be listened to on several levels. One can ponder the varied stylistic references or just ride along the emotional road laid out by the composer. Surprises abound in either case. Performances are outstanding.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (Ⓜ): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

★ BRAND NEW HEAVIES FEATURING N'DEA DAVENPORT *Dream On Dreamer* (4:05)

PRODUCERS: Brand New Heavies
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Dallas Austin, David Morales, the Angel
Delicious Vinyl/EastWest 5454 (c/o Atlantic) (cassette single)

Preview of the pop/acid-jazz band's upcoming "Brother Sister" epic is a rumbling bit o' retro-funk, fueled with the sultry vocal presence of Davenport. Song's immediately contagious chorus is the ticket to active play in pop and urban sectors. In anticipation of pundits finding the original version too sophisticated for youth-oriented outlets, EastWest offers more trend-conscious swing and hip-hop mixes by David Morales, Dallas Austin, and the Angel. Not to be missed.

★ NICK HEYWARD *Kit* (no timing listed)

PRODUCER: Nick Heyward
WRITER: N. Heyward
PUBLISHER: not listed
Epic 77319 (c/o Sony) (cassette single)

This light, lovely number with lyrically bitter undertones has been floating around modern rock radio for some weeks now, and the pop push is ready. Top 40 should make a point of finding a slot for this track—it's catchy, hummable, and will fit nicely into the format without blending in. What more could anyone want? Modern rockers may want to investigate this former Haircut 100 leader's current set, "From Monday To Sunday," for other spins as well.

BAHA MEN *Oh, Father* (4:02)

PRODUCERS: Kendal Stubbs, Ben Wolff, Andy Dean
WRITERS: Ferguson, Greenberg, Johns, Stubbs
PUBLISHER: Baha Men/Kalimn/Godchildren/EMV/Seymour St., BMI
Big Beat 5495 (c/o Atlantic) (cassette single)

African unit, which has gotten a gaggle of critical kudos for its current album, clearly means pop radio business with this extremely accessible single. The groove has a shuffling urban/funk vibe with only the slightest hint of the act's roots, while the spiritually uplifting lyrical context has a strikingly topical feel. Big Beat's history of bringing unusual acts into the mainstream allows plenty of room for optimism here.

K.C. & THE SUNSHINE BAND *Will You Love Me In The Morning* (3:35)

PRODUCER: not listed
WRITER: Mollison
PUBLISHER: Harrick
REMIXER: Steve "Silk" Hurley
ZYX 7170 (CD single)

Disco-era stars continue to work for '90s props with this butt-shagging jack-swing. Although the track's foundation gains credibility thanks to remixer Steve "Silk" Hurley's savvy hand, the blend of K.C.'s recognizable voice and vampy female backing vocals creates a kitschy tone that may relegate it to novelty status at some stations. Also notable is the "Early Morning" house remix. Contact: 516-253-0125.

R & B

▶ AFTER 7 *Gonna Love You Right* (no timing listed)

PRODUCER: Keith Andes
WRITERS: K. Andes, T. Harris, R. Jones, W. Carey
PUBLISHERS: Keiande Songs/BMG Songs/Maestro/Daily Double/PolyGram International/Sir Ricky, ASCAP; Chapters Of You, BMI
Fox 10006 (c/o BMG) (cassette single)

Pretty pop/R&B ballad from the soundtrack to "Sugar Hill" is an excellent showcase for this highly talented trio's warm and harmonic vocal stylings. Track has a swaying, old-fashioned rhythm that suits the thick and plush chorus quite well. An easy bet for acceptance at urban home base, though top 40 and R&B-friendly AC programmers should give it a whirl, too.

★ TEDDY PENDERGRASS *Believe In Love* (4:15)

PRODUCERS: Reggie Calloway, Vincent Calloway, Teddy Pendergrass
WRITERS: R. Calloway, V. Calloway, T. Pendergrass, S. Beckham, K. Robinson
PUBLISHERS: Caloco/EMI/S-Back/K-Rob/Ted On/Sony, BMI
REMIXERS: Def Jef, Meech Wells
Elektra 8910 (cassette single)

What a delight it is to hear Pendergrass wrap his oh-so-seductive baritone growl around this midtempo love song. He generates ample sexual heat amid a spine-crawling groove reminiscent of Chic's retro-disco/funk best. Remixers Def Jef and Meech Wells rock a steady beat that should prove applicable to either urban or club programs. A lovely moment from the singer's current "A Little More Magic."

★ NU SOUL HABITS *Meant To Be* (3:58)

PRODUCERS: Nu Soul Habits
WRITERS: T. Hilmon, E. Towns Jr.
PUBLISHERS: Playfull/Warner-Tamerlane/Nu Soul Habits, BMI
Motown 1130 (c/o PGD) (cassette single)

Enigmatic duo deftly conjures up fond images of classic funksters like the Isley Brothers and Sly Stone without mimicking them. Moody, downtempo jam has a snaky bassline, haunting keyboards, and a throaty, assertive lead vocal. Incredibly soulful track could easily make the grade at rock formats, given its nimble guitar coda. However, the story should begin at urban stations seeking something more than jack-swingers and hardcore rap.

COUNTRY

▶ BOB WOODRUFF *Hard Liquor, Cold Women, Warm Beer* (2:40)

PRODUCER: Steve Fishell
WRITER: B. Woodruff
PUBLISHER: Big Eldorado/Bug, BMI
Asylum 0009 (7-inch single)

The title says it all. Image-wise, Woodruff looks like the direct opposite of the dreamy hunks currently dominating the country charts, but on this exhilarating and auspicious debut single, he sounds more country than any of them. A real breath of fresh air.

NEW & NOTEWORTHY

BABBLE *Take Me Away* (8:00)

PRODUCERS: Currie, Bailey
WRITERS: Currie, Bailey
PUBLISHER: not listed
REMIXERS: Tom Bailey, Keith Fernley, Tony Garcia, Peter Daou
Reprise 41309 (c/o Warner Bros.) (12-inch single)

One-time Thompson Twins Tom Bailey and Alannah Currie funnel their immense energy into a new band that playfully indulges in dreamy, ambient dance culture and synth-sweetened pop melodicism. As on their previous work, single has an overall tone that is highly complex, but completely accessible to mainstream club and radio formats. Utterly cool track is the perfect vehicle to take Bailey and Currie to an interesting and successful new phase of their careers.

DJ DUKE *Blow Your Whistle* (no timing listed)

PRODUCER: DJ Duke
WRITER: DJ Duke
PUBLISHER: not listed
REMIXERS: DJ Duke, X-Press2
London/Wfr 228 (c/o PLG) (12-inch single)

This track started its life in the U.K. as one of those unassuming li'l pop/disco jams that quickly snagged a lion's share of attention from both club DJs and radio programmers. Insistent dance beats support a bed of trance-ish synths and myriad kooky, retro percussion breaks and whistles. Festive and wildly infectious single has the potential to easily match its international success in the U.S. at several formats.

▶ DOUG STONE *Addicted To A Dollar* (3:03)

PRODUCERS: James Stroud, Doug Stone
WRITERS: D. Stone, R. Hood, R. Maddox, K. Tribble
PUBLISHERS: BEKOOL/Brian's Dream/That's A Smash, ASCAP/BMI
Epic 77375 (c/o Sony) (7-inch single)

Stone digs into this frustrated working man's anthem with uncharacteristic gusto. Upfront fiddles and a searing guitar solo are the sonic icing on what will likely be the country crooner's next hit.

▶ MERLE HAGGARD *In My Next Life* (3:48)

PRODUCER: James Stroud
WRITER: M.D. Barnes
PUBLISHERS: Irving/Hardscratch, BMI
Curb 1069 (7-inch single)

Just when we thought we might have to wait until our next life for another first-class Merle tune, along comes this reassuring single. It's a sad, familiar story—farmer looks heavenward as he loses the farm—but Haggard's vocal invests the tale with brand-new emotional impact.

▶ AARON TIPPIN *Honky Tonk Superman* (2:52)

PRODUCER: Scott Hendricks
WRITERS: A. Tippin, B. Brock
PUBLISHERS: Acuff-Rose, BMI
RCA 62755 (c/o BMG) (7-inch single)

Muscle-man Tippin has become the country bard of choice for the 40-hour-a-weekers out there, and on this midtempo country-rock he adds some after-hours braggadocio to his short list of subjects. Although the schtick is getting a little tired, there's plenty of life in this one.

DANCE

▶ RIVER OCEAN FEATURING INDIA *Love & Happiness* (9:55)

PRODUCER: "Little" Louie Vega
WRITERS: India, L. Vega
PUBLISHERS: Indidu/New York House, BMI
REMIXERS: "Little" Louie Vega, X-Press2
Strictly Rhythm 04 (12-inch single)

Latin vixen rides the crest of recent international club success with a smokin' tribal/houser that combines African chants with Latin vamps. Wickedly catchy tune, which is graced by the presence of guest star Tito Puente, is bolstered by a percolating beat that will leave punters breathless. EP full of remixes assures approval at most dance formats. It rarely gets as good as this. Contact: 212-246-0026.

★ ROBERT AARON STARRING EDWIGE *Intoxication* (9:32)

PRODUCER: Robert Aaron
WRITER: R. Aaron
PUBLISHERS: AK Favorite/Runaway Horse, ASCAP
REMIXERS: Junior Vasquez, Robert Aaron
EightBall 033 (12-inch single)

Aaron flexes his considerable musical muscle, while Edwige pouts and preens like a sex kitten on this juicy, dark, and sensual trance/house romp. Junior Vasquez ups the track's commercial ante by kicking a pair of hard and deeply hypnotic remixes. An exemplary underground entry that could make the mainstream switch, given the right dose of promotional TLC. Contact: 212-674-8950.

TONY MORAN *Dreamin' Of Making Love* (6:39)

PRODUCER: Tony Moran
WRITERS: T. Moran, M. Lorelio
PUBLISHERS: Moran/Muskapeeta, ASCAP
Vision 1279 (12-inch single)

Red-hot Latin producer/composer takes a momentary twirl back to his freestyle roots for this glossy ditty. Arrangement glistens with staccato electro-beats and sheets of pop-soaked synths. While many continue to try to reinvent the freestyle wheel, Moran pays homage to its roots to fine effect. The tight edit is ripe for crossover radio picking. Listen without prejudice.

DEPECHE MODE *In Your Room* (6:43)

PRODUCERS: Depeche Mode, Flood
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Butch Vig, Brian Eno, Markus Dravs, Johnny Dollar, Portishead, Francois Kevorkian, Goh Hotoda
Sire/Reprise 41362 (c/o Warner Bros.) (12-inch single)

Fifth offering from "Songs Of Faith & Devotion" sees the band move further into dance-rock territory. Typically haunting vocals and intense lyrics are enhanced by rugged beats and a quasi-

industrial guitar sound that will ring true in the hearts of alternative DJs.

DANA *Kiss Me Where It Hurts* (no timing listed)

PRODUCER: not listed
WRITER: D. Kandler
PUBLISHER: not listed
Dana Enterprises 01 (maxi-cassette single)

Dance ingenue has a quirky and unusual vocal style, which fits the campy quality of this pop/hi-NRG spinner just fine. Plethora of imaginative mixes explore blippy deep-house and swing-era jazz vibes. Cutesy effort could score as a novelty item. Contact: 708-564-8793.

AC

▶ JAMES TAYLOR *Your Smiling Face* (2:40)

PRODUCERS: Don Grolnick, George Massenburg
WRITER: J. Taylor
PUBLISHERS: Country Road, BMI
Columbia 5672 (c/o Sony) (CD promo)

Bright, tight, and right, this rousing new rendition of the Carolina troubadour's testament to the sight of love is one of the many pleasures of his recent platinum live collection. Taylor's rhythmic interplay with drummer Carlos Vega takes on the joyful texture of a duet, making it plain why every tour Taylor books becomes a sellout. Top 40 and AC support for this winning number will be well-rewarded.

LEA SALONGA *Vision Of You* (3:59)

PRODUCER: Glen Ballard
WRITERS: R. Nowels, E. Shipley
PUBLISHERS: EMI-Virgin/Future Furniture, ASCAP; EMI-Virgin Songs/Shipwreck, BMI
Atlantic 5452 (cassette single)

Salonga's velvety voice and earnest delivery breathe new life into this Belinda Carlisle hit. Producer Glen Ballard places the singer in a glistening faux-rock arrangement that shuffles along with a lively multiformat spirit. While youthful popsters take a moment to ponder this treat, Salonga's base of supporters at AC should have little trouble taking it to heart.

ROCK TRACKS

▶ ONE DOVE *Breakdown* (4:02)

PRODUCER: Andrew Weatherall
WRITERS: D.J. McKinven, I. Carmichael, D.E. Allison
PUBLISHER: not listed
REMIXERS: Stephen Hague, Jagz Kooner, Gary Burns, Hugo Nicolson, William Orbit
London/Wfr 015 (c/o PLG) (CD single)

Second single from "Morning White Dove" will considerably broaden U.K. trio's solid base at modern rock and club levels. Track has a rich production texture that lends depth to the song's simple hook and easy-going vocal. Skitling, hip-hop-derived bottom is a plus, as is the wall of strummed acoustic guitars and jangly electric riffs. With three cool mixes to choose from, how can anyone go wrong? For best results, start with Stephen Hague's interpretation.

★ SUN 60 *Hold On* (no timing listed)

PRODUCER: David Russo
WRITERS: J. Jones, D. Russo
PUBLISHER: Done Songs/Beef N' Brew Music, BMI
Epic 77243 (c/o Sony) (cassette single)

Group throws aside its alternarock crutches and not only walks but runs on this fresh-voiced cut, a strong shot from Sun 60's sophomore album, "Only." Has legs for commercial modern rock outlets, and pop radio shouldn't overlook its potential, either.

BROTHER CANE *Hard Act To Follow* (4:07)

PRODUCER: Jim Mitchell
WRITERS: D. Johnson, M. Frederiksen
PUBLISHERS: EMI-Virgin/Airwave Productions/Heathalee/Pearl White, ASCAP
Virgin 14197 (c/o Cema) (cassette single)

Band enhances this engaging rocker with a credible blues vibe that initially may spark comparisons to bands like the Black Crowes. Deeper investigation, however, shows slicker pop sheen that holds promise for crossover from logical album rock home to harder-edged top 40 stations. Instantly memorable cut could

prove to be a sleeper smash.

IGGY POP *Beside You* (4:07)

PRODUCER: Malcolm Burn
WRITERS: I. Pop, S. Jones
PUBLISHERS: Tambara, BMI; A Thousand Miles Long, ASCAP
Virgin 14195 (c/o Cema) (cassette single)

Ig pipes up in fine form on this harmless, harmonized pop rocker. So it ain't what he got famous for—no reason rock outlets with pop leanings couldn't find space for an uplifting, anthemic spin such as this.

CEREMONY *Ready For Love* (4:07)

PRODUCER: Mark Hudson
WRITERS: C. Bono, Chance, M. Hudson
PUBLISHERS: Tempered Reason/Poetry Pop/MCA/Beat Puppert, ASCAP
DGC 4605 (c/o Geffen) (CD promo)

It's good to see that the folks at DGC/Geffen are spending an extra moment supporting the sorely underappreciated debut of this Chastity Bono-fronted outfit. Light, strummed rocker oozes with fun '60s folkie flavor—from the mountains of neo-psychedelic strings and lush harmonies to the beat-poetic lyrics. Fine for either album rock or alternative stations.

KMFDM *Light* (3:13)

PRODUCERS: KMFDM
WRITERS: KMFDM
PUBLISHER: Enterprise Us, BMI
Wax Trax!/TVT 8712 (CD single)

Mixes, mixes, mixes—nearly 50 minutes worth, by a variety of guests from Nine Inch Nails' Trent Reznor to Crunch-O-Matic. Truly, there's one here for every purpose, provided those purposes are within the boundaries of a dance club. There's the appropriately punishing Vengeance Dub, the inflammatory Complete Orgasm Dub, the disco-leaning Diet Dub, and, of course, for alternative radio play, the Cellulite Radio Dub.

RAP

▶ ICE CUBE *How We Do It* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 53847 (cassette single)

Latest single from Cube's current album, "Lethal Injection," is a laid-back jam in which he traces what life in his old neighborhood has become. Follow-up to "Really Doe" has the juice to easily sate the tastes of purists, but it is also smooth enough to make considerable noise at pop and urban radio. Check out the flipside for the non-album gem, "2 N The Morning." It's slammin'. Contact: 213-467-0151.

▶ INTELLIGENT HOODLUM *Street Life* (4:45)

PRODUCER: The Epitome Of Scratch Grand Cut
WRITERS: P.T. Chapman, R. Taylor
PUBLISHERS: EMI-April/Marley Marl/Grand Cuts, ASCAP
REMIXERS: K-Def, Marley Marl, Tony Pizarro
Tough Break/A&M 8246 (c/o PGD) (CD single)

The Hoodlum offers an unfinching view of the people who inhabit a poverty-stricken neighborhood. His cinematic lyrical style lends weight to the track's message, since he is able to give an interesting personality to his cast of characters. Affecting, well-structured single should no trouble finding a broad audience.

MISFITS IN THE ATTIC *I'm Tired Of Duckin' Bullets* (3:16)

PRODUCER: Suga-Free
WRITERS: D. Baxter, J. Matthews, J. Presley
PUBLISHER: Street Stuff, BMI
REMIXER: Ice Cream Headik
Saturn 9501 (CD single)

Teen clique makes an impassioned plea for an end to street violence on this anti-gun throwdown. Hard-hitting rhymes are delivered with white-knuckle energy, while a funk-fortified groove chugs along with radio-friendly gloss. This may not be as titillating as its gangsta counterparts, but its message deserves a chance to be heard. Contact: 412-343-5222.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Don't Fret: Virtual Guitar Is On The Way

■ BY MARILYN A. GILLEN

NEW YORK—Ready to step up from air guitar? Grab hold of a "virtual instrument." Virtual fame and fortune may be just around the corner.

Ahead Inc., a startup company based in Newton, Mass., plans to bring that rock'n'roll fantasy to virtual reality this fall via the Virtual Guitar, the first in a planned lineup of virtual instruments keyed around the concept of "Virtual Music." The mock six-string guitar, which weighs in at about seven pounds and measures about 95% the size of an actual guitar, acts as the controller for interactive video game software, the first PC-based titles of which involve the noble quest to become a rock god.

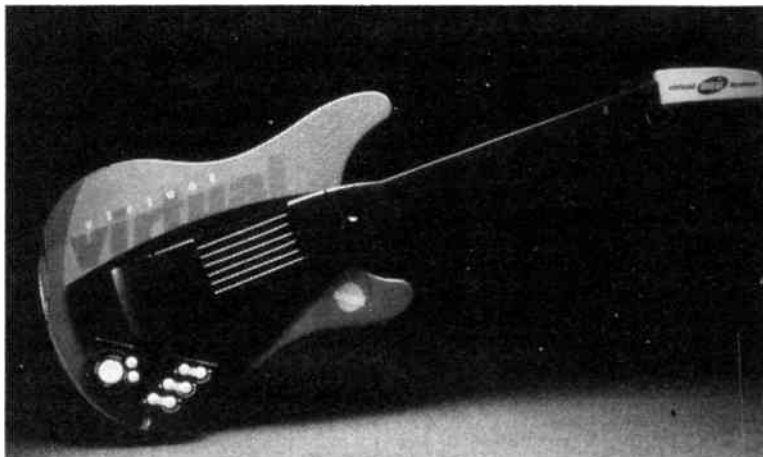
Less-gifted gamers may find themselves banished to the Polyester Lounge. Intermediate steps in the composite video/animated game include moving from the bedroom to high-school bands and club gigs in the fictional city of West Feedback, U.S.A. Various missteps and missed beats can land players in the subway, busking for spare change.

Along the way, gamers are guided by an onscreen animated guru named Lloyd, who helps them choose and tune their instrument; players meet up with a variety of animated and digitized video characters, including seedy bartenders, agents, and A&R reps (seedy and otherwise). Hollywood production company Palomar Pictures, whose high-profile music video credits include Janet Jackson and Billy Idol, worked with Ahead on the video and animation.

Players also can jam with an onscreen band, but had better be ready to face the consequences of live performance: A video audience offers either cheers or jeers based on the quality of the gig. At least the tomatoes are virtual, too.

"This isn't foolproof—you can make mistakes," stresses company president Alex Donnini. "That's a critical part of the game element—to be able to get better, to progress from clubs to stadiums."

Everyone's a critic, and the Virtual Music technology is no exception. "In order to make the game work, the computer has to respond differently to you



The Virtual Guitar acts as the controller for interactive video games.

depending on how you are playing," explains Allan Miller, VP of development at Ahead.

Invented by a self-described "frustrated guitarist" who also happens to be a computer programmer, Virtual Music's technology allows users to control only the music's rhythm and beat, while the adjunct game software supplies the more complicated chords and

melody. So, says Miller, "in determining how good you are, right now the computer can look at *when* you play—the rhythm—and it can also look at what strings you are playing. It also looks at how hard you strum, and at the order the strings are played in." Miller adds that future versions of Virtual Music will add fret control to the

(Continued on page 100)

AFTRA Signs With Electronic Arts

THE WORLD of multimedia is displaying yet another sign of earning the nickname New Hollywood. The American Federation of Television and Radio Artists, a 77,000-member union based in New York, says it has negotiated the first comprehensive contract covering talent performing in interactive media productions. The party signing on the dotted line is San Mateo-based Electronic Arts Productions.

The contract, which runs through 1995, covers talent in all on- and off-camera performing categories (including singing, dancing, and voice-overs) and on all interactive platforms. The minimum salary for day players is set at \$485, rising to \$504 July 1.

AFTRA says it is engaged in talks with other interactive producers.

FROM THE INFORMATION superhighway comes this traffic report: Delays ahead. Cable giant Tele-Communications Inc. says it will delay for nearly a year its deployment of set-top boxes, originally planned for early this year. The reason? MPEG-2. General Instrument and Scientific-Atlanta are manufacturing the required in-home decoder boxes for TCI, but must wait to complete them until MPEG-2 decoding standards are set, likely sometime this year. Based on that timetable, TCI now says it will begin to deploy the boxes by the end of this year, with a full-scale rollout in early 1995.

MULTIMEDIA DATEBOOK: Digital Hollywood is Feb. 7-9 at the Beverly Hills Hilton in Los Angeles (212-226-4141); Intermedia is March 1-3 in San Jose (203-362-8240); "Making Money With Multimedia: The How-To Seminar For Hollywood's Creative Community" is March 12 at the Academy of Television Arts & Sciences Plaza Theatre, Hollywood (310-288-3425); the Software Publishers Assn.'s Spring Symposium is March 13-16 in San Francisco (202-452-1600); and NAB Multimedia World is March 21-24 in Las Vegas (202-429-5345).

NEW RELEASES

A HARD DAY'S NIGHT Voyager Company Macintosh CD-ROM, \$39.95

Beatles fans will be delighted by this inspired interactive presentation of the 1964 Richard Lester musical comedy starring the Fab Four. The movie itself appears in a small window on the screen, and next to it you can view the film's full screenplay or an essay by critic Bruce Eder, both of which update automatically to match what's going on in the movie.

The script is especially interesting, because it includes material that was cut (in brackets) and dialog that was improvised (in parentheses). "Scene Menu" instantly transports you to any point in the film, and "Song Menu"

takes you to the start of "Can't Buy Me Love" or whichever musical number you choose.

You also can search through the film for every mention of a particular word, person, reference, or running joke. Click on underlined words or names, and biographies, song profiles, or further background information pop up. Also, there are clips from early Lester short films and a still photo gallery.

This engaging and highly entertaining presentation of "A Hard Day's Night" is another groundbreaking CD-ROM effort from Voyager. It also previews what to expect from interactive music CD-ROMs in the near future, which will combine songs, text, music videos, movies, and memorabilia all on one disc.

CHRIS MCGOWAN

Bringing 'Chaos' To CD-ROM Rocker Pioneers Interactive In Germany

■ BY DOMINIC PRIDE

LONDON—Veteran rocker Herbert Groenemeyer is the first German artist to release a CD-ROM title, claims his record company, EMI Electrola. The disc features three audio tracks from his platinum-selling album "Chaos" that are playable on conventional audio CD units, plus a mixture of still and video images that can be manipulated by DOS- and Windows 3.1-compatible PCs. No plans are being made for a Macintosh-compatible release, as Macs are a small part of the European market, the co-developers say.

The CD-ROM has been produced in conjunction with Dusseldorf-based

Troubadour Soft, and promotion will be incorporated into the marketing mix for Groenemeyer's "Chaos" album.

Released in December, the CD-ROM has a recommended price of under 30 marks (\$17.20), close to the retail price of an audio CD.



GROENEMEYER

Says Groenemeyer, "Kids today are uninhibited when it comes to this kind of thing—far more uninhibited than me."

Groenemeyer believes more artists

(Continued on page 103)

(Advertisement)

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Grammy Moments Coming On Video..... 5 Laser Scans: Multichannel Plans 101
Shelf Talk: VSDA Moderator Trouble..... 96 Video Previews: Pennywhistle Clips 102

PICTURE THIS



By Seth Goldstein

HAPPY TRAILS: It may seem like the last roundup when Paramount Home Video convenes its sales meeting and retreat in Colorado the week of Feb. 14. Regardless of who buys Paramount Communications—**Sumner Redstone** or **Barry Diller**—the studio will be subject to major changes in the coming year, and those are bound to filter down to home video.

One key difference between the two putative owners is old Paramount hand Diller; because he knows the lay of the land, he would move faster. However, no one expects Blockbuster's **Wayne Hutzenga** and **Steve Berrard**, soon to be part of the Viacom family, to be slow off the mark either.

There are already rumblings aplenty at Paramount, stirred by the ownership fight and by shifts elsewhere. Chief among them: Worldwide home video president **Bob Klingensmith** would take essentially the same spot at Columbia TriStar Home Video, replacing **Pat Campbell**, now with Ameritech.

Or if not Klingensmith, Columbia would tap his executive VP, **Tim Clott**. Both have been associated with home video almost from the day Paramount entered, and helped invent, the business 15 years ago.

ONE ISN'T ENOUGH: Last week we noted the Baby Bells' desire to corner video-on-demand programming. Some hope to do it via "strategic relationships," i.e., buying a piece of a studio. They had better move before Tele-Communications Inc. CEO **John Malone** corners the "strategic relationships" market. In a profile in the Feb. 7 New Yorker, Malone says he wants to invest in not one studio, but several. "If you have cross-investment, it increases the likelihood that your purposes are aligned," he told reporter **Ken Auletta**. Matsushita and Sony, and their respective subsidiaries, Universal and Columbia, are candidates. Any success will benefit Bell Atlantic, nearing a \$33 billion merger with TCI.

VEGAS OR BUST: VSDA acting executive director **Rick Karpel** says not to panic about the July convention, despite front-office turmoil. To fill one slot, he's bringing in **Sheryl Lawson** from Moorestown, N.J., to

(Continued on page 97)

Totaling Tolls On Info Highway Costs May Be Roadblock To Home Links

BY EILEEN FITZPATRICK

SAN FRANCISCO—Even with the billions earmarked by cable operators and phone companies for building the information superhighway, certain technology costs will put the brakes on linking up American homes, delaying connections possibly until the turn of the century.

This prognosis from Peter Krasilovsky, a senior analyst with Arlen Communications, was necessary relief to retailers and suppliers gathered at the Video Software Dealers Assn. Regional Leaders Conference here. Video retailers have been described as "roadkill" by superhighway supporters once the industry is up and running.

Video games are supposed to provide competitive horsepower, and retailers are doing well indeed with Sega, Nintendo, et al. But VSDA won't have a role in deciding how games are rated—an issue squarely in the Senate's legislative sights and one the association claimed it should influence. Pressure from Nintendo has forced VSDA and the Software Publishers Assn. to the sidelines in

favor of the Better Business Bureau and the Motion Picture Assn. of America.

According to Krasilovsky, Time Warner is spending \$10,000 per household to conduct its test of a full-service network in Orlando, Fla., this spring. Krasilovsky described the system as "gold plated," complete with video conferencing and Hewlett Packard printers attached to every television set.

However, Krasilovsky said, even basic full-service networks will cost about \$3,000-\$5,000 per home. He rejected the idea put forth by many cable operators that the per-home cost will drop to \$500-\$1,400.

"I don't think the upper end of that is crazy," he said. "But it will be a long while before we see it." Regardless of the costs to hook up homes to on-demand services, Krasilovsky said at least 17 tests in fewer than 150,000 homes are on tap for the next year.

Digital compression "currently costs \$1,000 per movie minute," he says, "and the amount of data needed for one movie would fill the hard drives of several personal com-

puters." He noted that cable giant TCI has put on hold an order for 1 million digital converter boxes for a year until industry standards are set.

Other video-on-demand services also could be "blocked" during peak times, the way telephones overloaded in the aftermath of the Los Angeles earthquake.

Throughout the presentation, Krasilovsky assured dealers of their short-term future. "Nothing is going to happen in the next two to three years to force video stores out of business," he said.

One studio executive, however, found little comfort in the prediction. "For long-term planning purposes, that's not too far away," said Dan Gant, VP of video distribution at Uni Distribution.

Krasilovsky did warn that stores in the test areas may see declining rentals and that 63% of Americans would pay for on-demand services according to another video-on-demand study he called "realistic." In that same study, 57% said they

(Continued on page 98)

Nimbus Revamps Video CD To Meet Studios' Specs

BY SETH GOLDSTEIN

NEW YORK—Hollywood isn't paved with instant gold, Nimbus Technology and Engineering has discovered.

Urged by the studios to devise better uses for the compact disc, British-based Nimbus decided to scrap work on the full-motion video (FMV) system it was touting in Europe and the U.S. a year ago, and which it hoped to have on the market by early 1994 (Billboard, March 27, 1993). Licensed movies were the key to FMV.

Such content is still vital as Nimbus retools the concept to stay abreast of studio demands. Further development will delay public showing of a new, more expensive prototype until the January 1995 Winter Consumer Electronics Show in Las Vegas at the earliest. "We're talking about the next generation of CD

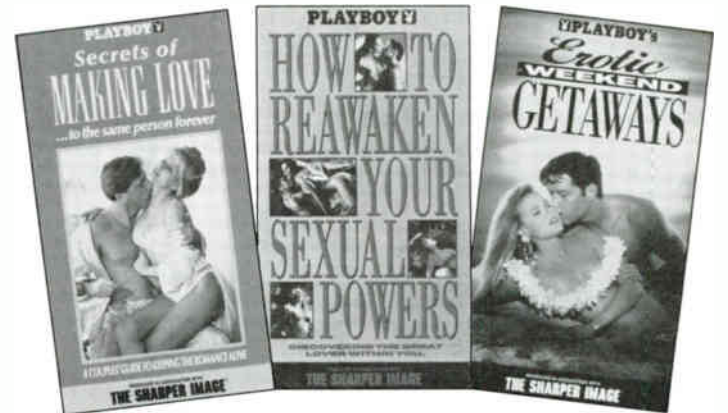
(Continued on page 97)



Regional Relaxation. VSDA president Dawn Wiener and husband Herb, who are retailers in Austin, Texas, enjoy a Regional Leaders Conference lunch with Paramount Home Video president Eric Doctorow, who spoke to attendees about the importance of undergoing the "trials and errors" of the games business. Pictured below, from left, are Tom Forbes of Video Supermarket, Wayne Mogel of distributor Star Video, and new VSDA board member Mark Fisher of Stop & Shop, relaxing after the day's activities.



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TV Journalist Bombs As Moderator At VSDA Confab

SHE'S NO OPRAH: The Video Software Dealers Assn. Regional Leaders Conference in San Francisco dredged up the same old issues about returns, defectives, and more screening copies, which dealers discussed ad nauseum for two days.

There wasn't much new, either, in the way of rumor and gossip about Don Rosenberg's departure. But there was plenty of talk—all negative—about Jan Wahl, a local KRON-TV entertainment reporter, who moderated the supplier session.

"She was an inappropriate choice due to her lack of knowledge about our industry," says Orion senior VP Herb Dorfman.

For example, several in attendance said that when one retailer asked a question about how studios deal with mass merchants, Wahl confused the issue with premium deals at McDonald's. "She said something like, 'Yeah, what about buying a video with your a hamburger?'" says one distributor.

VSDA spokesman Bob Finlayson chalked up the choice as a learning experience. "We were trying to choose someone who would produce a lively discussion," he says. "Admittedly, some of the questions were inappropriate."

On paper, Finlayson adds, Wahl's experience as a journalist and film critic appeared to qualify her for the job. However, "she was unaware of the sensitive issues of our business. Each year we try to do something different that will be interesting and informative, but sometimes it doesn't work."

