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NEWSPAPER

1894 100 YEARS 1994

IN THE NEWS

New Gallup Charts Tap U.K. Indie Dealers

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 5, 1994

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## MVG's Clawfinger Digs Into Europe

BY THOM DUFFY

STOCKHOLM—The musical rage of Clawfinger, a rock-rap band hailing from Sweden, has

(Continued on page 88)



CLAWFINGER

## Grammy Nominations Spur Publicity Blitz Labels Get Aggressive With Pre-Award Ads

BY DEBORAH RUSSELL

LOS ANGELES—As the impact of the Grammys on record sales has become more evident in recent years, nominations, as well as victories, have become valuable marketing tools for record companies.

Albums by Bonnie Raitt, Eric



STING

Clapton, and k.d. lang experienced major sales surges following Grammy wins, but labels aren't waiting for the trophies anymore. Several companies have kicked off aggressive advertising and promotional campaigns touting their nominees for the March 1 awards.

Says A&M senior VP of sales and distribution Richie Gallo, "It would seem that people are being more aggressive these days. [A Grammy nomination] provides an opportunity to get the consumer's attention and

draw some visibility to your artists."

A&M launched a major television advertising campaign in late February to promote Sting's "Ten Summoner's Tales,"



R.E.M.

which first appeared on The Billboard 200 nearly a year ago. Sting is the top-nominated artist in the 36th annual awards, with six nomina-

(Continued on page 83)

## Classical Labels Pursue New Markets EMI Classics/Angel Banks On Crossover

BY IRV LICHMAN

NEW YORK—After three years as president of EMI Classics and Angel Records, Steve Murphy says his operation is not only profitable, it is building new crossover customers without alienating traditional



MURPHY

classical buyers.

Murphy claims a 2.5% increase in market share in relation to the other three U.S. classical majors:

(Continued on page 50)

## Video Biz Is Dreaming Of A 'Jurassic,' 'White' Christmas

BY EILEEN FITZPATRICK and SETH GOLDSTEIN

NEW YORK—Home video should have two megamillion-unit entries

this fall to cap a sell-through business attracting new players including the Video Software Dealers Assn. (see page 89). Snow White will be facing off against T. Rex, if MCA/Universal Home Video fulfills expectations with a fourth-quarter release

(Continued on page 89)

## Sony Bows Three Innovative Vids

BY IS HOROWITZ

NEW YORK—With the release of three specially crafted new home videos this March, Sony Classical Film & Video declares a pox on new classical music video titles that merely attempt to recreate a stan-



GELB

(Continued on page 87)

## Hit Gershwin Disc Sparks New Interest In Piano Rolls

BY IRV LICHMAN

NEW YORK—In the heyday of the player piano, a leading maker of piano rolls tried to recruit pianist Arthur Schnabel to commit his formidable skills to the format. Schnabel, who previously had resisted offers from others, was told that the company had developed the capability of reproducing 16 musical nuances on its rolls. "I am sorry, but I am capable of 17," Schnabel is said to have replied.

Schnabel eventually succumbed, as did a remarkable list of other now-legendary performers and composers—including George Gershwin, whose performances on the hit Elektra Nonesuch release "Gershwin Plays Gershwin: The Piano Rolls," have spurred new interest in the medium.

From the turn of the century until the early '30s, piano roll releases fed a broad market of consumers who wanted to hear the pop rhythms of

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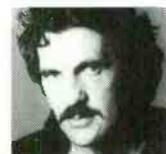
## Traffic Jams On New Virgin Set

BY CRAIG ROSEN

LOS ANGELES—Virgin Records will launch "Far From Home," the



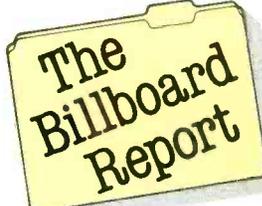
WINWOOD



CAPALDI

first new recording from Traffic in nearly two decades, using a three-pronged marketing approach that will rely heavily on a world tour be-

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**THE PACIFIC JAZZ ALLIANCE**

AN ACID JAZZ COOL STRUTTING

P 50099-2/4

**PLANET EARTH RECORDINGS**

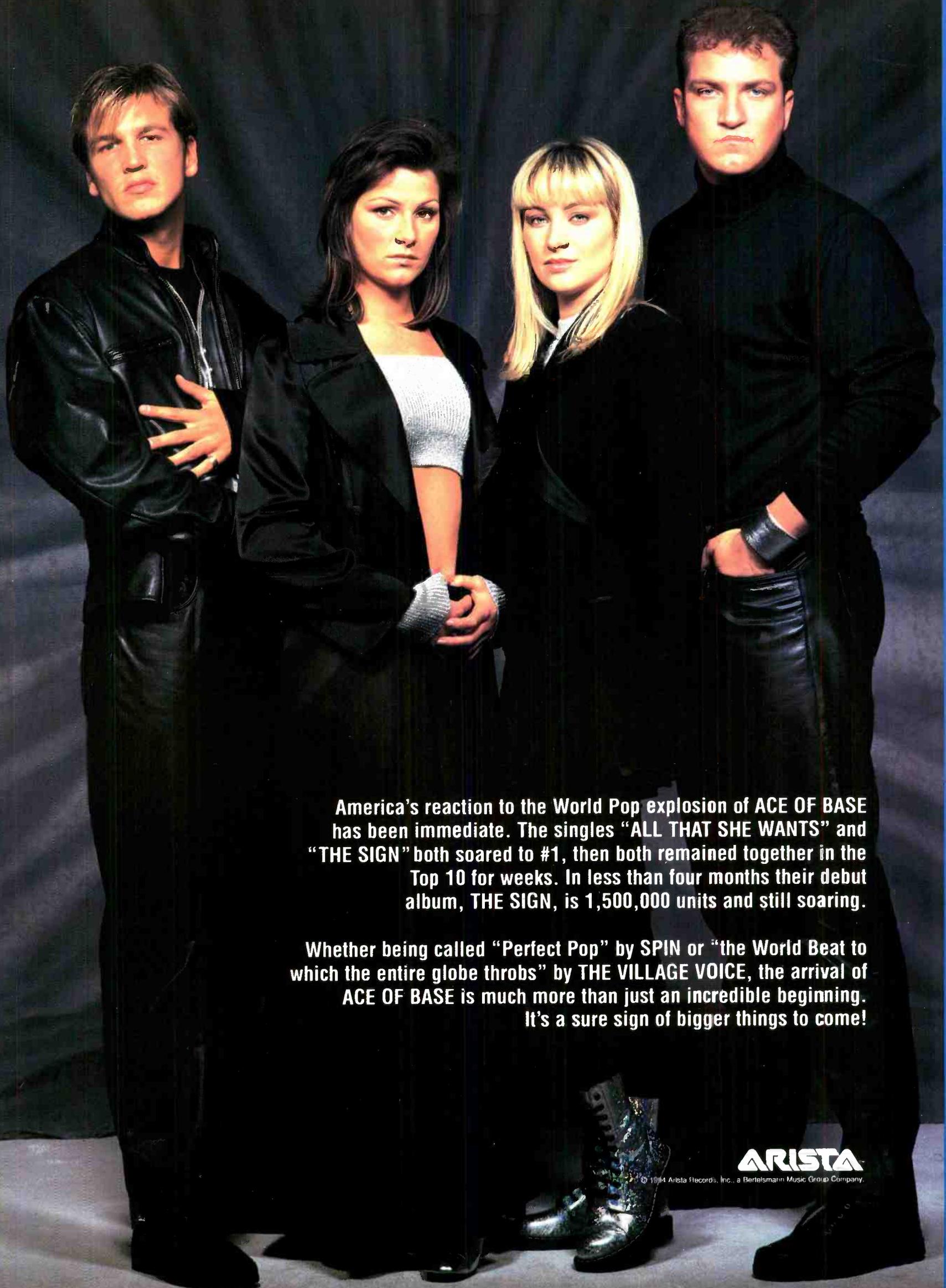
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HOT SINGLES

TOP VIDEOS

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# Afro-Plane And The Power Of Surprise

Rock'n'roll is the creative trouble of making art, and the creative art of making trouble. Emerging in the aftermath of a world war that almost obliterated mortal decency, the best rock, R&B, and rap have agitated in the decades since for the fierce social convictions beyond failed social conventions, doggedly railing against the dimming of human dignity.

Forty years since the dawn of Roy Brown and Muddy Waters, the sounds that would be rock, blues, R&B, or rap wear many masks, copious costumes. But it's only those in the frank ranks that still dispense fact above fashion and truth without tidiness, courting no ritual, seeking no acolytes, respecting no demagogues, requiring no pimps.

Afro-Plane is four intense young men from Atlanta whose debut album, "Afro-Plane" (RCA/Kaper, due April 26), is one of the few debuts of '94 that audaciously asserts its own sonic and narrative will, deeply gritty and often just as witty. In a period when many performers want all your attention but none of your scrutiny, Afro-Plane bluntly invites listeners' closest appraisals, as on "Ghetto Blast," a sweetly rising a cappella street riff that suddenly becomes a brutally unsparing parody of a TV beer spot:

"Ghet-to Blast! Ghet-to Blast! ... / 'Hey, what's up? What's that in yo' hand?"

"It's the ghetto to the B-L-A-S-T can! / When I get a thirst, I drink the worst / Malt liquor in a cup, to get fucked up / A dollar forty-nine, yeah I got mine ... I walk with the can, I talk with the can / I eat with the can, ya see I sleep with the can / I live with the can, I die with the can / See, they don't understand, I'm the Ghetto Blast man! / So what you gonna do, you and your group? / 'Cause whoomp there it is, we like the Ghetto in you!"

"Ghetto Blast Malt liquor, the shit that's killing niggers by the ounce / Get yours today, wherever fucked-up malt liquors are sold."

The raw sendup comes fast and cutting, flipped into the midst of an amazingly broad brace of material, from the sultry acid jazz of "Shine" and the gliding, old-school aesthetic of "Daisy's Mission" (a lament for a co-ed prostitute) to "Tin Soldier," in which poetic meditations on the allure of militia violence could be heard as anti-gang or anti-career GI. Cool anger and sardonic heat make Afro-Plane a riveting hybrid with a rich heritage.

As author Mel Watkins notes in "On The Real Side" (Simon & Schuster), his excellent new study of the underground tradition of African-American humor, "Since African-Americans have been inescapably engaged with the absurdity of America's racial arrangements for centuries, survival and sanity dictated that they adopt a comic view of society ... And the comic vision assures that those who embrace it maintain vigilance on themselves even as they satirize the hypocrisy and follies of others."

Blues, aka Houston Bryan Perry III, the 21-year-old leader of Afro-Plane, expands on the point. "The element of surprise is a big part of Afro-Plane, because we formed this group for the purpose of being totally original, just trippin' out as we pleased on anything we felt. None of us had been in groups before, so none of us had any idea of what we couldn't do, couldn't play, couldn't say. For instance, the whole silly malt liquor thing just whacks us out, so that song was our stick at that. When you're watching another corny malt liquor commercial come on with some guy trying to rap some fad for kids, it's so pitiful you gotta react."

Which returns us to the art of making "Trouble (Thought It Was

Love)," a conscience-scalding track on "Afro-Plane" in which a taut rhythm bed of drums, conga, and chanted harmonies creates an aural trampoline for the group's electrifying testimony: "All this talk about leadership / Malcolm, as much as I love him, he's a legendary MTV Buzz Clip / And Martin, yes he's dead, too / And what did they do? They reduced him to a fantasizer, a dreamer who didn't exist in the real world ... But as for other so-called leaders / They've turned us into bleeders ... They are old, tired, burned-out, sold-out ... spending their time trying to create illegitimate clout ... Trouble thought it was love / And now we've lost the branch and the dove!"

Coming of age during the dozen years of the Reagan-Bush regimes, the members of Afro-Plane first intersected as two pairs of friends frequenting Atlanta's club scene. At the time, Nous (pronounced "know-us," the Egyptian word for reality), aka Rodney Trevon Oliver, was a student at Decatur High School; Blues was a political science major at Clark Atlanta University; Moon, aka Khalil Sharif McIntosh, was enrolled at Cheyney University; and "Brother Soggi," or Christopher Lehman Turner, attended Georgia State.

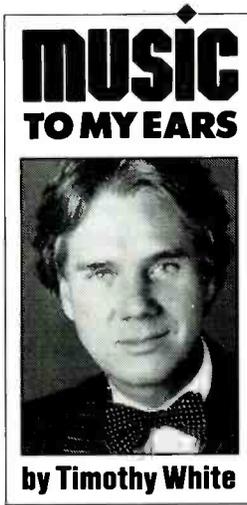
"We all began hanging in late '92," says Blues, second child of car dealer Houston Perry Jr. and the former Doris Oliver, an accountant. "And we listened to house music and acid jazz and did home-made demos that included songs on the album like 'Flower Child,' 'Afro-Desiac,' 'Dig Deep,' and 'Shine,' which was our attempt at a pop song with a poetic message."

"We all write together, Moon being into the U.K. club vibe of Stereo MC's, Soggi liking heavy jazz like Coltrane and Thelonious Monk, Nous digging old-school hip-hop, and me influenced by Hendrix, Sly & the Family Stone, and the Doors. So it's a big pot of influences," laughs Blues, "that we call 'psychedialectichynofunk.'"

Afro-Plane's demo got the group signed to BMG's Kaper subsidiary, and the finished album was co-produced in Los Angeles with Atlanta-based engineer David Pensado, who'd worked with Mother's Finest and Bell Biv DeVoe. "We recorded live with session players and no samples whatsoever," stresses Blues, who notes that a new Afro-Plane support band of bass, drums, guitar, percussion, and two backing singers has just begun rehearsing for a tour later this year.

Arriving at a time when rap is outgrowing the adolescent gullibility of the gangsta pose, Afro-Plane exudes the grace under oppression and the eloquence of spiritual word and political deed that have characterized African-American activism. Last week marked the 99th anniversary of the passing of Frederick Douglass, the 19th century orator/writer who enriched our literature with tales of his triumphs over slavery. Both Blues and Soggi visited Douglass' home-turned-museum as teen-agers, and were moved by the sight of his library of works and his gift, in Blues' words, for "self-contained accomplishment" which is also an Afro-Plane aim. Maybe next year, on the centennial of Douglass' death, someone will make "Trouble" a tribute to all the brands of it that deserve to endure.

"Afro-Plane," Blues concludes, "is made up of black men who have reached 21—a thing that's not supposed to happen these days. And we're from the ghetto and the projects and the neighborhood, but we still got ourselves to college. And there's no bandwagon for us but the fact that we're coming up and boom—we are gonna get over."



## THIS WEEK IN BILLBOARD

### VIDS FOR GROWN-UP KIDS

Parents of the world, rejoice: In a video market saturated with new-fangled cartoons aimed at cutting-edge kids, Turner Home Entertainment and Sony Wonder have begun releasing cassette versions of the children's programming of the baby-boom era. Trudi Miller Rosenblum reports on the return of "The Flintstones," "Lassie," and other favorites. **Page 61**

### GAVIN'S GIFT FOR GAB (AND GAGS)

The 1994 Gavin Seminar was chock-full of informative seminars and workshops concerning key issues facing the radio industry. It also was rife with irreverent panelists and practical jokers. Phyllis Stark and Carrie Borzillo listened in and dodged the spitballs. **Page 75**

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## Sampling Without Permission Is Theft

BY ANDRIAN ADAMS  
and PAUL MCKIBBINS

A chill crawled up our spines upon reading the Commentary on fair use by self-described "noisemakers" Negativland (Billboard, Dec. 25, 1993).

Through a series of wildly specious arguments, Negativland seeks to promote the idea that they should be able—through the technique of "sampling"—to use others' creative and interpretive work for their own commercial gain without the inconvenience of payment or permission. To those who put in the time, energy, creative effort, and money necessary to create their music in its original form, this is intellectual and physical theft.

The Supreme Court is considering the definitions of "fair use" and "parody" as they apply to the 2 Live Crew's use of the Acuff-Rose-owned song "Oh, Pretty Woman" on their album "As Clean As They Wanna Be." If the Court rules in favor of the publishers, some argue that it could have a dampening effect on other artists that employ parody (Billboard, Nov. 20, 1993). The ruling is expected this spring, and the case has spurred some artists, like Negativland, to call for dramatic alteration of the Copyright Act.

Negativland's position—"We believe that artistic freedom for all is more important to the health of society than the supplemental and extraneous incomes derived from private copyright tariffs"—actually negates the whole concept of music as a business. In Negativland's world, "art" and commerce are completely distinct entities. However, in our world of realism and logic, there is no distinction between art and commerce once the art is offered for sale. To insist otherwise is naive.

We feel compelled to address the other sides of the sampling issue. However, before we clean up the minefield of negativism and reseed it with positivism, let us state our view on sampling: If you use copyright-protected music for commercial gain, you *must* pay. Period.

In very practical terms—in fact, the Constitution guarantees it—intellectual property is no different than physical property regarding ownership. Just as one cannot take another's car without permission, one cannot take or use another's copyrighted creation without permission. Taking this one step further, no one, except a thief, would take another person's car and sell it without the proper, formal, legal arrangements. But this is exactly what happens when an artist appropriates a musical fragment and then profits from its use and sale. It's taking without permission.

Although Negativland justifies "fragmentary theft" (read: sampling) as an inescapable part of the artistic process, they defend this view *vis à vis* music with a historical reference linking Cubist collages to Dada and, finally, to Pop Art's use of mass-culture icons, i.e., Andy Warhol's Campbell's Soup can. Historical borrowing, says Negativland, supersedes modern copyright law.

But beyond the issue of art as commerce also lie the intrinsic moral and ethical responsibilities that come with the privilege of

participating in a free-market system. In more colloquial terms, "doing the right thing."

With regard to music, the "right thing" is for users to pay the people who own the property, i.e., the copyright holders. In a civilized society, the rule of law, through legislation, rightfully plays an important role in codifying moral and ethical behavior. It also dictates the practical elements of the free

market: The law defines who gets what and who has "the right to copy." Without laws to help guide a nation's citizens, there would be anarchy, although this seems to be the direction in which Negativland wants our nation to head.

While determined to justify the appropriation of others' creative sweat, Negativland devises a bizarre interpretation of the "Fair Use" statute contained in current copyright law, which allows for free appropriation in instances that include parody, education, and commentary. Negativland benignly views these exceptions as a window for an "artistic freedom" and "free speech" interpretation of the Fair Use statute that would allow stealing for personal gain.

We believe that Negativland's position that "the private ownership of mass culture is a contradiction in terms" is nonsense. Mass culture is made up of an infinite number of distinct parts. It's the protection of those parts—that is, the copyrights—that continually stimulates creators to work in the arts. Without the stimulus of financial gain, how will artists survive? This brings us back to the idea of laws, morals, and ethical values.

While it is unlikely that Negativland's ideas will ever be implemented by Congress or the courts, we in the music business must be vigilant in protecting the copyrights we control. It is sad that there are growing numbers of Negativlands in our midst, people who want to steal from us in the name of "art." Like Negativland, these people want to "clear all restrictions—including payment and permission—on any practice of fragmentary appropriation." Whether it's one James Brown shout or the whole "hook" of a song, Negativland wants the right to have it in their music without paying the rightful owners of that music.

Make no mistake. This is not a struggle of art against commerce. It is about honest, hard-working people being compensated for the music they create and rightfully own.

### 'This is not a struggle of art against commerce'

Andrian Adams is executive VP of Seymour Glass Songs/EMI. Paul McKibbins is director of publishing for Rittling Music Inc.



market: The law defines who gets what and who has "the right to copy." Without laws to help guide a nation's citizens, there would be anarchy, although this seems to be the direction in which Negativland wants our nation to head.

Interestingly, Negativland claims that our "owner-regulated culture" prevents artists from partaking in their instinctive "urge" to create musical "collages" should they so desire. Furthermore, according to Negativland, "uninvited appropriation is inevitable" since our population is "bombarded with electronic media."

If the real issue is only that artists have the right to sample, we completely agree with Negativland's, and their "artist" friends', desire to sample. You may sample *anything*, as long as it is *not* for commercial gain. Since Negativland values "art over profit" and embraces a definition that "art is not a business," why should they care about selling

## LETTERS

### DANCE FEAT

As a longtime member of the dance music community, I found the Billboard Dance Music Summit in San Francisco (Jan. 19-21) to be one of the best and most cohesive seminars I have ever attended. This seminar was full of information and low on b.s.

Billboard's [dance music editor] Larry Flick and [special projects coordinator] Melissa Subatch organized a great gathering, from the discussions to the talent showcases. This summit provided one of the most open forums I've ever participated in. And better yet, it provided a rare spirit of openness that allowed some of the young up-and-comers in the dance music business the opportunity to voice their opinions and be heard.

The San Francisco locale also was a nice change of pace from the New York-Los Angeles mentality of most music gatherings. I hope this is the beginning of a long tradition.

Terrence M. Brown  
President  
TMB & Associates  
Hollywood, Calif.

ord store, I have seen a lot of really poor music sell as a result of cheap gimmicks, video exposure of "pretty" band members, and heavy radio rotation in the ultra-restrictive playlists at CHR. But the phenomenal rise of Counting Crows and the broad acceptance of the world rhythms of Deep Forest, as chronicled in Heatseekers Impact articles (Billboard, Feb. 19), shows that the American consumer still recognizes quality music.

Counting Crows, Gin Blossoms, and the current crop of alternative-influenced pop bands are quietly proving that superior musicianship and rich, vivid songwriting will win out over industry-contrived images and teen-age sexual innuendo-laden song lyrics. The industry is finally being led by music-conscious executives, like Capitol's Gary Gersh, who combine true passion for music with sharp business acumen and a willingness to take risks by releasing unique and inspiring artists. If this trend continues, the '90s will be looked at as an exciting time for the music industry.

John E. Williams, III  
Manager  
Banana's Music  
Greensburg, Pa.

### NEW ACTS BODE WELL FOR FUTURE BIZ

As manager of a small, independent rec-

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

# CDs Push Music Sales Past \$10 Bil Mark

■ BY MELINDA NEWMAN

NEW YORK—Bolstered by the continued growth of the CD, the U.S. recording industry last year climbed past \$10 billion in sales for the first time.

The year-end figures, released Feb. 25 by the Recording Industry Assn. of America, show a dollar value of \$10.046 billion, an 11.3% increase over 1992's \$9.024 billion. Units shipped also showed a healthy increase, rising 6.7% to 955.6 million units. 1992's figure was 895.5 million.

While the numbers were up, the growth posted in 1993 was not as substantial as the 1992 gains. That year, the industry posted a 15.2% increase in dollar value, and an 11.8% increase in units shipped.

The results for 1993, however, were received with enthusiasm by key members of the trade. "We've had two very good years and they are directly the result of the breadth of music that's striking across the board," says Jay Berman, RIAA CEO/chairman.

"There was a time in our industry when we were top heavy; we were dominated by a few acts selling multi-platinum," Berman says. "In the last two years, what's reflected is a healthier trend of a larger number of acts selling multi-platinum."

"I feel the industry is very healthy, as healthy as I have seen it," says Russ Bach, CEO/president of Cema Distribution. "Our customer base is very healthy at this point and we're very satisfied with the way business is going."

CDs continued their march towards prominence, registering their second straight year of surpassing cassettes in shipments (495.4 million to 339.5 million) and dollar value (\$6.511 billion to \$2.915 billion.) The category includes any MiniDisc sales,

## Music Industry Scorecard: Jan.-Dec. 1990-93

### MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1990	1991	1992	1993	% Change '92-'93
CDs	286.5	333.3	407.5	495.4	+21.6%
CD Singles	1.1	5.7	7.3	7.8	+6.8%
Cassettes	442.2	360.1	366.4	339.5	-7.3%
Cassette Singles	87.4	69.0	84.6	85.6	+1.2%
LPs/EPs	11.7	4.8	2.3	1.2	-47.8%
Vinyl Singles	27.6	22.0	19.8	15.1	-23.7%
Music Videos	9.2	6.1	7.6	11.0	+44.7%
<b>TOTALS</b>	<b>865.7</b>	<b>801.0</b>	<b>895.5</b>	<b>955.6</b>	<b>+6.7%</b>

### MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1990	1991	1992	1993	% Change '92-'93
CDs	3,451.6	4,337.7	5,326.5	6,511.4	+22.2%
CD Singles	6.0	35.1	45.1	45.8	+1.5%
Cassettes	3,472.4	3,019.6	3,116.3	2,915.8	-6.4%
Cassette Singles	257.9	230.4	298.8	298.5	-0.1%
LPs/EPs	86.5	29.4	13.5	10.6	-21.5%
Vinyl Singles	94.4	63.9	66.4	51.2	-22.9%
Music Videos	172.3	118.1	157.4	213.3	+35.5%
<b>TOTALS</b>	<b>7,541.1</b>	<b>7,834.2</b>	<b>9,024.0</b>	<b>10,046.6</b>	<b>+11.3%</b>

Source: RIAA Market Research Committee

which are not tallied separately.

After rebounding ever so slightly in 1992, cassettes continued their downward spiral. Unit shipments were down 7.3% from 1992, while dollar value decreased 6.4%. The category also includes DCC sales.

"1993 was the first year that we sold more units on CD than cassette," says Doug Smith, senior buyer for Carnegie, Pa.-based National Record Mart. "They surpassed cassette on dollars years ago." Commenting that his chain lagged behind the rest of

the country in the CD increase, he says, "I think we were the last to lose the eight-track as well."

Cassette albums weren't the only losers—there was similar bad news for cassette singles. The configuration soared in 1992, with gains of 22.6% in unit shipments and 29.7% in dollar value. For 1993, that percent-

age of growth shrunk to 1.2% in singles shipments and actually registered a .1% loss in dollar value.

As expected, vinyl LPs and EPs declined in both unit sales and dollar value. For 1993, vinyl counted for only 1.2 million units shipped and \$10.6 million in dollar value, for respective drops of 47.8% and 21.5%.

In addition to CDs, the only other configurations to gain in units shipped and dollar value were CD singles and music videos. Music videos showed the largest hike of any configuration, posting a 44.7% increase in units shipped, up to 11 million, and a 35.5% increase in dollar value, up to \$213.3 million.

Other distribution heads say the 1993 figures seem on target to them.

"It's always hard to look at your own numbers compared to the industry. But from what we've talked about to what our customers say, they seem in the ballpark," says Dave Mount, CEO/president of WEA Distribution.

"They would seem accurate from our perspective," agrees Jim Caparro, CEO/president of PolyGram Group Distribution. "Having the numbers broken out this year as they did gives us a clearer focus. We can identify more clearly retail activity vs. ancillary activity."

For the first time, the RIAA released the year-end stats and its 1993 consumer profile at the same time, perhaps as a way to avoid the confusion that met 1992's figures, which were disputed by two distribution companies (Billboard, April 10, 1993). Following the questions, the RIAA

(Continued on page 12)

## Gallup's New U.K. Charts Tap Indie Dealers

■ BY ADAM WHITE

LONDON—The U.K. record industry's official charts have new competition—from the company that was compiling them until a month ago.

That company, Gallup, has begun publishing top 100 singles and album rankings based on sales data supplied by approximately 400 independent retailers. However, none of Britain's largest music chains are providing information for the new charts, which have so far only appeared in a couple of national Sunday newspapers.

Gallup was replaced Feb. 1 by Millward Brown as the research firm handling the industry's official U.K. charts. The charts are financed and produced by Chart Information Network using exclusive sales data provided by member firms of the British Assn. of Record Dealers. The CIN best-seller lists are widely broadcast via BBC radio and television.

At Gallup's instigation, exclusivity clauses in the CIN/BARD contracts are being studied by a government agency, the Office of Fair Trading, to determine whether they violate U.K. competition laws (Billboard, Feb. 12).

The Financial Times newspaper reported Feb. 22 that the OFT had referred the case to the Restrictive Trade Practices Court, but an agency official told Billboard that no such action had yet been taken.

The Fair Trading office is in touch with BARD and CIN representatives, the official added. Under its procedures, the OFT must discuss with both sides whether contract restrictions can be reduced voluntarily, before referring any arrangements to court. Few agreements that have been evaluated by the courts "have been accepted... as operating in the public interest," according to the OFT.

Another U.K. firm that produces music and video charts, MRIB, has also made submissions to the Office of Fair Trading. Like Gallup, it is contesting the exclusivity clauses in the CIN/BARD agreement.

MRIB, formed in 1981, compiles charts from information supplied by independent music retailers. Its rankings appear in the two leading U.K. music weeklies, Melody Maker and New Musical Express, and in a number of mass-circulation newspapers.

For the CIN charts, meanwhile, the data-gathering switch from Gallup to Millward Brown has not been trouble-free. For example, confidential sales information from one major chain, Virgin, recently was sent in error to another leading retailer, John Menzies.

"It was genuine human error," says CIN chart director Catharine Pusey, explaining that the wrong report was simply put in the wrong envelope. "We've apologized to BARD and to Virgin, and taken steps to ensure it doesn't happen again."

Assistance in preparing this story was provided by Thom Duffy.

## Sony Music, MTV, New Line Top Nominees For '94 Billies

NEW YORK—The results of the preliminary judging for Billboard's 1994 International Billie Awards are in, and the creative teams of some of the top firms in the entertainment and advertising businesses are among the nominees. Among the top finalists are Sony Music with 13 nominations, MTV (9 nominations), New Line Home Video (8), Phoenix radio station KTAR (5), and Philadelphia-based advertising agency the Weightman Group (4).

The Billie Awards is the only international competition honoring the best advertising and packaging in the music and home entertainment industries. This year's competition drew 600 entries from record labels, home video manufacturers, music video networks, radio stations, retailers, professional audio manufacturers, and advertising agencies servicing those sectors. The submissions were reviewed by a panel of 35 creative, design, and marketing professionals.

"We are thrilled to see the industry's continuing support of the Billies," says Howard Lander, Billboard publisher and president of the Billboard Music Group. "The Billie Awards were established to provide a vital forum to spotlight the creative forces that package and market the commercial endeavors of this artistic-

driven business."

The 147 finalists in 28 categories include consumer and trade print ads, TV and radio spots, posters and point-of-purchase materials, as well as album and home video cover art. (See page 88 for a complete list of finalists.)

The winners will be announced March 10 at the Puck Building in New York. The ceremony will be hosted by famed contemporary artist Peter Max and ESPN personality "Downtown" Julie Brown. Tickets can be purchased for \$55 in advance or \$65 at the door. For tickets and information, contact Maureen Ryan at 212-536-5002.

## U.S. Earnings Drag On Thorn EMI Profits

■ BY DOMINIC PRIDE

LONDON—Earnings from EMI's New York labels proved to be a dull spot in Thorn EMI's otherwise bright nine-month results.

Robust performances from retailer HMV, Virgin Music Group, and European music operations contributed to a result that showed operating profit on continuing operations up 23%, to 291.4 million pounds (\$428.35 million),



**Warner Gets "Philled" Up.** Phil Collins has made new worldwide agreements with Warner Music Group companies. The new agreement with Atlantic Records and Warner Music International includes the U.K. and Ireland for the first time. (Previously, Collins was on Virgin Records in those territories.) In addition, Warner/Chappell Music has strengthened its relationship with Collins through a worldwide publishing agreement with Hit & Run Music for all territories outside the U.K. Hit & Run holds the rights to songs by Collins, Genesis, and other artists. Shown, from left, are Mel Lewinter, vice chairman, Atlantic Group; Doug Morris, co-chairman/co-CEO, Atlantic Group; Ramon Lopez, chairman/CEO, Warner Music International; Collins; Robert J. Morgado, chairman/CEO, Warner Music Group; Ahmet Ertegun, co-chairman/co-CEO, Atlantic Group; and Tony Smith, Collins' manager and owner of Hit & Run.

for the nine months ended December 31, 1993. Sales for the whole group were 3.3 billion pounds (\$4.85 billion), up 0.6% over the same period last year.

EMI Music reported profits up 39% compared with the same nine-month period in 1992, to 212 million pounds (\$311.6 million), on sales up 20% to 1.37 billion pounds (\$2.01 billion), its highest ever sales for that period. The period, taking in the Christmas

sales rush, saw strong performances in the U.K., Europe, and the rest of the world outside the U.S., U.K., and continental Europe, and was buoyed by Virgin's highest market share in its 21-year history.