NBA JAMS WITH VIDEO Game: Acclaim Entertainment has taken the opportunity to cross-promote its new videogame title, "NBA Jam," with CBS/Fox Video's "NBA Jam Session."

The game, available March 4, will include a \$2 rebate coupon off the \$14.98 video. An on-pack sticker will promote the cassette.

Throughout February and March, CBS/Fox will include a 30-second spot for the game on the tape as well, with a coupon promoting the Acclaim release inside the cassette box. All of the CBS/Fox P-O-P materials also will plug the game. "NBA Jam Session" has been in stores since last May.

Acclaim is supporting its release with a \$10 million marketing campaign, which will kick off during NBA All-Star Weekend in Minneapolis Feb. 10-13. The March 4 street date has been designated "Jam Day."

Over at FoxVideo, Mattel's Aviva Sports Toys will offer a \$5 rebate off the purchase of "The

Sandlot," which will be reduced to \$19.98 April 5, baseball's opening day.

Consumers get the rebate when they purchase the tape and Aviva's "Mongo Bat Or Tee Ball Set" or "Blast'n Catch." The rebate offer expires Dec. 31.

"The Sandlot" will receive three weeks of post-street date television ads and cross-promotions with Major League Baseball in 15 markets.

THE FOX And The Fugitive: Both Walt Disney Home Video and Warner Home Video are offering \$5 rebates with the purchase of their new March sell-through titles and selected catalog titles.

"The Fox And The Hound," in stores March 4, will have a \$5 rebate off the \$24.99 price when consumers purchase any one of 18 Disney Classics. The offer expires May 15.

The title will be promoted on more than 6 million Chex cereal boxes. A kids' game and a video giveaway sweepstakes are part of the Chex package.

Fans of "The Fugitive" will get \$5 back with purchase of the title and any one of eight other titles.

"The Fugitive" is priced at \$24.96 and streets March 22. The rebate offer expires Dec. 31.

STREET DATE POLICE: The National Assn. of Video Distributors has set up a fax and hotline for retailers to report street date violators.

Since November dealers have been able to alert NAVD by faxing a copy of the box cover plus a cash register receipt indicating the date of purchase, says associate director Chris Murphy. Distributors get a monthly list of naughty retailers.

With the exception of "The Firm," which had a last-minute street date change, Murphy says the hotline has been relatively quiet.

To report violators, dealers should call NAVD at 202-872-8545 or fax them at 202-833-3636.

ABOVE AND BEYOND: HBO Video will reward the work of telemarketers, distributors, sales reps, and retailers in a new program called "You're One Of The Best."

The national program asks retailers to submit the names of individuals who provide exceptional customer service. HBOV is sending out 10,000 nomination cards to its retail mailing list.

Winners will be selected by the staff and receive a plaque to commemorate their accomplishments.

SHELF TALK

by Eileen Fitzpatrick



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	2	6	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	3	5	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	4	8	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
5	5	10	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
6	7	3	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
7	8	3	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
8	9	6	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
9	12	3	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
10	6	11	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
11	11	9	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
12	14	2	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
13	10	6	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
14	16	2	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
15	13	15	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
16	18	2	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
17	15	11	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
18	17	13	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
19	19	9	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
20	20	4	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
21	21	14	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
22	23	22	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
23	22	26	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
24	25	3	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
25	29	2	WIDE SARGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachel Ward	1993	NR
26	NEW ►		JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 72413	Kari Keegan Steven Williams	1993	NR
27	27	11	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
28	28	13	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
29	NEW ►		BODY BAGS	Republic Pictures Home Video 0353	Robert Carradine Stacy Keach	1993	R
30	26	5	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
31	24	13	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
32	33	3	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	PG
33	35	22	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
34	30	17	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
35	37	10	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
36	NEW ►		FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
37	31	14	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
38	34	6	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
39	38	29	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
40	NEW ►		THE DAIN CURSE	Enterprise Home Video 2011	James Coburn Jean Simmons	1994	NR

◆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.

NIMBUS

(Continued from page 95)

players," says Nimbus director Adrian Farmer.

The company had sought studio support for its effort to get movies on CDs using the MPEG-1 standard; Nimbus claimed that these discs could be played on the 35 million-40 million audio CD players equipped with digital output that are already on the market. Each of the CD units would require a decoder that Nimbus had developed and was licensing for manufacture in the Far East. These discs would have been incompatible with the Video CDs being manufactured according to the White Book standard.

Although studios said they liked the picture quality shown at demonstrations Nimbus held in Los Angeles last spring, home video executives decided this version of FMV wasn't good enough. "They wanted a quantum leap in quality," comparable to the higher-density MPEG-2 standards under development for satellite and broadcast transmission, says Farmer. "It's got to be the same on disc."

Hollywood is also looking to store entire movies on single discs. The old Nimbus system limited playing time to a maximum of 79 minutes per disc, requiring two discs per feature. To meet the new requirements, Nimbus is increasing playing speed to twice that of a conventional CD and density of information to four times the usual. These new discs would not be playable on existing audio CD players.

The result, says Farmer, should be better-quality FMV CDs. Until an MPEG-2 standard is completed, "We're squeezing as much as we can out of MPEG-1," he says. Test pressings of the discs could begin in time for Farmer to demonstrate some of the improvements at the ITA seminar in Tucson next month.

Nimbus elected to go this route, rather than deal with MPEG-2, because it received what Farmer describes as "genuine encouragement" from the studios. Nevertheless, the CD hardware capable of playing these discs will cost consumers more than anticipated.

Instead of a \$250 decoder add-on to existing CD units, buyers could spend \$500-\$700 for a new player able to deliver CD audio as well as video. The new players would require a more sophisticated laser and the built-in decoder, according to Farmer.

Nimbus' two Chinese manufacturers of its stand-alone decoder will make the device for uses like karaoke.

PICTURE THIS

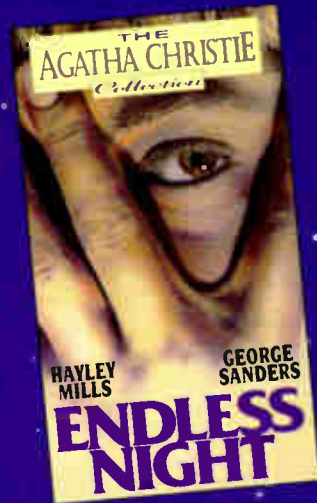
(Continued from page 95)

the new VSDA headquarters in Encino, Calif. She will be director of meetings and conventions through the '94 event; other staffers are due shortly. Doris Robin in N.J. handles hotel reservations as before. "We're not desperate," Karpel says.

EXPERT: David Pierce has been named an adviser to Public Domain Report, a monthly guide to PD properties. "He has tremendous expertise in copy-right," says editor in chief Scott Johnson. Pierce, who wrote "Motion Picture Copyrights & Renewals: 1950-1959," will be recommending and "looking over our shoulder," Johnson adds.

MOVIES AT A PRICE THAT WILL HAVE YOU SEEING STARS!

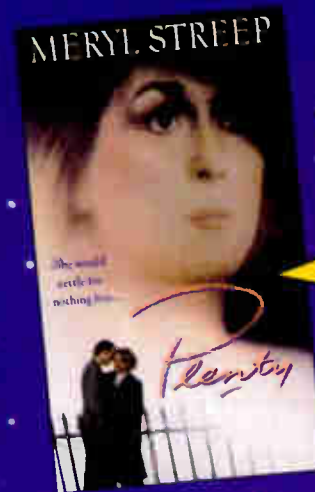
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GEORGE SANDERS
ENDLESS NIGHT



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Out of uniform.
Out of control.
MISSION OF JUSTICE



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The world
settles for
nothing but
Plenty

STARTING AT ONLY
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PLENTY

Starring Meryl Streep
Color/Approx. 120 Mins. VHS 5924 \$14.98 SRP

Charles Dickens' THE OLD CURIOSITY SHOP

B&W/Approx. 92 Mins. VHS 5920 \$14.98 SRP
Not Rated

DEAD OF NIGHT

Starring Michael Redgrave
★★★★ -Halliwell's Film Guide
B&W/Approx. 104 Mins. VHS 5832 \$9.98 SRP
Not Rated. Duplicated in CEF Mode.

FEAR IN THE NIGHT

Starring Joan Collins, Peter Cushing
Color/Approx. 90 Mins. VHS 5868 \$9.98 SRP
Duplicated in CEF Mode. PG

MEPHISTO

Best Foreign Film* Color/Approx. 134 Mins. VHS 5917 \$14.98 SRP
Not Rated



JOAN COLLINS
PETER CUSHING



ACADEMY AWARD
WINNER

PRE-ORDER DATE: FEBRUARY 23, 1994 STREET DATE: MARCH 16, 1994

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Home Video

TOTALING TOLLS ON INFO SUPERHIGHWAY

(Continued from page 95)

would pay for time-shift capabilities available with on-demand services.

"Those are pretty impressive numbers, but they're based on speculation, not actual experience," he said. "Also, the numbers suggest that more than one-third of viewers are not interested in such services."

Nobody dislikes games, however, especially within VSDA. For the first time, representatives of eight game manufacturers were invited to discuss the recent expansion of games into video stores, some of which have seen those rental and sales revenues jump from 5% to 20% within the last 12 months.

Acting VSDA executive VP Rick Karpel said members not aggressively in the game business could be "leaving millions on the table."

One roundtable discussion served as an opportunity for dealers and game suppliers to get to know one another. "The game session was the best one of them all," said Gary Hay, president of the Gulf Coast chapter. "Before this we didn't know how they operate and they didn't know how we operate. It opened up the lines of communication."

Karpel compared the burgeoning game business to what dealers experienced in the early days of video.

"Today we're facing the same issues with games as we did with video 10 years ago," he said. "How do we order, how do we get P-O-P, what new titles are coming out? It's all very familiar."

Featured speaker Eric Doctorow, president of Paramount Home Video, now active in game distribution, stressed consumer and employee education, merchandising, financial commitment, and patience.

"Games are likely to be a trial-and-error process," he said. "But you have to be willing to stick with it instead of cursing it."

Karpel also updated attendees on the game ratings controversy, which apparently will be resolved without help from VSDA. Nintendo, which

adamantly opposes the renting of games, has succeeded in excluding the VSDA as well as the Software Publishers Assn.

"Unfortunately, SPA's involvement, along with VSDA's, alienated Nintendo," said Karpel. "That's because SPA agreed not to object to an exception in the law that allows video dealers to rent video games made for dedicated video game platforms." Karpel said the exception "made Nintendo angry with both our groups."

Since Nintendo controls 70% of the games market, its support is key to dealers. VSDA is extending an olive branch. While Nintendo VP Howard Lincoln "repeated Nintendo's objections to rental, he said some nice things about VSDA members" in a recent conversation, Karpel reported.

Karpel said Lincoln praised VSDA members for taking a responsible position limiting children's access to adult programming and "was willing to listen to our argument that rental is a good business. We are in the process of putting together our argument."

The lead role in structuring the rating systems most likely will fall to the Better Business Bureau, which already rates Sega's games, and the Motion Picture Assn. of America, Karpel said. A ratings rationale will be presented March 4 to the Senate subcommittee on game violence.

In other business, VSDA appointed Peter Balner, president of Palmer Video; Ron Berger, president of Rentrak Corp.; and Mark Fisher, video sales and operations manager of Stop & Shop Supermarket Co., to two-year board positions.

Balner originally was named to the board in July 1993, replacing Richard Apt. Berger and Fisher take two of the three seats vacated by Steve Berns, Craig Odanovich, and Lou Fogelman. One appointed board seat remains open.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Mrs. Doubtfire (20th Century Fox)	7,742,001	2,249 3,442	9	172,513,134
2	Philadelphia (TriStar)	7,316,408	1,562 4,684	5	36,600,339
3	Grumpy Old Men (Warner Bros.)	5,076,733	1,725 2,943	5	48,123,198
4	Blink (New Line Cinema)	4,410,077	1,527 2,888	—	5,128,464
5	Intersection (Paramount)	4,001,350	1,300 3,078	1	13,844,356
6	Iron Will (Buena Vista)	3,174,710	1,862 1,705	2	14,576,833
7	Schindler's List (Universal)	3,064,898	354 8,658	6	23,517,491
8	The Pelican Brief (Warner Bros.)	2,826,155	1,730 1,634	6	90,338,565
9	Shadowlands (Savoy)	2,442,036	1,023 2,387	4	16,860,561
10	Tombstone (Buena Vista)	2,381,638	1,709 1,394	5	47,344,279

Billboard®

FOR WEEK ENDING FEBRUARY 12, 1994

Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
1	1	18	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
★ ★ ★ No. 1 ★ ★ ★								
2	2	10	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	4	12	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	3	9	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
5	5	11	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
6	7	24	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	9	66	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
8	6	13	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
9	11	190	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
10	8	27	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
11	10	9	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
12	17	2	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder 49215	Animated	1994	NR	14.98
13	15	2	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
14	30	36	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
15	13	21	REN & STIMPY: THE CLASSICS ◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
16	24	6	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
17	NEW ▶		LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
18	14	14	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
19	19	3	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
20	RE-ENTRY		MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
21	16	11	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
22	18	24	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
23	38	3	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
24	12	12	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
25	33	8	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
26	26	2	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
27	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
28	27	44	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
29	23	64	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
30	21	5	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99
31	22	13	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
32	25	3	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
33	40	31	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
34	36	11	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
35	32	4	SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	Susan Powter	1993	NR	19.95
36	NEW ▶		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
37	RE-ENTRY		OUR FIRST VIDEO ▲ ²	Zoom Express BMG Kidz 4860	Mary-Kate & Ashley Olsen	1993	NR	12.98
38	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99
39	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
40	NEW ▶		SWEATIN' TO THE OLDIES 3	GoodTimes Home Video 9305	Richard Simmons	1992	NR	19.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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| Red Dwarf II (Pt. 1) Kryten | Cat.# 5969 |
| Red Dwarf II (Pt. 2) Stasis Leak | Cat.# 5970 |
| One Foot in the Grave Who Will Buy? | Cat.# 5966 |
| One Foot in the Grave In Luton Airport
No-One Can Hear You Scream | Cat.# 5965 |

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|---|------------|
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| Are You Being Served? Dear Sexy Knickers | Cat.# 5567 |
| Yes, Prime Minister The Bishop's Gambit | Cat.# 5569 |
| Yes, Prime Minister The Grand Design | Cat.# 3314 |
| Yes, Prime Minister The Key | Cat.# 3315 |
| Yes, Prime Minister Official Secrets | Cat.# 5570 |
| Yes, Prime Minister Power to the People | Cat.# 5880 |
| Best of What's Left, Not Only, But Also | Cat.# 3318 |
| Best of the Lenny Henry Show | Cat.# 3319 |



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Dealer Order Date: 2/18/94
Street Date: 3/16/94

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& SIMON DRAKE

RAISING HELL



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"Raising Hell" takes you up front for a true Rock 'n' Roll event. Feel the energy of the legendary heavy metal band's last concert with lead singer Bruce Dickinson which features 17 performances including "Be Quick Or Be Dead" and "Fear Of The Dark".

Simon Drake's blood curdling and astonishingly realistic illusions make this spectacular event even more hellish.

OTHER SELLING POINTS

- This specially priced, 110-minute concert event is a must-have for Iron Maiden and heavy metal fans
- Iron Maiden has sold in excess of 30 million albums, with each of their eight albums going gold or platinum
- Simon Drake has a growing cult following as the most horrific and astonishing illusionist
- Drake's illusions are created by the same technical crew who worked on the Hellraiser films
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SRP: \$29.98 (LASER) 72333-80091-6
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STREET DATE: MARCH 29, 1994
ORDER DATE: MARCH 4, 1994

On Video and Laser

BMG VIDEO

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VIRTUAL GUITAR

(Continued from page 94)

gamers' mix.

Music for the first Virtual Guitar games is being culled from the catalog of EMI Music Publishing, with which Ahead has a licensing agreement for sync rights. The first titles Ahead selected from that catalog include the Troggs' "Wild Thing," ELO's "Don't Bring Me Down," and Nirvana's "Smells Like Teen Spirit," which were re-recorded by studio musicians for use in the game. Donnini says the company also is negotiating with several other music publishers for the rights to use their music, and hopes eventually to expand its musical palette into any number of genres, including country, folk, and children's music.

More immediate plans include a game title that will feature a "star band" playing its own music on screen; gamers can interact with the band members and play along. Donnini says such a deal with a "name act" is expected to be finalized in the next few weeks, and that the "star title" should be available for the initial launch of the product in October.

The Virtual Guitar controller alone will carry a suggested list price of \$69.95. Two software titles will be available for the October launch—the "star" title and a lower-end title. The latter title will be bundled with the guitar unit in a package designed to sell for less than \$100. Other software titles, containing three to six songs each, will be sold separately as add-on options, with prices ranging from \$36.95-\$99.95, Donnini says, depending on the intricacy of the video scenes and the types of music included.

MORE TITLES EXPECTED

Additional game titles for the Virtual Guitar "should follow quickly after the October launch," Donnini predicts. Ahead's strategy for software development revolves around treating Virtual Guitar—and the other virtual instruments—as platforms, and licensing the rights to develop titles for them to other game publishers, as well as to music publishers.

"We don't want to be the only ones publishing Virtual Music titles," Donnini says. "In fact, we feel it would be a mistake from a business standpoint for us to say only Ahead will publish them. Getting others on board means the stream of titles will be much bigger than what we could do ourselves."

Donnini says Ahead is developing a production system that will allow outside game and music publishers to quickly and easily put their own music and video into the Virtual Music platform.

Although Virtual Guitar is first and foremost a video game, Donnini believes its unique features will open a variety of retail channels for distribution of the product.

"On the one side, this being a PC video game, we will go through the traditional channels of software retailers like Comp USA and Tandy," Donnini says. "At the same time, we believe this product has a good fit with record stores and musical-instrument dealers, and we've already been talking to them about this." Specific distribution channels still are being negotiated, he adds.

A Sega CD version of Virtual Guitar is due early next year, to be followed by a Macintosh game. Other platforms also may be added as their installed bases warrant, Donnini says.

Also on the Virtual Music horizon are arcade, theme park, karaoke, and interactive TV applications. "It's virtually limitless," Donnini says.

Billboard.

FOR WEEK ENDING FEBRUARY 12, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
★ ★ NO. 1 ★ ★							
1	1	17	OUR FIRST VIDEO ^{▲2} Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98	
2	3	41	COMEDY VIDEO CLASSICS ^{▲3} Curb Video 177703	Ray Stevens	LF	16.98	
3	2	10	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98	
4	4	10	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98	
5	5	9	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98	
6	6	14	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98	
7	7	16	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98	
8	NEW		KEEP THE FAITH-THE VIDEOS PolyGram Video 4400877873	Bon Jovi	LF	19.95	
9	8	16	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98	
10	10	85	THIS IS GARTH BROOKS ^{▲8} Liberty Home Video 40038	Garth Brooks	LF	24.98	
11	11	51	I STILL BELIEVE IN YOU [▲] MCA Music Video 10679	Vince Gill	SF	9.98	
12	13	17	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95	
13	9	11	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98	
14	12	8	DEVOTIONAL Warner Reprise Video 3-38346	Depeche Mode	LF	19.98	
15	16	65	BEYOND THE MIND'S EYE ^{▲2} Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98	
16	15	44	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95	
17	24	11	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95	
18	17	15	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95	
19	26	61	THIS IS MICHAEL BOLTON [▲] Columbia Music Video 19V-49159	Michael Bolton	LF	19.98	
20	20	27	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95	
21	22	20	THE HITS COLLECTION ● Warner Reprise Video 3-38371	Prince	LF	19.98	
22	23	74	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98	
23	21	21	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98	
24	18	13	ROADKILL A*Vision Entertainment 50436	Skid Row	LF	19.98	
25	29	14	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98	
26	28	16	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98	
27	35	30	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95	
28	NEW		ROOF PARTY Columbia Music Video 14V49188	Neil Diamond	SF	14.98	
29	38	72	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98	
30	32	63	LIVE ^{▲4} PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95	
31	36	75	UNPLUGGED [▲] Warner Reprise Video 3-38311	Eric Clapton	LF	19.98	
32	31	53	THEIR FINAL CONCERT [▲] MPI Home Video 6351	The Judds	LF	19.98	
33	25	53	FOR MY BROKEN HEART ^{▲2} MCA Music Video 10528	Reba McEntire	SF	9.98	
34	34	8	THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98	
35	RE-ENTRY		GARTH BROOKS ^{▲4} Capitol Video 40023	Garth Brooks	LF	14.95	
36	27	9	SHADES OF GREY Columbia Music Video 19V49184	Billy Joel	LF	19.98	
37	39	164	CARRERAS - DOMINGO - PAVAROTTI IN CONCERT ^{▲8} PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95	
38	30	35	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98	
39	RE-ENTRY		HITS OUT OF HELL Columbia Music Video 19V-49827	Meat Loaf	LF	19.98	
40	RE-ENTRY		LIVE A*Vision Entertainment 50346-3	AC/DC	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.

Pioneer Plans To Bring Multichannel Sound To Laserdisc

PIONEER ELECTRONICS hopes to put some thunder into the home theater market next year, when it will launch the first laserdisc players with multichannel sound, incorporating Dolby Surround Digital (DSD) technology licensed from Dolby Laboratories. The first DSD player will launch in mid- to late 1995, says Mike Fidler, senior VP of Pioneer's home electronics marketing division. "The advent of multichannel sound will add a whole new dimension to the home theater experience," says Fidler.

The new units will be the consumer counterpart to the multichannel Dolby audio systems used in 500 movie theaters around the world. The players and accompanying laser software will offer five channels of CD-quality digital sound, plus a subwoofer. The DSD system will use the same speaker configuration used by Dolby Surround Pro Logic setups (left, center, right, and two surround speakers), plus a subwoofer.

The advent of DSD players and DSD laserdiscs will not make today's discs obsolete, however. "It will be backward-compatible," says Fidler. DSD discs will be playable on current combi-players, and DSD players will play back current software.

IMAGE ENTERTAINMENT's warehouse and offices in Chatsworth, Calif., were hit hard by the Jan. 17 Northridge earthquake, sustaining significant structural damage. Image, its landlord, and their respective insurance companies are now assessing the damage to the buildings, as well as the

LASER SCANS™

by Chris McGowan

laserdisc inventory trapped within the warehouse, which was considered unsafe to enter at press time. Image expects the recovery process to take at least three months.

"Even without immediate access to warehouse inventory, I'm confident that we will ship and bill at least 70% of our fourth-quarter projections," says Image CEO/president Martin Greenwald. "Seventy-five percent of what we normally ship is product not housed in our warehouse." Image has

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relocated its warehouse and shipping operations to a temporary location at 9957 Canoga Blvd., Chatsworth. Its telephone number and mailing address remain the same.

Voyager Company, which has now relocated to New York, was affected by Image's situation, but its staff still consider themselves extremely lucky. Just a month after Voyager completely shut down its original offices at 1351 Pacific Coast Highway in Santa Monica, the quake caused that building's collapse.

BOTH SIDES NOW: Pioneer Electronics and Sony Electronics are introducing \$600 both-sides-play combi

units in the spring, which is a significant price reduction for both manufacturers. The Pioneer model is the CLD-503; Sony's is the MDP500.

According to Kevin Hanson, marketing manager for Sony AV Laser Products, more consumers are now opting for double-sided players, and single-sided players "are going the way of the two-head VCR." All four of Sony's 1994 laserdisc players feature both-sides play. Another new introduction is the MDP 750 (\$899 list), which will feature digital video effects. Hanson says Sony's laser business is "very good, and 1993 was up over 1992."

LDA NEWS: Sony's Kevin Hanson and Pioneer's Mike Fidler are on the 1994 board of the Laser Disc Assn., joining these industry executives: Scott Bartlett, Digital AudioDisc Corp. sales & marketing VP; George Feltenstein, MGM/UA Home Video senior VP/GM; Tetsuro Kudo, Pioneer LDCA president; Tom Haga, Pioneer New Media Technologies president; Junichi Kurata, Pioneer Video Manufacturing president; Ron Balousek, Technidisc president; David Goodman, U.S. Laser Video Distributors chairman; Martin Greenwald, Image Entertainment Group CEO; and Phil (Continued on page 103)

Billboard®

FOR WEEK ENDING FEBRUARY 12, 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	5	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
2	3	5	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	39.95
3	11	3	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
4	1	97	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
5	6	5	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
6	4	11	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
7	5	5	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	39.98
8	16	3	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG	39.99
9	8	5	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13	34.98
10	7	19	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
11	10	17	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
12	NEW ▶		MENACE II SOCIETY	New Line Home Video Criterion Collection 72556	Tyrin Turner Larenz Tate	1993	R	69.95
13	9	11	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	39.98
14	13	15	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
15	RE-ENTRY		RAN	FoxVideo Image Entertainment 3732-85	Tatsuya Nakadai	1985	R	69.98
16	NEW ▶		KAGEMUSHA	FoxVideo Image Entertainment 1109-85	Tatsuya Nakadai	1980	PG	69.98
17	NEW ▶		HEART AND SOULS	Universal City Studios MCA/Universal Home Video 41774	Robert Downey, Jr. Charles Grodin	1993	PG-13	34.98
18	18	3	THE CONNERY COLLECTION II	MGM/UA Home Video Pioneer/Image Ent. ML104539	Sean Connery	1993	PG	99.98
19	12	48	THE WIZARD OF OZ: THE ULTIMATE OZ	MGM/UA Home Video Pioneer/Image Ent. 103990	Judy Garland Ray Bolger	1939	G	99.98
20	NEW ▶		JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 2328	Kari Keegan Steven Williams	1993	NR	39.99
21	22	3	MICHAEL JACKSON-DANGEROUS: THE SHORT FILMS	Epic Music Video 29V49164	Michael Jackson	1993	NR	29.98
22	NEW ▶		CAT PEOPLE	Universal City Studios MCA/Universal Home Video 41779	Nastassia Kinski Malcolm McDowell	1982	R	34.98
23	NEW ▶		HIGHLANDER	Republic Pictures Home Video Pioneer LDCA, Inc. 5892	Christopher Lambert Sean Connery	1986	R	34.98
24	17	29	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
25	14	11	SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone William Baldwin	1993	R	34.95

♦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

MUSIC

"Ireland's Whistling Ambassador: Micho Russell." The Pennywhistler's Press (800-356-9315), approximately 40 minutes, \$19.95.

Some people may not think they know what a pennywhistle is, but there's no mistaking the evocative sound that calls to mind rolling green hills, the streets of Dublin, and sundry other things Irish. Russell, who has been spreading the sounds of Ireland throughout his native country, Europe, and the U.S., performed a concert at a church in New York in 1992 for an audience eager to sample the old Irish lifestyle. And that's likely the audience that will be interested in this video, which is peppered with archival footage and snippets from a recent interview with Russell about his childhood and musical inspiration (Russell's accent is difficult to understand, so dialog is accompanied by subtitles.) Pre-St. Patrick's Day excitement should ignite more interest than usual.



offers a bite-size geography lesson, and "Deep Sea Dive" uncovers some other wonders down under (the sea) with a special focus on dolphins. Each title also includes several "music videos" featuring creative film segments set to fun original music.



"Moscow Circus: Dancing Bears And More!," "Moscow Circus: Animals Under The Big Top," V.I.E.W. Video (800-843-9843), 30 minutes each, \$14.95 each.

First title in V.I.E.W.'s two-video set really bears all. They're not merely dancing in circles, they're riding bicycles and motorcycles, and doing some rather creative tangos with their trainers. "Animals Under The Big Top" is just that. A carnival of animals from land and sea mingle with acrobats and trainers in a melange of performance art that leaves viewers wondering why the Ringling Bros. elephants command so much attention. The circus also features some pretty nifty human tricks as well, most prominently the famous Cossacks riding on horseback in glorious formation. Although a bit of the big-top grandeur is lost in this small-screen translation, these videos are a terrific way for families to see the extravaganza that is the Moscow Circus.

CHILDREN'S

"Swinging Safari," "Wonders Down Under," "Deep Sea Dive," Columbia TriStar Home Video/National Geographic, approximately 45 minutes each, \$14.95 each.

Columbia TriStar and Nat Geo gallop into the children's video market with this trio of titles heralding their new "Really Wild Animals" series. Winning combination of the Geographic Society's incomparable footage of life in the wild and a touch of Hollywood—courtesy of Dudley Moore as the voice of animated globe-on-the-go tour guide Spin—will delight children and their parents alike. "Swinging Safari" takes a close look at the inhabitants of Africa's Serengeti and features such comical elements as rainy- and dry-season weather forecasts and animal foot-trot reports. "Wonders Down Under" introduces children to the wonderful world of marsupials and

draw nature, this video is one that can be watched in segments or during one sitting, and it will interest parents with a flair for computer-animation as much as their kids.

"Madeline And the Dog Show," "Frog And Toad Are Friends," Golden Book Video (414-633-2431), approximately 30 minutes each, \$12.95 each.

These two charming Golden opportunities get their inspiration from two well-loved children's books. The animated "Madeline And The Dog Show" features the canine calamities that come to pass when the feisty little French girl decides to enter her wonderkind mutt Genevieve in Paris' snooty dog contest. The dog-eat-dog escapades are complemented by several cute French-twist accents and phrases. "Frog And Toad," a title in the John Matthews collection, is the animated tale of two best buddies broken into vignettes. Charming stories celebrate the virtues of friendship and community.



Johnson and Arsenio Hall, and its show-and-tell cover will attract as many voyeurs as serious fitness buffs.



"The ART Of Fertility," Xenejex (506-475-3000), approximately 30 minutes, \$24.98.

This video (the ART stands for Assisted Reproductive Technologies) picks up the ball where previously released Xenejex title "Pathway To Parenthood" left off, introducing three state-of-the-art procedures. Co-sponsored by Sero Symposia, the program looks at the procedures IVF, GIFT, and ZIFT, which might mean nothing to viewers unless they are in the midst of trying to conceive. As with the company's other health-education tapes, video humanizes the technical cloud of medical-speak and features several success stories told by real couples, as well as plenty of advice from professionals. Creative and concise.

TRAVEL

"Fodor's Alaska," International Video Network (800-669-4486), approximately 90 minutes, \$24.95.

In this dawn of the age of video-on-demand, IVN/Fodor's beautifully photographed and thoroughly researched travel tape offers a pretty good dose of virtual reality in itself. More than a fly-by of some of the popular summer tourist sights, video reveals some of the local crafts, foods, and personalities—from fisherman and ecologists to artists and native Athabaskan Indians. Of course, plenty of tourist information is included as well, such as where and when enthusiasts can take in the famous Northern Lights, the highlights of Glacier Bay, and the thrill of a climb up Mount McKinley. Each title comes with a pocket-size travel handbook, and the familiar gold-bordered video covers call forth immediate recognition of the Fodor's line of travel guides. New Fodor's video journeys to Greece and Switzerland also are available from IVN.

HEALTH/FITNESS

"Amazing Abs," (800-4ABS-NOW), 30 minutes, \$24.95.

The four no-pain-no-gainers in this video attempt to do for male fitness what Cindy Crawford has done for women. More a discussion and analysis of 20-plus abdominal-strengthening exercises than an actual follow-along workout, the program gets away from the classroom and gym and puts the action where sun-drenched body builders work best: the beach, the atmospheric back porch, etc. There's scant counting of rotations or specific sets detailed here. Rather, the men tell their L.A. stories and discuss their motivations for getting and keeping fit. Video is directed and produced by Ed Madison, who last year helmed the highly successful "Time Out: The Truth About HIV, AIDS And You" with Magic

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

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LASER SCANS

(Continued from page 101)

Pictaggi, MCA Home Entertainment Group senior VP of operations and business development. Pictaggi is the association's 1994 chairman, Greenwald the vice-chairman, Fidler the secretary/treasurer, and Judy Anderson the executive director. The LDA is based in Santa Monica, Calif.

"TOP GUN" CORRECTION: Due to a typographical error, the last "Laser Scans" mentioned that "Top Gun" had sold a cumulative 280,000 units on laserdisc. The correct number is 250,000.

VOYAGER has just launched several notable new laserdiscs. Kenji Mizoguchi's "Ugetsu" (commentary track, extras, \$49.95) is a fascinating tale of two driven brothers in a small Japanese village; one is an obsessively ambitious potter haunted by a beautiful ghost, while the other is desperate to become a samurai. "The Inland Sea" (CAV, \$49.95) is a visual essay that interprets Donald Ritchie's subtle and graceful musings on traditional Japan as it still exists in Seto Naikai, the island-dotted sea bordering three of Japan's four big islands. "Bodies, Rest & Motion" (wide-screen, commentary, extras, \$49.95) artfully traces the romantic trajectories and existential inertia of four lost young Americans living in Arizona. Meanwhile, "Polyester" (wide, commentary, extras, \$54.95) is a drama from a different dimension, in which accepted laws of physics and human behavior don't apply. Tab Hunter and the elephantine transvestite Divine lead the truly unusual cast; a noxious scratch-n-sniff card is also included.