This is the first time Thorn EMI has reported its nine-month figures, which is the first phase of the company's plan to release its figures quarterly. The group is following new

(Continued on page 81)

“Things won  
are done,  
joy’s soul  
lies in the  
doing”

-William Shakespeare

A&M Records congratulates our grammy nominees

**Sting**

Record of the year

Album of the year

Song of the year

Best rock vocal performance, solo

Best pop vocal performance, male

Best music video - longform

Best engineered album (non classical) (Hugh Padgham)

Producer of the year (non-classical) (Hugh Padgham)

**Aaron Neville**

Best pop vocal performance, male

Best country vocal performance, male

**Jimmy Jarr & Terry Lewis**

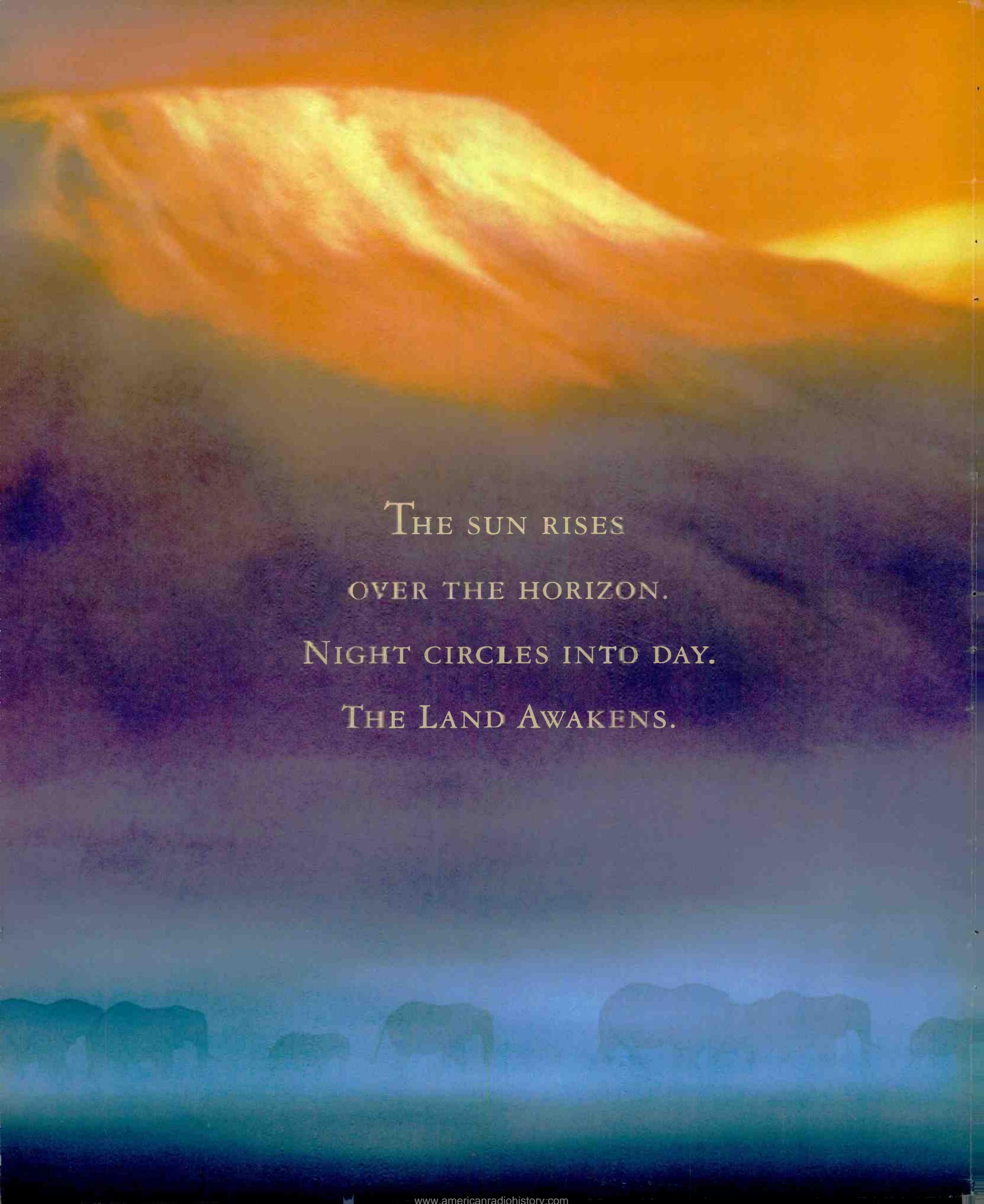
Producer of the year (non-classical)

**Sounds of Blackness**

Best instrumental arrangement accompanying vocals



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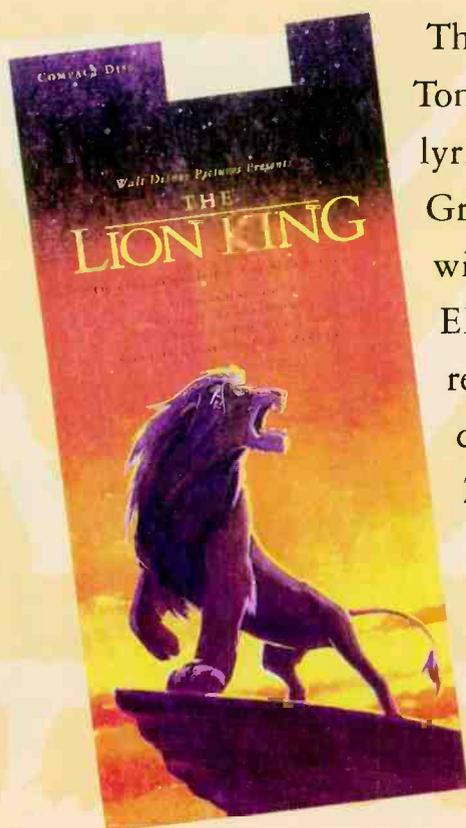
THE SUN RISES  
OVER THE HORIZON.  
NIGHT CIRCLES INTO DAY.  
THE LAND AWAKENS.

WALT DISNEY RECORDS PRESENTS

# THE LION KING

SOUNDTRACK

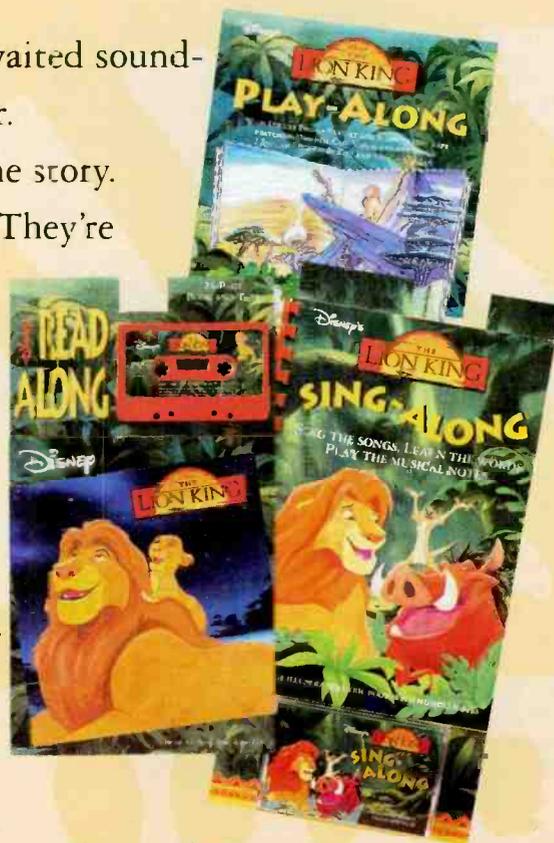
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LYRICS BY TIM RICE  
SCORE COMPOSED BY HANS ZIMMER

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A first in audio marketing



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# Artists & Music

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

## Bergman Leads Charge For Change At ASCAP

BY IRV LICHTMAN

NEW YORK—Lyricist Marilyn Bergman has achieved two important firsts in her tenure as an ASCAP board member: In 1985, she became the first woman writer elected to the board of the performing rights society; now she has become the first woman to be elected president. In making Los Angeles her home base, she also will have the distinction of being the first president to be headquartered in a city other than New York.

Bergman replaces Morton Gould, who is stepping down after eight years as ASCAP's president (Billboard, Feb. 19). Cy Coleman replaces Bergman as a writer VP on the

ASCAP board. BMI, ASCAP's chief rival, has been headed by a woman, Frances Preston, since 1986.

Bergman takes the reins as president at a time when ASCAP is in the midst of its most thorough reorganization since it was founded 80 years ago.

"It is such an interesting time at ASCAP that I

found [the prospects] of being president so appealing," says Bergman. She was one of many members of the 24-person board who felt the

(Continued on page 12)



BERGMAN

## MCA Brings Aboard Interactive VP Melnyk Starts CD-ROM Talks With Acts

BY MARILYN A. GILLEN

NEW YORK—The MCA Music Entertainment Group is bringing "interactive" in-house and onto the front burner with the establishment of a new music group position, VP of interactive media.

Alex Melnyk, whose background includes work in the interactive, music video, television, and music industries, has been appointed to the new post by Music Group chairman Al Teller, with a mandate to identify, implement, and help market interactive media projects from the MCA Music Group family of artists.

The first such projects are roughly targeted for release by the end of year, although no titles have been announced.

In her new role, Melnyk also will work with Uni Distribution Corp. on



TELLER



MELNYK

the distribution of MCA Music's interactive titles into the retail marketplace, Teller says. (Uni Distribution also will be distributing interactive products from other MCA divisions, including Putnam Publishing, MCA Home Video, and the newly formed Universal Interactive Studios.)

"We are in the very early stages of an important new medium, and I think there is a strong place for music-driven product in that world," Teller says. "One of the reasons we

created this position is to have someone right in the music group who can work closely with our artists on creating that product. I see this as an important leg in our future business, and I want to have as much in-house expertise as makes sense to put in place."

The artists are eager to get started, too, he adds. "More and more of them are becoming interested in multimedia and interactive CD-ROMs, and some are not sure exactly what they want to do with it, but their creative juices are definitely flowing," he says. "Some artists are inquisitive about interactive," agrees Melnyk, who has just begun meeting with artists and managers. "Everybody's been reading about it everywhere. But a lot of people still don't really know what it is. There are a few art-

(Continued on page 12)

## Senate Hearing Examines Gangsta Lyrics Possibility Raised Of Movie-Style Rating System

BY BILL HOLLAND

WASHINGTON, D.C.—Violent gangsta rap lyrics and the record companies that release them were criticized at a Feb. 23 Senate hearing chaired by Sen. Carol Moseley Braun (D-Ill.), but neither legislators nor witnesses could offer an easy solution.

Three record industry executives and one entertainer were among the approximately 17 witnesses testifying at the hearing, and no rappers were present. According to sources from Moseley Braun's office, many artists had been invited to testify but did not respond.

Among those giving testimony were Hilary Rosen, executive VP of the Recording Industry Assn. of America; David W. Harleston, president of Rush Associated Labels and Def Jam; Steve McKeever, executive VP of talent and creative affairs for Motown Records; and entertainer Dionne Warwick. A representative from Rock The Vote also testified.

Upcoming House hearings, slated for March and April and chaired by Rep. Cardiss Collins (D-Ill.), are expected to give rappers a place on the podium.

Senate lawmakers and witnesses agreed that while the lyrics are troubling, it would be wrong and irresponsible to attempt to mute the messages of rage roaring from the violent, drug-torn neighborhoods of America's economically disadvantaged without a serious commitment by government, community groups, and individuals to attack the root causes of what one witness called "societal disintegration."

Moseley Braun, pushing for greater involvement on the part of the recording industry, suggested the possibility of a rating system patterned after the MPAA's movie ratings "to

prevent certain records from getting into the hands of children."

Rosen testified that a rating system would be unworkable because member labels "would not be equipped to make those decisions," and that it would be nearly impossible to make distinctions about the use or meaning of offensive words in the context of particular songs.

Rosen also said that children would get hold of controversial lyrics even if there were a rating system. "Music is different from movies," she said. "Kids who want to hear certain songs find out how to hear them."

Rosen also told lawmakers that following the Feb. 11 House hearing on gangsta rap lyrics, at which time it was mentioned that several explicit albums were missing labels or had small parental advisory logos (an RIAA voluntary system employed since 1985), RIAA sent a memorandum to the heads of member labels "reminding them of the importance of proper use and placement of the logo."

The memo also was sent to the National Assn. of Independent Record Distributors for its indie-label members.

Although none of the witnesses—most of whom were African-Americans, representing a wide range of professions—condoned the messages of violence and misogyny in gangsta rap, most explained the rappers' stances and outcries in the context of the impoverished and near-hopeless lives they lead.

"The issue is not whether to suppress, regulate, restrict, segregate, or otherwise curb the distribution of hip-hop music. Rather, the issue is whether we, as a community and nation, are prepared to address the very issues that have given rise to the lyrics that some find so troubling," said Harleston.

However, lawmakers and most of the witnesses targeted record companies for allowing explicit recordings to be sold to children. Several alluded to producers and companies that had pushed artists to be more vulgar and violent in their lyrics.

"Placing profit ahead of social obligation, record companies routinely market music which glorifies violence, demeans women, glamorizes the use of illegal drugs, and even crosses the line in being audio pornography," said Dr. C. DeLores Tucker, national chair of the National Political Congress of Black Women.

NPCBW has picketed record chains carrying gangsta rap in recent

(Continued on page 89)



House Party. Elektra executives throw a listening party at Keith Sweat's home in celebration of his upcoming album, "Get Up On It," which is due March 25. Shown, from left, are Joe Morrow, VP of urban music, Elektra; Hiram Hicks, Hiram Hicks Mgt.; Sweat; and David Bither, senior VP/GM, Elektra.

## Faith Hill Scales The Country Mountain Warner Push Helps Pave Her Road To Success

BY CARRIE BORZILLO

LOS ANGELES—By exposing country singer Faith Hill's down-to-earth personality and warmth through numerous TV appearances and one-on-one meetings with radio, retail, video, and press representatives, Warner Bros. effectively created a buzz on the Star, Miss., native and her debut album, "Take Me As I Am."

"With Faith, we had so much to work with," says Hill's manager, Gary Borman of Los Angeles-based Borman Entertainment. "She's a great person, a genuine person who's down to earth. She's very attractive and on top of that, a great singer. We wanted people to realize that she's not just a new artist and she's not just a pretty face. The best way to do that was to get her talking to people before the album even came out."

The results so far: "Take Me As I



HILL



Am," released Oct. 12, bowed at No. 73 on the Top Country Albums chart on Nov. 27. The week of Feb. 26, the album hit No. 25, earning Heat-seekers Impact status. This week, the album is at No. 23 with a bullet.

On The Billboard 200, the album debuted at No. 173 on Jan. 29 and now stands at No. 112 with a bullet. It has sold 111,000 units, according to SoundScan.

Hill's first single, "Wild One," which went to radio in September, debuted Oct. 16 at No. 61. It topped the

Hot Country Singles & Tracks chart on Jan. 1.

Hill's version of "Piece Of My Heart," a song made famous by Janis Joplin, was serviced in early February to radio. This week, it reaches No. 34 with a bullet, while "Wild One" is No. 1 on the Hot Country Recurrents chart.

Warner Bros. spent eight months prior to the album's release creating an industry buzz on Hill.

Hill first made the rounds greeting radio programmers at the St. Jude's fundraiser in Memphis in January. Last March, she met more industryites when she performed with Dwight Yoakam, who is also managed by Borman, at the Country Radio Seminar.

Hill appeared on TNN's "American Music Shop" and "Nashville Now" (now known as "Music City Tonight") (Continued on page 83)

# A&M Readies Nevilles' Live Set Album To Arrive In Time For Jazz Fest

BY CHRIS MORRIS

LOS ANGELES—A&M Records will focus its promotional efforts for the new Neville Brothers album, "Live On Planet Earth," on this year's New Orleans Jazz & Heritage Festival.

In other Crescent City news at the label, A&M plans a late 1994 or early 1995 release for a new album by the Meters, the late '60s bayou funk unit that included Art Neville among its members.

Of the forthcoming Neville Brothers album, A&M marketing VP Jill Glass says, "We told them if they could deliver the album in a timely fashion, we'd do everything to make Jazz Fest a Nevilles event."

The album, due April 19, features the veteran New Orleans funk-R&B unit fronted by siblings Art, Aaron, Cyril, and Charles Neville performing concert versions of their originals and covers of songs by such diverse artists as Stephen Stills, the Rolling Stones, Bob Marley, Peter Tosh, and Curtis Mayfield. It was recorded in the U.S. and abroad during the Nevilles' 1993 tour.

The release of "Live On Planet Earth" commemorates the 20th anni-



NEVILLE BROTHERS

versary of a call for the Nevilles to band together, issued to the brothers by George "Chief Jolly" Landry, the revered leader of New Orleans' ceremonial Indian tribe the Wild Tchoupitoulas (whom the Meters backed on a self-titled 1976 album).

Elder brother Art Neville says, "[Chief Jolly] told us he don't see any reason not to do a thing as a family... He said, 'This is what your mother and your father would have liked to see happen when they were alive.' One thing led to another, and we did put the group together."

The Neville Brothers have performed respectably for A&M since returning to the label, which released "Fiyo On The Bayou" in 1981, for a second tour of duty in 1989. Their three studio albums, "Yellow Moon,"

"Brother's Keeper," and "Family Groove," hit Nos. 66, 60, and 103, respectively, on The Billboard 200.

Now, A&M views the platinum success of Aaron Neville's 1993 solo album, "The Grand Tour," as a new opening for pushing the act.

"Their name recognition has never been higher," Glass says of the Nevilles. "We see Aaron's success as opening some new doors... [But] we have to continue to develop them as a separate entity."

To that end, the Nevilles will be highly visible at Jazz Fest in April: Plans call for the group to open and close the festival, and they are slated to perform three nights at the New Orleans House Of Blues location. Glass says a live broadcast of a club

(Continued on page 12)



**Theory Of Relativity (And Lifestyles).** Barry Kobrin, CEO of Relativity/RED, and Lydia Harris, president of newly formed Lifestyles Records, announce the creation of a co-label, Relativity/Lifestyles. The deal encompasses all of Lifestyles' artist releases, which will be distributed by RED. Relativity Records will market and promote selected releases. Shown, from left, are Relativity GM Harry Palmer; Harris; Relativity executive VP of A&R Cliff Cultreri; Kobrin; and Lifestyles director of A&R Andre Harris.

# Raitt, Crue, Pantera Come Marching In Soundtracks, R&B/Country Duets Set Also Bow

BY LARRY FLICK

NEW YORK—Motley Crue, Bonnie Raitt, Pantera, and Hammer are among the top-ranking artists in an army of acts sending new albums into battle in March.

Also rolling out key projects this month are Elvis Costello, Gang Starr, Brand New Heavies, and Confederate Railroad. The film soundtrack sweepstakes heats up with star-studded albums supporting "Mi Vida Loca," "Threesomes," and "The Crow," and the hotly touted "Rhythm, Country & Blues" compilation also hits the streets this month.

On March 15, Motley Crue unleashes a self-titled album on Elektra—the group's first studio offering since 1989's "Dr. Feelgood," and its first since the departure of singer Vince Neil. Now fronted by John Corabi, the band will launch the set with the single "Hooligan's Holiday," which has just shipped to album rock and metal radio. An extensive tour is in

the works.

Raitt returns March 22 with "Longing In Their Hearts," her first album since the 1991 quadruple-platinum release, "Luck Of The Draw." Once again, she shares production credit with Don Was on the Capitol set, which is preceded by the single "Love Sneakin' Up On You." Raitt, who co-wrote five of the album's tunes, also covers songs by Paul Brady and Richard Thompson.

"Hard" and "heavy" are key adjectives in describing the material that fills "Far Beyond Driven," the third major label release from EastWest's Pantera. Following the gold-selling "Vulgar Display Of Power," this set, due in stores Tuesday (1), comes in a collector's vinyl edition with artwork different from that on the CD and cassette. Pantera soon begins a tour that will take it around the world in the next year and a half.

Tuesday (1) is also the day Hammer steps forward with his Giant/Reprise debut, "The Funky Headhunt-

er," his first album since Capitol's 1991 release, "Too Legit To Quit." The road at pop and urban radio has been paved with a successful double-A-sided single, "It's All Good" and "Pumps & A Bump." Hammer worked with a variety of producers, including Teddy Riley and Daz & Krupt from Snoop Doggy Dogg's Doggpond.

Elvis Costello resurfaces March 8 with "Brutal Youth" (Warner Bros.), which was produced by the artist with Mitchell Froom. Radio gets the first single, "You Tripped At Every Step" shortly.

The lengthy rock agenda for March also includes David Lee Roth's "Your Filthy Little Mouth" (Reprise, March 8); Morrissey's "Vauxhall & I" (Sire/Reprise, March 22); Sam Phillips' "Martinis & Bikinis" (Virgin, March 8); Sass Jordan's "Rats" (MCA, March 1); Yes' "Talk" (Victory, March 22); Phish's "Hoist" (Elektra, March 29); and Inspiral Car-

(Continued on page 88)

# Sony Attorney Says 'Chaos' Would Follow Michael Win

BY CHRIS WHITE

LONDON—The final two weeks of the long-running George Michael court case against Sony opened here Feb. 21 with Gordon Pollock, counsel for Sony, reaffirming in his summary arguments that Michael's recording contract should be upheld.

Because the superstar's deal is very similar to those held by other artists within or outside the U.K.,

"a degree of chaos would ensue" if the court were to declare the contract unenforceable, Pollock said.

In his closing arguments, Pollock said Michael had been successful in fulfilling his talents, which had been the main purpose of the recording contract he had signed. "Is this really a case where the public interest requires that [the recording contract] be set aside?" he asked.

(Continued on page 81)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Lars Toft is appointed managing director of BMG Ariola A/S, Denmark. He was GM of EMI-Medley A/S in Copenhagen.

Elektra Entertainment appoints **Bob Garland** VP of promotion in Denver, **Sonia Ives** VP of video production in New York, and **Lisa Frank** VP of artist relations and marketing in New York. They were, respectively, founder of Artist Development Services Inc., senior director of video production for Elektra, and senior director of artist relations and promotion at Elektra.

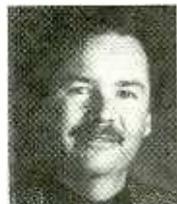
**Valerie DeLong** is promoted to VP of promotion for EastWest Records America in New York. She was senior director of top 40 promotion.

**Bob Frank** is promoted to VP of label operations for Mercury Nashville. He was director of finance.

**Maureen Crowe** is named VP of soundtracks at Columbia Records in Los Angeles. She was an independent



TOFT



GARLAND



IVES



DELONG



FRANK



CROWE



MADISON



LOITERTON

music supervisor for films.

**David Chemidlin** is appointed VP of finance for Sony Music Special Products in New York. He was VP/controller.

**Mike Jason** is named VP of finance and administration for the RCA Records Label in New York. He was head of worldwide financial reporting and worldwide royalty operations at BMG.

Atlas Records in Los Angeles appoints **Rob Gordon** VP of artist development. He was national director of field marketing for Capitol.

**Dave Moss** is appointed senior director of A&R for Big Beat Records in Los Angeles. He was A&R representative for Profile.

**Richard Seifert** is named director of finance and controls for Sony Music International in New York. He was manager of internal audit for Sony Corp. of America.

**John Benedict** is appointed managing director of China Records in London. He was founder of the entertainment law firm Benedicts.

**Pat Barry** is promoted to director of production at Island Records in

New York. She was production manager.

**DISTRIBUTION.** **John V. Madison** is appointed senior VP of sales/branch distribution at PolyGram Group Distribution in New York. He was senior VP/GM for Pyramid Broadcasting.

**PUBLISHING.** **David Loiterton** is named director of BMG Music Publishing, Southeast Asia, in Hong Kong. He was managing director of MMA Music Group Ltd.

Sparrow Communications Group in Nashville promotes **Steve Rice** to VP of A&R and publishing administration and **Craig Dunnagan** to manager of publishing administration. They were, respectively, manager of A&R and publishing administration and copyright administrator.

**RELATED FIELDS.** **Richard Arroyo** is named senior VP and managing director for MTV Latino in Miami. He was senior VP of marketing for Philips Media.

## BERGMAN LEADS CHARGE FOR CHANGE AT ASCAP

(Continued from page 10)

time was ripe for change.

"Since the society was formed 80 years ago, the world has changed, and so has the map of the music business. I thought it was a good idea to take a hard look at what we had to do to accommodate changes in technology and demographics. It only makes sense to check ourselves against changing times... For instance, we can change the size of our surveys, something that was impossible a few years ago."

Bergman, a three-time Academy Award winner for best song or score, cites another advantage gained by new technology. "I'm going to be able to have telecommunications with all branch offices once a week. We'll have hookups with the New York and Los Angeles offices in a month, with Nashville to follow soon after. This was science fiction a few years ago."

As part of the society's reorganization, Bergman will interface with a chief executive officer when someone is appointed to that newly created, nonboard post. That person will be the face of the organization, she says, while she will be the face of membership. "It will be my job to [be] liaison between the CEO and management." Last fall, ASCAP named then-financial chief John LoFrumento to the new post of COO.

According to Bergman, the field of contenders for the CEO position is "down to a very few people." Others indicate that chances are good that the individual selected will not have had direct music industry experience. Aiding the search is Booz Allen, the management consultant firm that conducted the three-month study last year that led to ASCAP's reorganization moves.

In continuing her own writing career, which has included Oscars for "The Windmills Of Your Mind" (1968), "The Way We Were" (1973), and the score of "Yentl" (1984), Bergman and her co-lyricist partner and

husband Alan Bergman are rewriting portions of Barbra Streisand's dialog, among other things they created for the star's recent New Year's appearances in Las Vegas. This is being done for upcoming Streisand performances in such cities as London, Washington, Paris, and New York.

Bergman, a member (along with her husband) of the Songwriters Hall of Fame, is active in other organizations within and outside the industry. Her memberships include the executive committee of the music branch of the Academy of Motion Picture Arts & Sciences; the board of the National Academy of Songwriters; the Women's Trusteeship; and the National Women's Forum. She also is a

founder of the Hollywood Women's Political Committee and serves on the board of the Streisand Foundation.

As for Gould, 80, he revealed his intentions to step down the morning of Feb. 16 at a publisher/writer caucus held prior to that day's Los Angeles general membership meeting.

"We were shocked enough as it is, so we felt it wasn't the time to pin Morton down on the exact nature of his departure from the job," says a board member present at the morning session.

However, within hours, Gould told the board he would resign as president immediately, but would stay on as a board member to help the new president during transition. In addition

to board membership, he will carry the title of president emeritus.

Gould's decision came shortly after the board proposed guidelines that, among other things, would prevent sitting board members from seeking re-election after age 75. If approved by the general membership, the new rule would mean that Gould could not run for another board term next year.

Gould's announcement at the general membership meeting was greeted with dismay by the audience, largely composed of veteran writer and publisher members, many of whom apparently were unaware of recent board decisions designed to achieve a younger board profile.

## MCA BRINGS ABOARD INTERACTIVE VP

(Continued from page 10)

ists and managers I have been talking to who are very excited about technology, though, and it's those artists initially that I'd like to get together with some real creative people and start brainstorming."

Titles will be produced both in-house and through third-party arrangements, Teller says. MCA Inc. has just bought what it terms "a significant minority stake" in Irvine, Calif., software publisher and distributor Interplay Productions, which could play a role in producing some MCA music titles. "But I felt it was very important that the Music Group itself have a self-contained capability," Teller says. "Much in the same way that we have in-house producers as well as producers that we contract on the outside."

Neither Melnyk nor Teller will disclose any specific titles planned just yet, but both stress a desire to "push the envelope" in terms of title development.

"As far as I'm concerned, it's not just CD-ROM titles, although certain

artists would obviously lend themselves to the traditional 'anthology' approach quite well," Melnyk says. "I'm interested in new technologies like virtual reality, and other ideas that stretch the limits of the music experience."

### ENTICING THE USER

Melnyk says a key concern she has about the current crop of music-related interactive titles is their shortcoming in what she calls the "experiential element."

"The problem with a lot of the discs that are out there now is that they are more database-type discs, with a strong historical or educational flavor, as well as the entertainment value, obviously. But I think that once you've navigated through them once, which can take x amount of hours, it will just sit on your shelf, unlike a CD, where you will go back and listen to it again and again. With music-based CD-ROMs, you've got to entice the user to come back and play with it again and again. That's something we are exploring."

Melnyk says "enhanced CDs" (traditional albums with a "bonus" interactive track), interactive EPs, and material created especially for the interactive arena (as opposed to "repurposed" material) are some other ideas

she is examining.

MCA's move is the latest in a wave of movement into interactive waters by music labels and their affiliates. BMG last June formed a new division, BMG New Technologies, devoted to the multimedia marketplace; its first release, a David Bowie disc produced by publisher Ion, is due this summer. PolyGram sister company Philips Electronics created the CD-I platform, for which numerous music-related titles have been developed. Sony Corp.'s Sony Electronic Publishing is a major software producer, creating titles based on various Sony properties. Warner Music Group parent Time Warner Inc. has a new-media unit called Time Warner Interactive Group.

Both Time Warner and MCA also are investors in multimedia company 3DO.

None of which necessarily means the death of an old music market—just the birth of a new one.

"The fundamental musical experience of listening to something without looking at anything, I think, will always be part of the human experience," Teller says. "But that's not to say I don't believe music on an interactive basis can ultimately be a very important component of our overall business."

## A&M READIES NEVILLES' LIVE SET

(Continued from preceding page)

date is possible.

During the festival, the band will do an "in-tent" appearance at the site, sponsored by Sound Warehouse. "They have permission to sell records on-site," Glass says. "They set up a tent and have a variety of acts come in and do signings."

Beyond Jazz Fest, Glass says, "Our most strategic alliance on the project will be VH-1," which she says was "hugely supportive" of "The Grand Tour."

The company also will issue a three-track promotional CD to adult alternative stations. "Since it's a live record, we're not going to play the traditional singles game," Glass says.

Nevilles manager Morty Wiggins of Bill Graham Management says that A&M is committed to releasing a new Meters album—the first since the group, which scored several in-

strumental hits for Josie Records in 1969-70, disbanded in 1977. The project originally was set for this summer, but has been bumped back.

"The thing that made us drop back 10 years is Aaron Neville's success," says Wiggins, who adds that if the vocalist, who is nominated for two Grammy Awards, pulls off a win, "we could be working [The Grand Tour] through the summer."

The Meters currently include two original members, keyboardist Art Neville and bassist George Porter Jr., plus guitarist Brian Stoltz and drummer Russell Battiste. Also, original guitarist Leo Nocentelli and drummer Joseph "Zigaboo" Modeliste have been gigging together in L.A.

Wiggins says, "Who knows what the configuration is going to be when we actually go into the studio?"

## Court Decides Against Former Blondie Manager

NEW YORK—Blondie's former manager is not entitled to commissions on Deborah Harry's solo efforts, the Appellate Division of New York Supreme Court ruled Feb. 10.

Unanimously agreeing with Manhattan Supreme Court Judge Beverly S. Cohen's July 1 ruling, the five-judge panel found that Peter C. Leeds was entitled to commissions only "for work performed or created [by the group or its individual members] prior to Feb. 9, 1985, except for activities undertaken by the defendants [Harry and Chris Stein, her principal composer] as members of the group Blondie."

Leeds' buyout contract specified 1985 as his cutoff date for commissions from the group and its members. According to the ruling, Leeds would be entitled to commissions on any Blondie reissues released after 1985, but not for any solo work by the individual artists.

Wallace Collins, Leeds' attorney, contended that Leeds was entitled to continuing commissions from individual members of Blondie, which disbanded in 1982 (Billboard, April 17, 1993).

Lee Bantle, attorney for Harry and Stein, said Harry's post-1985 solo material was recorded under a new contract that was not connected to earlier Blondie pacts.

FRED KIRBY

## CDs LIFT MUSIC SALES

(Continued from page 6)

had its accounting firm, KPMG Peat Marwick, review the figures, but found no change.

As the consumer profile indicates, the sales figures include not only retail sales, but also mail order and record club tallies.

"In some respects, the consumer profile has always been an adjunct to what we have done," says RIAA's Berman. "The fact that it came out at the same time [as the year-end report], and the fact that we've reviewed the process again make me feel certain that, despite the fact that any one of the companies' performances may have differed from another, that these figures accurately reflect the [marketplace]."

Bach, who disputed the figures last year, says he has no problem with this year's tally.

While Jeff Abrams, merchandise manager for the 151-store Best Buy chain, doesn't disagree with the numbers, he does say he wishes they were calculated differently—especially the total dollar value. "What I would really like to see is the actual retail value," he says. "These figures are based on list price, which doesn't mean anything because I would guess that only about 25% to 30% of records are sold at list price."

## Plant, Page Oust Song From Film

### Rap Infringes 'Kashmir' C'right, They Say

BY DON JEFFREY

NEW YORK—Two Led Zeppelin members and their publishing company succeeded in getting a song removed from a movie on TV after filing legal action claiming that the song infringed on the band's composition, "Kashmir."

Robert Plant and Jimmy Page—along with their publishing company, Flame Of Albion Music—sued Home Box Office over the first televised showings of the film "The Bad Lieutenant," which features a song by Schoolly D called "Signifying Rapper" that they say infringes on the copyright of "Kashmir."

The legal complaint against HBO charges that "Signifying Rapper" is "strikingly similar to and was copied from" the Led Zeppelin song. "Kashmir" was written in 1975 and recorded for the album "Physical Graffiti."

Led Zeppelin's lawyers sought an injunction preventing the scheduled showing of the film over HBO's Cinemax cable channel Feb. 23 and Feb. 27 if the cabler did not expurgate "Signifying Rapper" from the soundtrack. A source says that on the day of the first showing of the movie, HBO received permission from Zomba publishing to substitute another Schoolly D tune in its place, which allowed the film to be telecast.

"We don't have any objection to the film being shown, just with 'Kashmir,'" says Theodore C. Max, attorney for Phillips, Nizer, Benjamin, Krim & Ballon, attorneys for Page and Plant.

Jim Noonan, VP of corporate affairs for Home Box Office, says the company has no comment because of the potential litigation.

Also named in the suit is HBO's sister company, cable systems operator Time Warner Cable.

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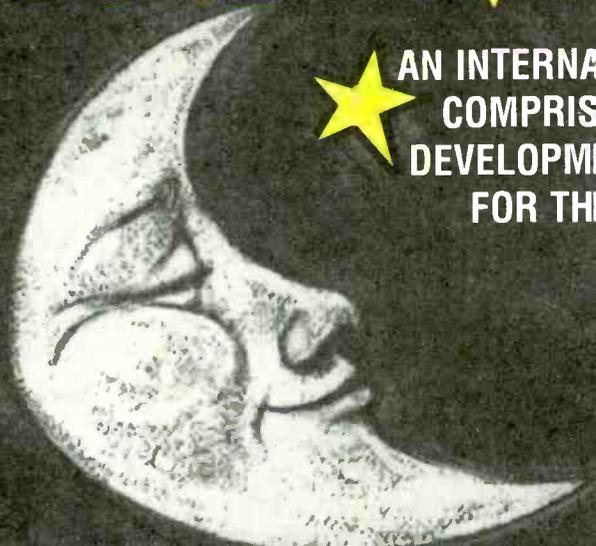
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# Vaughan Returns, With 'Pleasure'

## New Epic Release Ends Three-Year Hiatus

BY CHRIS MORRIS

LOS ANGELES—At Antone's Record Store, the roots-oriented retail outlet in Austin, Texas, where Jimmie Vaughan shops regularly, anticipation is high for the long-reclusive guitarist's solo debut, "Strange Pleasure."

Store manager Zoe Poore says, "It's been put off for a while, and we have people coming in. 'When's it coming out, when's it coming out?' I've heard [the album], and it's great. 'Even though [Vaughan] lives around here, he keeps to himself,'" Poore adds. "He still draws a lot of attention . . . He's still got a lot of mystery to him."

Some of that mystery—cultivated by the three-year silence that followed the 1991 release of "Family Style," Vaughan's album with his late brother, Stevie Ray—should be dispelled by the new album, due April 12 from Epic Records.

"I didn't do anything for a long time," Vaughan confesses. "I've done a couple of shows with Eric Clapton,

a couple of things like that, but basically I was trying to work through some things in my life—just trying to be happy. This really felt good."

"Strange Pleasure"—produced, like "Family Style," by Nile Rodgers—may come as a surprise to listeners who associate Vaughan's work with the straight-up blues-rock he played with his former band, the Fabulous Thunderbirds, which he quit in 1989.

Vaughan doesn't see the new record as much of a departure, despite the fact that he carries the whole vocal burden for the first time.