MCA/UNIVERSAL is releasing Steven Soderbergh's "King Of The Hill," as well as "Judgment Night" with Emilio Estevez (both wide, \$34.98), March 16, and the animated "We're Back! A Dinosaur's Story" (\$34.98) March 23. The action-adventure "Ring Of Steel" with Carol Alt and Joe Don Baker (\$34.98) and the animated "Fievel's American Tails, Vol. 2" (\$29.98) bow April 6.

WARNER REPRISÉ has "Billboards," the Joffrey Ballet work featuring music by Prince, on disc Feb. 8, while Warner Home Video will launch "Mr. Wonderful" with Matt Dillon and Annabella Sciorra (wide, \$34.98) March 23.

COLUMBIA TRISTAR debuts "Wilderness Napalm" (wide, \$34.98), with Dennis Quaid and Debra Winger, March 16.

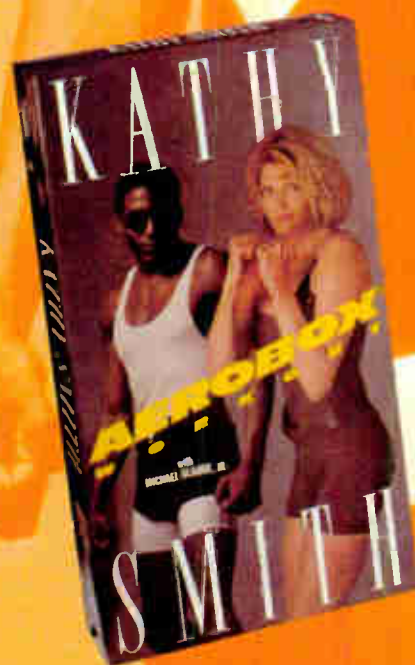
GROENEMEYER

(Continued from page 94)

should take up the challenge of new technology. "We have to open up the artistic sphere in this sector, too. It would be fatal to leave technology to the technologists."

Troubadour says it is referring to the title as a "CD-Twice" rather than as a CD-ROM, because it has two uses and because the term "mixed-mode CD"—meaning audio and CD-ROM—was not readily understood. Troubadour has been active in producing computer games and comics for the German market, and is currently working on a similar title for German band BAP.

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Greenpeace Puts Solar Power Behind Benefit

■ BY PAUL VERNA

NEW YORK—Leave it to the folks at Greenpeace to pioneer the practice of recording with solar power.

By attaching a roving, solar-powered generator to various mobile recording units, the Washington, D.C.-based environmental action group was able to tape live performances by some of today's cutting-edge musical artists.

The resulting project, titled "Alternative NRG," was released Feb. 1 on Hollywood Records. It features alternative rock icons (and longtime Greenpeace supporters) R.E.M., U2, and Midnight Oil, plus rising stars like Sonic Youth, Soundgarden, P.M. Dawn, the Disposable Heroes Of Hiphoprisy, Yothu Yindi, Boo-Yaa T.R.I.B.E., and L7.

With the exception of an Annie Lennox song, every cut on the disc was recorded and mixed using

Greenpeace's generator—which it calls Cyrus, after the Greek word meaning sun.

For most of the recording and all of the mixing, Cyrus hooked up with Guy Charbonneau's Le Mobile studio at designated concert venues. The Los Angeles-based mobile unit is fitted with a Neve 8058 console with Flying Faders, two Studer A800 24-track recorders with Dolby SR, two Studer A810TC two-track machines, customized JBL cabinets as main monitors, KRK and Minimus near-field monitors, video gear, and a full complement of outboard equipment, according to Charbonneau.

The other mobile units used for the project were the Record Plant remote truck, for R.E.M.'s track; the Rover Remote, for Yothu Yindi and for a Pearl Jam cut that was scrapped; and the Design FX unit.

Additionally, KRK, BASE, Ampex, and Tim Jordan Equip-

ment Rentals donated equipment and services to Greenpeace for the project, according to Greenpeace spokesman Bill Walker.

The album's producer, Bob Margouleff, says of the project, "Creatively, it was one of the greatest challenges I've had in my career of

'This demonstrates that [solar power] is a viable option'

25 years. To be able to raise my eyes above the console and reach up and touch the sun in the most literal possible way, that's something that's genuinely cool for the planet."

Margouleff and the other participants in the project unanimously extol the virtues of solar energy. Brant Biles, Margouleff's partner

in Los Angeles-based Margouleff Biles & Associates and engineer on "Alternative NRG," explains that the 28-foot-long Greenpeace generator uses photovoltaic cells to convert solar energy to direct-current (DC) electricity, which is stored in a series of batteries. The output of the batteries then goes to an energy inverter that converts DC to alternating current (AC).

He says the steadiness of solar power makes it a cleaner, safer, more user-friendly format than electric current, which is subject to irregularities caused by power fluctuations, natural disasters, improper grounding, etc. The sun is also superior to other non-electrical power sources, like diesel generators, which are commonly used for remote recording, according to Biles.

For some of the artists involved in "Alternative NRG," the allure of using the sun to power their recordings was such that they overcame major obstacles in order to cut their tracks with Cyrus. Midnight Oil recorded at Le Mobile's parking lot when its gig couldn't be recorded, and Soundgarden hooked up the solar generator through the lines that otherwise power the jacuzzi in its Seattle studio, according to Margouleff.

Despite the success of the Soundgarden experiment, the practicality of running a full-service studio entirely on solar power is questionable, according to Biles. "As a cost-effective thing, it's not really there

yet," he says. "But this is a demonstration that it is a viable option."

Charbonneau adds that a studio might use solar packs to power a portion of its equipment, like the air conditioners and heaters, or the audio gear alone.

The "Alternative NRG" project was born during the Persian Gulf War, when Dave Wakeling, a Greenpeace activist and former member of the English Beat, and Greenpeace Records president Kata Karam were "sitting around very depressed that the world was fighting a war for an energy resource that in itself was toxic to the planet," says Karam.

Wakeling and Karam—who worked on Greenpeace's 1987 "Rainbow Warriors" album, the first record by Western artists officially released in the U.S.S.R.—contacted artists and various solar-energy specialists: panel manufacturer Siemens Solar Industries, engineering firm Energy Transfer Systems, consultant Solar Electric Specialties, sine-wave inverter Advanced Energy/Skyline Engineering, and coach-builder Wolverine Western.

Walker says a percentage of proceeds from the album—24% in the U.S. and 16% overseas—will go directly to Greenpeace. The organization plans to tour the U.S. with Cyrus to demonstrate its various applications, musical and otherwise. The truck is available for other musical projects.

Exploring The Future (Man) Of Drum Technology Fleck Sideman Breaks New Ground With 'Drumitar'

■ BY DANIEL LEVITIN

The history of musical instrument design has been charted by musicians who couldn't get the sounds they wanted out of the instruments of their time. Consider the contribution of Bartolomeo di Francesco Cristofori, the Florentine instrument maker who built the first piano in 1709 after trying to perfect the harpsichord, or Adolphe Sax, whose invention of the brass instrument that bears his name resulted from efforts to increase the volume of woodwinds.

If their inventions changed the history of music, the work of other pioneers—like multi-track and electric guitar giant Les Paul or FM synthesizer creator John Chowning—certainly altered its sound.

Add Roy Wooten—aka Future Man—to the latter list. The drummer/percussionist for Bela Fleck's eclectic jazz trio, the Flecktones, is making his mark on musical instrument history with his "drumitar," an instrument that looks like a guitar, sounds like a drum, and requires techniques associated with both those instruments.

By tapping and slapping different portions of the drumitar, Future Man evokes layers of percussive sounds from a variety of sound-synthesis modules. The drumitar has more than 48 sample-triggering pads running up and down the fingerboard and the body. The left-

hand and right-hand pads duplicate each other, allowing the player to create a desired sound with either hand. Each of the touch-sensitive pads has its own output.

"Living in these times," Future Man says, "the technology offers you different abilities that weren't even possible many years ago. When I first started thinking about the drumitar, people didn't even know



Future Man with the drumitar.

what I was talking about."

But Future Man put his ideas on paper and found Virginia luthier Bill Cogan to execute them. "Bill was really open-minded; he tried to do whatever I asked for," Future Man

says.

The design unfolded over time. "By the end of 1985, we had the right side done, and I felt how it was working," recalls Future Man. "By the end of 1986, we were able to build the left side. I figured I'd just be experimenting in the garage, but soon I was playing out live on a dance floor!"

Although the plan initially met with resistance from other manufacturers, perseverance paid off. "I was convinced I had to try what was in my head, or it would always be in my head and I'd never see the end of it," says Future Man. "I've found that ideas are like seeds—if you can put the water of your conviction on them, you can see them grow."

To construct the sounds he assigns to the various pads, Future Man layers different sounds that may or may not simulate conventional drums.

"I think of the different sounds I'm combining in a linear way, the way you would lay it out on a keyboard—like a chord," he says. "Also, a lot of the sounds I get come from the dynamics. On one snare-drum sound, for example, I use a Roland TD7 to call up the basic tone of the sound. Then the ADD2 [Advanced Digital Drums] is layered in to provide a movement inside of the sound."

The drumitar's pads provide discrete control over the sound. "When you hit a real drum in different places and dig into it dynamically, it has to open up," says Future Man. "I can create that same kind of feel on the drumitar by stacking voices."

With each new album—leading up to the Flecktones' current Warner
(Continued on next page)

PRO
FILE



Sony Electronics Backs Jazz Shows

NEW YORK—Sony Electronics Inc.'s professional media division will sponsor two acclaimed syndicated jazz radio programs, "JazzSet With Branford Marsalis" and "Bob Porter's Portraits In Blue," both produced by Newark, N.J., station WBGO-FM.

Sony will supply a year's worth of Pro DAT Plus digital audiotape to the station for production and on-air applications, according to a Jan. 19 statement from the company. In addition, Sony will contribute HF Type I and UX high-bias audiotapes.

"Portraits In Blue," one of the nation's longest-running syndicated jazz programs, airs weekly on more than 40 National Public Radio affiliates, according to Sony. "JazzSet," a weekly live series hosted by the celebrated saxophonist, is carried by 201 NPR stations.

Shown at WBGO's studios, from left, are PD Thurston Briscoe; "JazzSet" producer Becca Pulliam; WBGO director of operations Gary Lue; Sony Professional Media promotions manager Tom Evans; and WBGO GM Ceph Bowles.

FUTURE MAN

(Continued from preceding page)

Bros. release, the predominantly live-in-the-studio "Three Flew Over The Cuckoo's Nest"—Future Man has relied less on standard drums and more on the drumitar. However, he still draws ideas from acoustic drums.

"As I step back and look at it, I see the drum set now almost like a piano, in that it's a standard," he says. "The four-part concept of the drums—bass drum, hi-hat, right hand, and left hand—is what I think of in terms of composition and harmony.

"Of course, the drum set is only a standard in this country," he notes. In other countries, "standard" percussion instruments might be hand drums, talking drums, tablas, and

other "exotic" instruments. The drumitar allows Future Man to incorporate these foreign elements into his repertoire.

The other members of the trio—leader Fleck and Future Man's brother, Victor Wooten—also indulge in hi-tech instrumentation. Fleck plays a midi banjo linked up to a plethora of synthesizers and sound modules, and Victor plays the Midi-Mix 2, a custom-made and custom-designed synthesizer floor pedal.

For the Flecktones, searching for new sounds and finding ways to play them are integral parts of composing. "I am interested in the merging of science, technology, and musical art, the

way Leonardo da Vinci was," Future Man says.

Accordingly, his newest undertaking is trying to reduce the transmission delay many synth players have experienced with midi cable by using fiber-optic technology to create a new musical data-transmission system.

But it is the possibility of discovering new sounds that seems to intrigue Future Man the most. "Stravinsky said he was inspired by the icebergs that would melt when the seasons changed, and that was the sound he was trying to get in a certain piece," he says. "Nowadays, through sampling, I can actually use the sound of the iceberg cracking if I want."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 5, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-CLUB
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)	I SWEAR John Michael Montgomery/ S. Hendricks (Atlantic)	PINCUSHION ZZ Top/ B. Ham B. Gibbons (RCA)	JOY Staxx Of Joy Feat. Carol Leeming/ Special T Mick Dabrowsky (Champion/Chaos)
RECORDING STUDIO(S) Engineer(s)	AIR/ TOWNHOUSE/ CHEROKEE (London,ENG.) (Los Angeles) David Nicholas	HIT FACTORY (New York) Charles Alexander	WOODLAND (Nashville) John Guess	ARDENT (Memphis,TN) Joe Hardy	MATRIX (London,ENG) Special T Mick Dabrowsky
RECORDING CONSOLE(S)	Neve VR Legend/ SSL 4056E G Comp./ Cherokee Custom	SSL 4064G with Ultimotion	Neve 8068	Neve V	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800 MKIII Sony PCM-3348	Mitsubishi X-850	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Dynaudio Custom M4, Yamaha NS10/ Genelec/ Cherokee Custom w/JBL	Boxer Custom	Westlake	Yamaha NS10	Yamaha NS10 Eastlake
MASTER TAPE	Ampex 467	Ampex 467/499	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	WAREHOUSE (Vancouver, B.C.) Chris Thomas	HIT FACTORY (New York) Charles Alexander	THE CASTLE (Franklin,TN) Scott Hendricks	ARDENT (Memphis, TN) Joe Hardy	MOONRAKER (Manchester,ENG) Development Corp.
CONSOLE(S)	SSL 4072G	SSL 4096E	SSL 4000G	SSL 4056	Soundcraft 1600
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A800 MKIII/ Sony PCM-3348	Sony 3348	Mitsubishi X-880	Otari DTR 900
STUDIO MONITOR(S)	Yamaha NS10 KRK 9000	Boxer Custom	UREI 813A B&W	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499/467	Ampex 467	Ampex 467	Maxell Pro
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Chris Gehringer	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	TOWNHOUSE Tony Cousins
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(Continued on page 108)

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Update

GOOD WORKS

SONY MUSIC RELIEF: Sony Music Entertainment has established an Earthquake Relief Grant, effective immediately. The company is launching the fund with a donation of \$25,000, with a matching \$25,000 from Sony Corp. of America. The Sony Music Resources department at the company's Santa Monica headquarters will begin processing grant applications in amounts up to \$1,500 for each employee. In conjunction with the New York Entertainment Industries Credit Union, representatives were scheduled to be on site Feb. 2-3 to process a broad range of additional financial aid programs, including an instant loan of \$1,000 for each employee, which Sony Music will guarantee and will pay interest up to one year. Also, special low-interest loans up to \$7,500 also are available for those affected by the earthquake. At the same time, employees are being urged to take advantage of the credit union's low-interest home equity and new car loans. These financial programs are in addition to the Employees Assistance Program, which will conduct five special sessions on earthquake relief as well as provide counseling for individual employees. Sony Music will be evaluating flexible working hours and modified work weeks and providing assistance with applications to FEMA (Federal Emergency Management Agency) and a telephone hotline to the Los Angeles Unified School District. For more info, contact Michelle Mena at 212-833-5539.

DELIVERING THE GOODS: Although DJ Muggs of rap act Cypress Hill couldn't be on hand because of a auto accident on his way to the ceremony, group member B-Real flew in from Los Angeles to New York Jan. 31 to present a \$10,000 check to Fernando Mateo, founder of the "Goods For Guns" program at Sony Studios' Insert Stage in Manhattan. (Muggs sustained no major injuries and is recovering at home.) The group's label, Columbia Records, made a matching donation of \$10,000. For more info, call Howard Wuelfing at 212-833-8891.



A New Jazz Talent. Patrick Zimmerli is congratulated after winning the first BMI/Thelonious Monk Institute of Jazz Composers Competition Award of \$5,000. The gala program at the Kennedy Center in Washington, D.C., also included the announcement of the Monk Institute's Jazz Piano Competition winners. Shown, from left, are actor/singer Billy Dee Williams, host for the evening; Zimmerli; composer/pianist Herbie Hancock, one of the judges for the Composers Competition; Monk Institute board chairman Thelonious Monk Jr.; and BMI senior VP of performing rights Del R. Bryant, who presented the check to Zimmerli. The evening was co-sponsored by the Monk Institute and Kennedy Center.

LIFELINES

BIRTHS

Boy, E. Tyler, to Rick and LouAnn Klimek, Dec. 30 in Cleveland. She is marketing coordinator for Sony Music in Cleveland.

Boy, Justin Dior, to Sean "Puffy" Combs and Tanieka Combs, Dec. 30 in Scarsdale, N.Y. He is founder of Bad Boy Entertainment.

Boy, Wynn Raphael, to Robert Haimer and Faithe Raphael-Haimer, Dec. 31 in Los Angeles. He is a producer and songwriter best known for his song "Fish Heads" with recording group Barnes & Barnes. She is senior director of product management/direct response marketing for Rhino Records.

Triplets, boys, Joshua Michael, Eric Ross, and Keith Ian, to William and Karen Hecht, Jan. 10 in Long Island, New York. She is national sales manager for WHLI/WKJY Garden City, N.Y.

Twins, a boy, Charles Edward, and a girl, Elizabeth Lauren, to John and Janice Lentz, Jan. 14 in Dallas. He is national programming consultant for TM Century Inc. there.

Boy, Nicholas Frederick, to Fred and Georgia McFarlin, Jan. 21 in Atlanta. He is Southeast regional promotion manager for the Imago Recording Co.

Boy, Michael Lee, to Brian Dubin and Fran Ashley Curtis, Jan. 24 in New

York. He is VP of the commercial department of the William Morris Agency. She is executive VP of Rogers & Cowan.

Boy, Jordan Alexander, to Ken and Sharon Levy, Jan. 24 in Westchester, N.Y. He is VP of creative services at Arista Records.

Girl, Carina, to Roy and Carol Lott, Jan. 25 in New York. He is executive VP/GM of Arista Records.

Boy, Dillon Peter, to Tom and Mary-Kay Coyne, Jan. 25 in Morristown, N.J. He is a mastering engineer with Hit Factory Mastering in New York.

MARRIAGES

Jake Ottmann to Mary Gormley, Dec. 18 in New York. He is East Coast director of alternative promotion at Elektra Entertainment. She is director of A&R at Columbia Records.

John Gilmore to Debra Leavitt, Jan. 16 in Maui, Hawaii. He is a film and television composer. She is an executive assistant at Quincy Jones • David Salzman Entertainment.

Brett H. MacKenzie to Maria Failace, Jan. 22 in Houston. He is director of recording sessions for Geffen Records in Los Angeles.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks

FOR THE RECORD

Lynn Anderson, John Conlee, and other country stars worked with Feed The Children to deliver goods to Los Angeles earthquake victims. The charity was erroneously identified in the Feb. 5 "Nashville Scene."

In the Feb. 5 issue, there was an error in reporting Canadian sales figures for the Rankin Family's 1992 album "Fare Thee Well Love." According to the group's label EMI Canada, domestic sales for the album are 400,000 units. The group's current album, "North Country," has sold 200,000 units to date.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 7, 21st Annual American Music Awards Show, Shrine Auditorium, Los Angeles. 213-655-5960.

Feb. 7, Los Angeles Women In Music Singer/Songwriter Showcase and Musical Soiree, Tampico Tilly's, Santa Monica, Calif. 213-661-2440.

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. 16-19, 4th Radio & Musica Convention, LAX Marriott, Los Angeles. 813-877-6615.

Feb. 17, American Latin Music Assn. (ALMA) Third Annual Membership Meeting, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 17-20, The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 17-20, Sixth Annual Folk Alliance Con-

ference, 57 Park Plaza Hotel, John Hancock Theater and Boston Park Plaza, Boston. 919-962-3397.

Feb. 26-March 1, Audio Engineering Society Convention, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.

Feb. 27, MusiCares "Person Of The Year" Tribute Dinner, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, R&B Foundation Pioneer Awards, Roseland, New York. 202-357-1654.

March 2, American Jewish Committee Music-Video Division Distinguished Service Award Presentation, honoring Rachelle Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 8, Echo Awards, Alte Oper, Frankfurt. 011-49-89-625-3828.

March 9-13, 24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing," Loews Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, 1994 Billie Awards, The Puck

Building, New York. Maureen Ryan, 212-536-5002.

March 10, BMI Latin Awards, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

APRIL

April 10-11, VSDA Video Games Conference, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12-14, REPLtech International, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 21-24, Impact Super Summit Conference, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

MAY

May 2, T.J. Martell Concert, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 3, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 11-15, NAIRD Convention, Chicago, Ill. 606-633-0946.



The Agony of . . . A Split Decision. WLUP-FM Chicago night jock Danny Bonaduce, left, and Donny Osmond, center, managed to brawl for three rounds during a recent charity boxing match. Bonaduce was declared the victor in a split decision.

Top Urban Stations Rank Low In Revenues Broadcasters Say Advertisers Need Educating

BY ERIC BOEHLERT

NEW YORK—In 18 of the top 100 American markets, urban radio stations rank first or second in Arbitron 12-plus numbers (including New York, Miami, Memphis, and Orlando, Fla.). Yet in very few of those markets do urban stations bill the most money from advertisers.

That disparity is nothing new to broadcasters who own and operate urban stations and who have grudgingly accepted the revenue inconsistency among formats—an inconsistency that seems to run along color lines. Managers say business conditions have improved somewhat over the years, but few foresee dramatic change for the better anytime soon (i.e., urban stations garnering ad dollars in proportion to the size of their audience.) Instead, broadcasters say they must keep educating advertisers in order to make their stations more attractive.

The conversion ratios calculated by the just-released Duncan's Radio Market Guide tell urban's troubling tale. The ratios, based on annual revenue totals from stations across the country, determine which formats do the best job at converting listening shares into ad revenue. All-news stations are at the top of the 15-format list, while urban is next to last (just ahead of adult standards), where it has toiled for years.

According to editor and publisher Jim Duncan, there are just a handful of urban stations in the country, such as WVEE Atlanta, that are consistent billing marketplace winners. And of the top-billing stations in the country for 1993, the wealthiest urban station, KKBT Los Angeles, doesn't register until No. 33.

The longtime problem for urban stations when it comes to landing advertisers is twofold. Traditionally, their listeners are young and black. For years now, advertisers across the board have been distancing themselves from younger-skewing stations in favor of targeting wealthier, older listeners. (Duncan

points out that the conversion ratio for teen-heavy top 40 stations has weakened in the last few years, too.) Add to that the fact that urban's young listeners are black—and often perceived as less valuable by potential clients—and urban stations face a real selling hurdle.

"The general black consumer market is too often overlooked or undervalued," says Jack Bryant, president of the American Urban Radio Network.

Old-fashioned prejudice is a part of the problem, says Skip Finley, president/GM of WKYS Washing-

'Black consumers are undervalued'

ton, D.C., but just a very small part. "Every time someone tells me that [an advertiser won't buy the station because of its black listeners], I look into it and find there's a lack of education about the station. That's my goddamned fault." It's up to the sales team to give every potential client 10 good reasons to buy the station, he insists.

Finley notes that years ago, country radio had to battle its own image problem—that of a rural redneck bastion—in order to land its fair share of ad dollars. Through hard work and positive media exposure, country was able to turn that perception around.

Conceding there are "one or two oddball [advertisers] out there," Finley nonetheless says cries of racism in the radio business are "an excuse" for weak selling results.

Lois Wright, VP and corporate counsel for Inner City Broadcasting, is not so sure. She points to the company's urban WBSL New York, which shares a segment of listeners with crosstown oldies WCBS-FM, AC WLTW, and adult alternative WQCD. Those stations, like WBSL, are in the 3.5-5.0, 12-plus Arbitron range. Yet they bill almost \$10 million more each year than WBSL. Half of that \$10 mil-

Talk Producers Always On The Line Behind-The-Scenes Pros Can Be Heroes Or Goats

BY CARRIE BORZILLO

LOS ANGELES—Gregg Cockrell's view on producing "The Gil Gross Show" for CBS Radio Networks sums up how many radio talk show producers feel about their careers. "Producing is probably the hardest job I've ever had, and the most humbling, too," he says. "A lot of times you don't hit a home run, and when you feel it and your host feels it, well, I just feel so stupid. I feel like a failure, yet at other times I feel like a genius."

While most radio professionals

are aware that producers find and research topics, book guests, and constantly track the changing interests of the audience, what many don't know is exactly how they go about it and how difficult it really is to hit, as Cockrell says, a home run.

Producers like Cockrell, Westwood One's Pat Piper, KABC Los Angeles' Lyle Gregory, and WRKO Boston's Larry Schwarz spend most of their time reading, listening, and networking on the phone.

To better prepare for his shows, Piper, who could be dubbed the king of all talk show producers since he produces three high-profile syndicated shows (Larry King, Pat Buchanan, and Jim Bohannon), actually looks forward to traffic jams on the way to work.

Piper explains: "I look forward to two-mile back-ups. The longer the back-up, the better the show. It gives me time to listen to the radio and find out what people are talking about. That's what makes up a successful show."

Piper, who has been producing King for 10 years, Bohannon for a year, and Buchanan since last July, starts his day by reading or skimming through five or six newspapers, 25 magazines, and even a stack of tabloids, which he says are "essential."

Cockrell also looks at a slew of periodicals, including such magazines as Rolling Stone, Vibe, and Edge, for ideas. The most interesting way to find what's on the tip of everyone's tongues, he says, is by plugging into the computer on-line services Prodigy and CompuServe.

Gregory, who has co-produced talk host Michael Jackson at KABC for the past 11 years, says Jackson taught him and his partner, Ted Lekas, how to produce a good talk show.

For Gregory and Lekas, that involves getting to work by 7 a.m., usually a few minutes after Jackson arrives, and reading through eight to 10 papers collectively while Jackson, who does most of his own research and show prep, reads through 10-12 papers himself.

"The most important thing around here in the morning is that we don't talk in paragraphs," says

Gregory. "We talk in quick sentences . . . We have to keep up with Michael's tempo . . . It's one of the most invigorating ways to wake up."

While Gregory says that he, Lekas, and Jackson glean information from newspapers, he says he is fortunate that Jackson's contacts leak many stories to the host before the papers even know about them.

"There are so many times that we break the story because the newsmakers will call Michael themselves," says Gregory.

Schwarz, who worked with Gregory at KFI Los Angeles and later became Tom Leykis' producer there, moved to Boston to produce Leykis shortly after the host joined WRKO.

He says that in order to be a good producer, you almost have to dedicate your entire life to it. "The first thing on my mind when I wake up is the show, and the last thing on my mind before I close my eyes at night is the show," he says.

Schwarz starts his day by turning on his radio, TV, and computer to simultaneously listen and watch the news and check the wire services from home. In addition, Schwarz has been known to drive miles to the town where news is happening and personally seek out guests for the show.

BEST SOURCE: OTHER TALK SHOWS

Surprisingly, most of these producers don't pay too much attention to TV news programs or news, with the exception of a few shows, unless there is a major catastrophe. In addition to the print media, most producers listen to open-phone segments of other radio talk shows to really find out what's going on.

As for research and preparation, Cockrell says he is lucky to have the whole CBS media conglomerate to help him out, including a research library right in the building. He says he can also call CBS-TV anchor Connie Chung for a phone number of a contact he may need. He also uses CBS Radio News and the CBS television network as bargaining tools to get hard-to-come-by guests.

Cockrell says, "It's a great bargaining chip to be able to say, 'If
(Continued on page 111)



Gregg Cockrell, right, producer of CBS Radio Networks' Gil Gross Show, jokes that he's not above lying to potential guests to get them on the show. Cockrell is pictured with Gross, left, and former presidential candidate Ross Perot.

Billboard's PD of the week™

Perry Michael Simon
WKKW Trenton, N.J.



FOR MOST RADIO stations, particularly music stations, the sight of a new governor taking the oath of office at the state capital would not constitute a serious programming challenge. Then again, WKKW (New Jersey 101.5) Trenton, N.J., is not like most stations.

Ever since it played a high-profile role in the tax revolt aimed at former Governor Jim Florio in the summer of 1990, the hybrid oldies/talk station not only has climbed to the top of its market, but for some has become synonymous with the dollars-and-cents issue. Now, with a new governor (who once contributed commentaries on WKKW) in office promising to cut taxes, the station has to look elsewhere for inspiration. Not a problem, insists PD Perry Michael Simon.

Looking back, he notes that the tax brouhaha—during which the station urged rallies and a statewide grass-roots revolt—did not single-handedly make the radio station a winner. Simon points out that even before the topic became front-page news with WKKW leading the way, the station had already finished its first Arbitron book on top.

"People thought we'd go away after the initial [tax] splash," says Simon, who believes the station would have been a hit even without the issue to hype. He says it's a misperception that taxes were the only topic discussed on the station, noting, "we have to entertain the listeners." Also, WKKW was not some sort of Republican bastion, he says. "It wasn't a solid four years of bashing Jim Florio."

Press Broadcasting, which also owns N/T WTKS Orlando, Fla., purchased WKKW in 1989 and flipped the format the following year. Since then, the station has continued to grow, and has helped launch two on-air afternoon teams into radio's big leagues.

In 1992 the tax team itself, John Kobylt and Ken Chiamponou, left for KFI Los Angeles, a jump from market No. 132 to No. 2. They were followed by Brooke Daniels and Roberta Gale, who quickly landed a Westwood One syndicated show, which debuts Monday (7).

Why the wealth of afternoon-talent tag teams on the FM talker? Simon says there is no magic answer, nor is it part of any calculated plan to promote the afternoon team more than others at the station. He simply chalks it up to talented, hard-working jocks who happen to share the same time slots.

The latest afternoon installment consists of comedian Jeff Deminski and buddy Bill Doyle, who last programmed KLMR in that radio hotbed, Lamar, Colo. The rest of the lineup consists of Jim Gearhart in mornings, followed by Jay Sorensen, Dennis Malloy, Mary Walter's "Passion Phones" at night, and an overnight oldies request show

hosted by Willie Twyman.

If you get the feeling that things are done slightly differently at WKKW, you're right. For instance, this is Simon's first full-time job at a radio station, let alone as PD. Prior to his 1991 arrival he worked in the corporate office of the station's owner, chipping in on all sorts of duties, including marketing, programming, acquisition, and legal work. Simon is a member of the New Jersey and New York bar associations. Upon graduating from Villanova Law School in 1985, he spent one year practicing law, then bailed out "as quickly as humanly possible. It wasn't nearly as fun as working in the media," he says.

And then there's the station's peculiar (at least on paper) mix of sure-fire oldies and statewide talk radio. Both are well defined. For instance, only the best, most heavily tested hits are welcome on the station, says Simon, who notes that just 300 songs from the mid-'60s to mid-'80s are in rotation during any given week. Four or five songs are spun during drive times, with more during middays, nights, and on weekends.

Those same strict guidelines also apply to the station's talk topics. The hosts, conscious that the state is flooded with New York and Philadelphia radio outlets, have always stressed issues that apply to New Jersey residents on a daily basis—which explains the tax revolt jackpot. (WKKW can be heard in almost 70% of the state.) Simon, echoing consultant/station architect Walter Sabo's themes, says this means there is no mention of NAFTA, Bosnia, or any other, "big, traditional AM talk issues" on WKKW.

Although the station's talk has been responsible for most of WKKW's headlines, Simon says he would never drop the music in favor of straight talk. "The songs give the station something of a rhythm, plus it helps with our in-office listening," he says. The rhythm and sound of the station also is defined by the on-air callers, whose voices are "drenched in reverb," as Simon puts it, in order to create a big, distinctive, imposing sound.

As a current leader in the small-but-growing field of FM talkers, Simon says it is inevitable that WKKW will soon be joined by others around the country. "Stations are inching into it, but there still aren't as many as I thought there'd be," he says.

Simon believes that many broadcasters who were watching the growth of WKKW and pondering the move wrote off the station's achievements—and particularly the success of Kobylt and Chiamponou—as a fluke buoyed by the tax fever. WKKW's continued growth, however, "will help people take notice that talk FM is not such a bad thing for radio."

ERIC BOEHLERT

A Movable Feast Of Promo Opportunities

LOS ANGELES—No longer content with a simple van, promotion directors are investing in station vehicles that are getting increasingly bigger and more elaborate. Last year marked the launch of Universal Studios/Florida's "Landshark" remote studio and WENZ (the End) Cleveland's lizard-mobile city bus. This year's unique vehicle offering is a custom-tailored movable diner from two Atlanta-based companies, Measured Marketing and Airstream Inc.

Designed to replicate an authentic American diner of the '50s, the fully equipped bus/remote studio can be attached to a standard station van, a pickup truck, or an all-terrain vehicle for transport. If the '50s style doesn't fit a station's marketing plans, the diner can be custom designed in any motif.