"I had been bubbling to change for years and years," he says. "I'd been thinking about all this stuff, and couldn't get it out. So I broke away, and 'Family Style' was the beginning of it. If you listen to that stuff, it's got the same elements. This just sort of

carried it over. To me it's the natural follow-up to 'Family Style.'"

However, the record does boast a potent gospel-based texture on several tracks. "That's the way it came out," Vaughan says. "It's very, very much gospel, but so is all R&B and rock'n'roll and blues . . . Basically, the whole album is drums, organ, and guitar, and instead of horns, strings, and all that kind of crap, I used singers, because I'm a big fan of [the gospel-based '50s R&B act] the 5 Royales."

The fervent feel of Vaughan's new music may be most pronounced on the moving "Six Strings Down," a salute to Stevie Ray, killed in a helicopter crash in 1991, and a host of other

(Continued on page 20)



VAUGHAN



**Kooped Up.** Al Kooper, second from right, celebrates his 50th birthday and the release of his new album, "Rekooperation," at New York's Bottom Line. Special guests at the show included, from left, John Sebastian, Johnny Johnson, and author Stephen King. (Photo: Chuck Pulin)

# Ted Hawkins Finally Gets Major-Label Bow On DGC

BY JIM BESSMAN

NEW YORK—Talk about a Cinderella story: 57-year-old Ted Hawkins was more or less discovered on the street.

Hawkins, whose major-label debut "The Next Hundred Years" is out on DGC/Geffen March 29, had released five albums independently to great acclaim, but still couldn't get arrested—at least as far as commercial success

goes. But after enduring a woeful period culminating in total collapse and numerous jailings, Hawkins, who has been compared to his idols Sam Cooke and Otis Redding, managed to support a family by singing and playing guitar while seated on a milk crate in Venice Beach, Calif.

But Hawkins virtually won the lottery two years ago when Tony Berg, now Geffen's director of A&R but then a free-lance producer for acts like X and Squeeze, was finishing Michael Penn's second album.

"Michael was living in Santa Monica, and raved every day that the guy singing outside his window was the greatest singer in the world," says Berg. Shortly thereafter, Berg and Penn attended a homeless benefit at the Santa Monica club At My Place. "There was this guy singing 'Amazing Grace' who was the greatest singer I ever heard, and Michael said, 'That's the guy!'"

Berg was so moved that he offered to work with Hawkins for free, but by then Hawkins' luck was on a roll. Geffen A&R rep Todd Sullivan also had

(Continued on page 19)



TED HAWKINS

# Predictions For 36th Grammy Awards And Prizes For 2nd Annual Beatties

**THE ENVELOPE PLEASE:** With the 36th annual Grammy Awards fast upon us, it's time for us to make our annual predictions for the Tuesday (1) ceremonies, as well as announce the winners of the second annual Beatties, our choices of whom we'd like to see win the Grammys. We don't foresee a sweep like the Claptonmania that we experienced last year, but the top nominees—Sting, Billy Joel, and, of course, Whitney Houston—all will walk away with a little something for their trophy cases.

•Record of the year: The Grammy and the Beattie go to Whitney Houston's version of "I Will Always Love You." Quite frankly, we don't even know why there are other nominees in this category.

•Album of the year: It's a tough call between Sting, Billy Joel, and Donald Fagen. All three are middle-of-the-road, safe records made by baby-booming males. The Grammy winner by a nose? "River Of Dreams" by Joel. The Beattie goes to R.E.M.'s "Automatic For The People."

•Song of the year: The Grammys have a history of honoring schmaltzy cartoon ballads like "A Whole New World." But this year, both the Grammy and the Beattie go to "If Ever I Lose My Faith In You" by Sting.

•Best new artist: All five of this year's nominees have had tremendous success, which bodes well for the future of the music biz. While none of them are flashes-in-the-pan, both the Grammy and Beattie go to Toni Braxton, whom we can see still making records and winning awards a decade from now.

•Best pop vocal performance, female: Another tough category. Shawn Colvin is definitely a dark horse; the Grammys love Tina Turner; and they proved they could be hip last year when they honored k.d. lang, who is up again this year. But the real horse race is between Mariah Carey and Whitney Houston. The Grammy goes to Houston; the Beattie to lang.

•Best pop vocal performance, male: A tight race between Sting and Billy Joel. The Grammy goes to Joel for "The River Of Dreams." The Beattie goes to Aaron Neville for "Don't Take Away My Heaven."

•Best pop performance by a duo or group with vocal: Why, oh why, doesn't NARAS make a separate category for one-off projects (as it does for country nominations) to distinguish them from performances by ongoing duos or groups? R.E.M. is the only nominee in this category that is an actual group. The four other nominees were put together to record for a special project. The Grammy goes to "When I Fall In Love," recorded by Celine Dion and

Clive Griffin for the "Sleepless In Seattle" soundtrack. The Beattie goes to R.E.M. for "Man On The Moon," not only because we like the song but also because we think they are the only ones truly eligible in this category.

•Best traditional pop vocal performance: It's tough to bet against Barbra Streisand, who's nominated for her "Back To Broadway" album, but both the Grammy and Beattie go to Tony Bennett for his multiformat success, "Steppin' Out."

•Best rock vocal performance, solo: NARAS combined the male and female rock vocal performance categories this year and still nominated all men. Nice touch. The Grammy goes to Peter Gabriel for "Steam." The Beattie goes to Lenny Kravitz for "Are You Gonna Go My Way."

•Best rock performance by a duo or group with vocal: The Grammy goes to Aerosmith for "Livin' On The Edge." The Beattie goes to Soul Asylum for "Runaway Train."

•Best alternative music album: NARAS would have to be the only organization that still calls U2 and R.E.M. alternative groups, but since they do, the Grammy goes to U2 for "Zooropa." The Beattie goes to Smashing Pumpkins' "Siamese Dream."

•Best R&B vocal performance, female: The Grammy and Beattie go to Whitney Houston for "I'm Every Woman."

•Best R&B vocal performance, male: This has not been the best of years for male crooners, who have been completely overwhelmed by R&B duos or groups and rappers, who have their own categories. Be that as it may, the Grammy goes to Luther Vandross for "How Deep Is Your Love." The Beattie goes to Babyface for "For The Cool In You."

•Best R&B performance by a duo or group with vocal: The Grammy goes to En Vogue for "Give It Up, Turn It Loose." The Beattie goes to Tony Toni Toné for "Anniversary."

•Best country vocal performance, female: The Grammy goes to Mary-Chapin Carpenter for "Passionate Kisses," because the NARAS voters are thrilled that a Northeastern, Ivy League-educated liberal can make it in country. The Beattie goes to Wynonna for the beautiful, moving "Only Love."

•Best country vocal performance, male: The Grammy goes to George Jones for "I Don't Need Your Rockin' Chair," because everyone feels guilty that he doesn't get his fair share of radio play anymore. The Beattie goes to Dwight Yoakam for his I'd-walk-barefoot-over-broken-glass-before-I'd-come-back-to-you anthem, "Ain't That Lonely Yet."



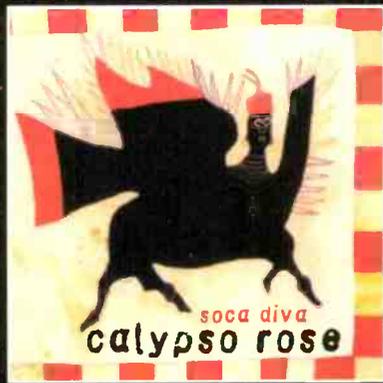
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## Calypso Rose Soca Diva

The Mother of Soca and Sister of all World Beat, Rose fuses the rhythms and melodies of Africa, Central America and the Caribbean into a sweet and oh so spicy bouquet, in this her finest album to date. With ten stunning new tunes, including "Ju Ju Warrior" and "Jamming in Jamaica" the Soca Diva is in the vanguard of the soca dancehall explosion.

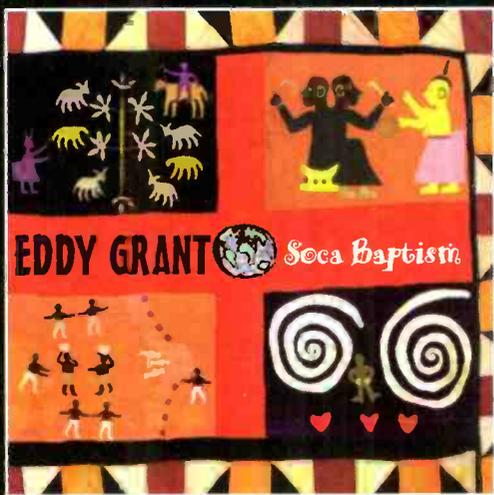


## SuperBlue Flag Party

The reigning Soca Monarch has just carved himself a place in the history books by storming Trinidad's coveted Road March Song Contest for an unprecedented sixth time with his dynamic "Flag Party" anthem. Check out his joyful re-working of the classic "Yesterday" and "Do You Feel My Love".

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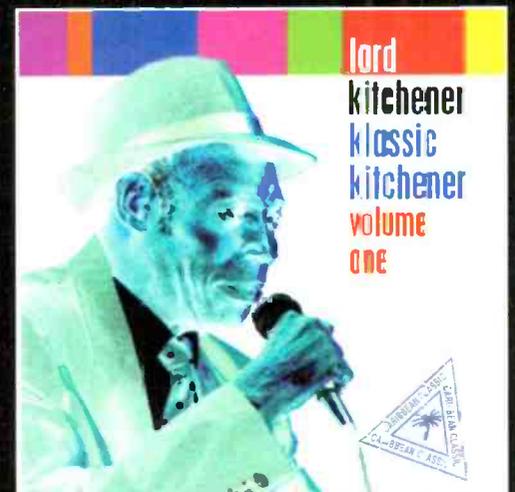
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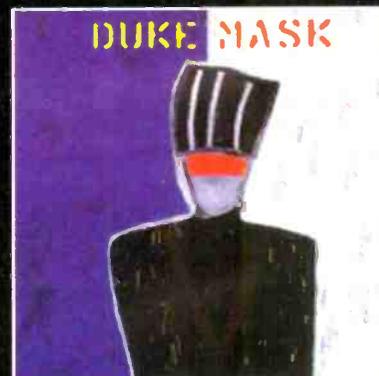
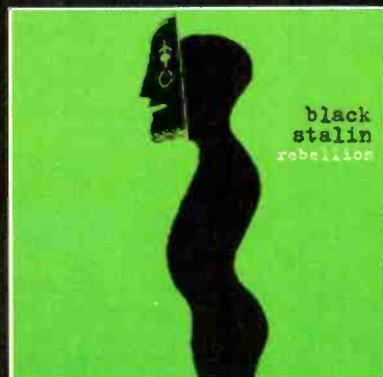
## Lord Kitchener Klassic Kitchener - vol 1

These digitally re-mastered originals from the acknowledged pioneer of Calypso and Soca, trace an odyssey which charts the history and development of this unique musical form. With extensive liner notes from Billboard Editor-in-Chief, Timothy White, This album is a "must buy" for all collectors and those who take their Calypso seriously.



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## Artists & Music

### Simone Brings Wide-Ranging Talents To PolyGram's Helm

ONE OF THE FEW adventures in the music business that David Simone hasn't encountered directly is music publishing. Apparently, though, PolyGram president/CEO Alain Levy and International Music Publishing chief executive David Hockman believe the lawyer/label executive is up to the job of president of PolyGram Music Publishing Group USA, based on their prior associations with him in his other industry situations. He has replaced Colin Cornish, the Australian who left the company last year.

"The truth is, I've been [on the recording end] for most of my working life, [but as] a record person, the key to me has al-

ways been the song," says Simone. "I want PolyGram to be like publishers used to be. I want our A&R people to also be songpluggers, and I want writers to feel comfortable at PolyGram. There are many artists who don't write their own music. We'll be user-friendly."

Simone, who reports directly to Levy in Levy's other role as CEO of North American operations (Levy is currently based in New York), believes he is entering the publishing scene at a time when its resurgence as a creative force is totally in keeping with the explosion of copyright usage from new entertainment technologies. "Publishing has had its highs and lows," he says. "There was a day, before records, when publishing was all there was. But it's in a period of ascendancy with an explosion of new media, information superhighways, CD-ROMs, and such looking for our copyrights. Publishing is actually better protected than records. Around the world, recordings tend to become public domain earlier."

Simone, previously senior VP of business affairs at Capitol Records, is certain that PolyGram's U.S. publishing interests will have an eye out on acquisitions, but he says it's too early for him to offer a wish list. However, he's been told by Levy and Hockman that the financial wherewithal is there for any deal that makes sense. "If the numbers work, we'll be there."

Simone comes to the publisher with an executive lineup that includes Los Angeles-based VP of business affairs Linda Newmark; VP of finance Steve Holmberg; and VP of administration Joan Schulman. In New York, there is VP of operations Linda Edell, and in Nashville, Doug Howard serves as general manager.

PolyGram Music's headquarters is likely to remain in Los Angeles under Simone. He declares, "Only if an earthquake merges the two sides of the continent would it be in

New York."

Hockman, with whom Simone will work directly on a day-to-day basis, notes that he and Simone have "worked together on and off for the past 16 years. In his capacity as managing director of Phonogram U.K. during one of the label's creative periods [1986-88], David was a key player in breaking acts such as Def Leppard and Bon Jovi in the U.K. He joined Phonogram U.K. after serving as managing director of Arista U.K."

Before joining Capitol in 1992,

Simone was a senior partner at Katz, Smith & Cohen, where he was responsible for negotiations between artists and company

executives in music, TV, and film. Also, he acted as a consultant for companies such as PolyGram Holding Inc. and Turner Broadcasting System. He has also served as chairman of the board for MCA U.K. and as president of Uni Records.

**NO KIDDING:** Zomba Music Publishing has joined forces with The Brad Simon Organization to start a full service publishing venture dealing with children's material. Zomba/BSO Kids will bring on writing talent; acquire catalogs; provide music supervision services for children's TV, film, video, and interactive productions; and provide administrative services for production companies. The Simon company is the rep for personal appearances for children's TV and recording personalities, including Bob McGrath and Frank Capelli. It also is the co-producer of Kidz Day, a live concert show for children and their parents.

**DEALS:** Leeds Entertainment has acquired the copyrights of Bill Champlin, a member of Chicago, according to Leeds Levy. No purchase price was announced. The catalog includes such songs as "Turn Your Love Around," "After The Love Is Gone," "Is It You," and "Friends In Love." Champlin, also a founding member of Sons Of Champlin, is currently on tour in Asia and Europe with the Jay Gradon Band, while continuing to write and perform with Chicago.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

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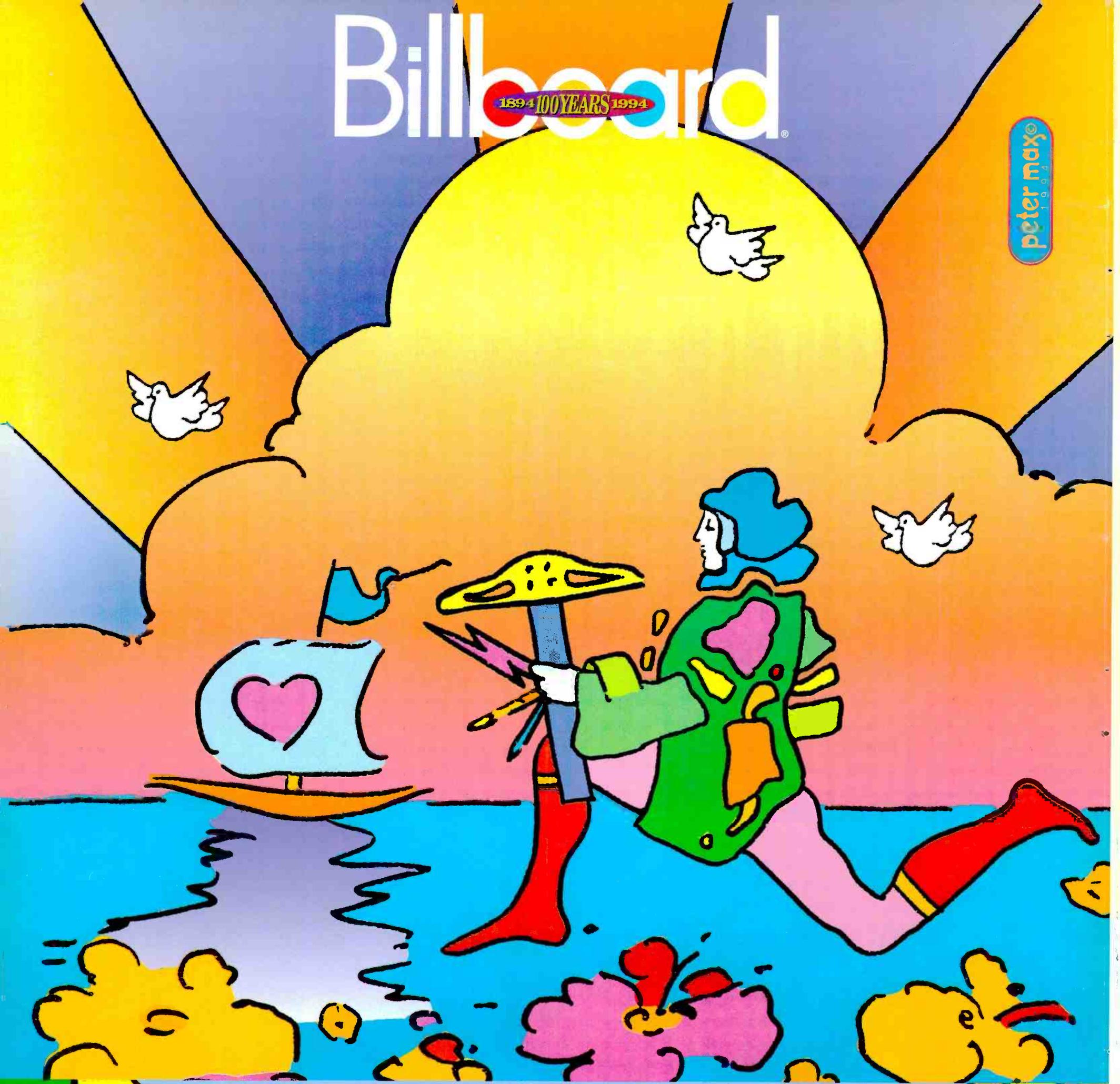
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# Billboard

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## Tindersticks Catch Fire In U.S. With Bar/None Bow

BY PAUL SEXTON

LONDON—Press superlatives, record company support, and the highly individual style of British indie rock sextet Tindersticks have ignited a fire of interest that looks likely to cross the Atlantic.

The album "Tindersticks" was acclaimed by the U.K. press on its release last October on PolyGram subsidiary This Way Up, and was named album of the year by Melody Maker, which called it "sprawling, ambitious, brilliant, romantic, spontaneous, spooky, flawed, and delightful." According to This Way Up, U.K. sales are now approaching 20,000, and American release is set for April 5 on the Hoboken, N.J.-based independent Bar None, best known for its work with They Might Be Giants and Freedy Johnston. As in the U.K., "Tindersticks" will be available both as a 77-minute CD and a double-vinyl album.

Positive U.S. reaction started building for Tindersticks, who hail from the midlands city of Nottingham, following a series of limited-edition U.K. singles, beginning with 500 "hand-colored" copies of "Milky Teeth"/"Patchwork" on

the band's own Tippy Toe label in November 1992. "The industry gets scared of these [British] bands that get hyped and touted," says Jerry Rubino, MD of college WFDU in Teaneck, N.J. "Then I started reading between the lines, and realized that this wasn't a hype. I got the record and really spent time with it, sat on it for two weeks before I programmed it. It's a good, solid record from beginning to end. It hits me a little bit the same way as the debut album by the Smiths."

"We've done about 50 copies of the album [as an import]," says David Shabiro, owner of Manhattan store Rebel Rebel, an import specialist in indie rock and acid jazz. "The papers have a lot to do with that, especially Melody Maker."

Shabiro describes the band's sound as "that whole Nick Cave thing," and the often dark, mysterious soundscape and moody vocals of lead singer Stuart Staples have invited comparisons to Leonard Cohen and Jim Morrison. But Tindersticks' idiosyncratic approach also allows for such unconventional rock instrumentation as zither, bassoon, and oboe.

Says Staples, "When David [Boulter]

and I first started playing together about five years ago, we found each other because we didn't want to be in a guitar band. He played organ and a bit of piano. When we met Dickon [Hinchliffe], it was more to do with him, rather than [his] being a violin player—more to do with the way he thought about music, which was really exciting.

"We have this general attitude that you can do anything you want to; if you have an idea for a song, be true to that idea and follow it through no matter what it takes. David's always been more interested in John Barry, Quincy Jones, people like that, more sound-tracky things, and I think he brings that to the band. Al [Macaulay], our drummer, is not a rock drummer. If you try and get him to play a 4/4 beat, he looks really awkward."

Tindersticks have recently recently released an EP in the U.K., headed by a six-minute version of Townes Van Zandt's haunting ballad "Kathleen."

Bar/None president Tom Prendergast is delighted to have scooped other labels in securing Tindersticks for the U.S. "I was in London last April," he says, "and I was speaking to Andy Childs at Rough Trade. At the time they were putting out a Tindersticks single ['A Marriage Made In Heaven'] as part of their singles club. I listened to it and was very impressed." The band was then signed to This Way Up by head of A&R Dave Bedford, who gave Prendergast a prerelease cassette. "I loved it and expressed an interest in doing something. In November I saw them play live twice in London, met the band, and got on well with them."

"There was some interest from other labels, and since we announced [the signing] shortly after Christmas, I've been getting calls from everyone saying, 'How the hell did you manage that?' I suppose it's because they like to be very involved, and we're a small

company, very geared toward the song."

Bar/None will push "Marbles" to college and commercial alternative radio simultaneously with the album, and plans for U.S. shows in June or July are under way. "They need to come over and do 100, maybe 150 dates over here," says WFDU's Rubino. "Do the college route, get on that right bill. It worked for Ned's Atomic Dustbin and Catherine Wheel."



TINDERSTICKS: Dickon Hinchliffe, Mark Colwill, David Boulter, Al Macaulay, Stuart Staples, and Neil Fraser.

## TED HAWKINS FINALLY GETS MAJOR-LABEL BOW

(Continued from page 14)

heard Hawkins sing on the street and offered to bring him to the label, but Hawkins said he would have to speak with Berg first. Then Berg himself came to Geffen, and he and Sullivan signed Hawkins.

"It's a dream come true, because I'd about given up," says Hawkins, whose 1982 Rounder album "Watch Your Step" was cited by Rolling Stone in the book "The Best Rock'n'Roll Records Of All Time." The recognition, along with the great respect afforded him overseas during his residence in England in the late '80s, was in marked contrast to Hawkins' early years, when the Mississippi native did time for theft at age 15, then bottomed out again when his first label took advantage of his naivete in the mid-'60s.

"He was in jail at the time he got a five-star album review from Rolling Stone, but he taught himself to read and worked on his music while he was there," says Berg, who calls Hawkins "the embodiment of rehab."

Adds Berg, "The term's become a misnomer, but Ted is genuinely 'alternative': An extraordinary lyricist with a voice like a freight train, he's just incapable of anything but a sincere performance, and Todd was astute in em-

phasizing that we not polish his act. I wanted to be sure he'd be heard singing on his milk crate, tapping his foot on his own piece of plywood, and playing guitar and singing. We were able to let Ted perform all the songs that way and build a band around those performances."

"The Next Hundred Years" features all originals except for Jesse Winchester's "Biloxi" (previously covered by Creedence Clearwater Revival) and the Webb Pierce country classic "There Stands The Glass."

That song is part of a four-song promotional CD that also includes "Biloxi," "The Good And The Bad," and "Strange Conversation." The sampler is going out to adult alternative formats March 22, with the two original songs getting emphasis; college/alternative formats are being serviced with the entire album, which also will be available on vinyl to radio and retail outlets desiring the configuration.

Geffen head of marketing Robert Smith feels that "The Next Hundred Years" will be retail-driven, and reports that the "exceptional feedback" from Hawkins' recent surprise lunchtime performance at a Uni Distribution marketing meeting harbingers well in

that regard. Promotional plans also call for pre-release industry showcases in New York, Chicago, and Los Angeles.

"It's the kind of record that isn't about breaking top 40 or getting a Buzz Bin video and onto 'Ed Sullivan' the first week of release," says Smith, anticipating a gradual build. "We're in such a youth-oriented pop market, but to hear a rich, mature voice like Ted's that's so full of emotion is really unusual, and strikes people that way—without any age barrier."

Hawkins, meanwhile, is overwhelmed. "I got another chance, and usually you don't get another chance," he says. "Nobody ever pushed me before, but up popped this miracle, and it's got to be a miracle, because this is America, and they put you out to pasture at a certain age. I guess hard times cause people to sing good."

Good enough, at least, to not have to sing on the street anymore.

"I went out there once after I got signed, and Geffen slapped me on the hand," says Hawkins. "They said, 'How can we get people to buy tickets if all they have to do is go to Venice Beach and listen for nothing?'"

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## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

The uniquely twisted Southern California vibe that David Lowery has brought to everything he's done, from his days with alternative darlings Camper Van Beethoven to his current stint with Cracker, seems like the polar opposite of the Grateful Dead's mellow musical excursions. But, through a kind of musical osmosis, Lowery found common ground in his cover version of "Loser." The song, co-written by Jerry Garcia and Robert Hunter, was featured on Garcia's 1971 self-titled solo album. Lowery's ragtag version of the song is one of the highlights of Cracker's "Kerosene Hat" set.

Edited By Peter Cronin

### LOSER Published by Ice Nine Publishing Co., Inc. (ASCAP)

"My college experience in Santa Cruz really turned me away from the Dead for a while, because all these rich white kids would listen to them over and over again," says Lowery. "Plus, I was a punk rocker, and you couldn't really listen to the Dead. But our manager, Jackson Haring, and I used to share an apartment in Hollywood, and both of us had broken up with our girlfriends. He came home one night at like 4 a.m. totally drunk and melancholy, and put that Jerry Garcia record on and just blasted it. I woke up and came out in the living room, and he was like, 'Sorry, man.' But noise doesn't bother me, and the only reason I woke up was I wanted to know who it was. I thought it was Jerry Garcia and the Dead, but it was a great song. Anyway, we stayed up until dawn listening to that record. Jackson has always been on us to do a Dead song, so we recorded 'Loser' as a gift for him. It was totally off the cuff. It's got that weird, long, rambling story kind of thing that I do sometimes. It's also about the same kind of desert-billy character that's in [Camper Van Beethoven's] 'When I Win The Lottery' or [Cracker's] 'Kerosene Hat' or 'St. Kajatan.' That's probably why I liked the song the first time I heard it."



CRACKER

### JIMMIE VAUGHAN

(Continued from page 14)

departed bluesmen.

Vaughan says he received the song from co-authors Art and Cyril Neville of the Neville Brothers "in the mail, right after Stevie died. I couldn't even listen to it. And I put it away. When it came time—when I decided, 'OK, I'm gonna make a record'—I pulled it out, and I listened to it. I pulled the bridge out and changed it and made it into the gospelly thing that it is now.

"When I heard that song, I knew immediately I wanted to do it like a gospel group, with just me and the guitar and the guys singing. I wanted it to be like Jimmie and the Blind Boys Of Alabama. That's the way I heard it. Then I got together with Dr. John. We're always talking about writing songs, and gospel, and all kinds of stuff. I said, 'I want a couple of hymns to go with this.' We sat down and that's what we came up with." The pair co-wrote two compositions on the album, "Two Wings" and "Love The World."

Regarding the general tone of the album, Vaughan says, "A lot has happened over the last three years. I just stuck with those feelings, the ones that really hit me, and I said, 'Maybe people won't understand 'em or they won't like 'em. I don't know, but I gotta go with my feelings. I can sing my own songs, so what am I worried about?' So I just went ahead and went for it. Basically, I got backed into a corner and had to sing or shut up."

Epic marketing director Chris Poppe acknowledges that "Strange Pleasure" shows off some unexpected sides of Vaughan. "Blues are where he comes from, but he's so much more than that," Poppe says.

To start the record, though, the company will target Vaughan's core fan base—blues enthusiasts, collectors, and musicians. The album will be serviced to guitar shops, and ads will be placed in collector's publications like Goldmine.

Vaughan, whose usually virtuosic live performances have been rare since his departure from the T-Birds and the death of his brother, will tour behind "Strange Pleasure." Poppe says that in terms of promotion, the live shows "are key, certainly more key than video."

Vaughan says that the touring band will be a mostly hometown affair. It will feature drummer George Rains and guitarist/keyboardist Denny Freeman—both veterans of the house band at Antone's in Austin—as well as organist Bill Willis and a nucleus of the background singers from the album.



The Ins And Outs Of A Song. Songwriters Inside-Out, a 13-week series showcasing top artists and songwriters, kicks off at New York's Algonquin Hotel with, from left, participating artist Joe Sample, series host Lois Walden, Al Jarreau, and CD 101.9's Pat Prescott. Some of the money raised by the shows goes to Nordoff-Robbins Music Therapy, LifeBeat, and Share Our Strength.

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
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BILLY JOEL	ThunderDome St. Petersburg, Fla.	Feb. 10	\$683,174 \$28.50	23,971 sellout	Cellar Door Concerts Fantasma Prods.
BILLY JOEL	Orlando Arena, Orlando Centroplex Orlando, Fla.	Feb. 12,	\$439,499 \$28.50	15,421 sellout	Cellar Door Concerts
MEAT LOAF	Madison Square Garden New York	Feb. 9	\$423,125 \$35/ \$25/ \$15	15,083 sellout	Metropolitan Entertainment
AEROSMITH BROTHER CANE	Civic Arena Pittsburgh	Feb. 20	\$358,362 \$32/ \$23.50	14,700 sellout	DiCesare-Engler Prods.
STEVE LAWRENCE & EYDIE GORME	Sunrise Musical Theatre Sunrise, Fla.	Feb. 17-20	\$294,503 \$25.75	11,437 15,088, four shows	Cellar Door Concerts
AEROSMITH BROTHER CANE	Thompson- Boling Assembly Center & Arena University of Tennessee, Knoxville Knoxville, Tenn.	Feb. 14	\$286,968 \$35/ \$22.50/ \$20	12,053 14,609	Show Productions Inc. Belkin Prods.
AEROSMITH BROTHER CANE	Municipal Auditorium Charleston Civic Center Charleston, W.Va.	Feb. 15	\$231,750 \$35/ \$22.50/ \$20	9,869 10,500	Show Productions Inc. Belkin Prods.
RUSH CANDLEBOX	San Diego Sports Arena San Diego	Feb. 7	\$226,598 \$27.40/ \$22.50/ \$20	11,242 11,668	Avalon Attractions
AEROSMITH BROTHER CANE	Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 12	\$198,835 \$28.50/ \$20.50	9,078 sellout	Cellar Door Concerts

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	—	1	<b>SARAH MCLACHLAN</b> ARISTA 18725 (9.98/15.98)	FUMBLING TOWARDS ECSTASY
2	—	1	<b>PAVEMENT</b> MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
3	3	52	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	4	18	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	1	2	<b>RICHARD THOMPSON</b> CAPITOL 81492 (10.98/15.98)	MIRROR BLUE
6	5	13	<b>HADDAWAY</b> ARISTA 18730 (9.98/15.98)	HADDAWAY
7	8	6	<b>CONSCIOUS DAUGHTERS</b> SCARFACE 53877/PRIORITY (9.98/13.98)	EAR TO THE STREET
8	9	8	<b>DIG</b> RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
9	6	21	<b>JOSHUA KADISON</b> SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
10	10	15	<b>K7</b> TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
11	11	3	<b>GREEN DAY</b> REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE
12	12	39	<b>DOUG SUPERNAW</b> BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	15	3	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
14	16	5	<b>SHERYL CROW</b> A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
15	25	5	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
16	14	27	<b>CRY OF LOVE</b> COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
17	17	19	<b>MARY-KATE &amp; ASHLEY OLSEN</b> ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
18	13	4	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
19	7	2	<b>DAVID WILCOX</b> A&M 0060 (9.98/13.98)	BIG HORIZON
20	18	11	<b>LIZ PHAIR</b> MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE

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

21	22	23	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
22	23	4	<b>MEAT PUPPETS</b> LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
23	21	14	<b>CULTURE BEAT</b> 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
24	26	3	<b>KRISTIN HERSH</b> SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
25	27	19	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
26	19	2	<b>SHADZ OF LINGO</b> EMI 80919/ERG (9.98/15.98)	A VIEW TO KILL
27	30	3	<b>PATRA</b> EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
28	33	29	<b>JULIANA HATFIELD THREE</b> MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
29	—	1	<b>ROB WASSERMAN</b> MCA/GRP 4021 (9.98/15.98)	TRIOS
30	24	18	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
31	—	4	<b>OCTOBER PROJECT</b> EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
32	20	23	<b>DEAD CAN DANCE</b> 4AD 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
33	29	11	<b>TOTAL DEVASTATION</b> PGA 18734/ARISTA (9.98/15.98)	TOTAL DEVASTATION
34	36	29	<b>BROTHER CANE</b> VIRGIN 87797 (9.98/13.98)	BROTHER CANE
35	—	7	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
36	32	31	<b>URGE OVERKILL</b> GEFEN 24529* (9.98/13.98)	SATURATION
37	34	12	<b>GABRIELLE</b> GO'DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
38	35	5	<b>LISETTE MELENDEZ</b> RAL/CHAOS 53453*/COLUMBIA (9.98 EQ/15.98)	TRUE TO LIFE
39	31	3	<b>RAAB</b> RIP-IT 1002 (9.98/15.98)	YOU'RE THE ONE
40	—	1	<b>TOP AUTHORITY</b> TRAK 72576 (10.98/15.98)	SOMETHIN' TO BLAZE TO

## POPULAR • UP RISING SINGLES

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

**PRISON RAP:** Columbia and M.C. Serch are working out plans to have rapper NAS perform at prisons nationwide this spring. Serch manages NAS, who is signed to Serch's production company, Serch-lite.

"We felt it was a great idea because NAS is so close to that frame of mind," says Serch. "We wanted to give back to the brothers that are locked up,

chart at No. 80. (See the Rap Column, page 28.)

"This comes from my philosophy to market hip-hop in areas and venues least expected and most prominent," says Serch, who also serves as senior VP/marketing at Wild Pitch Records in New York. "We have N-Tyce's single coming out, 'Hush Hush Tip,' Tuesday (1) [on Wild Pitch/EMI], and we're gonna have her speak to pregnant teen-agers [at high schools and health clinics] who have had problems because they kept the pregnancy hush-hush. It ties in with the song and helps the community."