Bob Lewis, president of Measured Marketing, says stations can lease the

PROMOTIONS AND MARKETING™



by Carrie Borzillo

vehicle for \$1,500 a month for a period of 36-60 months, or buy it outright for \$75,000 without the broadcast equipment, or \$90,000 with the equipment.

The vehicles are being constructed on a per-order basis. Lewis has just begun pitching the idea to radio, and says stations in Detroit, Charlotte, N.C., Miami, and Baltimore are close to signing agreements.

Lewis sent pamphlets promoting the concept to 400 stations before Christmas, and claims to have gotten responses from 50 outlets, mostly old-

ies stations.

The diner, which seats up to 20 people, can be used to stage large outdoor events, wherein the diner would serve as a backdrop for a concert or party and station personnel would work out of the vehicle. The diner also can be used for more intimate gatherings, such as small remotes, mini-concerts, or client or listener luncheons.

It is equipped with a roll-down awning for sponsors—most likely food vendors—to either set up under or plaster their logos on. Inside, the diner features stools, booths, microwave space, a sink, a radio studio, and a slew of other features.

"We designed it to primarily cross-promote and meet the needs of the sales staff," says Lewis. "It's ideal for food vendors, and the broadcast equipment will meet the sound quality that programming needs. It's also great for

(Continued on page 112)

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.	WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	★★★ NO. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 11 weeks at No. 1
2	3	3	16	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
3	2	2	16	HERO COLUMBIA 77224	◆ MARIAH CAREY
4	4	4	12	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
5	5	5	12	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
6	6	7	10	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
7	7	9	7	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
8	12	13	7	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
9	9	8	15	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
10	14	17	7	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
11	13	14	11	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
12	10	10	29	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
13	11	11	29	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
14	8	6	16	AGAIN VIRGIN 38404	◆ JANET JACKSON
15	15	12	27	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
16	17	21	8	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
17	20	23	6	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
18	16	15	26	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
19	19	16	37	FIELDS OF GOLD A&M 0258	◆ STING
20	26	—	2	★★★ AIRPOWER ★★★ WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
21	23	24	9	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
22	22	20	24	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
23	18	18	24	HOPELESSLY RCA 62597	◆ RICK ASTLEY
24	21	19	18	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
25	24	22	23	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
26	25	29	4	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
27	27	32	5	RAINBOW'S CADILLAC RCA 62724	BRUCE HORNSBY
28	30	31	14	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
29	NEW ▶	—	1	★★★ HOT SHOT DEBUT ★★★ STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
30	28	27	13	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
31	29	25	17	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
32	32	26	20	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
33	34	33	15	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
34	35	—	2	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
35	31	28	11	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
36	RE-ENTRY	—	22	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
37	33	38	17	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
38	RE-ENTRY	—	26	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
39	RE-ENTRY	—	21	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
40	39	36	20	NOTHING 'BOUT ME A&M 0350	◆ STING

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	2	3	4	5	6	7	8	9	10	TITLE	ARTIST
1	1	1	3	I'M FREE SBK 50434/ERG	◆ JON SECADA						
2	2	2	6	I DON'T WANNA FIGHT VIRGIN 12552	◆ TINA TURNER						
3	3	3	13	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE						
4	4	4	31	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA						
5	7	5	31	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA						
6	5	6	14	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN						
7	10	—	24	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX						
8	9	8	17	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT						
9	8	9	7	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT						
10	6	7	3	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS						

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

TALK PRODUCERS

(Continued from page 109)

you do our [show], I can guarantee the network will pick it up."

"I'm not above lying to people to get them on the show," Cockrell adds, laughing. "I'll tell them I can guarantee they'll get TV coverage, then call and tell our TV people that they've got to take a bit of this."

Piper has the opposite problem. "Everyone wants to be on Larry King. But I have to book Pat and Jim, too. I just have to convince the guest what show really fits best for them." Sometimes, Piper admits, there is even a bit of tension when each host wants a certain guest and only one show can get the person.

What each host expects from his producers also differs a bit. For instance, Piper writes down one-sentence summaries of the guest and topic for King, but gives Buchanan and Bohannon as much background as possible. Piper says, "Larry likes to learn as the audience learns, while Pat likes to be somewhat of an expert."

Gross also likes to go in with as much information as possible, while Jackson likes to research for himself.

As for Leykis, Schwarz says, "He is so talented that he can come in two minutes before the show and I can hand him a paper and he can do the show. He doesn't panic. Other times, he likes to have as much research as possible."

PRODUCING NIGHTMARES

Producing a prominent talk show isn't always a satisfying and fulfilling job. There have been times in each of these producers' careers that they would rather not remember.

"I recall the day the Challenger blew up and I found a guy who worked with the shuttle program, so I got him in the studio," says Piper. "As he was telling his story with tears rolling down his face, I just thought to myself, 'What kind of beast am I?' He devoted his life to these people, and here I am putting him in front of a million people to talk about it. I never felt so bad."

On the lighter side, Piper has learned from a few common mistakes to ask as many questions of the guest as possible. For example, he forgot to make sure a prominent Soviet journalist could speak English. She showed up with an interpreter, much to Piper's surprise. Another time, he booked the wrong Bobby Inman; apparently there are two in Texas.

"Sometimes it's so obvious that you forget to ask," says Piper.

Cockrell found himself in a similar situation. He once booked someone for Leykis at KFI who called himself "the Pope of the Western Hemisphere," but who, for some religious reasons, doesn't speak. "I broke the cardinal rule of producing: Never book a guest without speaking to him," says Cockrell.

Schwarz also has learned a lesson or two. "Never put two [rival] guests in the same room before the show," he says. "I did that once, and they became friends. There was also a time when I thought I booked two opposite views, and they ended up agreeing with each other."

Hundt Silent On FCC's Intentions For Violent Rap

BY BILL HOLLAND

WASHINGTON, D.C.—FCC Chairman Reed Hundt may be warning that the commission will come down on TV stations broadcasting violent programs if Congress decides to act, but so far he has kept silent on what the FCC might do to prevent radio stations from playing gangsta rap songs, if Congress wants a clamp-down.

Hundt, however, may be personal-

ly disposed to do so.

Billboard has learned that Hundt sent a congratulatory letter to at least one radio station owner, Pierre Sutton of Inner City Broadcasting, for instituting a company-wide policy of not playing rap songs that are violent and demeaning to women (Billboard, Dec. 18, 1993).

A source close to the FCC says that Hundt sent the letter "in a spirit of congratulations rather than because he was following any new poli-

WASHINGTON
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cy."

Members of Hundt's office have not yet been able to ask the new chairman if his publicized comments regarding TV violence (that the commission, if charged by Congress, "would have strong arguments" to

win such cases) could be applied to radio programming.

A House subcommittee has scheduled an oversight hearing on gangsta rap for Friday (11).

FCC OKs SALE, NEW FINES

The standoff continues and court dates loom on the horizon for the FCC and Infinity Broadcasting following a Jan. 31 commission's 2-1 vote authorizing the sale of Beasley Broadcasting's KRTH Los Angeles to Infinity.

In that action, the commission also fined Infinity once again, this time for \$400,000, for broadcasting allegedly indecent programming on Howard Stern's morning show.

The Infinity stations cited are: WXRK New York, WYSP Philadelphia, WJFK-FM Washington, D.C., and WJFK-AM Baltimore.

The commission also fined Americom \$37,500 for the Stern broadcasts on KFBI Las Vegas.

The approval vote, with commissioner James Quello dissenting and chairman Reed Hundt abstaining, put an end to a veiled FCC threat to withhold approval of the sale until pending complaints were settled (Billboard, Jan 15).

An issue not addressed in the action was the disposition of Infinity's unpaid outstanding fines totalling \$1.2 million.

Commissioner Ervin Duggan said that he hopes for "the launching of an administrative hearing" after the approval "to determine whether the pattern of enforcement actions incurred" by Infinity "raises fundamental questions about Infinity's fitness to remain an FCC licensee."

Despite the commission's final approval, Infinity lost money because of the FCC's slow decision, and will have to pay an estimated extra \$5 million because of late penalties set in the sale negotiations with Beasley last year.

The FCC underscored its equal opportunity enforcement policy Feb. 1 by placing fines or reporting conditions on 26 radio stations in California, Texas, Washington, and Missouri.

KFUO-AM-FM St. Louis will be designated for renewal hearings to investigate violations of EEO rules.

Fines between \$18,750 and \$37,500 were placed on Texas stations KEGG Dallas, KMND/KNFM Odessa, KTEM/KPLE Temple, KSAM-AM-FM Huntsville, KYKX Longview, KGNC-AM-FM Amarillo, KEBE/KOOI Jacksonville/Tyler, and KGVL/KIKT Greenville.

In California, stations fined were KIXT/KSLY San Luis Obispo and KTMS/KHTY Santa Barbara. In Washington, KEZX-AM-FM Seattle also was fined.

Forfeiture and reporting conditions were imposed on KVI/KPLZ Seattle and reporting conditions on KSPA/KOWF Escondido, Calif.

The FCC has also "admonished" without a fine Henry Broadcasting's KFAB Omaha, Neb., for violations of the political programming rules.

An FCC field staffer, conducting an on-site inspection, found the station had political rate cards in its public file that limited candidate spots and didn't define classes of time available.

TOP 40 SWINGING MAINSTREAM?

(Continued from page 1)

others are still calling themselves rhythm stations but are playing much more mainstream product than they were a year ago.

Depending on whom you ask, the trend represents either the beginning of a renaissance for mainstream top 40, or merely a continuation of the format's constant evolution. Both sides have evidence to support their claims.

Top 40 first began to look like it could be positioned for a rebound in the summer Arbitron sweep. After leveling off from more than three years of downward trends in the spring of 1993, the format actually had its first gain (albeit a fractional one) in national audience share last summer, according to the Billboard/Arbitron national format ratings.

Despite audience gains, however, the format continued to hemorrhage outlets. Since last spring, when top 40 made news by dropping below the 500 station mark to approximately half the number of outlets it had in 1989 (Billboard, June 19, 1993), it has steadily continued to lose stations. In the latest figures from the M Street Journal, which tracks formats nationally, top 40 was down to 400 stations.

Those losses, combined with some sales problems, are the root of the shift back to mainstream top 40, according to PDs who have made the switch.

When there were more top 40 outlets, often several in each market, the underdog tended to take a rhythm/crossover position to erode audience from the market's top mainstream station. But fewer outlets has meant less competition, frequently leaving just one top 40 station in a market.

Add to the equation the fact that the young audiences rhythm stations attract are difficult to sell to advertisers. The end result: the station that is left standing switches to mainstream in an effort to win over the more advertiser-friendly adult demos.

"When a lot of the dance stations really kicked in several years ago, their main purpose was to knock off the mainstream station in the marketplace," says KS104 Denver PD Chris Davis. "In many cases, the mainstreams have gone away and the dance stations have stepped up to fill the gap, the 23-28 audience that is not being served."

That's exactly what happened in Columbus. WAHC/WAKS shifted to mainstream in mid-October, dumping the 12-24 targeted urban and dance product in favor of Bryan Adams and Meat Loaf and a new target of 18-44-year-olds. The decision to go rhythm

in the first place was what PD Rob Morris calls "a guerrilla warfare tactic" against rival WNCI. But since then, WNCI has abandoned the mainstream position for a more adult approach, leaving a mainstream hole in the market.

"It was better for sales [to go mainstream]," explains Morris. "It was more palatable on the street."

Although WAHC/WAKS has not had a full book in the format, a 3.5-4.9 12-plus jump in the fall Arbitron sweep seems to indicate the decision was a good one. Morris says it is too early to tell what the payoff will be on the sales side.

At Power 92 Phoenix, which went mainstream in December, PD Rick Stacy says the decision was based on audience research. Despite having no market rival, "there was a limit to what we could get with that [rhythm] format," he says. "We were getting a lot of [time spent listening] from a very small audience and it didn't translate to the sales we wanted. The median age of the station was 19, and you can't live on that."

After several years without a format rival, KS104 Denver finally changed to mainstream in September in an effort to increase its cume. According to PD Chris Davis, "We saw an opportunity to expand our base audience in the marketplace."

MAINSTREAM MUSIC

In addition to sales and the changing competitive situation, PDs say another factor in the mainstream resurgence is an especially good crop of mainstream product available now, including hits from Celine Dion, Michael Bolton, Meat Loaf, Mariah Carey, Richard Marx, and Adams (both as a solo artist and with Sting and Rod Stewart).

One of the original top 40/rhythm outlets, WPOW (Power 96) Miami, is another station whose Billboard reporting classification changed to top 40/mainstream in the fall, although PD Frank Walsh claims the station has always been relatively mainstream. He concedes, however, that the station is now more mainstream than it was a year ago, thanks in part to the product available now.

"A while back we were almost forced into playing more urban product than we wanted because the market was flooded with SWV, H-Town, Shai, and Silk," Walsh explains.

KTFM (Hot 103) San Antonio is still considered a rhythm station, but it too is playing plenty of Bolton, Carey, Dion, Marx, and other mainstream artists. PD Rick Upton says

one of the station's best-testing records right now is a new release from Phil Collins.

"I think there is a glut of [mainstream product] out right now that happens to be working," Upton explains.

KBOS (B95) Fresno, Calif., is another example of a rhythm station that is playing more mainstream product, including Carey and Bolton. That shift happened after B95 finally managed to knock rival KQPW out of the format.

Record labels, by now accustomed to top 40's changes, are relatively unfazed by the latest development. "Things continue to shift every which way, all depending on market conditions," says Atlantic VP/promotion Danny Buch. "Our job is just to watch, listen, and react . . . The one constant is change."

THE 10-YEAR CYCLE

Consultant Guy Zapoleon, who predicted mainstream top 40's comeback a year ago, says the latest shift is part of an ongoing three-part cycle the format goes through every 10 years.

He identifies the first element of the cycle as "the birth," a balance of rock, pop, alternative, and R&B last experienced in the mid-'80s when top 40 enjoyed its biggest success.

Next, Zapoleon says, "the format overreacts to the active listeners and starts giving them what they want, to the exclusion of the mainstream audience." That part of the cycle began two years ago when the format first became urban and dance-heavy, he says.

The cycle ends with a few years of what Zapoleon calls "the doldrums" in which the format overreacts again and "gets rid of anything rhythmic."

"We've been in the doldrums for the last two years in the cycle," he says. "Top 40 became too extreme and too urban and blew off a lot of listeners."

"There is no doubt in my mind that mainstream top 40 is coming back," continues Zapoleon. "It blew me away how many people thought top 40 was dead, it was just ridiculous. The key is to understand your core audience and to get as many mainstream listeners back in the fold as you can."

Gauging the format's long-term prospects, Power 92's Stacy is more cautious in his optimism than Zapoleon. "Right now I think we'll make a very solid long-term comeback in terms of sales," he says. "The [lesser] reliance on dance product and rap will help bring the adults back. But it's going to be a big sell job bringing adults back to top 40."

Radio

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	1	4	PINCUSHION ANTENNA	3 weeks at No. 1 ♦ ZZ TOP RCA
2	3	4	13	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
3	4	5	14	CREEP CORE	♦ STONE TEMPLE PILOTS ATLANTIC
4	2	2	16	DAUGHTER VS.	PEARL JAM EPIC
5	7	8	9	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/GEFFEN
6	6	6	15	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
7	5	3	16	BAD THING BROTHER	♦ CRY OF LOVE COLUMBIA
8	9	12	7	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/GEFFEN
9	15	18	5	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFFEN
10	8	7	15	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
11	14	15	12	LOW KEROSENE HAT	♦ CRACKER VIRGIN
12	13	14	11	YOU CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
13	10	11	8	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
14	18	20	3	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
15	12	9	16	AMAZING GET A GRIP	♦ AEROSMITH GEFFEN
16	11	10	10	TONES OF HOME BLIND MELON	♦ BLIND MELON CAPITOL
17	16	16	10	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEFFEN
18	19	17	13	MOTHER THRALL-DEMONSWEAT/LIVE	♦ DANZIG AMERICAN/REPRISE
19	NEW		1	*** AIRPOWER/HOT SHOT DEBUT *** NO EXCUSES JAR OF FLIES	
20	21	40	3	UNDER THE SAME SUN FACE THE HEAT	SCORPIONS MERCURY
21	20	26	3	DOGMAN DOGMAN	♦ KING'S X ATLANTIC
22	22	27	7	*** AIRPOWER *** COME TO MY WINDOW YES I AM	
23	17	13	17	THAT DON'T SATISFY ME BROTHER CANE	♦ BROTHER CANE VIRGIN
24	35	—	2	BOX OF MIRACLES BAREFOOT SERVANTS	♦ BAREFOOT SERVANTS EPIC
25	36	—	2	SOMETHING IN THE AIR TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
26	23	23	9	NOTHING IAN MOORE	IAN MOORE CAPRICORN
27	32	—	2	ROCK AND ROLL DREAMS COME THROUGH BAT OUT OF HELL II: BACK INTO HELL	♦ MEAT LOAF MCA
28	28	32	4	TODAY SIAMASE DREAM	♦ SMASHING PUMPKINS VIRGIN
29	25	30	6	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ ZIT/O/RCA
30	29	34	5	ANIMAL VS.	♦ PEARL JAM EPIC
31	26	29	19	SOBER UNDERTOW	♦ TOOL Z100
32	24	21	12	LITTLE CRAZY WAR OF WORDS	♦ FIGHT EPIC
33	27	22	20	DOWN IN A HOLE DIRT	♦ ALICE IN CHAINS COLUMBIA
34	31	31	7	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
35	34	28	10	ESTRANGED USE YOUR ILLUSION II	♦ GUNS N' ROSES GEFFEN
36	NEW		1	*** AIRPOWER *** STREETS OF PHILADELPHIA "PHILADELPHIA" SOUNDTRACK	
37	37	—	2	JUNIOR HUMAN WHEELS	JOHN MULLEN/CAMP MERCURY
38	33	24	13	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
39	NEW		1	*** AIRPOWER *** RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES	
40	39	—	2	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4AD/ELEKTRA

○ 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.

ALBUM ROCK RECURRENT TRACKS

1	1	1	17	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC
2	3	2	12	PEACE PIPE BROTHER	♦ CRY OF LOVE COLUMBIA
3	2	4	20	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN
4	4	3	8	NO RAIN BLIND MELON	♦ BLIND MELON CAPITOL
5	6	5	15	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE VIRGIN
6	5	6	12	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
7	7	—	24	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH GEFFEN
8	8	9	14	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA
9	10	7	17	CRYIN' GET A GRIP	♦ AEROSMITH GEFFEN
10	—	—	22	TWO PRINCES POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

PROMOTIONS AND MARKETING

(Continued from page 110)

rainy-day small remotes."

Lewis says the diner concept isn't only suitable for oldies stations. With the proper name and interior design, it can fit for any format. Some of the proposed names include "Rock'n'Roll Diner," "Big City Grill," "Good Times Diner," or "Blue Plate Diner."

"It's just more relatable to food manufacturers and more inviting to listeners, and better for sampling," adds Lewis. "Coming from a sales background, I can see it raising half a million for the station."

The aluminum diner comes with a one-year warranty and self-contained power.

GOOD WORKS . . .

Natural disasters always seem to bring out radio's charitable side, and the Jan. 17 earthquake in Los Angeles was no exception. Stations nationwide have helped those affected by the quake by collecting sizable donations. Among the stations helping out was KBOS (B95) Fresno, Calif., which got United Express to donate an airliner, flight crew, and ground crew, then hosted a live broadcast from the United terminal in Fresno, urging listeners to bring sealed jugs of water. Within 24 hours, United flew to L.A. with approximately 50,000 gallons of donated water.

KROQ Los Angeles collected more than \$15,000, including one donation of \$10,000 from the clothing chain Millers Outpost. The station also is donating proceeds from KROQ T-shirt sales to its earthquake relief fund.

WRKS New York took over a transit bus to go around town collecting money for the American Red Cross disaster relief fund. The bus was donated by Transportation Displays Inc. KUPL Portland, Ore., broadcast live from a Salvation Army warehouse that was collecting cash donations and items such as blankets, sleeping bags, and linens.

Priority Records and KPWR (Power 106) Los Angeles teamed to release "Straight From The Streets," a compilation of 16 hip-hop hits from such heavyweights as Dr. Dre, Ice Cube, 2Pac, Tag Team, Sir Mix-A-Lot, and other acts. The release raises funds for the Knowledge Is Power Fund, an organization devoted to raising money to build the Los Angeles Performing Arts Center and Training Complex, slated for construction this year.

The center will include a 100-seat theater, recording studio, TV studio, classrooms, and a rehearsal studio to provide underprivileged youth with opportunities to develop talents and skills in the performing and technical arts. KPWR is launching a \$750,000 advertising blitz to promote the album.

IDEA MILL: STEAMED AT WINTER

Frustrated with the record-breaking freezing temperatures, WFMS Indianapolis is steamrolling over winter by collecting winter-related items and driving a two-ton steamroller over them. WFMS will give out gift certificates for spring floral bouquets as prizes.

Rock-It Comix is looking to rock radio to help promote its new line of authorized rock'n'roll comic books. KKZR Houston, KNAC Los Angeles, KISW Seattle, WBCN Boston, and

KRXX Minneapolis are among the stations that will be hosting giveaways of such items as tour jackets, guitars, and copies of the company's first comic magazines, featuring Lita Ford, Ozzy Osbourne, World Domination, and Metallica.

KPLX Dallas morning men Steve Harmon and Scott Evans found a different way to give out Super Bowl playoff tickets. At an event dubbed "The First Annual Harmon and Evans Rice-A-Roni Bowl," listeners had to dive head first into a tub of cold water and Rice-A-Roni ("The San Francisco Treat") and attempt to grab tickets to the NFC championship game between the Dallas Cowboys and the San Francisco 49ers, or packages filled with concert tickets, gift certificates from co-sponsor Tom Thumb Food Stores, and station merchandise.

For the Dallas-Green Bay playoff game, the morning duo invited listeners to become honorary "cheese-heads" in honor of the visiting team

from Wisconsin. Listeners had to dive into a bowl of cheese soup for the coveted tickets.

KSCS Dallas is expanding its annual Country Fair and Rodeo to seven days this year. The free event includes concerts by Tanya Tucker, John Anderson, and Sammy Kershaw, carnival rides, a bull riding competition, National Cutting Horse Assn. professional and celebrity cutting demonstrations, a high school jackpot rodeo, and retail exhibitions.

PRO-MOTIONS

WXRK (K-Rock) New York promotion director Peggy Panosh has been promoted to director of marketing . . . Radio Action Coalition for the Environment founder Dede Whiteside joins KAJZ/KBJZ Los Angeles as director of promotions and marketing. She will continue with RACE as a consultant and a member of the board of directors.

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 30 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	2	8	LOSER MELLOW GOLD	2 weeks at No. 1 ♦ BECK DGC/GEFFEN
2	2	3	12	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/GEFFEN
3	8	15	4	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	♦ CRASH TEST DUMMIES ARISTA
4	3	1	11	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/GEFFEN
5	5	10	7	BIG TIME SENSUALITY DEBUT	BJORK ELEKTRA
6	11	14	4	GET OFF THIS KEROSENE HAT	♦ CRACKER VIRGIN
7	7	6	18	LAI D LAI D	♦ JAMES MERCURY
8	16	16	3	GOD UNDER THE PINK	♦ TORI AMOS ATLANTIC
9	4	4	12	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
10	9	8	8	LOCKED OUT TOGETHER ALONE	♦ CROWDED HOUSE CAPITOL
11	6	5	16	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
12	12	12	8	CREEP CORE	♦ STONE TEMPLE PILOTS ATLANTIC
13	10	7	16	DAUGHTER VS.	PEARL JAM EPIC
14	17	21	3	WATCH THE GIRL DESTROY ME POSSUM DIXON	♦ POSSUM DIXON INTERSCOPE
15	14	11	11	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD EPIC
16	22	30	9	*** AIRPOWER *** DISARM SIAMASE DREAM	
17	13	13	23	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4AD/ELEKTRA
18	18	26	3	THE GREAT BIG NO COME ON FEEL	♦ THE LEMONHEADS ATLANTIC
19	15	9	16	TODAY SIAMASE DREAM	♦ SMASHING PUMPKINS VIRGIN
20	21	—	2	BELIEVE DIG	♦ DIG RADIOACTIVE
21	NEW		1	*** AIRPOWER *** NO EXCUSES JAR OF FLIES	
22	23	28	3	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL EPIC SOUNDTRAX
23	20	22	9	WHITE LOVE MORNING DOVE WHITE	♦ ONE DOVE FFRR
24	19	17	11	STAY (FARAWAY, SO CLOSE!) ZOO ROPA	♦ U2 ISLAND/PLG
25	26	18	14	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
26	30	—	2	ANGEL TITANIC DAYS	♦ KIRSTY MACCOLL I.R.S.
27	24	19	24	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES ISLAND/PLG
28	NEW		1	*** AIRPOWER *** LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	
29	27	25	10	BOHEMIA BOHEMIA	♦ MAE MOORE TRISTAR
30	NEW		1	*** AIRPOWER *** SELFISH THE OTHER TWO & YOU	

○ 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 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call Format '92 '93 '93 '93 '93

EL PASO, TEXAS—(77)

KBNA-AM-FM	Spanish	8.8	10.3	10.9	11.9	14.6
KPRR	top 40/rhythm	10.2	8.5	13.4	10.6	12.5
KLAQ	album	11.5	13.0	13.2	12.5	11.0
KHEY-FM	country	11.5	13.6	11.6	9.8	9.0
KTSM-FM	AC	6.4	7.3	7.2	6.3	7.7
KJNT	AC	3.0	2.9	3.7	5.6	5.7
KOFX	cls rock	4.6	4.1	4.4	3.1	5.7
KAMZ	cls rock	5.9	5.0	4.3	4.0	4.0
KSET	country	5.2	4.6	2.9	4.1	3.9
KTSM-AM	N/T	4.3	5.1	5.9	6.1	3.0
KAMA	Spanish	4.4	2.4	2.1	3.5	2.9
XHM	Spanish	2.3	2.9	2.4	2.7	1.9
KROD	sports	1.7	1.6	2.4	2.0	1.6
KVIV	Spanish	1.2	1.8	1.0	1.3	1.5
KSYE	Spanish	9	5	6	1.0	1.3
KHEY	country	2.1	1.0	1.8	7	1.0

COASTAL N.C.—(81)

WRNS-AM-FM	country	25.4	23.9	22.1	21.1	21.6
WKIS	urban	12.4	16.4	16.4	17.1	15.1
WFLY-FM	album	5.4	4.2	4.2	4.3	6.5
WNCZ-FM	AC	4.2	3.1	4.5	6.8	4.3
WKOO	oldies	3.7	5.0	3.7	4.0	3.8
WDLX	AC	7.3	6.7	5.2	3.9	3.3
WRDU	album	2.0	1.8	2.7	3.0	3.2
WHTC	top 40	1.1	1.1	1.2	1.7	3.0
WRHT	top 40	5.1	3.5	3.0	4.3	3.0
WTRG	oldies	2.6	3.2	2.8	2.2	2.7
WTRG	country	3.2	1.4	1.4	1.7	2.6
WKOT	AC	1.5	1.1	1.6	1.5	2.3
WJNC	AC	1.4	1.7	1.8	1.8	1.6
WKTC	country	1.4	2.2	2.8	1.4	1.4
WNOR	AC	—	—	—	—	1.4
WGIM	religious	9	1.0	7	—	1.2
WKOR	album	9	2.1	2.2	1.8	1.2
WELS	religious	1.5	1.8	1.7	1.1	1.1

BATON ROUGE, LA.—(82)

WYMK-AM-FM	country	18.7	17.8	18.0	13.2	16.4
KQXL	urban AC	11.4	11.6	12.0	11.9	11.6
WKOK	urban	11.3	11.1	8.9	10.0	11.4
WKJN	country	5.5	5.3	5.7	5.5	6.0
WJBO	N/T	7.1	5.3	5.9	7.4	5.7
WTGE	cls rock	4.1	3.9	4.4	4.2	4.7
WFMF	top 40	7.1	5.6	6.4	5.5	4.6
WQUE-FM	urban	2.2	2.6	3.3	2.3	4.6
KRYE	AC	5.4	4.9	6.2	4.5	4.3
WGGZ	oldies	3.3	5.5	3.6	4.9	3.9
WNDC	religion	2.6	2.5	2.4	2.2	2.9
WCRW-FM	cls rock	3.9	4.0	4.3	2.5	2.7
WYCT	country	—	—	—	—	1.9
WQCK	religious	1.3	1.7	1.6	2.5	1.7
KNOM	oldies	2.0	1.7	1.7	1.7	1.1
WIBR	N/T	—	—	—	—	1.2

LITTLE ROCK, ARK.—(83)

KSSN	country	19.1	18.4	17.2	17.4	14.6
KIPR	urban	10.2	8.9	11.8	11.0	9.8
KDDK	country	3.0	8.2	10.5	7.4	7.7
KARN	N/T	8.7	10.8	7.5	9.2	7.7
KURB-AM-FM	AC	7.2	7.1	6.6	6.9	6.8
KMLX	album	8.7	9.8	6.6	7.3	6.6
KOLL	oldies	3.2	3.5	4.2	4.4	5.6
KRYK	album	3.8	5.1	3.9	4.4	5.0
KHLY	AC	3.0	4.5	4.8	4.5	4.8
KEZQ	AC	—	—	—	—	3.8
KMZX	urban AC	—	—	—	—	2.3
KLPO	classic rock	—	—	—	—	1.8
KGHT	religious	—	—	—	—	1.7
KLRG	religious	1.7	2.2	1.4	1.7	1.7
KMYK	country	2	1.2	1.4	1.0	1.5
KBIS	N/T	6	1.2	1.3	1.2	1.4
KITA	religious	2.1	1.2	1.3	1.2	1.4
KAAV	religious	—	—	—	—	4.1

CHARLESTON, S.C.—(84)

WWVZ	urban	14.8	12.8	13.4	13.9	14.8
WEZL	country	11.6	9.2	14.1	12.6	8.1
WYFC	album	7.0	4.9	6.5	7.3	7.6
WYFC-FM	AC	4.4	6.4	4.8	4.3	6.0
WBUB	country	8.7	7.9	6.1	8.7	5.5
WPAL-AM	urban AC	4.7	3.8	4.8	2.5	5.5
WSSX	AC	5.7	4.7	3.9	4.7	5.1
WTMA	N/T	6.9	8.9	7.4	7.0	4.8
WSUY	AC	4.0	4.9	4.4	5.0	3.9
WYBB	cls rock	4.3	3.8	3.9	4.4	3.9
WXLX	oldies	4.4	4.1	4.6	5.3	3.5
WMLG	urban AC	—	—	—	—	3.1
WZY	religious	1.4	1.3	1.2	1.3	2.8
WSSP/WJIM	adult std	1.4	1.6	2.1	2.2	2.5
WQZ	religious	2.1	3.2	2.1	1.9	2.2
WLOV	adult std	—	—	—	—	1.6
WTUA	religious	—	—	—	—	1.5
WJUA	country	2.3	1.1	2.3	1.9	1.3

YOUNGSTOWN, OHIO—(87)

WQJK	country	13.3	—	14.8	—	12.9
WQBN-FM	AC	9.7	—	9.0	—	12.6
WYTC-FM	top 40	9.2	—	10.8	—	10.4
WBGB	oldies	6.6	—	8.0	—	7.9
WQBN	N/T	12.7	—	13.0	—	7.5
WQCD	album	6.9	—	6.6	—	6.4
WRBP	urban AC	—	—	—	—	4.4
WYFM	AC	5.9	—	4.3	—	3.8
WSOM	adult std	3.6	—	3.2	—	2.5
WQOT	adult std	3.2	—	2.1	—	2.1
WBBW	N/T	2.7	—	1.4	—	1.6
WGFT	religious	2.3	—	1.4	—	1.6
WENZ	modern	1.3	—	6	—	1.2
WDVE	album	—	—	—	—	1.0

WICHITA, KAN.—(88)

KZSN-AM-FM	country	12.6	13.8	14.6	12.2	13.1
KFDI-FM	country	13.6	13.7	11.8	9.1	11.9
KRRD	top 40	8.9	12.2	8.8	10.4	11.3
KJCT	album	6.1	5.6	8.3	7.1	7.5
KNSD	N/T	6.3	6.6	4.8	4.5	6.9
KRBB	AC	6.8	9.0	9.1	6.4	6.3
KFDI-AM	country	5.5	6.3	5.9	6.4	5.7
KEYN	oldies	4.8	3.9	3.7	5.3	5.0
KRZZ	album	6.3	5.4	5.9	6.8	4.4
KYGO	country	1.5	1.6	1.9	3.1	3.9
KLXK	AC	3.8	2.1	4.9	5.4	3.6
KOEZ	easy	5.8	3.3	4.8	5.3	3.5
KFN	N/T	8	—	1.9	1.0	1.8
KTLJ	religious	3.5	2.5	3.0	2.6	1.8

MOBILE, ALA.—(90)

WBLX-FM	urban	10.7	10.9	14.3	13.1	10.9
WKSL-AM-FM	country	16.0	13.9	16.0	14.1	10.4
WKRG-AM	N/T	5.3	5.6	4.5	7.3	7.5
WABB-FM	top 40	4.3	6.5	8.1	7.4	6.3
WAYH	oldies	3.8	3.5	4.2	5.8	5.8
WGOK	urban	4.7	4.7	5.7	3.8	5.7
WJLQ	urban AC	6.7	9.4	5.7	7.3	5.4
WKRG-FM	AC	6.7	5.4	6.6	4.9	5.1
WVFX	country	4.7	3.8	3.1	3.9	4.7
WGCV	album	5.2	7.7	4.5	8.0	4.6
WZEW	modern	4.7	3.3	4.0	3.9	3.4
WMEZ	AC	1.7	2.6	1.6	1.7	2.0
WOWW	country	—	—	—	—	1.5

COLUMBIA, S.C.—(91)

WWDM	urban	16.9	18.0	20.5	20.5	16.7
WVCO-FM	country	12.9	12.2	13.3	14.2	12.6
WVCO	adult std	4.6	5.4	3.7	4.4	8.1
WVOC	N/T	7.3	6.3	7.7	6.0	7.0
WVWG-FM	oldies	4.8	4.8	4.6	5.3	6.4
WVOC	AC	7.3	7.5	7.5	7.6	6.4
WVOC	top 40	—	—	—	—	6.4
WVOC	country	5.7	6.9	4.1	7.9	5.9
WVOC	album	5.6	5.1	4.1	5.1	4.2
WVOC	album	4.0	4.2	5.0	3.9	4.0
WVOC	urban AC	2.4	2.1	2.4	1.9	2.6
WVOC	religious	3.8	3.6	3.4	3.2	1.9

FORT WAYNE, IND.—(93)

WJAI	AC	11.3	—	9.3	—	10.4
WBTU	country	11.5	—	10.3	—	9.5
WVME	top 40	12.5	—	8.5	—	9.3
WVOW-AM-FM	oldies	5.6	—	7.1	—	9.0
WVOC	album	7.4	—	7.5	—	7.8
WVDB	top 40	5.2	—	5.0	—	6.0
WVXE	album	7.6	—	6.0	—	5.9
WQHK-FM	country	—	—	—	—	3.8
WGL-AM	N/T	5.6	—	4.8	—	3.8
WVFI	AC	—	—	—	—	4.0
WVRI	easy	2.4	—	4.4	—	3.4
WJLT	oldies	4.4	—	4.4	—	2.9

Niche Formats On The Way In Europe?