**CYBER-TRIBAL Pop:** Riding high atop the information highway's hype and promises of an interactive tomorrow is RGB Records' quartet **D'Cuckoo**. The Oakland-based female foursome wowed audiences Feb. 18 at the Gavin Seminar in San Francisco with its homemade hi-tech instruments and self-proclaimed "cyber tribal" stage presence. Upcoming shows include the New Media Expo in San Jose Tuesday (1) and NARM in San Francisco March 22.

D'Cuckoo's sophomore effort, "Umoja," which hit the streets Feb. 1, is featured in the Tower Records Listening Post program this week in 33 stores. A four-track promo sampler went to college and modern rock stations Jan. 17.



**Gray Matter.** The Beatlesque sounds of the Grays' "Very Best Years," from their Epic debut "Ro Sham Bo," is lighting up phones at modern rock KROQ Los Angeles. The cassette single is being given away in Spin's March issue. The foursome includes ex-Jellyfish bassist Jason Falkner.

typing deuckoo@well.sf.ca.us.

**HAPPY HOUR:** Virgin singer/songwriter Sam Phillips is touring some rather unconventional venues in support of her third album, "Martinis & Bikinis."

The singer plays March 7 in the Primate House at the Cleveland Zoo, at Chicago's Martini Ranch March 8, and at the Bryant Bowl in Minneapolis March 9. A gig at an Atlanta-based virtual reality center is being planned.

The album, due March 8, was preceded by a six-track promo, "Love And Kisses," released Jan. 6. "We sent out a few thousand promos to key retail, press, and radio contacts," says product manager **Margi Cheskie**. "The idea is basically to let the music speak for itself."

Ink includes reviews in Rolling Stone, Musician, Harpers Bazaar, Details, and Creem. The April issue of Vanity Fair will feature a profile of Phillips.

Touring is scheduled to resume in May, when Phillips will open for DGC's **Counting Crows**.

**CONVENTION NOTES:** Labels were out in full force promoting artists at the Gavin Seminar in San Francisco Feb. 17-19. Giant handed out a few hundred cassettes of **Denzil's**

promotional EP, "Stupid." The English artist's full-length "Pub" is due in April on Play/Giant. He is in the midst of a five-to-six-week coffeehouse tour.

**Danny Peck** was profiled on Gavin's Alternative Video Magazine, which aired in all St. Francis Hotel rooms. The Los Angeles artist's self-titled RCA debut bowed Feb. 15. Peck already seems to be mak-

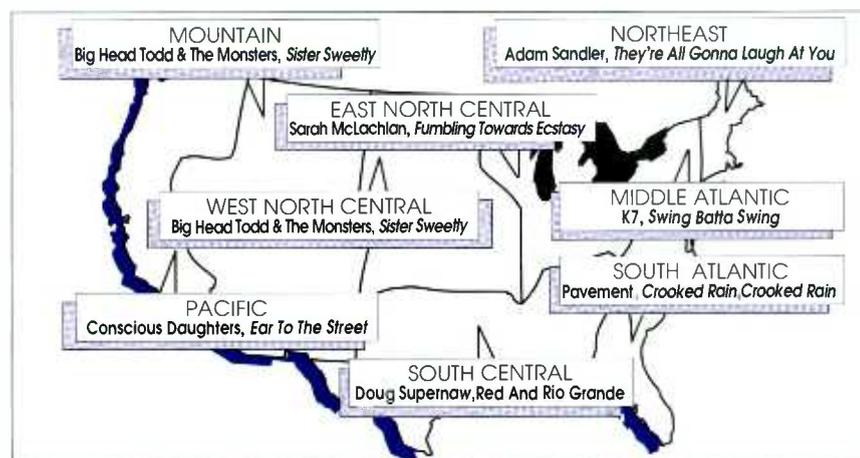


**Shopping For Sales.** Time Line Productions' Lorie Line is benefiting from numerous performances in department stores. A Feb. 11 show at the Mall of America in Minneapolis helps the pianist's seventh album, "Walking With You," become the No. 21 Heatseekers album in the West North Central region.

ing waves, as Genghis Cohen, a L.A.-based restaurant that serves kosher Chinese food, has named a dish on its menu after him.

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

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Sarah McLachlan, Fumbling Towards Ecstasy	1. Pavement, Crooked Rain, Crooked Rain
2. Top Authority, Somethin' To Blaze To	2. Me'Shell Ndegeocello, Plantation Lullabies
3. Conscious Daughters, Ear To The Street	3. Haddaway, Haddaway
4. Adam Sandler, They're All Gonna Laugh...	4. Patra, Queen Of The Pack
5. Big Head Todd/Monsters, Sister Sweetly	5. Sarah McLachlan, Fumbling Towards Ecstasy
6. Pavement, Crooked Rain, Crooked Rain	6. Dig, Dig
7. Dig, Dig	7. Big Head Todd/Monsters, Sister Sweetly
8. Richard Thompson, Mirror Blue	8. October Project, October Project
9. Joshua Kadison, Painted Desert Serenade	9. K7, Swing Batta Swing
10. Haddaway, Haddaway	10. D.J. Laz, Journey Into Bass

D'Cuckoo performs over the closing credits of the Hyperbole Studios/Media Vision interactive film, "Quantum Gate." RGB is one of a growing

number of labels using multimedia as a way to expose new artists (Billboard, Feb. 19).

D'Cuckoo can be contacted via e-mail on the Internet by

## Treacherous 3 Bring Back The Old 'Flava' On Wrap

BY HAVELOCK NELSON

ATLANTA—Seminal hip-hop speakers the Treacherous 3 return to Planet Rap with "Old School Flava." The album, the act's first recording in four years, was produced by Clark Kent, Ced Gee (from Ultramagnetic MCs), Raheim, and other members of the group.

The album was recorded on group member DJ Easytee's Easytee Records, a 2-year-old imprint that has a pressing and distribution deal with Atlanta-based Wrap/Ichiban.

Anyone looking for vicarious thrills or cheap gangsta poses need not turn to "Old School Flava," because "we're talking about partying and having a good time," says Easytee.

Kool Moe Dee, who completes the group with LA Sunshine and Special K, adds, "We're also still about brag-gadocio and showing how lyrically astute we are. There is some mention of

damage that we'll do to people, but nothing is excessively violent. We're basically trying to show the audience we've got verbal skills."

The first feel-good fragment from "Old School Flava" is "Feel The New Heartbeat," a remake of the Treacherous 3's 1981 classic "Feel The Heartbeat." The single, which features Doug E. Fresh, drops March 1.

The single pumps with the original's verses intact, and has an accompanying clip lensed by director Jeff Bird (95 South's "Whoot, There It Is," Positive K's "I Got A Man").

Other cuts on the album are "Mo Money Mo," "Ain't Nothin' Changed," and "We Wit It," which features verses from Chuck D, Big Daddy Kane, Heavy D, Melle Mel (from the Furious Five), Tito (from the Fearless Four), and Grandmaster Caz, the legendary poet/performer from the Cold Crush Brothers.

Easytee says the summit came



THE TREACHEROUS 3

about because the participants are all friends who are willing to lend a hand.

Kool Moe Dee interjects, "We couldn't put everybody on that we wanted. We wanted KRS-One, Rakim, and some other people. We could've got them, but I had a concept to put one of us with an artist from the old school and an artist from the newer school on each section. So we have Caz, Kane, and Special K together; Tito, Heavy, and LA together; then Mel, Chuck, and me together."

the jam ushered in a fast, tongue-twisting vocal style.

In 1982, the group moved to Sugar Hill Records. There, it recorded several more singles, including "Action," "Whip It," and "Yes We Can Can."

The relationship lasted until 1988, when Kool Moe Dee paired with producer Teddy Riley to record "Go See The Doctor" for Rooftop Records. Dee continued his solo endeavors, recording four albums on Jive Records.

The original members first considered regrouping in 1991, when Easytee inaugurated his imprint. "The timing wasn't quite right then," says Easytee. "We really came together about four months ago, in October. It wasn't a major sit-down-and-let's-have-a-meeting process. We simply asked ourselves, 'Is the timing right?' It was, and we moved ahead with things."

Helen Urriola, who handles video promotion and publicity at Ichiban, says the label began its campaign to

(Continued on page 36)

### ARTIST DEVELOPMENTS

#### 'V' FOR REAL

Supported by a marketing strategy that includes an initial heavy regional promotion thrust, combined with tactics based on words beginning with the letter "V," Perspective/A&M recording quartet For Real hopes to set itself apart in an R&B realm already saturated with "girl groups."



FOR REAL: Josina Elder, LaTanya Baldwin, Wendi Williams, and Necie Bray

"The words visual, vocal, and vibe represent concepts we're using to create a peerless identity for the group," says Sheila Coates, VP of product and artist development for Perspective Records.

For Real's debut set is titled "It's A Natural Thang," and group members Josina Elder, Wendi Williams, LaTanya Baldwin, and Necie Bray offer "You Don't Wanna Miss" as the first single. The track was released to radio Feb. 22. Says Williams, "That song is just one example of the eclectic styling and quality production listeners will come to know us for."

Writing or co-writing most of the material on the album, For Real is joined by veteran producers Mervyn Warren (formerly of Take 6), Brian McKnight, and Stoker. Other

producers include newcomers Jason Hess and Ray Cham.

Elder says the group is based on the notion of less being more, combined with a natural approach—both personally and musically. "We're all vegetarians, so eating right, staying in good physical and mental shape is extremely important to us," she says.

"So in our music," adds Baldwin, "we all work within ourselves and don't force things, both creatively and vocally. And because we like different kinds of music, there's a little bit of R&B, pop, and even reggae thrown in."

Bray notes that every member of the group possesses a solo voice with a wide range. "We take turns on lead and can go wherever we need to on a song," she says.

Coates says the "V" campaign begins with the group's vocal talent and is the first step in the label's marketing plan.

"To reinforce the fact that they're a legitimate singing group, we produced and issued an a cappella promo cassette for radio, press, and television two weeks in advance of the first single," she says.

The group also is performing live track dates. Coates says they are focusing initially on the West Coast, but will steadily work eastward as the buzz on the group begins to build.

Visually, For Real has a look that leaves a lasting impression. Besides the fact that the four women are all attractive, each wears her hair cut close. "We did it on a dare," reports Williams. "Originally it had nothing to do with the image of the group, but after we thought about it, we decided to keep the style."

The publicity photographs, stickers, posters, and music videos all are designed to take advantage of the group's "all-natural" image, according to Coates.

Finally, Coates says For Real's vibe is one of warmth and friendliness. "We

(Continued on page 28)

## IAAAM Slates Black Music Month Events; Fox Offers Thrills On Sugar Hill S'track

IAAAM MAKES ITS PLANS: The International Assn. of African American Music will commemorate the 15th anniversary of Black Music Month in June during its own annual celebration, June 2-5 in Washington, D.C., at the JW Marriott Hotel. IAAAM will be honoring recording artists En Vogue, Vanessa Williams, Queen Latifah, and Dr. Billy Taylor, along with Mercury Records president Ed Eckstine and U.S. Rep. Lucien Blackwell (D-Pa.). The organization also announced that it will hold its annual Global Music Confab Oct. 1-9 in London.

CROSSING BORDERS: Virgin promotion soldiers are working rocker Lenny Kravitz's single "Heaven Help" at urban radio. "Sugar," the next single up, also is slated for a push to urban radio. Word from the label is that Kravitz is interested in doing an R&B album next time around.

REGGAE RUNDOWN: Buju Banton headlined Saturday's portion of the two-day Bob Marley Day Festival at the Long Beach Arena in California. A total of 17 acts performed during the Feb. 19-20 rasta fest, including Mighty Diamonds, Ras Bunny, Shaggy, Messenjah, Beres Hammond, Donovan, Morgan Heritage, and Judy Mowatt. Concertgoers frequently interrupted their main course of music fare, however, with side dishes of munchies at the nearby food stations offering various ethnic cuisines.

MO' REGGAE: The sixth annual Tamika Reggae Awards show is set for March 13 at Town Hall in New York. The awards are based on voting by fans from around the New York tri-state area. Ballots are available at retail outlets and concert venues in the New York area, as well as by mail.

OFF THE RACK: Watch out for Fox Records' sound-

track to the Wesley Snipes movie "Sugar Hill." Text on the actual CD reads "For Dancing and Romancing"; true to its word, the set offers an assortment of interesting jazz, R&B, and hip-hop tracks—including After 7's current Hot R&B Singles-charted "Gonna Love You Right."

Other acts include Chaka Khan, the Terence Blanchard Quintet, Sreechy Dan, and DBC. Album executive producers and music supervisors are G. Marq Roswell and Pilar McCurry. The After Hours/Ichiban album "Welcome Back" serves up some satisfyingly rib-sticking blues, country, and rock'n'roll by singer/guitarist John Ellison, formerly of the Soul Brothers Six, which also appears on the album, along with the Fantastic Golden Swans and the



by J. R. Reynolds

Salamanders. Ellison wrote the dozen tracks on the album, including the original 1967 top 20 Hot R&B Single "Some Kind Of Wonderful." This is audio nourishment for the soul... GNP/Crescendo Records has released "Zydeco Dance Party!!," an uptempo, 18-track compilation filled with make-you-wanna-dance bayou rhythms. The album has a regional flavor, to be sure, but features world-class artists including Grammy-winners Queen Ida and Clifton Chenier. For fans of the swelling hip-hop jazz phenomenon, Mesa/Bluemoon offers the self-titled set from the Jazzhole, a new group with an US3 sort of vibe and a nightclub feel. Along with a core quartet of Kevin Dismone, Marlon Sanders, Warren Rosenstein, and John Ponder, the live album features guest side men (and women).

MORE CONCERT COMMENTS: Speaking of hip-hop jazz, Reprise offers Groove Collective, a collection of jazzmen and hip-hopsters that would have made Miles Davis proud. Performing at L.A.'s Roxy, the band kicked jazzy vibes to hip-hop grooves. Percussionist Nappy G provided well-blended raps on several songs for the 10-piece combo. The group's self-titled set is due March 22.



**BY ANY OTHER NAME:** The artist formerly known as Prince not only has reinvented his name but also has gone back to the keyboard and produced this week's Hot Shot Debut—"The Most Beautiful Girl In The World" bows at No. 40. The single was released on Prince's new label, New Power Generation, and an ad for it was placed in Entertainment Weekly, People, and through a toll-free number, 800-NEW-FUNK, advertised in USA Today for Valentine's Day. The marketing campaign is called the "Beautiful Experience" and is tied to his new publication, "10,000," which is scheduled to premiere in the near future and will chronicle "the beautiful experience." We'll stay tuned for this one. In the last 10 days, Al Bell's distribution company, Bellmark, reached an agreement with N.P.G. In the first week of monitoring, "The Most Beautiful Girl In The World" has extensive airplay. The single ranks top 10 at WEDR Miami and has significant airplay at WJHM Orlando, Fla., WZAK Cleveland, WROU Dayton, Ohio, WQMG Greensboro, N.C., and KQXL Baton Rouge, La. I'll look for a real blow-out by chart time next week.

**NEW MUSIC:** Miles Davis understood, perhaps better than any other musician or composer, the ever-changing and evolving nature of music. And so his final studio recording, "Do Bop" (Warner Bros.), combined the least likely of musical forms, jazz and rap. There have since been many experimental jazz/rap fusion recordings, but "Cantaloup (Flip Fantasia)" by US3 is by far the most successful single to date. Much of its success may be attributed to how well the horn section holds the rhythm. (This translated quite well when the group performed live on the "Today" show.) Monitored airplay increased by 80%, and the song moves up the airplay-only chart 57-41. It ranks No. 1 at WQOK Raleigh, N.C., and WJTT Chattanooga, Tenn. It ranks top five at WZAK Cleveland, WHRK Memphis, Tenn., WDKX Rochester, N.Y., and WENN Birmingham, Ala.

**RADIO'S CONSTANT FRIEND:** R. Kelly has gotten a lot of well-deserved attention in the past few weeks for having so many cuts on the radio at the same time. Kelly is not the only artist radio loves. Tevin Campbell's "Shhh" was not released as a commercial single, but from airplay alone it reached the top 10 on the Hot R&B Singles chart. "Always In My Heart" is bulletted at No. 67 on the airplay-only chart. "I'm Ready," though new on the chart, already is top five at KMJQ Houston, WENN Birmingham, and KVSP Oklahoma City.

**MOVIE MAGIC:** The soundtrack to the Fox film "Sugar Hill" is this week's Hot Shot Debut on the Top R&B Albums chart, coming in at No. 75. "Gonna Love You Right" by After 7 (Beacon) is the first single making noise at radio. It is top 10 in airplay at WZAK Cleveland, WMMJ Washington, D.C., and WSVY Norfolk, Va. The soundtrack should do well. Hopefully, everyone will make sure to see the movie during its opening weekend. This is the first time that Wesley Snipes was sexy to me—but there is more to the movie than that. Its well-developed story line engrosses you in the family's interpersonal relationships, more so than the effect of drug dealing. If for no other reason, see the movie for the cinematography's European styling, which brings out the best of Harlem's glory days . . . Rachelle Ferrelle's self-titled album on Capitol re-enters the chart at No. 56. We have reason to believe that interest was sparked by major-market club dates, but most likely her performances on "Showtime At The Apollo" and Black Entertainment Television made the difference.

# SHAGGY

NICE *and* LOVELY

from the debut album  
PURE PLEASURE



Produced by Sting Internat onal for  
Signet Recording

Management: Robert Livingston

©1993 Virgin Records Ltd.