BY THOM DUFFY and STEVE WONSIEWICZ

CANNES—The fragmentation of mainstream top 40 radio into niche formats, which has taken place in the U.S. as a result of deregulation and increased competition, is likely to occur in Europe in the coming decade as similar forces shape the radio industry there, says a leading radio consultant.

Jeff Pollack, CEO of the Pollack Media Group, who has commented widely on his view of "the death of mainstream" radio in the U.S., told European broadcasters gathered here that they may well see a similar trend in the years ahead.

"I see [niche format growth] escalating quickly in Europe," said Pollack, who was hosting the Pollack Group's 11th annual programming and management conference Jan. 30 at MIDEM. "Obviously, it changes from country to country. Britain has a very methodical process in terms of granting new licenses, as do many other countries. But where there are thousands of radio stations, such as in Italy, I think that what we're seeing in the States actually makes a lot of sense. If I'm a new station owner in Rome, I'm going to do whatever I can to have something that's distinctive, because every format is covered in Italy three or four times already.

"When we get the kind of competition in European countries that I think we're going to get in the next five years," said Pollack, "then you will see the demographic target of stations narrow to probably a 10-year spread. So you're going to see [broadcasters] who are now targeting 20-to-45 find that is too broad an audience." Addressing Pollack's clients, U2 manager Paul McGuinness observed

Call	Format	'92	'93	'93	'93	'93
WQHK-AM	country	5.8	—	4.4	—	2.4
WJFX	urban	6.0	—	4.2	—	1.3
WGL-FM	N/T	—	—	1.2	—	1.1

TRI-CITIES VA./TENN.—(94)

WXBZ-FM	country	27.6	—	28.5	—	29.6
WTFF	AC	14.3	—	12.6	—	11.5
WQUT	top 40	13.5	—	13.2	—	9.8
WJCV	N/T	3.2	—	4.0	—	5.3
WUSJ	country	4.1	—	4.5	—	4.1
WKPT	adult std	1.9	—	2.1	—	3.4
WIMZ-FM	album	2.9	—	3.1	—	3.3
WKOS	oldies	4.1	—	2.9	—	3.1
WVFX-FM	country	3.1	—	1.9	—	2.7
WMEV-FM	country	2	—	2.3	—	2.7
WETB	religious	1.4	—	1.1	—	2.1
WABN-FM	top 40	5	—	1.5	—	1.5
WZAP	religious	9	—	2.1	—	1.4

SPOKANE, WASH.—(95)

KZZU	top 40	10.6	8.8	8.9	10.0	11.3
KDRK	country	15.4	11.0	11.3	13.9	9.4
KKZA	cls rock	4.1	3.5	6.4	6.3	8.1
KNSC	AC	8.2	10.4	11.5	8.2	7.6
KEZE	album	5.6	6.5	7.7	5.8	7.4
HEVY-AM-FM	oldies	7.0	8.3	8.0	9.3	6.6
KXLY-AM	N/T	7.0	7.1	5.6	5.3	5.4
KVFR	country	2.3	2.7	3.8	3.9	5.1
KDQR	adult std	5.7	5.8	4.5	5.6	4.7
KJRB	N/T	4.8	4.9	4.7	4.7	4.5
KGA	country	3.8	3.0	4.0	4.7	3.9
KCDA	country	4.5	4.1	3.7	2.8	3.2
KTSL	religious	2.0	1.9	1.4	1.6	2.7
KJIV	easy	1.9	—	3	1.1	1.9
KKCH	country	1.4	1.6	1.7	1.7	1.7

DAYTONA BEACH, FLA.—(96)

WMBG	AC	8.7	—	12.2	—	9.9
WVGE-FM	country	11.1	—	10.0	—	7.2

Surprising Statistics On Duopolies, LMAs; Ad Revenues Up; Poorman Sues KROQ

ALTHOUGH THEY are most often thought of as happening in major markets, duopolies and local marketing agreements actually are much more common in medium and small markets, according to a new study by M Street Corp.

Among commercial stations in the top 25 Arbitron markets, 10.9% are part of duopolies and 6.2% are involved in LMAs, but those figures tend to be higher in smaller markets. In markets 26-50, 12.6% of commercial stations are in duopolies and 10.8% are in LMAs. In markets 51-100, 13% are part of duopolies and 7% are in LMAs.

In the markets ranked 101-261 by Arbitron, 11.5% are in duopolies and 10.1% are in LMAs. In the markets ranked 262-384 by M Street, 8% are in duopolies and 5.8% are in LMAs.

In other news, radio advertising revenue climbed 9.3% to an estimated \$9.6 billion in 1993, compared to 1992, according to the Radio Advertising Bureau. That percentage factors in local revenue gains of 9.2%, national revenue gains of 10.2%, and network revenue gains of 8.1%

Network advertising brought in an estimated \$407 million in 1993, while local ads generated \$7.5 million and national ads earned the industry \$1.6 million, according to the RAB.

For the month of December alone, revenues were up 14% over the same month in 1992. That figure includes local revenue gains of 12% and national gains of a whopping 20%. Network revenues, which are tracked quarterly rather than monthly, posted a 12.5% gain in the fourth quarter of 1993 over the same period the previous year.

Former KROQ Los Angeles "Love Line" host Jim "Poorman" Trenton is suing the station and its parent company, Infinity Broadcasting, for copyright infringement, slander, breach of contract, and fraud. Trenton alleges that by continuing with "Love Line" after his suspension last August, KROQ infringed on his copyrighted creation, "Love Line," which Trenton started 10 years ago, is currently being hosted by MTV "Headbanger's Ball" host Riki Rachtman. However, he hasn't been officially named host of the show.

KROQ had no comment on the suit.

An on-again, off-again lawsuit involving WLW Cincinnati and an anti-smoking advocate is back on again. An appeals court has ruled that Ahron Leichtman can seek damages for battery stemming from an alleged 1991 incident in which WLW talk host Andy Furman intentionally blew cigar smoke in Leichtman's face during an in-studio appearance, according to the Cincinnati Post. The suit previously was dismissed in common pleas court.

Ninety-nine percent of Westwood One common-stock shareholders have approved the company's previously announced acquisition of the network business of Unistar Radio Networks for approximately \$101.3 million; the acquisition of 5 million newly issued shares of common stock by Infinity Broadcasting, along with a warrant to purchase an additional 3 million shares; and the management agreement between WW1 and Infinity, which will result in Infinity managing the business

and operations of WW1.

Former WW1 CFO Bill Battison and former chief accounting officer Gary Yusko have settled Securities and Exchange Commission charges of fraudulent and improper accounting practices dating back to the 1980s, according to Billboard sister publication The Hollywood Reporter.

The commission charged that WW1 fraudulently misstated its quarterly financial statements in 1987 and 1988. The settlement involves no financial penalties for WW1.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

A full three days of artist showcases and radio and retail panels, including one featuring AccuRatings head Kurt Hanson, are on tap for the Urban Network Power Jam, scheduled for Feb. 10-12 at the Los Angeles Airport Marriott. Among the artists scheduled to perform are Aaron Hall, Zhane, and R. Kelly. Hope to see you there!

PROGRAMMING: KYA TO ALLIANCE

Alliance Broadcasting has agreed to purchase oldies KYA San Francisco from First Broadcasting. Alliance will begin programming the station through an LMA March 1. No confirmation yet on a possible new format, although "Young Country" and hot AC are in the running. Alliance already owns crosstown oldies outlets KFRC-AM-FM.

WHTZ (Z100) New York will launch its evening sex-talk program, "Love Phones," into syndication after Valentine's Day, when demo tapes will be made available, according to GM Alan Goodman ... WPAT-AM New York adds Sports Byline USA's syndicated sports programming from 10 p.m.-2 a.m. beginning Feb. 28.

WJPC-FM Chicago PD Al Greer is out. GM Charles Mootry adds interim PD duties ... Spanish KDNT Dallas has applied for the new calls KICI.

Morning man Loren Owens takes over as PD at WCLB Boston. He replaces Bob Christi, who remains as OM. Consultant George Johns also remains. News man Len Mailloux becomes operations coordinator.

KLTX Seattle flips calls to KJR-FM to match the calls of its sister AM ... KXOK-AM St. Louis has applied for the new calls KJSL for its new religious format.

KKLQ-AM San Diego has officially changed its calls to KOGO and will roll out its long expected N/T format in April. CJCA Edmonton, Alberta, PD Peter Weissback joins as PD/afternoon host.

John Brent has been named PD at KHYL Sacramento, Calif., replacing

Brian Chase, who exited last week to launch a consultancy. Brent was PD of KOQL Oklahoma City ... WCTK Providence, R.I., PD Mike McCoy relinquishes those duties, but will remain as afternoon host for a while. No replacement has been named.

Hank Nevins has been named OM of WGY-FM Albany, N.Y. He previously was with Music America Promotions in Buffalo, N.Y. ... AM combo WXTO/WXXU Orlando, Fla., flips from black gospel/urban AC to reggae and Caribbean music. WXTO changes calls to WOKB.

WSAI Cincinnati will hire a live local morning host following its flip from all sports to adult standards (Billboard, Feb. 5). The rest of the day will be filled with Unistar Radio Networks' "AM Only" format. According to a report in the Cincinnati Enquirer, commercial time on WSAI will be sold by Jacor Broadcasting, which owns crosstown WLW/WLWA/WEBN and programs WAQZ. The latter station is being sold to WASI's new owner, Chuck Reynolds.

Maxine Todd is the new PD at WMXN Norfolk, Va., replacing Steve LaBeau, who is now at WQAL Cleveland. Todd comes from WDLA/WHRK Memphis, where she was assistant OM and afternoon drive jock on WDLA ... Ragan Henry's U.S. Radio L.P. has entered an LMA with an intent to purchase WMXN Norfolk from George Sosson's ML Media for \$3.5 million. U.S. Radio owns WSVY-AM/WOWI Norfolk.

KWFM-AM Tucson, Ariz., changes calls to KCEE for its new adult standards format ... AC WLTF Cleveland adds a new '70s music feature, "70s At 7," which airs from 7-9 p.m. Monday through Saturday and is hosted by Bob McKay.

KYFX Little Rock, Ark., flips from adult alternative to ABC/Satellite Music Networks' urban AC format "The Touch" from 10 a.m.-2 p.m., and also adds ABC's syndicated Tom Joyner morning show. The rest of the day continues to be locally programmed urban AC/jazz. Former morning host Mercedes Taylor is out.

WQXA-AM-FM York, Pa., PD/FM morning man Bill Cox exits. APD/FM afternoon jock Scott McFadden is upped to PD/mornings. Continuity director Jonnie Rayburn adds APD/afternoon duties.

Stephen Lama has been appointed to the newly created director of broadcasting position for University of Southern California stations KUSC Los Angeles, KCPB Oxnard, KFAC Santa Barbara, and KPSC Palm Springs. He most recently was associate director of performance programming for PBS in Alexandria, Va.

Former Arista Records VP of promotion Jay Ziskrout has opened the doors of his own company, JBZ, a Manhattan-based international music marketing, promotion, and public relations consultancy.

PEOPLE: SLIWA GETS BUSY

Plans are underway for Guardian Angels founder Curtis Sliwa to move his former WABC New York talk show to crosstown, city-licensed WNYC-

newsline...

FRANK DIMATTEO has been named regional VP/GM of WWCN/WRXK/WXKB Fort Myers, Fla. He previously was VP/GM of WBIG/WYSY Chicago.

STATION SALES: KRXX-FM Minneapolis from Entercom to Capital Cities/ABC, owner of crosstown KQRS-AM-FM, for an undisclosed price (KQRS GM Mark Steinmetz and PD Dave Hamilton will now oversee KRXX); WWDM Columbia, S.C., from Threshold Broadcasting to George Sosson's Radio Equity Partners for \$13.75 million; WGSM/WMJC Long Island, N.Y., from Greater Media to Gary Starr for \$5 million; WGLU Johnstown, Pa., from PAC Media Inc. to Tele-Media Broadcasting, owner of crosstown WQKK, for \$1.9 million; KKXX-FM Bakersfield, Calif., from Grapevine Radio Inc. to Lithosphere Broadcasting Ltd. (owned by Q-Prime Management's Clifford Burnstein and Peter Mensch, who also own crosstown KRAB) for \$1.515 million; KCHT Bakersfield from Grapevine to J&C Equinox, for \$800,000.

SALE CLOSINGS: WOIC/WNOK Columbia, S.C., WMFR/WMAG Greensboro, N.C., WLWZ-FM Greenville, S.C., and WRDU Raleigh, N.C., from Voyager Communications to HMW Communications for \$30 million; KSSK-AM-FM Honolulu from Coast Broadcasting to NewTex Broadcasting.

JOHN SWANSON has been upped from VP of engineering to VP of engineering, new media, and technology at Cox Broadcasting.

AM. Sliwa, minus his wife/partner Lisa, recently submitted a proposal for an afternoon talk show, according to the station. If all goes according to plan, Sliwa may be heard on WNYC this month. Sliwa also will be heard on crosstown WMCA, and he will continue to host a show on WLIR White Plains, N.Y.

Legal issues that delayed the deal to bring WAAF Worcester, Mass., midday host Mark Razz to WAQX New York for afternoons (Billboard, Feb. 5) have been resolved. He starts in New York Feb. 16.

Rumors that KPWR (Power 106) Los Angeles morning man Frank Lozano is leaving are not true, according to PD Rick Cummings. Lozano is on vacation now, and night jocks the Baka Boyz are filling in. Lozano's contract still has another year to run, Cummings says.

Weekender Howard McGee is upped to mid-afternoon host at WGCI-FM Chicago ... WPNT Chicago morning team members Kelli D'Angelo and Dan Walker are out. PD Michael Spears is looking for a new sidekick for morning man Steve Cochran, and wants T&Rs.

Former WCXR Washington, D.C., afternoon jock Mark Kessler joins KZFX Houston for mornings, where he is paired with longtime KZFX ND Jackie Robbins. They replace former morning team Bob Ford and Crash Collins ... XTRA-FM (91X) San Diego morning team Burger & Prescott exit. Morning sidekick Russ T. Nailz and afternoon host Brian Jones take over.

At KMPS Seattle, MD Carl Ann shifts from nights to middays. Midday host Stubbs moves to mid-afternoons. Bryan Michal Nelson shifts from overnights to nights, and P/T jock Tami Kosch is upped to overnights.

Former CFMI Vancouver, British Columbia, morning host Bill Courage joins crosstown CFOX for afternoons, replacing Stevie Ray Dunbar, who remains in an unspecified position ... Chris Knight from KSRR-FM San Antonio is the new night jock at KASE Austin, Texas, replacing Nick Koster, now at KFRQ McAllen, Texas.

KEDJ Phoenix late-night jock Christopher "the Minister" Allen

moves to nights ... KNIX Phoenix adds the syndicated show "After Midnight" with Blair Garner for overnights, replacing Nancy Weaver.

Fowler Jones moves from middays at KFKF Kansas City, Mo., to crosstown LMA partner KKCJ as MD/midday jock. He swaps positions with KKCJ's Dina Michaels. Also, Michelle Lee, from crosstown KCFX, joins KKCJ morning host Kelly Ulrich. Christa Patrick moves from KKCJ overnights to KFKF nights, replacing Scott Kenyon. Sonya Mitchell, from crosstown WDAF, joins KKCJ for overnights.

Former WLW Cincinnati weekend talk host Cathy Cruise joins crosstown WNNK for nights. Yancy Deering joins WLW as a talk show producer. He previously was with WIBC Indianapolis. Also, WEBN promotion director Kat Thomas exits for that job at crosstown WCKY/WIMJ.

New WRXL Richmond, Va., PD Brian Illes also takes over the afternoon shift, which former PD Paul Shugrue previously hosted. Shugrue is now at crosstown WVGO ... WFXX/WFXK Raleigh, N.C., hires former WZFX Fayetteville, N.C., PD Frank Dawkins for mornings.

Former WAQQ Charlotte, N.C., MD Eddie Munster joins WFME Baton Rouge, La., as MD/night jock. The night shift had been vacant since Sean Phillips left to join the Navy. Former MD Chazrin Blake adds new programming responsibilities and remains in middays.

Honolulu Mayor Frank Fasi segues from KIKI-AM to crosstown KGU, where, teamed with veteran talk host Larry Shaffer, he will host an hour-long morning talk show ... Jennifer Lipp joins KRZR Fresno, Calif., as morning sidekick. She was a board operator at WGRF Buffalo, N.Y.

KDWB Minneapolis production director Charlie Stroud exits and has not been replaced. Send T&Rs to PD Mark Bolke, who also has afternoons and overnights open ... Chuck Stevens is the new MD/afternoon man at KCLT West Helena, Ark., replacing Eddie "Doc" Murphy. Stevens arrives from KWTX Waco, Texas ... Matt Rawlings joins WFMS Indianapolis for P/T, from WIIZ Lafayette, Ind.

PRIMAL SCREAM'S POTENT ROCK/FUNK CONCOCTION

(Continued from page 1)

rock and soul veteran Tom Dowd and mixed by George Drakoulis of Black Crowes fame, is backed by "Funky Jam," produced by Parliament/Funkadelic maestro George Clinton. The songs are evidence of a bold brew of influences on the band's album, "Give Out But Don't Give Up," due from Sire Records in the U.S. in early April. The "Rocks/Funky Jam" single will be out Feb. 21 in the U.K. and March 15 in the U.S.

While the acid-house dance edge of "Screamadelica" won Primal Scream the Mercury Music Prize for best British album of 1992 and sold a half-million copies worldwide, according to Sire, the band's new album is a more straightforward rock'n'roll record. But from its hot rockers to its gentle ballads, it also offers the kind of soul and funk accents that have marked Britain's thriving acid-jazz scene.

"All great bands reflect their audience, and Primal Scream are their audience," says Alan McGee, founder of Creation Records in London, who originally signed the band in the U.K. The group subsequently was licensed to Sire in the U.S. and, through Creation's label deal with Sony, through that company for most other international territories. "This album is much more rooted in a rock thing," says McGee. At the same time, "it's the perfect time for a funk record, because the kids in the clubs are going back to funk."

As the U.K. music industry weathers a season of uncertainty (Billboard, Nov. 20, 1993), Primal Scream is a band of the moment, offering fans of British pop the best of the past and future. McGee says the band deserves to be placed in a tradition with the Rolling Stones, Led Zeppelin, and the Clash. While that may be premature, Primal Scream unabashedly is rooted in the guitar blues-rock of the Stones and the Faces. Yet the band has chosen to work with collaborators such as DJ/producer Andrew Weatherall to tap the acid-house sound of the late '80s on "Screamadelica," and now the likes of Dowd, Drakoulis, Clinton, and remixer Brendan Lynch to draw an acid-jazz/funk feel to the rock'n'roll on the new album.

PURELY INSTINCTIVE

Among Primal Scream fans there is keen anticipation for the

forthcoming album, although few know exactly what to expect, says program host Marc Goodier at BBC Radio One FM. "If there's a multimusical influence to be had, Primal Scream are the kind of people to have it," says Goodier, citing the range of producers with whom the band has worked.

"There's the techno element and the more acid-jazz element in England right now," says Joe McEwen, VP of A&R at Sire Records in New York. The latter, he says, "is a more natural place for Primal Scream to be. That kind of funk element isn't that far removed from some of the songs on their last album."

Primal Scream's lanky lead singer, Bobby Gillespie, explains how the new Primal Scream album evolved. "What we do is purely instinctive," he says, disputing the view that the group's current funk'n'roll mix was concocted with the current U.K. scene in mind, or with some grand plan to link rock and dance culture. "I don't try to understand why we do this. We do it because we love playing."

Those instincts led Primal Scream to decide against working again with Weatherall, whose production on such "Screamadelica" tracks as "Loaded" were highlights of that album. Instead, the band—which features guitarists Robert Young and Andrew Innes, keyboardist Martin Duffy, and singer Denise Johnson—returned to the inspirational environment of Memphis (where it had recorded the "Dixie Narco" EP in 1992). At Ardent Studios there, the group worked with Dowd, members of the Muscle Shoals house band, and one-time Stones sideman Jim Dickinson, now a Memphis producer.

"We did something in Memphis that we couldn't have done anywhere else in the world," says Gillespie, recalling the sessions to recut the album track "Big Jet Plane" after calling Dickinson in from across town to sit in on Wurliizer organ. "That song's got a weariness and sadness to it that it never had before," he says. "It was magical."

McEwen's longtime association with Drakoulis led to his suggestion that the producer mix some of the new album's songs, including "Rocks," "Jailbird," and "Cry Myself Blind."

"The thing about Drakoulis," says Gillespie, "is that he loves the

Faces, the Stones, Aerosmith, and the New York Dolls. But he also loves Parliament, Funkadelic, James Brown, Sly Stone, and Percy Sledge. As much as he loves rock'n'roll, he loves soul, rap, and pop."

Not unlike Gillespie himself. The 29-year-old singer recalls growing up in Scotland immersed in a mix of rock, soul, country, and pop music on the radio. "You'd hear the Rolling Stones and then the Detroit Emeralds next to, say, David Bowie," he says. "The dance side of our music came in because when I was a kid listening to the radio, I loved pop music like 'Back Stabbers' by the O'Jays, or Al Green. I bought 'Pretty Vacant' by the Sex Pistols and 'I Feel Love' by Donna Summer on the same day. When I first heard reggae, I liked reggae—not because somebody told me to, but because it touched me."

American soul and dance producer Arthur Baker, a close observer of the British music scene, notes that a project involving multiple producers, such as the new Primal Scream album, "can only work if the singer's personality is so strong that he can bring it all together."

Few doubt that Gillespie can pull off the range of material on the new album, including the work with eccentric funk master Clinton on "Funky Jam." Clinton also shares vocals with Primal Scream's Johnson on that track.

TEARING DOWN MUSICAL WALLS

Primal Scream enjoys a base of support at alternative and college radio in the U.S., and Sire Records will service the single "Rocks" to that format first on March 15, followed by album rock and top 40 stations. The band recently filmed a video for the track at a YMCA off Tottenham Court Road in London's West End, and hopes for MTV support. After tour dates in Britain in March and April, Primal Scream is expected to play the U.S. as a support act in the late spring, and return for a headlining tour in the fall.

"Hopefully, retailers will back the album up; I think it's going to be top 10," says Elaine Downie, manager of the Tower Records store in Dublin. "Primal Scream are a very talented band, and the next album will do very well for them."

Gillespie is confident that Pri-

mal Scream will reach the audience that responded so favorably to "Screamadelica," and possibly will shake up and break up more musical walls along the way.

"People like records for different reasons," he says. "You get a kid who likes the rockier side of Primal Scream, and he buys 'Rocks.' He really digs it, and he

flips it right over and plays 'Funky Jam'—and he doesn't get it.

"But because he's really into Primal Scream, he might play it three or four times. And he reads interviews and finds out about this guy George Clinton, and if he goes out and gets into Parliament/Funkadelic, then I think that's cool," he says. "I think that's really cool."

Monitor™

JAN. 24, 1994—JAN. 30, 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	4	6	THE SIGN ACE OF BASE (ARISTA) 1 week at No. 1	1	1	17	SHOOP SALT-N-PEPA (NEXT PLATEAU) 11 wks at 1
2	1	12	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	2	2	15	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
3	2	13	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	3	5	8	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
4	6	7	THE POWER OF LOVE CELINE DION (550 MUSIC)	4	3	18	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
5	3	16	HERO MARIAH CAREY (COLUMBIA)	5	14	13	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
6	5	16	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	6	11	11	CRY FOR YOU JODECI (UPTOWN/MCA)
7	15	3	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	7	4	11	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
8	9	8	CHOOSE COLOR ME BADD (GIANT)	8	10	4	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
9	8	13	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	9	8	9	(LAY YOUR HEAD ON MY) PILLOW TONY! TONY! TONY! (WING/MERCURY)
10	7	13	LINGER THE CRANBERRIES (ISLAND/PLG)	10	9	5	STAY ETERNAL (EMI/ERG)
11	12	11	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	11	7	17	NEVER KEEPING SECRETS BABYFACE (EPIC)
12	14	9	AMAZING AEROSMITH (GEFFEN)	12	12	6	GROOVE THANG ZHANE (MOTOWN)
13	10	20	AGAIN JANET JACKSON (VIRGIN)	13	6	16	HERO MARIAH CAREY (COLUMBIA)
14	30	3	WITHOUT YOU MARIAH CAREY (COLUMBIA)	14	13	11	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
15	11	20	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	15	16	22	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
16	13	14	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	16	17	7	BUMP N' GRIND R. KELLY (JIVE)
17	21	7	LIFE HADDAWAY (ARISTA)	17	15	16	KEEP YA HEAD UP 2PAC (INTERSCOPE)
18	16	14	SAID I LOVED YOU ... BUT I LIED MICHAEL BOLTON (COLUMBIA)	18	19	8	SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)
19	18	14	MR. VAIN CULTURE BEAT (550 MUSIC)	19	21	21	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
20	22	7	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	20	18	22	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
21	20	9	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	21	29	9	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
22	19	10	SHOOP SALT-N-PEPA (NEXT PLATEAU)	22	23	15	SLOW & EASY ZAPP & ROGER (REPRISE)
23	23	12	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	23	22	15	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
24	17	23	WHAT IS LOVE HADDAWAY (ARISTA)	24	27	14	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
25	28	3	ROCK AND ROLL DREAMS COME... MEAT LOAF (MCA)	25	26	6	I'M IN THE MOOD CE CE PENISTON (A&M)
26	29	4	NOW AND FOREVER RICHARD MARX (CAPITOL)	26	30	2	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
27	34	2	STAY ETERNAL (EMI/ERG)	27	25	9	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)
28	25	7	WILL YOU BE THERE HEART (CAPITOL)	28	24	7	CHOOSE COLOR ME BADD (GIANT)
29	31	3	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	29	32	3	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
30	24	10	JESSIE JOSHUA KADISON (SBK/ERG)	30	36	3	THE SIGN ACE OF BASE (ARISTA)
31	37	3	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	31	NEW		FEENIN' JODECI (UPTOWN/MCA)
32	32	4	HAVING A PARTY ROD STEWART (WARNER BROS.)	32	20	17	GANGSTA LEAN DRS (CAPITOL)
33	26	15	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	33	31	19	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
34	36	3	EVERYDAY PHIL COLLINS (ATLANTIC)	34	40	2	WITHOUT YOU MARIAH CAREY (COLUMBIA)
35	35	22	NO RAIN BLIND MELON (CAPITOL)	35	28	7	ALWAYS ON MY MIND SWV (RCA)
36	27	20	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	36	34	7	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
37	33	11	DAUGHTER PEARL JAM (EPIC)	37	39	3	LODI DODI SNOOP DOGGY DOGG (DEATH ROW)
38	NEW		SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	38	NEW		IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGECCO (MAVERICK)
39	RE-ENTRY		CRYIN' AEROSMITH (GEFFEN)	39	33	18	NEVER SHOULD'VE LET YOU GO H-FIVE (JIVE)
40	NEW		WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	40	NEW		KRAZY BLACKGIRL (KAPER/RCA)

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.

AVENUE RECORDS EXPANDS ACTIVITIES

(Continued from page 8)

ly released catalog albums, will go through WEA via an arrangement with Rhino/Atlantic. An international distribution deal is expected to be finalized this week, Goldstein says.

The Los Angeles-based label has a staff of 25 manning its promotion, press, artist development, sales, marketing, and creative services departments, Goldstein says.

Aside from Goldstein and COO David Chackler, new additions to the Avenue staff include Bruce Garfield, VP of artist and corporate development/publicity; Reggie Barnes, VP of national promotion; and Linda Fine, national marketing director.

Avenue also has plans to hire a

regional field staff and start an international department based in its New York office. An office in Australia oversees the label's business in the Pacific Rim.

In addition, Eddie Levine has been hired as VP/GM of Avenue Jazz. The label has already issued catalog titles by Robben Ford and Jimmy Witherspoon. Its first new release will be an album by trumpeter Maynard Ferguson, due in the second half of 1994.

"We're going to try to be a total conglomerate entertainment company," says Goldstein, who adds that the label will explore the soundtrack business.

Yet much of Avenue's energy will be focused on War. The group

recently rerecorded its 1973 hit "Cisco Kid" for a made-for-TV movie remake of the series that inspired the song.

To re-ignite interest in War, the label has sent out 1,000 promotional-only boxed sets of the complete War catalog and War baseball hats.

"We did a half-million in sales of War catalog last year alone," says Garfield. "We're hoping that they will appeal to a multigenerational audience."

According to Goldstein, War will hit the road for a tour that will last at least a full year. "They will go to places they haven't been in a long time, and certain places they have never been," he says.

WARNER BROS. HOPES TO BREAK MILTON NASCIMENTO IN U.S.

(Continued from page 1)

reputation.

Reason for optimism is twofold. First, Nascimento's new album, "Angelus"—due Feb. 15 from Warner Bros.—boasts the requisite honor roll of guest Anglo notables essential to spark consumer interest in a non-Anglo record.

Appearing on "Angelus" as Nascimento's vocal partners are noted pop stars Jon Anderson, who sings a Portuguese-language duet, "Estrelada" ("Starry"); James Taylor, an English-singing companion on the bilingual entry "Only A Dream In Rio"; and Peter Gabriel, who exchanges wordless vocals with Nascimento on "Qualquer Coisa A Haver Com O Paraíso." Additional cachet is secured

with a half-dozen jazz giants lending instrumental support, among them Nascimento's frequent accompanists Wayne Shorter, Herbie Hancock, and Pat Metheny, along with Ron Carter, Jack DeJohnette, and Gil Goldstein.

Second, and perhaps more important, "Angelus" is Nascimento's label debut for Warner Bros., which inked a global deal with the Rio de Janeiro native last year. "In the past I was signed to the local company [of a multinational], and it was difficult to promote in the U.S.," says Nascimento. "But with this worldwide contract with Warner, I hope to expand my audience and I will be working hard to do so."

Promoting and marketing "Ange-



Jon Anderson of Yes, left, and Milton Nascimento. (Photo: Márcio Ferreira)

lus" will be a stout challenge for Warner, however. Nascimento's Stateside profile is patchy at best, despite the fact that he has recorded with such disparate Anglo acts as

Paul Simon, Duran Duran, Sarah Vaughan, and the Manhattan Transfer. Moreover, his album contains hard-to-classify music that incorporates elements of pop, jazz, classical, and Brazilian folkloric sounds.

A beloved musical fixture in Brazil since he first performed his classic "Travessia" at a Rio de Janeiro song festival in 1967, Nascimento has gone on to become an internationally renowned figure who was nominated for a Grammy in 1992. Over the years, Nascimento has recorded a broad array of sounds encompassing pop, jazz, rock, plus a wide variety of Brazilian and South American folkloric strains. An avid environmentalist, Nascimento has been cited by the

United Nations for his initiatives to preserve the Amazon.

"Angelus" is generating retail noise in Brazil, where the album is shaping up to be Nascimento's biggest seller to date, having sold about 200,000 copies since its release in December, according to Warner Brasil.

Nascimento, 51, fondly calls his latest band of recording colleagues "Clube Da Esquina No. 3" (Street Corner Club No. 3), named after two preceding "clubes," comprised of close musical buddies from the Brazilian state of Minas Gerais, where Nascimento grew up.

"I admire the musicians who worked with me on this record," says Nascimento, "which is about life, love, and, above all, respect. The communication between myself and the others was so tremendous, I felt as if they were a part of me."

The album's title is a Latin word meaning "angel." And as the title suggests, "Angelus"—like most of Nascimento's 26 previous albums—bears an aural and lyrical demeanor that is spiritual and soothing.

"His voice is almost holy," says Ricky Schultz, Warner's VP/GM of jazz and progressive music, adding that "our feeling is that Milton is a special artist and a different kind of project. Our promotional campaign doesn't have to follow the same sort of linear strategy that we frequently employ."

Warner's unorthodox initiatives are aimed at U.S. radio stations and retailers alike. For radio, Schultz says "Angelus" was shipped to non-commercial, college and world music stations five weeks before the album's scheduled release date.

"We sent a note with the CD, inviting the PDs to spend some time to get to know the record and share the CD with the stations' listeners," says Schultz, "and [saying] that we were not going to ask for adds or reports until mid-February."

Schultz notes that some stations have already started to play tracks from the CD. "When we get closer to the release of the record and we actively start promoting it and soliciting auditions and airings, we [won't be] at the bottom of the hill trying to push it up and over," says Schultz.

Initial feedback from radio has favored the track "Qualquer Coisa," says Schultz. He plans to distribute a sampler featuring tracks from "Angelus" to PDs at the Gavin Seminar in San Francisco Feb. 17-19. Schultz expects to produce radio edits of both "Only A Dream In Rio" and "Qualquer Coisa."

Schultz says the thorniest problem facing the label's retail campaign has been the musical categorization of "Angelus."

"You could certainly code Milton as a world-music artist," says Schultz. "We could fairly well anticipate he would be a chart-topping world-music artist anywhere where they have world-music charts. But in the minds of others, that sort of ghettoizes him or suggests a limited success."

Schultz says he expects "Angelus" will be coded as a pop record. "We're going to attempt to play off some of these guests and the broad appeal of the record," he says.

Nascimento plans to tour the U.S. and Europe in July or August. Schultz says he expects to arrange a series of pre-tour showcases "for key media and tastemakers." He's upbeat that one of the concerts could be a TV special.

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Billboard
100 YEARS 1938-1994

RANK	TITLE	ARTIST	WEEKS ON CHART
1	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	2
2	TWO PRINCES	SPIN DOCTORS (EPIC)	2
3	NO RAIN	BRANDY MELLON (CAPITOL)	3
4	HEY JEALOUSY	GIN BLOSSOMS (A&M)	4
5	HEY MR. D.J.	ZHANE (FLYVAIRY UNITE/EPC)	5
6	JUST KICKIN' IT	XSCAPE (SO DEF/COLUMBIA)	6
7	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	7
8	IF	JANET JACKSON (VIRGIN)	8
9	REASON TO BELIEVE	TINI TURNER (VIRGIN)	9
10	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	10
11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	11
12	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	12
13	FIELDS OF GOLD	STING (A&M)	13

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

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

Records are those which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

RANK	TITLE	ARTIST	WEEKS ON CHART
14	CANT LOOP (FLIP FANTASIA)	DMS (BLUE NOTE/CAPITOL)	50
15	MR. VAIN	QUEN LATHAM (MOTOWN)	28
16	U.N.I.T.Y.	ZHANE (MOTOWN)	26
17	GROOVE THANG	ZHANE (MOTOWN)	30
18	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	31
19	HAVING A PARTY	ROD STEWART (WARNER BROS.)	39
20	WHAT IS LOVE	GABRIELE (GODDIS/LONDON/PLG)	27
21	DREAMS	AEROSMITH (GEPFEN)	29
22	AMAZING	MARVAH CAREY (COLUMBIA)	28
23	DREAMLOVER	JOSHUA KADISON (S&K/ERG)	23
24	JESSIE	JOSHUA KADISON (S&K/ERG)	22
25	EVERYBODY	PHIL COLLINS (ATLANTIC)	36
26	CHOOSE	COLOR ME BADD (GIANT)	24
27	UNDERSTANDING	XSCAPE (SO DEF/COLUMBIA)	15
28	GREY FOR YOU	JODECI (J&R/TM/WB/MCA)	34
29	NEVER KEEPING SECRETS	BABYFACE (EPIC)	17
30	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	13
31	NOW AND FOREVER	RICHARD MARX (CAPITOL)	5
32	STAY	ETHELBERG (EMI/ERG)	19
33	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	14
34	SO MUCH IN LOVE	THE CRANBERRIES (ISLAND/PLG)	16
35	LINGER	ACE OF BASE (ARISTA)	14
36	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	12
37	WHATTA MAN	SALT-N-PEPA/ENVOUE (NEXT PLATEAU)	25
38	AGAIN	JANET JACKSON (VIRGIN)	13
39	CAN WE TALK	MARVAH CAREY (COLUMBIA)	18
40	WITHOUT YOU	MARVAH CAREY (COLUMBIA)	19
41	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	8
42	BECAUSE OF LOVE	10,000 MANIACS (ELEKTRA)	11
43	BECAUSE THE NIGHT	JANET JACKSON (VIRGIN)	10
44	BECAUSE OF LOVE	ACE OF BASE (ARISTA)	7
45	THE SIGN	ETHELBERG (EMI/ERG)	1
46	CELEBRATION (550 MUSIC)	TONY! TONY! TONY! (MCA/MERCURY)	6
47	THE POWER OF LOVE	BLONDIE (CAPITOL)	10
48	PLEASE FORGIVE ME	B. ADAMS/R. STEWART/SING (A&M)	3
49	ALL FOR LOVE	CELEBRATION (550 MUSIC)	1
50	LET'S BE LOVING YOU	COLLEGE (VIRGE/METROLITAN)	12
51	MISS YOU IN A HEARTBEAT	TAMERLANE (BMI) WB/M	8
52	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	36
53	WILD WORLD	PHIL COLLINS (ATLANTIC)	18
54	SIT DOWN YOU'RE ROCKIN'...	DON HELELY (MCA)	19
55	IF THAT'S YOUR BOYFRIEND	BRENDON SMITH (COLUMBIA)	1
56	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)	1
57	LAID	GENY (FONITANA/MERCURY)	4
58	I'M IN THE MOOD (EM) VIBRA	AND 7, ASCAP	45
59	NEVER KNEW LOVE (Sony Cross Keys)	ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL	87
60	INTO YOUR ARMS (Polygram, BMI/No. 1)	HL	81
61	I SWEAR (Moran Active, ASCAP/Rick Hall, ASCAP)	HL	76
62	IT'S ALL GOOD (Rap & More, BMI)	JESSIE (JasunSongs, BMI/Seymour Glass, BMI/EMI)	34
63	FLUNK DAT/WHY IS IT?	SAGAT (MCA)	77
64	MMM MMM MMM	MANOR, (BMI) WB/M	40
65	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope)	Fear, BMI/Warner-Tamela, BMI/Rubber Band, BMI/S&K	91
66	KRAZY (ATV, BMI/Rena Funk, BMI/Mike Dog, BMI)	HL	74
67	LADY (Polygram Int'l, BMI)	HL	37
68	(LAV YOUR HEAD ON MY PILLOW (Polygram Int'l, ASCAP/Tony Tonia, ASCAP/Dango, ASCAP)	HL	37
69	LET'S EVERBODY NEEDS SOMEBODY TO LOVE (A)	La Carie, BMI/EMI Blackwood, BMI) WB/M	41
70	MOTHER (D&J USA, ASCAP)	HL	96
71	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL	57
72	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL	73
73	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL	46
74	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL	44
75	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL	52
76	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL	8
77	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL	98
78	TRUE LOVE (Chappell & Co., ASCAP) HL	HL	98
79	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL	79
80	THE POWER OF LOVE (EMI Songs Musketier, ASCAP/Zomba, ASCAP) CFP	HL	1
81	PLEASE FORGIVE ME (WorkSongs Limited, ASCAP/WB/M)	HL	11
82	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL	79
83	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL	21
84	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL	67
85	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL	25
86	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL	31
87	MOTHER (D&J USA, ASCAP)	HL	96
88	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL	57
89	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL	73
90	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL	46
91	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL	44
92	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL	52
93	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL	8
94	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL	98
95	TRUE LOVE (Chappell & Co., ASCAP) HL	HL	98
96	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL	79
97	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL	21
98	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL	67
99	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL	25
100	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL	31

HOT 100 RECURRENT AIRPLAY

TITLE	ARTIST	WEEKS ON CHART
1	THE RIVER OF DREAMS	2
2	TWO PRINCES	2
3	NO RAIN	3
4	HEY JEALOUSY	4
5	HEY MR. D.J.	5
6	JUST KICKIN' IT	6
7	RUNAWAY TRAIN	7
8	IF	8
9	REASON TO BELIEVE	9
10	REASON TO BELIEVE	10
11	THAT'S THE WAY LOVE GOES	11
12	SHOW ME LOVE	12
13	FIELDS OF GOLD	13
14	CANT LOOP (FLIP FANTASIA)	50
15	MR. VAIN	28
16	U.N.I.T.Y.	26
17	GROOVE THANG	30
18	GETTO JAM	31
19	HAVING A PARTY	39
20	WHAT IS LOVE	27
21	DREAMS	29
22	AMAZING	28
23	DREAMLOVER	23
24	JESSIE	22
25	EVERYBODY	36
26	CHOOSE	24
27	UNDERSTANDING	15
28	GREY FOR YOU	34
29	NEVER KEEPING SECRETS	17
30	FOUND OUT ABOUT YOU	13
31	NOW AND FOREVER	5
32	STAY	19
33	I CAN SEE CLEARLY NOW	14
34	SO MUCH IN LOVE	16
35	LINGER	14
36	ALL THAT SHE WANTS	12
37	WHATTA MAN	25
38	AGAIN	13
39	CAN WE TALK	18
40	WITHOUT YOU	19
41	SAID I LOVED YOU... BUT I LIED	8
42	BECAUSE OF LOVE	11
43	BECAUSE THE NIGHT	10
44	BECAUSE OF LOVE	7
45	THE SIGN	1
46	CELEBRATION (550 MUSIC)	6
47	THE POWER OF LOVE	10
48	PLEASE FORGIVE ME	3
49	ALL FOR LOVE	1
50	LET'S BE LOVING YOU	12
51	MISS YOU IN A HEARTBEAT	8
52	WHERE ARE YOU NOW	36
53	WILD WORLD	18
54	SIT DOWN YOU'RE ROCKIN'...	19
55	IF THAT'S YOUR BOYFRIEND	1
56	STREETS OF PHILADELPHIA	1
57	LAID	4
58	I'M IN THE MOOD (EM) VIBRA	45
59	NEVER KNEW LOVE (Sony Cross Keys)	87
60	INTO YOUR ARMS (Polygram, BMI/No. 1)	HL
61	I SWEAR (Moran Active, ASCAP/Rick Hall, ASCAP)	HL
62	IT'S ALL GOOD (Rap & More, BMI)	JESSIE (JasunSongs, BMI/Seymour Glass, BMI/EMI)
63	FLUNK DAT/WHY IS IT?	SAGAT (MCA)
64	MMM MMM MMM	MANOR, (BMI) WB/M
65	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope)	Fear, BMI/Warner-Tamela, BMI/Rubber Band, BMI/S&K
66	KRAZY (ATV, BMI/Rena Funk, BMI/Mike Dog, BMI)	HL
67	LADY (Polygram Int'l, BMI)	HL
68	(LAV YOUR HEAD ON MY PILLOW (Polygram Int'l, ASCAP/Tony Tonia, ASCAP/Dango, ASCAP)	HL
69	LET'S EVERBODY NEEDS SOMEBODY TO LOVE (A)	La Carie, BMI/EMI Blackwood, BMI) WB/M
70	MOTHER (D&J USA, ASCAP)	HL
71	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
72	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
73	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
74	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
75	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
76	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
77	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
78	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
79	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
80	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
81	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
82	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
83	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
84	MOTHER (D&J USA, ASCAP)	HL
85	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
86	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
87	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
88	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
89	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
90	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
91	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
92	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
93	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
94	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
95	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
96	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
97	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
98	MOTHER (D&J USA, ASCAP)	HL
99	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
100	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. Impressesions are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross sales in the Hot 100 Singles chart.

Hot 100 Airplay

FOR WEEK ENDING FEBRUARY 12, 1994

Hot 100 Singles Sales

Number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report weeks on.

TITLE	ARTIST	WEEKS ON CHART
1	THE POWER OF LOVE	10
2	LET'S BE LOVING YOU	12
3	MISS YOU IN A HEARTBEAT	8
4	WHERE ARE YOU NOW	36
5	WILD WORLD	18
6	SIT DOWN YOU'RE ROCKIN'...	19
7	IF THAT'S YOUR BOYFRIEND	1
8	STREETS OF PHILADELPHIA	1
9	LAID	4
10	I'M IN THE MOOD (EM) VIBRA	45
11	NEVER KNEW LOVE (Sony Cross Keys)	87
12	INTO YOUR ARMS (Polygram, BMI/No. 1)	HL
13	I SWEAR (Moran Active, ASCAP/Rick Hall, ASCAP)	HL
14	IT'S ALL GOOD (Rap & More, BMI)	JESSIE (JasunSongs, BMI/Seymour Glass, BMI/EMI)
15	FLUNK DAT/WHY IS IT?	SAGAT (MCA)
16	MMM MMM MMM	MANOR, (BMI) WB/M
17	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope)	Fear, BMI/Warner-Tamela, BMI/Rubber Band, BMI/S&K
18	KRAZY (ATV, BMI/Rena Funk, BMI/Mike Dog, BMI)	HL
19	LADY (Polygram Int'l, BMI)	HL
20	(LAV YOUR HEAD ON MY PILLOW (Polygram Int'l, ASCAP/Tony Tonia, ASCAP/Dango, ASCAP)	HL
21	LET'S EVERBODY NEEDS SOMEBODY TO LOVE (A)	La Carie, BMI/EMI Blackwood, BMI) WB/M
22	MOTHER (D&J USA, ASCAP)	HL
23	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
24	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
25	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
26	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
27	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
28	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
29	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
30	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
31	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
32	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
33	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
34	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
35	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
36	MOTHER (D&J USA, ASCAP)	HL
37	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
38	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
39	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
40	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
41	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
42	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
43	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
44	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
45	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
46	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
47	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
48	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
49	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
50	MOTHER (D&J USA, ASCAP)	HL
51	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
52	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
53	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
54	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
55	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
56	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
57	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
58	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
59	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
60	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
61	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
62	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
63	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
64	MOTHER (D&J USA, ASCAP)	HL
65	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
66	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
67	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
68	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
69	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
70	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
71	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
72	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
73	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
74	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
75	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/Int'l, ASCAP) CFP	HL
76	NEVER KEEPING SECRETS (Sony Songs, BMI/Escap, BMI/Interscope, BMI) HL	HL
77	MR. VAIN (Edition, ASCAP/Int'l, ASCAP) CFP	HL
78	MOTHER (D&J USA, ASCAP)	HL
79	THE SIGN (Megascops, BMI/BMG, ASCAP) HL	HL
80	MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Tumblers Productions, SO) (BMI) HL	HL
81	MISST YOU IN A HEARTBEAT (Bludgeon Riffola, HL/CP)	HL
82	MARY JANE'S LAST DANCE (Gene Gator, ASCAP)	HL
83	LOSER (Robin Flynn, ASCAP/BMG, ASCAP) HL	HL
84	LINGER (Island, BMI/Polygram Int'l, ASCAP) HL	HL
85	TIME AND CHANGE (Chappell & Co., ASCAP) HL	HL
86	TRUE LOVE (Chappell & Co., ASCAP) HL	HL
87	ONE ON ONE (Two Int'l-Ent'l, BMI/EMI Blackwood, BMI/Interscope, ASCAP) CFP	HL
88	NOW AND FOREVER (Ch. Boy, ASCAP) CFP	HL
89	NEVER SHOUTED LET YOU GO (FROM SISTER ACT 2) (

Billboard HOT 100 SINGLES

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**

FOR WEEK ENDING FEB. 12, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	3	4	12	★ ★ ★ NO. 1 ★ ★ ★ THE POWER OF LOVE	◆ CELINE DION D. FOSTER (G. MENDE, C. DEROUGE, J. RUSH, M. S. APPELEGATE)
2	1	1	12	ALL FOR LOVE	◆ BRYAN ADAMS/ROD STEWART/STING C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KAMEN)
3	4	3	18	BREATHE AGAIN	◆ TONI BRAXTON L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)
4	2	2	17	HERO	◆ MARIAH CAREY W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)
5	5	16	7	THE SIGN	◆ ACE OF BASE POP, JOKER (JOKER)
6	16	22	4	WHATTA MAN	◆ SALT-N-PEPA FEATURING EN VOGUE H. AZOR (H. AZOR)
7	11	11	12	GETTO JAM	◆ DOMINO DJ BATTLECAT (DOMINO, K. GILLIAM)
8	12	12	17	LINGER	◆ THE CRANBERRIES S. STREET (N. HOGAN, D. O'RIOURDAN)
9	7	6	15	SAID I LOVED YOU... BUT I LIED	◆ MICHAEL BOLTON R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)
10	6	7	22	ALL THAT SHE WANTS	◆ ACE OF BASE D. POP, JOKER/BUDDHA (JOKER/BUDDHA, LINN, JENNY)
11	9	8	17	PLEASE FORGIVE ME	◆ BRYAN ADAMS R. J. LANGE, B. ADAMS (ADAMS, LANGE)
12	35	53	3	WITHOUT YOU/NEVER FORGET YOU	◆ MARIAH CAREY W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS)
13	13	8	8	UNDERSTANDING	◆ XSCAPE J. DUPRI, M. SEAL (M. SEAL)
14	15	10	18	CAN WE TALK	◆ TEVIN CAMPBELL BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)
15	10	9	19	SHOOP	◆ SALT-N-PEPA M. SPARKS, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)
16	14	14	15	BECAUSE THE NIGHT	◆ 10,000 MANIACS P. FOX (SMITH, SPRINGSTEEN)
17	8	5	17	AGAIN	◆ JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)
18	18	20	12	CRY FOR YOU	◆ JODECI D. SWING (D. SWING)
19	23	31	7	SO MUCH IN LOVE	◆ ALL-4-ONE G. ST. CLAIR, T. O'BRIEN (JACKSON, STREIGIS, WILLIAMS)
20	22	29	3	BECAUSE OF LOVE	◆ JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)
21	34	38	4	★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★ NOW AND FOREVER	RICHARD MARX R. MARX (R. MARX)
22	30	33	12	CANTALOOOP (FLIP FANTASIA)	◆ US3 K. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINSON, SIMPSON)
23	19	18	15	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")	◆ JIMMY CLIFF P. HENTON (J. NASH)
24	24	28	11	AMAZING	◆ AEROSMITH B. FAIRBAIRN (S. TYLER, R. SUJPA)
25	17	15	17	NEVER KEEPING SECRETS	◆ BABYFACE BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)
26	31	48	3	ROCK AND ROLL DREAMS COME THROUGH	◆ MEAT LOAF J. STEINMAN (J. STEINMAN)
27	33	45	5	STAY	◆ ETHERNAL N. LEWIS (M. STEVENS, B. KHOZOURI)
28	28	32	5	CHOOSE	◆ COLOR ME BADD J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, COLOR ME BADD)
29	20	21	38	WHOOPI! (THERE IT IS) 3	◆ TAG TEAM TAG TEAM (TAG TEAM)
30	25	30	13	FOUND OUT ABOUT YOU	◆ GIN BLOSSOMS J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)
31	21	17	15	MR. VAIN	◆ CULTURE BEAT T. FENSLOU (S. LEVINS, N. KATZMANN, J. SUPREME)
32	29	27	19	DREAMS	◆ GABRIELLE R. FERMIE (GABRIELLE, T. LAWS)
33	27	23	12	U.N.I.T.Y.	◆ QUEEN LATIFAH K. GEE, MUFFI (D. OWENS, J. SAMPLE)
34	26	26	19	JESSIE	◆ JOSHUA KADISON P. VAN HOOKE, R. ARGENT (J. KADISON)
35	36	36	5	GROOVE THANG	◆ ZHANE NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN)
36	43	47	7	HAVING A PARTY	◆ ROD STEWART P. LEONARD (S. COOKE)
37	40	43	5	(LAY YOUR HEAD ON MY) PILLOW	◆ TONY! TONY! TONY! TONY! TONY! TONY! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)
38	47	49	3	EVERYDAY	◆ PHIL COLLINS P. COLLINS (P. COLLINS)
39	41	44	8	WILL YOU BE THERE (IN THE MORNING)	◆ HEART J. PURDELL, D. BARON (R. J. LANGE)
40	37	24	16	KEEP YA HEAD UP	◆ 2PAC D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)
41	42	42	8	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	◆ HADDAWAY HALLIGAN, TORELLO (D. HALLIGAN, J. TORELLO)
42	32	19	18	GANGSTA LEAN	◆ DRS C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)
43	39	35	25	WHAT IS LOVE	◆ HADDAWAY HALLIGAN, TORELLO (D. HALLIGAN, TORELLO)
44	51	56	8	MARY JANE'S LAST DANCE	◆ TOM PETTY & THE HEARTBREAKERS R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)
45	48	54	7	I'M IN THE MOOD	◆ CE CE PENITON SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)
46	44	39	10	MISS YOU IN A HEARTBEAT	◆ DEF LEPPARD DEF LEPPARD (P. COLLEN)
47	38	25	11	WHAT'S MY NAME?	◆ SNOOP DOGGY DOGG DR DRE (SNOOP)
48	46	37	28	DREAMLOVER	◆ MARIAH CAREY M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)
49	55	63	11	CANNONBALL	◆ THE BREEDERS K. DEAL, M. FREEGARD (K. DEAL)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
50	45	34	22	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) ▲	◆ MEAT LOAF J. STEINMAN (J. STEINMAN)
51	52	46	15	ALL ABOUT SOUL	◆ BILLY JOEL D. KORTCHMAR (B. JOEL)
52	58	75	3	LOSER	◆ BECK BECK (BECK, K. STEPHENSON)
53	53	57	10	GOODY GOODY	◆ LISETTE MELENDEZ KENDU (K. DIAZ, D. RAMOS)
54	72	77	3	★ ★ ★ GREATEST GAINER/SALES ★ ★ ★ GIN AND JUICE	◆ SNOOP DOGGY DOGG DR DRE (SNOOP DOGGY DOGG)
55	61	68	4	U SEND ME SWINGIN'	◆ MINT CONDITION MINT CONDITION (K. LEWIS)
56	59	—	2	BUMP N' GRIND	◆ R. KELLY R. KELLY (R. KELLY)
57	54	52	16	SLOW AND EASY	ZAPP & ROGER R. TROUTMAN (R. TROUTMAN)
58	56	62	6	ALWAYS ON MY MIND	◆ SWV B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)
59	65	67	12	I'LL BE LOVING YOU	◆ COLLAGE A. MARANO (A. MARANO)
60	57	55	16	SEX ME (PARTS I & II) ●	◆ R. KELLY R. KELLY (R. KELLY)
61	68	70	6	DUNKIE BUTT (PLEASE PLEASE PLEASE)	◆ 12 GAUGE K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)
62	63	59	16	TIME AND CHANCE	◆ COLOR ME BADD D. J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)
63	69	69	7	YOU DON'T HAVE TO WORRY	◆ MARY J. BLIGE E. FERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)
64	64	58	15	AWARD TOUR	◆ A TRIBE CALLED QUEST A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)
65	66	65	7	FUNK DAT/WHY IS IT?	◆ SAGAT J. C. SLAMM (S. LENON)
66	62	61	9	STAY (FARAWAY, SO CLOSE!)	◆ U2 FLOOD, B. ENO, THE EDGE (U2, BONO)
67	60	51	18	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2")	◆ HI-FIVE JOE, K. MILLER (E. F. WHITE)
68	75	86	3	ZUNGA ZENG	◆ K7 K7, J. GARDNER, F. CUTLASS (K7, J. GARDNER, F. MALAVE, H. J. LAWES, F. W. BURK)
69	74	71	19	WILD WORLD	◆ MR. BIG K. ELSON (C. STEVENS)
70	73	73	9	BETCHA'LL NEVER FIND	◆ CHANTAY SAVAGE S. HURLEY (C. SAVAGE, S. HURLEY)
71	67	64	17	(I KNOW I GOT) SKILLZ ●	◆ SHAQUILLE O'NEAL DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)
72	70	66	4	DIRTY DAWG	◆ NKOTB D. WAHLBERG (D. WAHLBERG, L. THOMAS, J. R. JACKSON, J. KNIGHT, J. JOHNSON)
73	80	91	3	MMM MMM MMM MMM	◆ CRASH TEST DUMMIES J. HARRISON, CRASH TEST DUMMIES (B. ROBERTS)
74	76	—	2	LAID	◆ JAMES B. ENO (JAMES)
75	71	60	19	HIGHER GROUND	◆ UB40 UB40 (UB40)
76	NEW	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ IT'S ALL GOOD	◆ HAMMER HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)
77	78	83	8	JOHN DEERE GREEN	◆ JOE DIFFIE J. SLATE, B. MONTGOMERY (D. LINDE)
78	85	—	2	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)	◆ ME'SHELL NDEGEOCELLO A. BETTS (M. NDEGEOCELLO)
79	81	84	4	ONE ON ONE	◆ TO BE CONTINUED... T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER, JAH)
80	77	72	14	REAL MUTHAPHUCKKIN G'S	◆ EAZY-E RHYTHM (E. EAZY-E, GANGSTA DRESTA, BG, KNOCC OUT, RHYTHM D.)
81	NEW	—	1	I SWEAR	◆ JOHN MICHAEL MONTGOMERY S. HENDRICKS (F. J. MYERS, G. BAKER)
82	83	81	12	GIVE IT UP	◆ THE GOODMEN THE GOODMEN (D. J. DOBRE)
83	86	80	16	BOTH SIDES OF THE STORY	◆ PHIL COLLINS P. COLLINS (P. COLLINS)
84	92	88	3	BOOM SHAK A-TACK	◆ BORN JAMERICANS C. THOMPSON (H. PAYNE, N. HOWELL)
85	84	78	10	YOURS	◆ SHAI C. MARTIN (C. MARTIN, M. GAY)
86	NEW	—	1	A DEEPER LOVE	◆ ARETHA FRANKLIN C. W. BRUCE, FACTORY (D. COLE, R. CLIVILLES)
87	89	94	7	I NEVER KNEW LOVE	◆ DOUG STONE J. STROUD (L. BOONE, W. ROBINSON)
88	94	90	3	RUNAWAY LOVE	◆ JOHNNY O J. ORTIZ (J. ORTIZ)
89	82	79	6	WE AIN'T GOIN' OUT LIKE THAT	◆ CYPRESS HILL D. J. MUGGS, T. RAY (L. FREESE, L. MUGGERUD, T. RAY)
90	93	—	2	SOUND OF DA POLICE	◆ KRS-ONE SHOWBIZ (L. PARKER, R. LEMAY)
91	NEW	—	1	KRAZY	◆ BLACKGIRL D. ALLEN (D. ALLEN, M. DAILEY)
92	RE-ENTRY	13	13	WHAT MIGHT HAVE BEEN	◆ LITTLE TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)
93	88	89	3	COME CLEAN	◆ JERU THE DAMAJA DJ PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)
94	NEW	—	1	BIG TIME SENSUALITY	◆ BJORK N. HOOPER (B. GUDMUNDSDOTTIR, N. HOOPER)
95	NEW	—	1	YOU KNOW HOW WE DO IT	◆ ICE CUBE Q. D. III (ICE CUBE, Q. D. III)
96	NEW	—	1	MOTHER	◆ DANZIG R. RUBIN (G. DANZIG)
97	97	95	10	FAST AS YOU	◆ DWIGHT YOAKAM P. ANDERSON (D. YOAKAM)
98	91	87	12	TRUE LOVE	◆ ELTON JOHN & KIKI DEE N. M. WALDEN (C. PORTER)
99	90	82	10	SENTIMENTAL	◆ KENNY G KENNY G (KENNY G, W. AFANASIEFF)
100	99	93	14	INTO YOUR ARMS	◆ THE LEMONHEADS THE ROBB BROTHERS, E. DANDO (R. ST. CLAIR)

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 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.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

TWO VICTORIES: "The Power Of Love" by Celine Dion (550 Music) hits No. 1, the first time at the top of the Hot 100 for both Dion and her label, Sony's 550 Music. "Power" rides to the top on its No. 1 sales ranking; however, airplay is also up—it's No. 6 with a bullet on the Hot 100 Airplay chart. "Power" is likely to hold at No. 1 next week; however, two singles, both among the top three point-gainers on the chart, are close behind: "The Sign" by Ace Of Base (Arista) and "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG). "The Sign" gains 21% in overall points and holds at No. 5, and "Whatta" is up 32% overall and vaults 16-6. "Whatta" is up a whopping 50% in monitored airplay points and leaps 25-14 on the airplay chart. It's also the most-played video on MTV (see Video Monitor, page 36).

ADDITION: All commercial configurations of Mariah Carey's "Without You" feature "Never Forget You" on the B side. The latter track is garnering some top 40 airplay; according to our policy, the airplay points from both sides are merged and "Without You" henceforth will appear on the Hot 100 as a double-sided single. The single bows on the sales chart at No. 29, making it the No. 1 overall point-gainer on the entire Hot 100. "Without You" is top five in airplay at 17 outlets on the monitored panel, including WBZZ (B94) Pittsburgh, WKSS (Kiss 95.7) Hartford, Conn., and KQKS (KS104) Denver. "Never Forget You" is No. 17 in airplay at WPGC Washington, D.C. Carey's previous single, "Hero," is still No. 1 on the Hot 100 Airplay chart after 10 weeks.

GREATEST GAINER HONORS: "Now And Forever" by Richard Marx (Capitol) is the No. 5 biggest point-gainer overall and earns the Greatest Gainer/Airplay at No. 21. "Now" is up 33% in monitored airplay points, mostly due to its strength at the top 40/adult outlets included in the Hot 100 radio panel. It ranks No. 6 at KISN Salt Lake City, No. 7 at WKQI (Q95) Detroit, and No. 8 at WMXV (Mix 105) New York. The Greatest Gainer/Sales is "Gin And Juice" by Snoop Doggy Dogg (Death Row/Interscope), which leaps 72-54. It enters the sales chart at No. 50, while in airplay it's No. 5 at KPWR (Power 106) Los Angeles and No. 7 at WHYT Detroit.

QUICK CUTS: "It's All Good," Hammer's first release on Giant, is the Hot Shot Debut at No. 76. Sales represent more than 80% of its points so far. . . Two acts make their first appearances on the Hot 100. "Krazy," by new female trio Blackgirl, bows at No. 91. It's breaking at several top 40/rhythm-crossover outlets, including a No. 5 ranking at WHJX (Hot 101.5) Jacksonville, Fla., No. 6 at KSFM (FM102) Sacramento, Calif., and No. 7 at KUBE Seattle. "Mother" by Danzig (American/Reprise) debuts at No. 96 from strong first-week sales. The hard-rock single ranks No. 10 in airplay at MTV. . . "What Might Have Been" by Little Texas (Warner Bros.) re-enters at No. 92. Its previous 12-week run reflected sales generated by country radio airplay. A new push for top 40 airplay has led to a resurgence in points, mostly from top 40/adult stations. It ranks No. 2 at WJDX Jackson, Miss., and No. 5 at WGSY Columbus, Ga.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	6	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
2	3	6	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
3	13	2	TRYIN' TO GET OVER YOU	VINCE GILL (MCA)
4	—	1	ON AND ON	SHYHEIM (VIRGIN)
5	17	2	MONEY IN THE GHETTO	TOO SHORT (JIVE)
6	22	2	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)
7	18	3	SHOOT TO KILL	MAD LION (WEED/NERVOUS)
8	4	5	BITTERSWEET	BIG HEAD TODD & THE MONSTERS (GIANT)
9	—	1	GOD	TORI AMOS (ATLANTIC)
10	24	2	SWEET LULLABY	DEEP FOREST (550 MUSIC)
11	—	1	AIN'T SEEN LOVE LIKE THAT	MR. BIG (ATLANTIC)
12	9	9	COUNTY LINE	COOLIO (TOMMY BOY)
13	7	5	KITE	NICK HEYWARD (EPIC)

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

25 YEARS LATER, TWO ANNIVERSARY FESTS ARE PLANNED

(Continued from page 8)

the new festival is understood to be PolyGram Diversified Entertainment. However, a PolyGram spokesperson will confirm only that "we're exploring a partnership with the three original partners."

Meanwhile, impresario Sid Bernstein has received town council approval to hold a two-day event in Bethel, on the original site of the Woodstock festival, the late Max Yasgur's farm. However, since Bernstein has no rights to the Woodstock name, his event is being tagged Bethel '94.

Woodstock '94, according to Lang, will feature current artists and is geared toward 16-to-26-year-olds. "We've been in discussions with a lot of acts and are proceeding with booking plans," Lang says. "PolyGram is assisting us." Artists who played the original festival would not necessarily be excluded, as long as they have some contemporary relevance.

Bernstein's planned festival is targeted toward a wider, 18-to-50-year-old demographic. "There will be artists out of the '60s—hopefully including ones that appeared on the original site—as well as the new names," Bernstein says.

Despite the competition with Woodstock Ventures, Bernstein says his goal is to have the two entities produce the two festivals jointly. He says he or members of his Sid Bernstein Ltd. organization have met with the Woodstock Ventures principals several times. "I told them that the synergy of the two festivals would probably be the biggest musical event held in the world."

The Woodstock Ventures princi-

pals confirm that the meetings took place, but say they have no interest in pursuing a joint festival.

Both festivals still have some distance to go in the permit process. Woodstock '94 received town council approval last September. According to Saugerties town supervisor James Griffis, if everything goes as planned, the final permit will be issued in mid-March. Griffis would not speculate whether the final permit would be issued, saying only, "It's proceeding as we anticipated. . . The town board's position is that we want to work with the applicant."

Woodstock Ventures has paid more than \$10,000 to the city of Saugerties to cover expenses incurred in securing the permits.

Woodstock '94 is seeking a mass-gathering permit that would allow for a maximum of 250,000 tickets to be sold to the event. More than 450,000 people attended the original festival. According to Griffis, Saugerties' arrangement with Lang calls for \$4 from every ticket to be turned over to the city. Compensation to the county (Ulster) has yet to be determined. No ticket price has been set.

Bernstein received town council approval Jan. 29. Bethel town supervisor Allan Scott says he believes the permit process can be completed within three months.

Bernstein's next step is to turn over a check for \$300,000 by Monday (7), to be held in escrow by the city to cover any potential damages or losses during the event. Additionally, Bernstein has paid \$75,000 for the city's costs in securing the permits.

"If Sid comes through with the

\$300,000, I would say the likelihood of [his final permit being turned down] is nonexistent," says Scott. "The town board and the individual agencies are very committed to making this work."

The assets and commitment of Bernstein's backers came into play during a contentious Bethel town council meeting Jan. 28. The council ultimately approved Bernstein's plan over a proposal by a competing group known as Bethel Festival Inc.

Since that meeting, a few of Bernstein's backers have dropped out; Bernstein maintains that the defections were prompted by letters they received from Woodstock Ventures' lawyers concerning possible infringement of the Woodstock trademark. Having crossed the first hurdle in the permit process, Bernstein says more investors are coming to the fore. He claims that once the permit process is completed, he has two national sponsors ready to sign on.

According to Scott, Bethel city and Sullivan County each will receive \$5 from every ticket sold for Bethel '94. That event is geared to host 80,000 people, and tickets are tentatively priced at \$150 per person for the two days. Each ticket holder would be required to bring four articles of clothing and four cans of food to be donated to local shelters.

Bernstein, best known for bringing the Beatles to Shea Stadium in 1965, says he is not concerned that he has not promoted a concert in more than a decade. "We have the advice of several key agents in the industry and managers. We'll thinktank this thing out."

Although Warner Bros. still owns the film footage from the original concert, Woodstock '94 and PDE have the rights to release any video or audio product from the upcoming concert with the Woodstock name attached to it. "We bought most of the remaining rights from Warner Bros.," says Lang. "Warner Bros. will retain a small interest in the profit of any new releases."

Bernstein says he also has plans to tie in audio and video opportunities with Bethel '94.

CHART CONTRACTS

(Continued from page 10)

would begin evaluating the matter. "BARD will honor all our agreements until we receive some definitive indication [about the CIN/BARD contract] from a competent authority," says secretary general Bob Lewis. "This agreement is under challenge, and we'll obviously comply with the Office of Fair Trading, the Restrictive Practices Court, or any other relevant authority, in due course."

EXEC CHANGES IN VIDEO INDUSTRY

(Continued from page 5)

"We certainly don't need the same manpower, but we do need presence in sales territories."

He's also "anxious" to talk to CD-ROM developers about MGM/UA product, as yet untested in multimedia. (The studio has committed titles to Philips' full-motion CD-I format.)

Bishop sees "a whole resurgence" at MGM, which has undergone top-to-bottom restructuring under new

ownership. "It's positioned to be a real force in the near future," he says. George Feltenstein remains as senior VP/GM of MGM/UA Home Video, which falls under the aegis of MGM/UA Home Entertainment.

Slutzky and Fink should benefit from a revived LIVE Entertainment, which Fink says is getting "a wide range of product" for the video market, including "The Piano," "Gunmen," and "House Of The Spirits." LIVE Home Video titles are distributed by WEA; it recently added Tim Landers as head of national sales for rental releases.

Despite speculation, the Vision International and Epic catalogs are not part of the mix, says Fink. "It's not even a subject we're considering," he adds. Columbia TriStar Home Video handles distribution of both labels, which generated what Fink describes as "above-average numbers" in the B-movie sector.

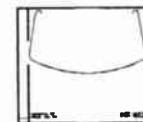
POLYGRAM'S 'MORPHIN'

(Continued from page 5)

consolidating "Power Ranger" cassettes before Christmas in one location and igniting sales there and throughout the chain. Since then, other retailers have caught the fever; caught offguard at first, PolyGram responded with deliveries of more than 1.5 million units in the past four to six weeks. Some 30%, or 500,000-plus tapes, have been purchased, Sondheim estimates. "It's a very high sell-off percentage" at a stage when the average is 10%-15%.

Blockbuster "was one of the players that did react," he says, noting the excitement has spread to drug stores, supermarkets, and "the rank-and-file, mom-and-pop retailers."

Based on strong TV ratings for the syndicated show, a toy shortage that won't end until April, and video's own momentum, Sondheim figures the good times have only just begun. "When you have a sell-through curve as rapid as this, dealers can recognize product potential and still benefit from the legs the property will have."



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
FEBRUARY 12, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	ALICE IN CHAINS	1 Wks. at No. 1	1
2	1	1	22	MARIAH CAREY	MUSIC BOX	1
3	NEW	1	1	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP	3
4	2	2	10	SNOOP DOGGY DOGG	DOGGY STYLE	1
5	5	9	11	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS	5
6	3	5	6	JODECI	DIARY OF A MAD BAND	3
7	10	12	16	SALT-N-PEPA	VERY NECESSARY	7
8	6	6	12	BRYAN ADAMS	SO FAR SO GOOD	6
9	12	11	12	R. KELLY	12 PLAY	9
10	11	10	29	TONI BRAXTON	TONI BRAXTON	10
11	8	4	11	MICHAEL BOLTON	THE ONE THING	3
12	9	8	20	MEAT LOAF	BAT OUT OF HELL II: BACK INTO HELL	1
13	4	7	37	JANET JACKSON	JANET.	1
14	7	3	15	PEARL JAM	VS.	1
15	13	32	7	COUNTING CROWS	AUGUST & EVERYTHING AFTER	13
*** Greatest Gainer ***						
16	20	23	12	CELINE DION	THE COLOUR OF MY LOVE	16
17	16	16	10	ACE OF BASE	THE SIGN	16
18	14	—	2	ZZ TOP	ANTENNA	14
19	17	34	4	SOUNDTRACK	PHILADELPHIA	17
20	18	18	27	SMASHING PUMPKINS	SIAMESE DREAM	10
21	21	15	16	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES	3
22	15	14	41	AEROSMITH	GET A GRIP	1
23	19	13	14	10,000 MANIACS	MTV UNPLUGGED	13
24	22	19	63	SOUNDTRACK	THE BODYGUARD	1
25	24	17	18	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
26	23	20	31	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
27	26	24	8	ICE CUBE	LETHAL INJECTION	5
28	27	26	58	STONE TEMPLE PILOTS	CORE	3
29	31	30	14	TEVIN CAMPBELL	I'M READY	18
30	30	31	42	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE	30
31	25	22	25	BILLY JOEL	RIVER OF DREAMS	1
32	28	21	13	FRANK SINATRA	DUETS	2
33	34	33	16	XSCAPE	HUMMIN' COMIN' AT 'CHA	17
34	29	25	19	NIRVANA	IN UTERO	1
35	32	28	32	SOUNDTRACK	SLEEPLESS IN SEATTLE	1
36	33	38	22	THE BREEDERS	LAST SPLASH	33
37	NEW	1	1	NKOTB	FACE THE MUSIC	37
38	35	27	22	GARTH BROOKS	IN PIECES	1
39	43	52	6	US3	HAND ON THE TORCH	39
40	36	29	10	BEAVIS & BUTT-HEAD	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
41	45	51	8	DOMINO	DOMINO	41
42	40	37	69	ALAN JACKSON	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
43	38	36	36	ROD STEWART	UNPLUGGED... AND SEATED	2
44	37	39	10	GUNS N' ROSES	THE SPAGHETTI INCIDENT?	4
45	41	40	63	KENNY G	BREATHLESS	2
46	48	56	34	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	46
47	44	42	111	PEARL JAM	TEN	2
48	39	35	30	BLIND MELON	BLIND MELON	3
49	42	41	12	PHIL COLLINS	BOTH SIDES	13
50	51	48	24	BAByFACE	FOR THE COOL IN YOU	16
51	46	43	15	Eazy-E	IT'S ON (DR. DRE 187UM) KILLA	5
52	47	46	10	ELTON JOHN	DUETS	25
53	50	45	18	GEORGE STRAIT	EASY COME, EASY GO	5
54	55	44	22	BARNEY	BARNEY'S FAVORITES VOL. 1	9
55	49	47	28	CYPRESS HILL	BLACK SUNDAY	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	56	54	14	SHAQUILLE O'NEAL	SHAQ DIESEL	25
57	54	55	14	TOO SHORT	GET IN WHERE YOU FIT IN	4
58	61	63	74	VINCE GILL	I STILL BELIEVE IN YOU	10
59	57	62	129	METALLICA	METALLICA	1
60	62	65	24	CLAY WALKER	CLAY WALKER	52
61	52	50	12	A TRIBE CALLED QUEST	MIDNIGHT MARAUDERS	8
62	53	49	12	VARIOUS ARTISTS	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
63	59	53	45	DWIGHT YOAKAM	THIS TIME	25
64	58	61	31	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
65	64	64	31	TOOL	UNDERTOW	50
66	66	—	2	FREDDIE JACKSON	HERE IT IS	66
67	70	79	38	JOE DIFFIE	HONKY TONK ATTITUDE	67
68	75	82	83	MARY-CHAPIN CARPENTER	COME ON COME ON	31
69	67	66	49	BROOKS & DUNN	HARD WORKIN' MAN	9
70	79	106	9	CRACKER	KEROSENE HAT	70
71	60	83	41	AARON NEVILLE	GRAND TOUR	37
72	95	105	4	SOUNDTRACK	THE PIANO	72
73	63	59	17	DEF LEPPARD	RETRO ACTIVE	9
74	72	81	12	CANDLEBOX	CANDLEBOX	72
75	76	95	11	QUEEN LATIFAH	BLACK REIGN	75
76	89	125	3	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET	76
77	65	60	32	TONY! TONI! TONE!	SONS OF SOUL	24
78	82	91	37	LITTLE TEXAS	BIG TIME	71
79	80	86	12	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
80	71	69	56	SWV	IT'S ABOUT TIME	8
81	77	78	29	CLINT BLACK	NO TIME TO KILL	14
82	68	58	30	U2	ZOOROPA	1
83	78	88	155	ENIGMA	MCMXC A.D.	6
84	69	57	47	STING	TEN SUMMONER'S TALES	2
85	97	87	63	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD	53
86	73	67	59	DR. DRE	THE CHRONIC	3
87	81	92	11	COLOR ME BADD	TIME AND CHANCE	56
88	86	96	206	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
*** Heatseeker Impact ***						
89	108	144	8	DEEP FOREST	DEEP FOREST	89
90	84	71	65	SADE	LOVE DELUXE	3
91	74	68	27	UB40	PROMISES AND LIES	6
92	105	128	8	DANZIG	THRALL-DEMONSWEATLIVE	76
93	83	75	75	ERIC CLAPTON	UNPLUGGED	1
94	87	84	72	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	6
95	NEW	1	1	COLLIN RAYE	EXTREMES	95
96	93	85	28	TAG TEAM	WHOOOP! (THERE IT IS)	39
*** Heatseeker Impact ***						
97	112	137	3	JAMES	JAMES	97
98	94	94	56	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
99	92	90	32	MARK CHESNUTT	ALMOST GOODBYE	43
100	102	93	15	RUSH	COUNTERPARTS	2
101	99	98	19	MELISSA ETHERIDGE	YES I AM	16
102	NEW	1	1	CE CE PENISTON	THOUGHT 'YA KNEW	102
*** Pacesetter ***						
103	183	—	2	SOUNDTRACK	8 SECONDS	103
104	104	103	115	ENYA	SHEPHERD MOONS	17
105	91	72	38	WYONNONA	TELL ME WHY	5
106	85	70	14	TRISHA YEARWOOD	THE SONG REMEMBERS WHEN	40
107	109	102	70	ALICE IN CHAINS	DIRT	6
108	96	108	14	ZAPP & ROGER	ALL THE GREATEST HITS	39
109	103	80	46	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!	13

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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Billboard 200

continued

FOR WEEK ENDING FEBRUARY 12, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	98	76	31	BARBRA STREISAND ▲	COLUMBIA 44189 (10.98 EQ/16.98) BACK TO BROADWAY	1
111	117	120	5	HADDAWAY ARISTA 18743 (9.98/15.98) HS	HADDAWAY	111
112	118	112	11	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
113	111	114	16	SOUNDTRACK CHAOS 57553/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	111
114	90	77	65	SOUL ASYLUM ▲	COLUMBIA 48898* (9.98 EQ/15.98) HS GRAVE DANCERS UNION	11
115	101	97	64	SOUNDTRACK ▲	WALT DISNEY 60846 (10.98/16.98) ALADDIN	6
116	110	100	11	DOUG STONE EPIC 57271 (9.98/15.98)	MORE LOVE	88
117	88	—	2	KING'S X ATLANTIC 82558/AG (10.398/15.98)	DOGMAN	88
118	100	74	8	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	74
119	106	107	17	"WEIRD AL" YANKOVIC ● SCOTTI 8ROS. 72392 (9.98/15.98)	ALAPALOOZA	46
120	127	127	72	QUEEN ▲	HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
121	113	110	29	SOUNDTRACK ● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
122	122	116	43	THE JERKY BOYS SELECT 61495*AG (10.98/15.98) HS	THE JERKY BOYS	80
123	146	140	6	COWBOY JUNKIES RCA 66344 (9.98/15.98)	PALE SUN, CRESCENT MOON	123
124	133	122	7	MARY J. BLIGE UPTOWN 10942/MCA (10.98/15.98)	WHAT'S THE 411? REMIX	122
125	150	169	3	MINT CONDITION PERSPECTIVE 9005/MERCURY (9.98/13.98)	FROM THE MINT FACTORY	125
126	NEW ►	—	1	PRONG EPIC 53019 (9.98 EQ/15.98) HS	CLEANSING	126
127	107	73	3	CROWDED HOUSE CAPITOL 27048 (10.98/15.98)	TOGETHER ALONE	73
128	116	109	47	LENNY KRAVITZ ▲	VIRGIN 86984 (9.98/15.98) ARE YOU GONNA GO MY WAY?	12
129	132	121	178	GARTH BROOKS ▲	LIBERTY 89048 (10.98/15.98) NO FENCES	3
130	120	117	46	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
131	119	104	13	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ●	COLUMBIA 53414 (10.98 EQ/15.98) HONKY TONK ANGELS	42
132	115	111	85	SPIN DOCTORS ▲	EPIC 47461 (10.98 EQ/16.98) HS POCKET FULL OF KRYPTONITE	3
133	144	151	3	JOSHUA KADISON S&K 80920/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	133
134	125	115	14	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
135	156	196	3	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	135
136	129	126	46	SAMMY KERSHAW ●	MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
137	114	89	7	SOUNDTRACK REPRISE 45485/WARNER BROS. (10.98/16.98)	WAYNE'S WORLD 2	78
138	131	148	10	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
139	123	130	40	JIMI HENDRIX ●	MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
140	NEW ►	—	1	SOUNDTRACK ISLAND 51884/PLG (10.98 EQ/15.98)	IN THE NAME OF THE FATHER	140
141	139	134	114	BROOKS & DUNN ▲	ARISTA 18658 (9.98/13.98) BRAND NEW MAN	10
142	126	146	13	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28
143	121	101	21	JOHN MELLENCAMP ▲	MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS	7
144	136	136	11	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)	THE THREE MUSKETEERS	101
145	124	113	50	2PAC ●	INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z.....	24
146	142	131	22	BJORK ELEKTRA 61468 (10.98/15.98) HS	DEBUT	61
147	148	152	40	TOBY KEITH ●	MERCURY 514421 (9.98 EQ/15.98) HS TOBY KEITH	99
148	134	132	11	MC REN RUTHLESS 5505*/RE/ACTIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
149	135	99	32	BILLY RAY CYRUS ▲	MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	3
150	130	124	16	THE LEMONHEADS ATLANTIC 87537*AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
151	160	164	9	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	124
152	167	162	21	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
153	137	123	11	DAS EFX EASTWEST 92265*AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
154	141	135	101	GUNS N' ROSES ▲	WARNER 24420* (10.98/15.98) USE YOUR ILLUSION II	1
155	159	160	11	SUZY BOGDUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	121

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	149	150	16	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
157	140	147	32	GLORIA ESTEFAN ●	EPIC 53807 (10.98 EQ/15.98) MI TIERRA	27
158	128	119	13	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
159	153	156	194	VAN MORRISON ▲	POLYDOR 4190*PLG (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
160	145	129	13	K.D. LANG SIRE 45433/WARNER BROS. (10.98/16.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
161	138	118	10	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
162	143	139	39	INNER CIRCLE ●	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS BAD BOYS	64
163	165	171	3	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	163
164	154	133	18	MICHAEL CRAWFORD ●	ATLANTIC 82531/AG (10.98/16.98) A TOUCH OF MUSIC IN THE NIGHT	39
165	152	143	19	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
166	147	142	10	VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98)	MORE SONGS FOR SLEEPLESS NIGHTS	124
167	163	173	3	FAITH HILL WARNER BROS. 45387 (9.98/15.98) HS	TAKE ME AS I AM	163
168	155	155	32	BETTE MIDLER ●	ATLANTIC 82497/AG (10.98/16.98) EXPERIENCE THE DIVINE: GREATEST HITS	50
169	162	149	7	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	127
170	169	—	25	SOUNDTRACK ●	JIVE 41509 (10.98/15.98) MENACE II SOCIETY	11
171	151	141	67	R.E.M. ▲	WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE	2
172	187	—	10	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	47
173	168	158	89	BILLY RAY CYRUS ▲	MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
174	177	185	15	SPICE 1 ●	JIVE 41513 (9.98/15.98) 187 HE WROTE	10
175	164	154	65	GLORIA ESTEFAN ▲	EPIC 53046 (10.98 EQ/16.98) GREATEST HITS	15
176	157	159	117	NIRVANA ▲	DGC 24138/REPRISE (9.98/13.98) NEVERMIND	1
177	NEW ►	—	1	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	177
178	175	170	197	GARTH BROOKS ▲	LIBERTY 89048 (10.98/15.98) GARTH BROOKS	13
179	185	—	2	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	179
180	170	161	15	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87
181	171	167	114	MICHAEL JACKSON ▲	EPIC 53046 (10.98 EQ/16.98) DANGEROUS	1
182	161	153	20	SOUNDTRACK ●	IMMORTAL 57144/EPIC (10.98 EQ/16.98) JUDGMENT NIGHT	17
183	166	138	5	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	131
184	176	163	62	SOUNDTRACK ●	MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
185	182	195	16	EN VOGUE EASTWEST 92296/AG (8.98/12.98)	RUNAWAY LOVE	49
186	174	168	5	BOYZ II MEN POLYGRAM LATINO 30231/PLG (9.98/15.98)	COOLEYHIGHARMONY (INTERNATIONAL EDITION)	154
187	172	157	17	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
188	190	175	43	YANNI ●	PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME	24
189	191	187	139	MICHAEL BOLTON ▲	COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
190	186	183	25	AARON TIPPIN ●	RCA 66251 (9.98/15.98) CALL OF THE WILD	53
191	158	145	12	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56
192	181	186	27	DOUG SUPERNAW BNA 66133* (9.98/13.98) HS	RED AND RIO GRANDE	147
193	NEW ►	—	1	GERSHWIN/WODEHOUSE Nonesuch 72071/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN: THE PIANO ROLLS	193
194	RE-ENTRY	—	65	CELINE DION ▲	EPIC 52473 (10.98 EQ/15.98) CELINE DION	34
195	194	178	34	BRIAN MCKNIGHT ●	MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGHT	58
196	178	182	89	JON SECADA ▲	S&K 98845/ERG (9.98/15.98) HS JON SECADA	15
197	RE-ENTRY	—	59	ZZ TOP ▲	WARNER BROS. 26846 (10.98/16.98) GREATEST HITS	9
198	189	174	20	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
199	197	184	40	INTRO ●	ATLANTIC 82463/AG (9.98/15.98) HS INTRO	65
200	179	191	23	SOUNDTRACK ●	VIRGIN 88064 (10.98/15.98) SLIVER	23

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2 Low 177	Jackson Browne 134	Celine Dion 16, 194	Freddie Jackson 66	John Mellencamp 143	Collin Raye 95	Sister Act 2: Back In The	U2 82
2Pac 145	Kate Bush 142	Domino 41	Janet Jackson 13	Metallica 59	Linda Ronstadt 161	Habit 118	White Zombie 64
4 Non Blondes 109	Dr. Dre 86	Michael Jackson 181	Michael Jackson 181	Bette Midler 168	Rush 100	Sleepless In Seattle 35	Wu-Tang Clan 79
Abba 165	Candlebox 74	Alan Jackson 42	Alan Jackson 42	DRS 158	Sade 90	Sliver 200	Wynonna 105
Ace Of Base 17	Dr. Dre 86	James 97	James 97	Abba 165	Salt-N-Pepa 7	The Three Musketeers 144	Xscape 33
Bryan Adams 8	Mariah Carey 2	The Jerky Boys 122	The Jerky Boys 122	Alabama 156	Adam Sandler 138	Wayne's World 2 137	*Weird Al* Yankovic 119
Alice In Chains 1, 107	Mary Chapin Carpenter 68	Jodeci 5	Jodeci 5	Babyface 50	Jon Secada 196	Shal 169	Yanni 188
Barney 54	Mark Chesnut 99	Enya 104	Enya 104	Beavis & Butt-Head 40	Shaquille O'Neal 56	Shing 84	Zapp & Roger 108
Big Head Todd & The Monsters 130	Eric Clapton 93	George Jones 151	George Jones 151	Blind Melon 48	Smashing Pumpkins 20	Stone Temple Pilots 28	ZZ Top 18, 197
BJORK 146	Phil Collins 49	Joshua Kadison 133	Joshua Kadison 133	Boy Howdy 135	Snoop Doggy Dogg 4	George Strait 53, 94	
Clint Black 81	Color Me Badd 87	Kenny G 45	Kenny G 45	Boyz II Men 186	South Asylum 114	Barbra Streisand 110	
Mary J. Blige 124	Confederate Railroad 85	Gershwin/Wodehouse 193	Gershwin/Wodehouse 193	Toni Braxton 10	SOUNDTRACK	Doug Supernaw 192	
Blind Melon 48	Counting Crows 15	K7 163	K7 163	Das EFX 155	8 Seconds 103	SWV 80	
Suzy Bogguss 155	Cowboy Junkies 123	Toby Keith 147	Toby Keith 147	Deep Forest 89	Aladdin 115	Tag Team 96	
Michael Bolton 11, 189	Cracker 70	R. Kelly 9	R. Kelly 9	Def Leppard 73	The Bodyguard 24	10,000 Maniacs 23	
Boy Howdy 135	Crash Test Dummies 76	Sammy Kershaw 136	Sammy Kershaw 136	Joe Diffie 67	Cool Runnings 113	Aaron Tippin 190	
The Breeders 36	Michael Crawford 164	King's X 117	King's X 117		Free Willy 121	Tony! Toni! Tone! 77	
Brooks & Dunn 69, 141	Crowded House 127	Lenny Kravitz 128	Lenny Kravitz 128		In The Name Of The Father 140	Too Short 57	
Garth Brooks 38, 129, 178	Cyprus Hill 55	k.d. lang 160	k.d. lang 160		Judgment Night 182	Trisha Yearwood 106	
	Billy Ray Cyrus 149, 173	Little Texas 78	Little Texas 78		The Last Of The Mohicans 184	Dwight Yoakam 63	
	Danzig 92	Maze Featuring Frankie Beverly 152	Maze Featuring Frankie Beverly 152		Menace II Society 170	Zapp & Roger 108	
	Das EFX 153	Reba McEntire 25	Reba McEntire 25		Philadelphia 19		
	Deep Forest 89	Brian McKnight 195	Brian McKnight 195		The Piano 72		
	Def Leppard 73	MC Ren 148	MC Ren 148				
	Joe Diffie 67	Meat Loaf 12	Meat Loaf 12				

ACE OF BASE BORN UNDER A GOOD 'SIGN'

(Continued from page 1)

a platinum single in the U.S., and the band's follow-up track, "The Sign," has joined "Wants" in the top 10 on the Hot 100. Meanwhile, the group's album, "The Sign," retains its bullet at No. 17 on The Billboard 200.

Siblings Linn, Jenny, and Jonas "Joker" Berggren joined friend Ulf "Buddha" Ekberg to form Ace Of Base three years ago in their hometown of Gothenburg. The reggae-influenced band initially was signed by Danish independent Mega Records. Its first release was the midtempo "Wheel Of Fortune."

The group's Scandinavian following was significant enough to gain the attention of the German label Metronome, which signed Ace Of Base to a European licensing arrangement. That agreement resulted in the release of "All That She Wants" and gave Ace Of Base a hit across Europe.

That, in turn, caught the ears of Richard Sweret, VP of A&R for Arista, who signed the band to a U.S. deal. The label released "All That She Wants" to American radio on Sept. 6.

"We signed Ace Of Base last summer, just before domestic radio here began playing the import," Sweret says. "The group had a lot of material, and we added three new tracks to their album before its release in October to keep their music fresh."

Describing the winding road "All That She Wants" took through radio, Rick Bisceglia, senior VP of promotion for Arista, says modern rock stations were the first to play the record. "From there, it moved to top 40/mainstream, then to top 40/rhythm-crossover," he says. "After that, we got play from MTV and VH-1. Then the song was picked up by adult contemporary stations."

Clive Davis, president of Arista Records, says, "With everything crossing over to pop, it's good to see the reverse happening. This record is breaking off radio."

According to data from SoundScan, "All That She Wants" has sold more than 1.3 million units.

"We all were very surprised at how fast and how far the group has come since this whole thing began a little over a year ago," says Lasse Karlsson, Ace Of Base's manager.

Karlsson, who was in New York last month, says he didn't expect the band's music to cross over to so many formats. "I was listening to a channel that was playing rap when Ace Of Base came on... it was unexpected, but I'm glad the music is being played," he says.

Bisceglia says the inroads established at radio by the first single paved the way for airplay of "The Sign," which was released Dec. 27. "All formats began playing the record at the same time, and reactions to 'The Sign' were strong," he says.

"All That She Wants" and "The Sign" are playing concurrently on numerous stations in several radio formats.

Modern rock KDGE Dallas station manager Joel Folger says that while Ace Of Base's pop style is not typically programmed at modern rock stations, in this case it works well. "Listeners of all ages are into the band," he says. "'All That She Wants' is a bouncy song that refuses to die."

Top 40 mainstream KIIS Los Angeles PD Jeff Wyatt says it's unusual for a debut act to have two singles on a top 40 mainstream playlist. "'All That She Wants' was a highly requested pop song, and was such a

monster hit that it warranted us keeping it on the playlist when we added the second single," he says.

Wyatt adds that the second single took off quickly because listeners apparently bought the band's album based on airplay of "All That She Wants."

"We got requests for 'The Sign' before we even began playing the song," Wyatt adds.

"The Sign" single has sold 50,000 units, with sales of the album reach-

ing 540,000, according to SoundScan data.

Jim Urie, senior VP of sales for Arista, says that the album and both singles were aggressively marketed and merchandised through as many outlets as possible.

"On both singles, we tried to have the product sale-priced wherever we could," he says.

Frank Trace, singles buyer for the North Canton, Ohio-based, 392-store Camelot Music chain, says that both

"All That She Wants" and "The Sign" are in the chain's top 10 cassette singles sales. "The first single was huge for us, and 'The Sign' sold right out of the box," he says.

Urie says Ace Of Base benefited by having a hit in Europe, an added bonus when trying to sell the act to retail.

"All That She Wants" lost its bid for No. 1 in December, peaking at No. 2 on the Hot 100 while Meat Loaf, Janet Jackson, and Mariah Carey oc-

cupied the peak position.

Manager Karlsson says the group will be out promoting "The Sign," but won't conduct a concert tour until after the release of a second album.

"They'll go back in the studio to record in June, so they won't be touring until next year," he says. "We want them to have enough time to rehearse and prepare for their concert, which will feature dancers, big video screens—the works."

EMI MUSIC AT WAR WITH ITSELF OVER CENTRALIZED LICENSING ISSUES

(Continued from page 1)

Meanwhile, EMI Music Publishing chairman/CEO Martin Bandier intimated that he was willing to withdraw his company's 1 million copyrights from the European societies if there was no improvement in the speed and cost of the societies' work. Such a move would be unprecedented, and would involve the publisher directly licensing to and collecting royalties from labels, instead of through the European rights societies.

At MIDEM in 1993, U.S. and U.K. publishers were heartened by the announcement that the New York-based National Music Publishers Assn. (NMPA) was to join Britain's Mechanical Copyright Protection Society (MCPS) in a venture to license Anglo-American repertoire direct.

Known as EMRO, the venture was stillborn because it failed to win the support of major publishers, who were not convinced that the economies it promised could be realized.

Bandier also criticizes its structure. "The EMRO model had problems," he says. "There were too many cooks in the kitchen." Yet the matters it raised are still valid, he says. "It has focused attention on issues which, until then, were only talked about in the back rooms of record companies. In the last year it hasn't got any worse. There have been improvements—we are now on the board of [German rights society] GEMA, but there are still issues, such as double deductions and the speed of payment, which still need to be looked at.

"Change doesn't come easy in a business which has operated in a cer-

tain way for a length of time. But we are not going to sit idly by; we are going to do something about it. We at EMI [Publishing] have every intention of going it alone. If others want to join us, then that's fine. We have assigned those rights, and the same way we have assigned those rights, we can withdraw them."

Bandier's views contrast sharply with the actions of EMI's record operations, which struck a rights deal with Germany's GEMA, France's SDRM, and the MCPS. It is the last of the five global majors to go for a Europe-wide deal with the collecting societies, and like the deal signed between Sony Music and SDRM last year, it gives the record companies a rebate—believed to be in the region of 2.5% of total deductions—for bringing business to the societies.

The deal gives the societies the right to administer authors' and composers' mechanical rights to the songs which are on EMI Records repertoire in each of their respective territories. EMI had previously been administering its mechanical rights on a country-by-country basis.

Insiders estimate the amount of payments made to the societies for use of authors rights by EMI Records will be in the region of \$100 million per year. It is understood that the deal will involve a large slice of national repertoire from countries including Spain and Belgium, to be administered by SDRM, which enables EMI to benefit from the same economies of scale on a national level that have made international licensing deals so attractive.

At press time, those involved in the deal were informing other societies in Europe of the details. Jean-Loup Tournier, president of SDRM parent society SACEM, says the deal will be "totally transparent," implying that the amount of the rebate will be made public. Societies have, in the past, been accused of hiding the rebates by dressing them up as payments to record companies to process their data, or by means of superficial rather than thorough auditing of production figures from manufacturers.

Announcing the deal, Tournier says the agreement has "already led to more efficiency and transparency in collecting mechanical rights in Europe, as well as more cooperation among European societies." In the last year, MCPS has moved from objecting strongly to such deals to being part of the system.

Main concerns expressed by publishers over such central licensing deals include the double deductions incurred when commission for services is first charged by the collecting society in Europe, and subsequently by Harry Fox or MCPS. Speed of payment is also a bone of contention, with publishers unhappy about the six months to one year that they say some societies take to process the rights. "Societies in general are going to be the biggest challenge in the '90s—not just in Europe but in the U.S., too, with what ASCAP's been through," says Bandier.

There also are issues afoot between societies. Gunnar Petri, managing director of Sweden's performing rights society, STIM, expresses

concerns that he believes are felt by many of Europe's smaller national rights societies, marginalized by the competition between bigger societies for major-label deals.

"There are a dozen societies outside these deals. We have to ensure that we keep control over the repertoire," says Petri, also a board member of NCB, the mechanicals body that licenses in Scandinavia.

Petri is optimistic that the EMI deal could bring about a new era of cooperation. "It could be the beginning," he says. "It confirms that the record companies want to do these central licensing deals, and if a large corporation decides that's what it wants, because of economies of scale, then we have to react. There has to be some form of cooperation between the societies, instead of the competition we've seen."

Michel Kains, EMI Music's head of legal and business affairs, Europe, says the deal reflects the determination of EMI "to respond in an efficient manner to the opportunities created by the harmonization of copyright and neighboring rights in the EC."

Insiders have noted the irony of one part of EMI acquiescing to the principles of central licensing while another objects in the strongest terms. Bandier admits that the two parts of the company are at odds with each other.

"Yes, there is a conflict, but our record company is charged with the goal of maximizing growth, like all the others," he says.

MARLEY MUSEUM SEEKS MEMORABILIA

(Continued from page 8)

(without Marley's knowledge) by three Harvard students. Although the tape is of amateur quality, the performance itself was particularly memorable. "This is just the kind of thing we're trying to get, a great unreleased performance," says Garrick. "So we went to the people who had it, and they wanted \$300,000 for it. And even if I got it, I would still have to spend another \$200,000 to make it marketable" because of the non-professional standards of the recording. "I think people see Bob Marley and think 'money,'" says Garrick.

Another example is Marley's "Catch A Fire" album, which was originally released with an album jacket designed like a cigarette lighter. The design was discontinued after the initial print run, and subsequent issues of the album had a different jacket. Someone offered the foundation a copy with the original album jacket—for \$500.

On another occasion, Rita Marley

was offered a lock of her late husband's hair by a fan. "He was almost teasing me, saying, 'Look what I have! I bet you don't have this.' I was shocked—where the hell did this boy get this?" says Rita Marley. "Well, it turned out that he stole it from the museum a year earlier! I said, 'This is mine! Give it back!' The fan guiltily handed it over."

Now, she says, "We're reaching out with love. Fans all over the world have been collecting Bob Marley paraphernalia for years. We don't want to take it away from them totally—we're just humbly asking them to let some of it be available to us, so we can share it with the world."

Once the museum has a fair amount of material, some of it will be donated to the Rock And Roll Hall of Fame Museum, which plans to have a Bob Marley Room in honor of the recent inductee. "That's very significant and important to us," says Rita Marley.

Garrick adds that he will not rule out the possibility of purchasing certain unique historic items if it becomes necessary and they are fairly priced.

The foundation is in the process of expanding the museum, located at 56 Hope Road in Kingston, next to the Prime Minister's house. The first addition is the just-completed movie theater, which will show rare Marley clips during museum hours. At night, the theater will run black-history footage. "We'll show films like 'Cry Freedom' and 'Malcolm X,' or have a Sidney Poitier week," says Garrick. "I find that young people are not very conscious in terms of history. We want to give them some culture and provide some learning by showing classics from the 1940s to the present. If you know who you are and where you come from, it gives you some pride and makes you want to emulate the best of that tradition."

The foundation also plans to add a retail store featuring Tuff Gong fashions, a new line of clothing begun by Garrick and Rita Marley, in styles favored by Bob Marley and made of khaki, denim, leather, and burlap. The store "will have an old-time Jamaican setting, with an old-fashioned peanut seller with a steam machine," says Garrick. The museum complex also offers the Queen of Sheba restaurant run by Rita Marley, the museum building itself, and the original Tuff Gong Studio building where Marley first recorded. (The studio itself has since moved to a new location.) "Everything is wooden, not concrete and steel," says Garrick. "We have enough space to create our own environment. People feel that there's a certain vibration here, and they like to hang around. We're just trying to make it comfortable for them."

"We believe," says Rita Marley, "in sharing and caring."

GEFFEN'S MODERN ROCK METHODOLOGY PAYS OFF

(Continued from page 10)

to some extent the future is already here."

In the immediate future, Geffen/DGC will be issuing diverse offerings by several modern rock-oriented groups.

The label just issued "speedis-dreaming," the label debut by the East Coast-based rock unit St. Johnny. On Feb. 15, the company will release the self-titled debut by that dog., the harmony-based group featuring the daughters of Warner Bros. president Lenny Waronker and jazz bassist Charlie Haden.

Following in March are "Mellow Gold," from Beck; "Living Room," by New Jersey-based rock act Cell; "Fruit Of Life," the debut of L.A.'s violin-laced Wild Colonial; and "Live Through This" by Hole, the abrasive group fronted by Courtney Love, wife of Nirvana's Kurt Cobain. April

will bring albums by San Francisco's Spent Poets; L.A.'s tart punk-popsters Weezer; and New York noise mongers Sonic Youth (who blazed the modern rock trail at Geffen as a prominent signing 3½ years ago).

Tentatively on the May schedule is the long-awaited Geffen debut by Manchester, England's Stone Roses. Each group will receive a fine-tuned campaign developed collectively in Geffen's marketing meetings.

Says Rosenblatt, "Each artist has a different marketing plan, based on that artist's strengths and weaknesses... It's not a cookie-cutter approach."

Head of marketing Robert Smith says the company's plan "clearly falls somewhere between pure science and a dartboard game with a blindfold on... We really do treat every single record individually."

Smith says for that dog., which is being aimed primarily at college audiences at first, "It would be wrong to put them on a major tour, blast the record to all of the top commercial alternative stations, to make an expensive video, to do any of those things that labels tend to do in the urgency to create so-called successes."

In the case of Cell, Smith says, "The band is really good live, so it's a question of tour support, local market advertising, making it a [product development manager's] priority at [Geffen's distributor] Uni so that all the small stores and all the tour dates are covered, and building up a base... We're working this album simultaneously [at] college and metal, out of the box."

The moody, delicate-sounding Wild Colonial, Smith says, "will have a pretty immediate home at [adult al-

bum alternative radio]. Because it has such a broad spectrum of age and taste, triple-A will bleed onto commercial alternative... We're intending to keep them on the road, doing clubs, or headlining themselves or with great opening slots."

In the case of Hole, featuring the notorious Love, Smith says, "It's urgent to us that people quickly get to hear and understand how good the record is, because the hype that could surround it could get in the way."

Sales is also part of the marketing equation. "that dog." is being distributed by Minneapolis-based indie REP Co., and not by Uni.

"It's a way of getting the product into a deeper level of retail," sales chief Jayne Simon explains. "[Uni] is not looking to deal with smaller stores that are buying ones and twos and threes... It is [about] getting the right records to the right places at the right time."

By also using REP to distribute Pat Metheny's "Zero Tolerance Through Silence"—an atypical album of raw solo work from the usually mellifluous jazz guitarist—Geffen hopes to hit the alternative bases as well.

Alternative sales director Ray Farrell says, "We're going to cater to the same market that really does appreciate what Pat does—the same people that bought [Metheny's collaboration

with Ornette Coleman] 'Song X,' the same people that buy his records because they like what he does, as opposed to responding to a smoother-style record."

Uni product development managers have been circulating Wild Colonial and Weezer tapes to retail accounts far in advance of sales solicitations, according to Simon and Farrell.

In radio promotion, Geffen will continue to go for building an audience base, rather than a blizzard of adds.

Alternative promotion director Ted Volk says, "Saying 'We're going to go for that dog. adds on March 22, so we want no reports prior to that and we'll try to get 20 stations—I don't find that the way to do things. We try to pinpoint stations and find fans of the artists, and get them to commit to the record. After that, hopefully, if the record reacts, we then take it step-by-step to different stations."

Geffen GM Bill Bennett, who oversees label promotion activities, admits the plethora of modern rock acts will keep his field staff of 20 busy. "Yes, our plate is full. I'm sure this is no scoop, but promotion '94 is all about timing. So we'll make the necessary changes. We'll move things around. We will not let one kill another, particularly when we have so many baby bands."

ELEKTRA BRINGS POOKA TO U.S.

(Continued from page 8)

had the potential to appeal to a wider audience in the U.S. than possibly it does here."

Roseberry feels Pooka's acoustic base will invite two further associations: the Indigo Girls and the Proclaimers. "American ears are more attuned to the kind of raw talent that the girls have," she says.

WEA released the album in Britain last September, and Pooka supported it with extensive live work, including the opening slot on the Elektra tour last fall by fellow Elektra U.S. signing the Levellers.

WEA also released an EP in Britain last October, featuring the album's opening track, "City Sick." Plans call for a newly recorded version of the track "Graham Robert Wood" to be released in the U.K. in late March, when Pooka will tour at home before leaving for a month-long American jaunt.

Elektra will not initially release a single from "Pooka" in the U.S. "Our big plan is to get people to know them," says Kahn. "When you have acoustic-based music, it's really about performing it, so we want to plug into that." Consequently, Pooka will begin a month-long run of "coffeehouse"-style acoustic club gigs in major U.S. markets in early April.

The duo set the scene for the U.S. release of the album with a short promotional trip to New York before Christmas, featuring a press showcase performance at the Irish bar Siné in the East Village. Elektra senior director of press and artist development Beth Jacobson reports that the performance set in motion a positive press response.

"A lot of young women's magazines are embracing them," says Ja-

cobson, including Elle and Seventeen.

VISITED SOME RECORD COMPANIES

Lewis and Jones met at a club in Manchester three years ago. "I caught Sharon playing with a band—she had a cellist and an opera singer, which I thought was really interesting," Jones says. "I was just singing on my own, and apparently she was looking for someone who wrote songs. We ended up going to the same college and got together after six months, and got a record deal after another six months."

Both confess to a naivete about the business they have entered. "We didn't have any demos—we just came to London and visited some record companies. We didn't know anything about record deals or what you had to do. We thought you just got your guitars out and played."

Pooka was signed to WEA by A&R consultant John Coxon, who also co-produced the album with the duo. All three agreed on a stripped-down, natural aural backdrop for the record. "At the time there was so much music that was over-produced; we wanted to do something that was simple and more human," says Lewis.

"Records like this usually come from artists who have been on the scene and have a continuous track record," adds Kahn.

RETAIL SUPPORT

With U.K. retail reaction still building, national chain Our Price has thrown its weight behind the duo. After seeing a showcase featuring the band, "We were very im-

pressed by the band and thought they had a lot of potential," says albums planning manager Steve Talamy. On the strength of their live performance, the album was supported by Our Price through display in the "New Section" in all 300 stores.

Although the record has received a favorable response from many in the industry, sources say that reception is yet to be duplicated in sales. WEA declined to release specific U.K. and European sales figures for the album.

Likewise, U.K. airplay for the group has generally been limited to "specialist" evening and weekend shows. One nationally known fan is longtime BBC Radio 1 presenter Johnnie Walker, who has featured two acoustic sessions by Pooka on his Saturday program.

"They would appear to be very sweet and innocent, but they have a very mischievous edge to them," says Walker. "They're very fresh—they look like they're straight out of school—but then they'll do a song called 'Lubrication.'"

The definition of a "pooka," an Irish mythological figure, does indeed fit the group's music and mindset. "It's an Irish goblin," says Lewis. "We like Irish traditional music a lot. It's a very interesting goblin, because it appears very charming. It doesn't have a form or a shell... [it] can be whatever it wants to be."

"It smiles at you and takes you for a ride across the countryside, and then throws you in the ditch and runs off laughing. I like that deceiving, mischievous aspect of it—I thought it was really apt to what we do. It means we can do lots of different songs and be the pooka."

TOURING, AIRPLAY FIRE CRACKER'S 'KEROSENE HAT'

(Continued from page 8)

once it was played, and it did."

Once "Low" started developing at modern rock radio, Virgin put the group on the road for a club tour with Counting Crows from October through December.

Cracker also made appearances at key shows, such as acoustic Christmas concerts hosted by KROQ Los Angeles, KITS (Live 105) San Francisco, and KNDD Seattle.

A few weeks before "Kerosene Hat" hit the streets last Aug. 24, Lowery and guitarist Johnny Hickman began performing acoustic shows on the East Coast, including American Public Radio's "Mountain Stage" live concert program, which aired Sept. 17.

Williams says that touring, airplay, and two late-night talk show appearances ("Late Night With Conan O'Brien" in mid-October and "The Arsenio Hall Show" Dec. 8) all led to Cracker's impressive sales month in December, even before its Dec. 30 spot on the "Late Show With David Letterman."

SoundScan reports that for the week ending Dec. 12, "Kerosene Hat" sold 9,000 units. The following week, it sold 12,000. For the week of Dec. 26, the album sold 18,000. To date, "Kerosene Hat" has sold 172,000 units, according to SoundScan data.

"We found that when 'Low' got played, it got results," says Williams. "In a few markets it began doing well early on, such as Chicago on [WKQX] Q101 and [WNNX] 99X in Atlanta. The one factor missing was MTV. They were really hesitant to support the band early on because they didn't think it would go all the way. We knew we had something and to stick with it."

Eventually, MTV added the clip for "Low" in late November, but dropped it when "interest flattened out," says Williams. When sales of

the album picked up in December, MTV gave the clip another shot. It moved from active rotation to stress this week.

Retailers and programmers also are pleased with "Kerosene Hat."

Lew Garrett, VP/purchasing at the 392-store, North Canton, Ohio-based Camelot chain, says, "This is the perfect case in point of a label's tenacity to make something happen. They stayed with this project, and it's paying off... It's blossomed into a nice-selling title, and there's a whole lot of life left in it."

Garrett says the title is a top 50 item at the chain.

XTRA-FM (91X) San Diego PD/MD Mike Halloran likens the appeal of Cracker to the Grateful Dead. "The Grateful Dead doesn't need hits because people will buy their albums and love it anyway," he says. "Same with Cracker—it doesn't make a difference how many singles they put out."

At 91X, Halloran says he was surprised to see "Low" stay on the playlist from August to January.

Bill Gamble, PD of WKQX (Q101) Chicago, where "Low" got top five phones after the first few weeks, says Cracker is the answer to all the "serious bands out there."

"People are looking for more bands with a sense of humor; there are so many serious bands out there that are into themselves," he says. "These guys have fun at what they do."

The game plan at this point, according to Williams, is to see how "Low" does at album rock outlets before deciding to take it to top 40. The label also will continue to work "Get Off This" at modern rock.

The band hit the road again with Counting Crows Feb. 2, this time playing theater dates.

Williams says a CD-5 featuring unreleased tracks, geared to college radio, is in the works.

GRAMMY LIVE RECORDINGS DUE ON AUDIO, VIDEO

(Continued from page 5)

it came from a show the Academy did when we first started in 1959, on old quad videotape."

Remastering was overseen by Grammy sound consultant Murray Allen.

NARAS had more than 800 performances to choose from, Greene says, adding, "One of the wonderful things about this series is that it's self-replenishing: This year, we'll have 14 more performances. And when we first started talking about doing this,

it influenced the way we've gone about producing the sound on the show itself. We're using digital multi-track recorders, and over the last five years, at least, the sound quality has gotten very sophisticated."

COUNTRY COLLECTION COMING

The first collection is made up primarily of pop and rock performances taken from telecasts of the '80s and '90s.

The next volume, "Grammy's

Greatest Country Moments," is due in March. A*Vision also will promote that collection extensively in May to coincide with the Academy of Country Music Awards, says Stimmel.

The A*Vision videos are each 60 minutes long and retail for \$19.98. Additionally, A*Vision will release the collection on laserdisc. The two volumes may be purchased separately for \$29.98 each, or as a single laserdisc containing both volumes for \$49.98.

CASSANDRA WILSON TEARS DOWN GENRE WALLS ON 'BLUE LIGHT'

(Continued from page 1)

itself. Wilson's success, which has been predicted in jazz circles virtually from the start of her career in the early '80s, is now coming through a stylistic side door.

"It's a career record," says label president Bruce Lundvall, "a landmark for her, no doubt. I think she discovered what she wanted to do and took it a big step forward. I love the record because, for the first time, you really hear her voice and it is riveting. The quality of that voice is raw and filled with emotion. She finally found herself."

Wilson essentially agrees. "I think I did reveal more of myself on this record," she says. "What's happening is I'm beginning to show the more spiritual aspects of what I do, the emotional side. I think that I've been so engrossed with the 'jazz discipline' for so long that it's taken a lot of energy, intellectually, from me. This was an opportunity for self-examination. It's like being at the crossroads. When you place yourself inside a con-

text that's radically different from what you're used to, you have to re-evaluate yourself, who you are, what you're trying to say."

ON THE (JAZZ) WATERFRONT

Wilson has said quite a lot in the last 10 years. She has notched nine records as a leader, and made numerous contributions to the works of others, most notably the Brooklyn musicians of the celebrated M-Base collective. She has always been staunchly avant-traditional, boasting both the inclination and chops to cover jazz's idiomatic waterfront.

In this case, however, her waterfront includes the rustic territories of the deep South. Her "blue light" is one of reclamation, in which soul songs penned or made famous by Robert Johnson, Van Morrison, Joni Mitchell, and Ann Peebles provide the kindling for a kind of smoke and smolder that actually illuminates her heritage.

It is a liberating light, as social as it

is musical, for the 37-year-old Wilson follows an African-based vocal tradition that emphasizes rhythm and nuance raised high by the spirit. Hers is a sound both primordial and principled—an aching haunt, taut with sexual energy.

"When we discussed the material we wanted to record," says album producer Craig Street, "we both realized we were talking about songs that deal with lust, with sexual rituals and patterns. Considering who she is, what her strengths are as a singer, the song selection became obvious. I felt that I knew a side of her that others didn't, the side that's been influenced by Joni Mitchell and Bonnie Raitt and blues musicians, people like that. Early in her career she may have been shy about acknowledging her interest in those artists. I thought that we should put her in an acoustic environment that could bring that out."

Guitarist Brandon Ross, who did many of the album's arrangements, adds, "When we did our demos, I had a glimpse of Cassandra's inner person, the folk singer, the blues singer. It was as clear to me as a photographic take that this is where she's coming from, where she needs to come from. I heard her voice in relation to guitar music, string-based music, and I knew that with these songs, we had to frame her with spare surroundings."

Clearly, Wilson's less-is-more renditions of "Hellhound On My Trail," "Tupelo Honey," "Black Crow," and "I Can't Stand The Rain" are a far cry from the conspicuously progressive music heard on her previous albums. On the JMT issues "She Who Weeps" and "Jump World," for instance, she conveyed a preoccupation with the politics of black music by striding into the swell of M-Base's calculated modernity and idiom-melding; here, she achieves vocal dignity by subtraction.

"Blue Light" eschews the sonic

swirl favored by her Brooklyn confederates, players like Steve Coleman, Jean-Paul Bourelly, and Greg Osby. Instead, it presents a hollow of pedal-steel guitars, resonating Nationals, and minimalist percussion. Wilson's voice radiates with an eerie, piercing glow—like the naked light in Picasso's "Guernica."

The soul-baring effect, which resulted from a potent synergy created by Wilson, Street, and Ross, speaks well for the serendipitous nature of collaborative art. "What we came up with is very removed from the original conception," she allows. "I wanted to do a record of Stax material or Motown songs from the '60s and '70s, Marvin Gaye kind of stuff. It just evolved from there. I think there's still a bit of that feeling in the [the title track], which was written a year or two ago, which gave birth to the whole project. We began with an idea and it just veered off in another direction, then it veered off in another direction, and we kept shedding layers."

FOOTHOLD IN FOLK

Wilson grew up in Jackson, Miss., the daughter of jazz guitarist/bassist Herman B. Fowlkes; he was responsible for her early exposure to the jazz greats. Her introduction to music, however, did not include the blues, which was viewed as a common form practiced by unsophisticates. Once she began performing—solo and with bar bands—she gained a foothold in the worlds of folk and R&B, becoming enamored with the earthy sounds of blues-drenched soul.

When she moved to New York in 1982, she fell in with the M-Base crowd, placing herself within a burgeoning movement that aimed at integrating elements of jazz, hip-hop, rap, funk, and other rhythm-driven musics. Her singing style, at that point, owed much to Carter and Lincoln.

By the time she recorded the critically acclaimed "Blue Skies," released on Polydor in 1988, she was exhibiting increased confidence and maturity. Her treatment of jazz standards—in fact, her decision to do an album of jazz standards—convinced many that she was on the same regal path paved by jazz's divas



by Geoff Mayfield

FLANNEL SHIRTS AND COWBOY BOOTS: Step aside, Pearl Jam and Nirvana, as Alice In Chains provides us with 1994's first blockbuster chart debut and becomes the latest Seattle grunge act to bow at No. 1 on The Billboard 200 (see story, page 3). The chart's volume also is juiced by a sophomore album that prompts one of the week's most frequently asked questions among pop and rock executives: namely, "Who is John Michael Montgomery?"

THE ANSWER: Montgomery first album, "Life's A Dance," bowed last January, peaked at No. 27 on The Billboard 200 in May, in the wake of the Academy of Country Music awards show, and still sits in the top half of that chart (No. 98). That title peaked at No. 6 on Top Country Albums. His new one debuts at No. 1 on the country list and enters The Billboard 200 at No. 3. (For more about Montgomery, see Country Corner, page 31.) ... Sales from the new Montgomery and Alice In Chains titles help boost the volume of units on The Billboard 200 by 4% over the previous week's total, the first time since the holidays that the chart has seen an increase. If you were to back out the numbers from these two top debuts, the chart would show a mild 2% drop ... The majority of the four backward bullets on The Billboard 200 result from displacement created by the high Alice and Montgomery debuts.

THE POWER OF TOP 40: Although the format commands fewer stations and fewer listeners than it did a few years ago, top 40 is still an all-important sales catalyst, best illustrated this week by Celine Dion. As her "The Power Of Love" moves to No. 1 on Hot 100 Singles, her latest album shows the largest unit increase on The Billboard 200 (20-16), while a previous title re-enters at No. 194. The Canadian songstress has had no recent TV exposure, and her '94 tour has not yet begun, so it seems obvious that her single—out since November—is the catalyst for her album sales.

CLASSICAL GAS: Decades after his death, George Gershwin bows on The Billboard 200 with Artis Wodehouse's "Gershwin Plays Gershwin: The Piano Rolls" (No. 193). This isn't the first time Gershwin's piano rolls have been used on a modern recording, but an earlier album done for Sony (then CBS Masterworks) by Michael Tilson Thomas did not make the big chart ... Two soundtracks bow on The Billboard Classical 50 and Full-Price Crossover. Music from "The Piano," which has spent four weeks on The Billboard 200, was written by Michael Nyman, who previously appeared on the old Top Classical Crossover chart with the soundtrack to "Prospero's Books." The London Symphony Orchestra is featured on George Fenton's score for "Shadowlands."

FAST BREAKS: A year ago, Hollywood added to MCA Nashville's fortunes with George Strait's triple-platinum "Pure Country" soundtrack. That union is in force again, as the all-star soundtrack to "8 Seconds" wins Greatest Gainer on Top Country Albums (36-20) and Pacesetter on The Billboard 200 (183-103) ... Janet Jackson's latest falls out of The Billboard 200's top 10 for the first time in its 37 chart weeks (No. 13), but her new single (No. 20 on Hot 100 Singles) and resumption of her tour should reinvigorate album sales ... The Danzig revival, sparked by the remixed "Mother '93," continues. Its current EP jumps 105-92 on a 12% sales gain, while its 5-year-old debut jumps to No. 9 on Top Pop Catalog Albums.

OKeh RETURNS

(Continued from page 5)

cians Ship McDonald, Adrian Sherwood, and Living Colour's Doug Wimbish. Keb' Mo' is described as a cross between Taj Mahal and Robert Johnson; Little Axe's music is a mix of live playing and futuristic machinery. Both acts will release albums in early May.

At this point, all OKeh releases will be promoted and marketed by the Epic staff.

The original OKeh label was founded in 1916 and was the home of music's first blues record, "Crazy Blues" by Mamie Smith. Among OKeh's early stars were Louis Armstrong, Lonnie Johnson, and Mississippi John Hurt. Originally a Columbia subsidiary, OKeh eventually became known as an epicenter of R&B, jazz, and blues, with a postwar roster that included Big Maybelle and the Ravens. This period was documented on the 1993 Legacy/Epic boxed retrospective, "The OKeh Rhythm & Blues Story."

"I want people to see an OKeh release and automatically know that it has a high level of musical integrity," says Epic president Richard Grifiths. "The revival of OKeh brings Epic Records into a new creative area of roots music with a '90s flavor and attitude. I think a primary key will be to focus on the rhythm in rhythm and blues."

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A glance ahead at Billboard Specials

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AD CLOSE: MARCH 1

NARM SUPERSECTION

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TEJANO

ISSUE DATE: APRIL 16
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

MO & LENNY STAYING ON

Bulletin hears that Warner Bros. Records chairman **Mo Ostin** and president **Lenny Waronker** will be staying at the label, as both are expected to ink new contracts by the time the duo travels to New York for the March 1 Grammy Awards. In December, rumors circulated that Ostin would not renew his deal because he didn't want to report to Warner Music Group chairman **Robert Morgado**. Ostin previously reported only to the chairman of Time Warner, but sources now suggest he will renew his contract and report to Morgado. One source says Waronker may also receive a new title, as he is being groomed as a successor for Ostin.

GANGSTA RAP HEARING ON CAPITOL HILL

The possible link between the sale of gangsta rap albums to minors and juvenile crime and disrespect for women and other groups is the subject of a Friday (11) oversight hearing on Capitol Hill by a House subcommittee chaired by African-American Rep. **Cardiss Collins**, D-Ill.

SESAC ON THE MOVE

SESAC continues to upgrade its profile, with co-chairmen **Stephen Swid** and **Freddie Gershon**, along with president **Vincent Candilora**, heading to Los Angeles for meetings to strengthen the performing right group's relationships with TV producers

and film studios. Also on the agenda is a talent search on the order of development deals now being closed with **Jellybean Benitez** and **Phil Ramone**.

BMG PUB NAMES ASIAN CHIEF

BMG Music Publishing has recruited Hong Kong-based **David Loiterton** to operate and expand its business in Asia. Loiterton has been working for MMA Music Group, tending the Asian interests of **Chris Murphy's** publishing/label firm. Meanwhile, BMG International is said to have hired the head of Warner Music's Hong Kong affiliate to set up a new label there.

LASCELLES TO CHRYSALIS PUB

Chrysalis Music has recruited former Virgin A&R director **Jeremy Lascelles** as its new managing director in London. MD **Steve Lewis** worked with Lascelles at Virgin in the '80s, and the appointment follows the departure of the publishing company's president **Stuart Slater** and GM **Roger Watson** last November. Lascelles recently has run his own Offside Productions record label and management company, in conjunction with Virgin Records. **Graham Gutteridge** has resigned as managing director of CIC Video (U.K.), leaving the distributor of Universal and Paramount films without an MD, sales director, or national accounts manager. Parent CIC Interna-

tional is still without a president after the departure of **Patrick Copeland** in December. **Bernard Kelly** is acting as caretaker.

JUDGE FREEZES HENRIX ASSETS

MCA Entertainment Group will have to keep its plans to buy U.S. rights to the **Jimi Hendrix** musical legacy on hold. A federal judge in Seattle has ruled that a suit filed last April by the late artist's father and sole heir, **James "Al" Hendrix**, must be resolved before any assets can change hands. Al Hendrix's suit charges his former attorney with a web of fraud and malpractice in deals involving his son's musical catalog (Billboard, May 1, 1993). A trial date is set for June 1995. MCA, which had no comment on the freeze, can still distribute and sell the Hendrix CDs and tapes it now manufactures.

RENTRAK OUT TO DIVERSIFY

Worried about the long-term impact of video on demand, revenue-sharing pioneer **Rentrak** is speeding up diversification into sports apparel retailing. Two acquisitions are under consideration, **Rentrak's Kim Cox** told the Sporting Goods Manufacturers Assn. convention in Atlanta. The company recently bought **Pro Image** and is closing on **Bradley Specialty Retail Group**. Cox said **Rentrak** hopes to introduce sports-related movies and sports and fitness tapes to the chains.

Hill Takes Another Little 'Piece Of My Heart'

THIS YEAR MARKS THE 27th anniversary of the first chart appearance of "Piece Of My Heart," a song written by **Jerry Ragavoy** and **Bert Berns** and recorded by **Erma Franklin** on the Shout label. Erma, younger sister of **Aretha Franklin**, took the song to No. 62 on the Hot 100 and No. 10 on the Hot R&B Singles chart. Less than a year later, the song was back on the Hot 100, courtesy of **Big Brother & the Holding Company** and a sizzling white blues vocal by **Janis Joplin**. That version peaked at No. 12. **Etta James** brought "Piece Of My Heart" back to the R&B chart in 1978. **Sammy Hagar's** rock recording reached No. 73 on the Hot 100 in 1982, and versions by **John Hartford** and **Sandy Croft** landed on the Hot Country Singles chart in 1984 and 1985, respectively.

The song that has been successfully recorded by R&B, rock, and country artists is this week's Hot Shot Debut on the Hot Country Singles & Tracks chart, entering at No. 58 for **Faith Hill**. It's the follow-up to her "Wild One" single, which spent four weeks at No. 1, and is featured on her first album, "Take Me As I Am." It's already the most successful version of the evergreen on the country chart.

THIS NOTE'S FOR YOU: "Cantalooop (Flip Fantasia)" by **US3** bullets up eight rungs on the Hot 100, to No. 22. It's the most successful pop single in the history of the jazz-oriented Blue Note label. The first Blue Note entry on the Hot 100 was "Midnight Special" by pioneer jazz organist **Jimmy Smith** in 1962. Eight Blue Note singles have charted in all; the highest-ranked until now was "L.A. Sunshine" by **War**, No. 45 in 1977. "Cantalooop" is the first Blue Note single to make the Hot 100 since the **War** song almost 17 years ago.

MADISON AVENUE ADDRESS: Another label with reason to celebrate is Sony's 550 Music imprint, which scores its first No. 1 single on the Hot 100 with **Celine Dion's** "The Power Of Love." It's been a long wait for this song, which debuted on the British chart almost nine years ago in its original version by co-writer **Jennifer Rush**. While **Dion** garners her first No. 1 on the Hot 100, she also moves from No. 20 to No. 7 on the U.K. chart, an impressive jump when you consider that **Rush** spent five weeks at No. 1 with the song in Great Britain.

QUARTET: **Mariah Carey** has four titles in the top 50 on the Hot 100. "Hero" dips to No. 4 and "Dreamlover" hangs in at No. 48, while her latest single becomes her first two-sided hit. "Without You" and "Never Forget You" pole-vault 23 places to No. 12.

MARX THE SPOT: It looks like "Now And Forever" will be one of

Richard Marx's biggest hits. It's already his fastest-rising single since 1991's "Keep Coming Back," moving to No. 21 in its fourth week on the chart. All but one of Marx's 14 Hot 100 singles have made the top 20, and eight (including his first seven) have made the top 10. If this first single from "Paid Vacation" cracks the top 10, it will be the first Marx single to do so since "Hazard" in 1992.

LIE TIE: **Michael Bolton's** "Said I Loved You . . . But I Lied" is tied with **Paul Mauriat's** "Love Is Blue" as the second-longest-running No. 1 Hot Adult Contemporary single of all time. One more week will tie **Bolton** with the record 12-week run of **Billy Joel's** "The River Of Dreams."

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BEAT



by Fred Bronson

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