## BUBBLING UNDER TM HOT R&B SINGLES TM

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	ROUND AND ROUND	GLENN JONES (ATLANTIC)	14	18	5	LOVE IS A GOOD THANG	KASHAN (PARAGON/SOLAR)
2	5	4	NICE AND LOVELY	SHAGGY (VIRGIN)	15	—	3	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
3	15	2	CLOSE TONIGHT	UNV (MAVERICK/SIRE/WARNER BROS.)	16	14	10	TELL ME	KIARA (BCI/THG)
4	4	3	HERE WITH ME	PHILIP BAILEY (ZOO)	17	17	3	WHAT GOES UP	MAZE FEAT. FRANKIE BEVERLY (WB)
5	9	5	HEAVEN HELP	LENNY KRAVITZ (VIRGIN)	18	—	1	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
6	12	4	SOUND BOY KILLING	MEGA BANTON (VP)	19	—	1	YEAH YEAH	THE NEW 2 LIVE CREW (LUKE)
7	8	5	CHOOSE	COLOR ME BADD (GIANT/REPRISE)	20	20	2	NEVER NO MORE	SOULS OF MISCHIEF (JIVE)
8	—	1	ELECTRIC RELAXATION	A TRIBE CALLED QUEST (JIVE)	21	—	1	TRUE TO THE GAME	M.C. SHY D (WRAP/ICHIBAN)
9	11	12	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)	22	—	1	RAINDROPS	ME-2-U (RCA)
10	16	6	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)	23	—	1	CHECK OUT THE AVENUE	POISON CLAN (LUKE)
11	6	6	LOVE'S MYSTERY	RANDY CRAWFORD (WARNER BROS.)	24	—	1	A LITTLE LOVE	KOLORZ (SCOTTI BROS.)
12	—	1	ALL OR NOTHING	JOE (MERCURY)	25	22	2	SAYIN' I DO	AMADEUS (HARD PRESS)
13	24	2	I WANNA ROCK	JAZZY JEFF & FRESH PRINCE (JIVE)					

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

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAR. 5, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** NO. 1/GREATEST GAINER ***</b>						
1	1	1	15	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98) 5 weeks at No. 1	12 PLAY	1
2	2	3	13	<b>SNOOP DOGGY DOGG</b> ▲ 3 DEATH ROW/INTERSCOPE 92279* (10.98/15.98)	DOGGY STYLE	1
3	4	4	32	<b>TONI BRAXTON</b> ▲ 3 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
4	3	2	9	<b>JODECI</b> UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
5	5	5	17	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
6	6	7	19	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	6
7	7	6	12	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1
8	8	—	2	<b>ZHANE</b> MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	8
9	10	9	25	<b>MARIAH CAREY</b> ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
10	11	8	19	<b>XSCAPE</b> ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
11	9	—	2	<b>THE NEW 2 LIVE CREW</b> (LUKE 207 (9.98/14.98))	BACK AT YOUR ASS FOR THE NINE-4	9
12	12	25	66	<b>SOUNDTRACK</b> ▲ 10 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
13	18	14	15	<b>WU-TANG CLAN</b> LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
14	13	10	27	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
15	17	17	14	<b>QUEEN LATIFAH</b> MOTOWN 6370 (9.98/13.98)	BLACK REIGN	15
16	19	19	15	<b>A TRIBE CALLED QUEST</b> ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
17	14	12	17	<b>TOO SHORT</b> ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
18	27	24	21	<b>AARON HALL</b> SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
19	16	13	40	<b>JANET JACKSON</b> ▲ 5 VIRGIN 87825 (10.98/16.98)	JANET.	1
20	15	11	11	<b>DOMINO</b> OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
21	20	18	20	<b>MINT CONDITION</b> PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
22	25	29	12	<b>US3</b> BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	22
23	23	26	17	<b>SHAQUILLE O'NEAL</b> ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
24	21	36	66	<b>KENNY G</b> ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
25	28	31	7	<b>CONSCIOUS DAUGHTERS</b> SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
26	22	16	35	<b>TONY! TONI! TONE!</b> ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
27	30	20	4	<b>CE CE PENISTON</b> A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
28	24	15	5	<b>FREDDIE JACKSON</b> RCA 66318 (9.98/15.98)	HERE IT IS	11
29	29	21	19	<b>EAZY-E</b> ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
30	26	23	26	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
<b>*** PACESETTER ***</b>						
31	52	48	85	<b>BRIAN MCKNIGHT</b> ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
32	31	30	17	<b>ZAPP &amp; ROGER</b> REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
33	33	28	11	<b>MARY J. BLIGE</b> UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
34	32	27	5	<b>2 LOW</b> RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	25
35	38	34	68	<b>SADE</b> ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
36	36	33	62	<b>DR. DRE</b> ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
37	45	57	4	<b>TOP AUTHORITY</b> TRAK 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	37
38	35	38	9	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
39	42	41	46	<b>INTRO</b> ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
40	41	49	27	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
41	37	32	22	<b>SPICE 1</b> ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
42	39	37	69	<b>SWV</b> ▲ 2 RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
43	40	35	15	<b>MC REN</b> RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
44	44	39	28	<b>SCARFACE</b> ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
45	34	22	3	<b>CASUAL</b> JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
46	43	44	21	<b>E-40</b> SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
47	50	64	20	<b>TEDDY PENDERGRASS</b> ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
48	64	72	7	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	48

49	48	42	14	<b>DAS EFX</b> EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
50	49	43	22	<b>MARTIN LAWRENCE</b> EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
51	47	46	22	<b>KEITH WASHINGTON</b> QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
52	46	40	37	<b>JOHNNY GILL</b> ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
53	53	54	15	<b>JODY WATLEY</b> MCA 10947 (10.98/15.98)	INTIMACY	38
54	59	59	18	<b>ERICK SERMON</b> RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
55	55	65	10	<b>PATRA</b> EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	55
56	RE-ENTRY	56		<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
57	51	—	2	<b>SHADZ OF LINGO</b> EMI 80919*/ERG (9.98/15.98) HS	A VIEW TO KILL	51
58	60	53	21	<b>KRS-ONE</b> JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
59	57	62	35	<b>SOUNDTRACK</b> ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
60	54	45	14	<b>COLOR ME BADD</b> GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	20
61	61	55	31	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
62	56	52	53	<b>ZPAC</b> ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
63	62	66	27	<b>FOURPLAY</b> WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
64	65	60	19	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
65	74	63	15	<b>K7 TOMMY BOY</b> 1071 (10.98/15.98) HS	SWING BATTAS SWING	54
66	58	47	4	<b>FREDDIE JACKSON</b> CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
67	80	81	29	<b>WILL DOWNING</b> MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
68	70	51	27	<b>JOE MERCURY</b> 518016 (9.98/15.98) HS	EVERYTHING	16
69	67	67	9	<b>RAAB</b> RIP-IT 1002*/ILC (9.98/15.98) HS	YOU'RE THE ONE	67
70	63	50	9	<b>RALPH TRESVANT</b> MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
71	66	—	2	<b>ODD SQUAD</b> RAP-A-LOT 53866/PRIORITY (9.98/15.98)	FADANUF FA ERYBODY!!	66
72	69	61	16	<b>DRS</b> CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
73	83	68	5	<b>SOUNDTRACK</b> SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	67
74	68	69	38	<b>LUTHER VANDROSS</b> ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
<b>*** HOT SHOT DEBUT ***</b>						
75	NEW ▶	1		<b>SOUNDTRACK</b> BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	75
76	99	—	41	<b>INNER CIRCLE</b> ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
77	73	86	10	<b>RONNY JORDAN</b> 4TH & BROADWAY 444060/ISLAND (9.98/13.98) HS	THE QUIET REVOLUTION	70
78	NEW ▶	1		<b>GUESS</b> WARNER BROS. 45481 (9.98/15.98)	GUESS	78
79	72	56	4	<b>NKOTB</b> COLUMBIA 52969 (10.98 EQ/16.98)	FACE THE MUSIC	24
80	78	80	23	<b>THE ISLEY BROTHERS</b> ELEKTRA 61538 (12.98/16.98)	LIVE!	34
81	87	70	5	<b>ED O.G. &amp; DA BULLDOGS</b> CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)	ROXBURY 02119	36
82	77	83	15	<b>II D EXTREME</b> GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
83	76	71	6	<b>ERIC GABLE</b> EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
84	98	89	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1077	BIG BLUNTS	84
85	71	84	11	<b>SHAI</b> GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	42
86	75	75	49	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
87	90	82	66	<b>SILK</b> ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
88	89	100	13	<b>MAC MALL</b> YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	82
89	85	79	22	<b>DE LA SOUL</b> TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
90	RE-ENTRY	25		<b>STANLEY CLARKE</b> EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
91	RE-ENTRY	28		<b>BUJU BANTON</b> MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
92	81	74	11	<b>SOUNDTRACK</b> HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
93	79	73	9	<b>FATHER</b> UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW	55
94	86	58	3	<b>VARIOUS ARTISTS</b> PRIORITY 53885 (9.98/13.98)	STRAIGHT FROM DA STREETS	58
95	96	87	29	<b>KRIS KROSS</b> ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
96	84	76	17	<b>HI-FIVE</b> JIVE 41528 (10.98/15.98)	FAITHFUL	23
97	94	—	20	<b>DMG</b> RAP-A-LOT 53862/PRIORITY (9.98/15.98) HS	RIGORMORTIZ	40
98	93	85	23	<b>EARTH, WIND &amp; FIRE</b> REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
99	95	94	21	<b>SOULS OF MISCHIEF</b> JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
100	RE-ENTRY	46		<b>ONYX</b> ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8

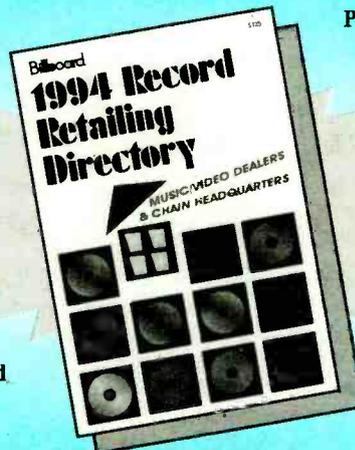
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most 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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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 50 songs like 'SEVEN WHOLE DAYS' and 'GROOVE THANG'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent songs like 'JUST KICKIN' IT' and 'HEY MR. D.J.'.

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

R&B SINGLES A-Z

- 79 AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
77 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
11 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 50 songs like 'MONEY IN THE GHETTO' and 'BUMP N' GRIND'.

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

- 37 PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM
27 QUIET TIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP)
25 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete, ASCAP)

# NAS' Debut Is 'Illmatic' For The People; Dancehall On Red Alert; Kool's Screenplays

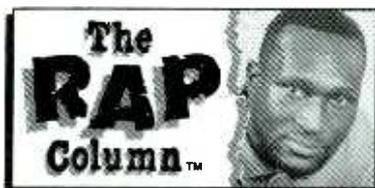
**RAP UP:** After completing guest shots on Main Source's "Live At The Barbecue" and 3rd Bass' "Back To The Grill," and after dropping "Halftime," a track from the "Zebrahead" motion picture soundtrack, NAS has packed his slippery ghetto talk into a full-length debut disc titled "Illmatic" (Columbia). Large Professor, DJ Premier, and Q-Tip are among the producers who contributed to the album.

There's a big buzz surrounding the rapper 'cause he's dope with his phrases. A "jungle survivor," he barks at the pavement—rapping, he says, for "bluntheads, fly ladies, prisoners, and old-school niggas." He boasts joyously and, like a Brit punk, drops "no future sentiments." But on the strength of "Illmatic," NAS definitely has a future... On "Lost In New York" (Big Beat/Anti), Down South drops inspired blends of jazz, reggae, funk, soul, bluegrass, and even salsa. Rappers Shawn J-Period and Soda Pop are good, but not great. While they shatter the stereotype that Southern MCs can't flow, nothing they say is quotable. So while I can't dis this record, I can't praise it, either. It occupies that awkward critical space... DJ Red Alert should be recognized as one of New York's (if not America's) leading reggae ambassadors. A few years ago, his Friday night mix show on WRKS New York was the only showcase for reggae music on a top-rated FM station.

His compilation album, "DJ Red Alert's Propmaster Dancehall Show," flows like his radio show. Between songs by such performers

as Resident Alien, Shabba Ranks, Patra, and Bobby Konders featuring Mikey Jarrett, there are raw big-ups to the host.

The first single from "Dancehall Show" is "The Glock" by Vicious, who was first heard chatting it up with Doug E. Fresh on "Freaks"... If Nice & Smooth's upcoming "Just When You Thought It Was Over" falters, it won't be the group's fault. The set has hard tracks as well as smooth ones that



by Havelock Nelson

are tight. And there's a lineup of guests that virtually guarantees cross-sectional appeal.

The first single, "Return Of The Hip Hop Freaks," features Bobby Brown. "Cheri," on which Smooth sings like Babyface, boasts Jo Jo from Jodeci; and "Save The Children" has Everlast from House of Pain.

**JINGLE JANGLE:** As he proclaimed on one of his solo hits, rapper Kool Moe Dee works hard. Besides functioning as a member of the reformed Treacherous 3, he has written six screenplays. "One's a comedy-drama; one's a murder mystery; one's an action-adventure; and one is, like, a street fighter story," he says.

"Another is about a political up-

rising. It's probably the most controversial; it examines what would happen if the same type of breakup that occurred in the Soviet Union happened in the United States, along racial lines. It's from a kid's perspective, and it's called "Dreams Of Fire."

Moe says he'll hold on to that script until he has the means to direct the film himself. But he's close to signing a deal for "The Other Side of Christmas." He says, "It's basically talking about the commercialization of the holiday, how it now has little to do with the spirit. Capitalism has capitalized on the love people feel for loved ones. And because of the money factor, suicides go up; a lot of kids start selling drugs, and men become abusive to their women. A lot of negativity happens out of that holiday."



**Lion & Legends.** Warner Bros. sax artist Joshua Redman shares a moment with vibraphonist Milt Jackson and vocalist Joe Williams during a break in the studio from recording Jackson's upcoming Qwest/Reprise album, due in May.

"The band has a very big following in the Southeast," says Marvin Lucas, who manages the band and is a principal at Tuskk. "[Interest is] increasing up the East Coast, and our next target market will be the West Coast." Although Jous is known for its danceable party tracks, Lucas says audiences also respond positively to sensual ballads like "Promised" and "Another Lonely Night."

Advance CD promos were sent to key urban and college stations in the Southeast, Lucas says. To solidify radio support, Tuskk is working to obtain national press coverage, targeting music trade journals as well as daily and weekly newspapers.

The videoclip for "Body Parts" was serviced in mid-February to 210 local video outlets across the country, and to BET, MTV, and VH-1. A spring tour is scheduled in support of the album's late February release, beginning in the Southeast and working its way up the East Coast.

Lucas says Great Bay Distributors in Baltimore will provide national distribution for the album. "A particularly strong distribution network in the Philadelphia, Baltimore, and New York markets will work to the group's advantage," he says. DJ MARIUS



JOUS

back to live music. He notes that the crowds for which the band has performed range from age 16 to the mid-40s.

"In this business, people try too hard to jump on trends," he says. "Musicians become great artists by staying true to themselves."

The band members, who range in age from 22 to 34, all began their careers performing in church choirs and first played together as a band at the University of Alabama in 1986.

"Body Parts," an uptempo funk workout reminiscent of the party bands of the '70s, is the first single. Since its regional release in November, urban radio stations in the Southeast have picked up on the track's soulful energy.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
1	1	2	7	*** No. 1 *** WHATTA MAN ● ♦ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	2 weeks at No. 1
2	3	5	4	GIN & JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	♦ SNOOP DOGGY DOGG
3	4	3	4	IT'S ALL GOOD (C) (D) (T) GIANT 22606/REPRISE	♦ HAMMER
4	5	4	14	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	♦ 12 GAUGE
5	6	6	6	*** GREATEST GAINER *** PLAYER'S BALL (C) (M) (T) LAFACE 2-4060/ARISTA	♦ OUTKAST
6	2	1	14	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	♦ DOMINO
7	7	18	3	I'M OUTSTANDING (C) (T) (X) JIVE 42201	♦ SHAQUILLE O'NEAL
8	8	9	13	CANTALOO (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	♦ US3
9	9	7	14	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	♦ QUEEN LATIFAH
10	14	19	3	MASS APPEAL (C) (T) CHRYSALIS 5811/ERG	♦ GANG STARR
11	10	15	3	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	♦ ICE CUBE
12	11	8	10	FAMILY AFFAIR (C) ATLAS 855 232/PLG	♦ SHABBA RANKS
13	12	10	26	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	♦ TAG TEAM
14	15	16	5	MONEY IN THE GHETTO (C) (T) JIVE 42195	♦ TOO SHORT
15	13	11	16	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	♦ 2PAC
16	18	29	3	CAPS GET PEELED (C) (M) (T) ASSAULT/BIG BEAT 98331/AG	♦ DFC
17	19	14	17	AWARD TOUR (C) (T) (X) JIVE 42187	♦ A TRIBE CALLED QUEST
18	16	13	14	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	♦ JERU THE DAMAJA
19	41	45	4	ON AND ON (C) (T) VIRGIN 38415	♦ SHYHEIM
20	22	27	3	C.R.E.A.M. (M) (T) (X) LOUD 62766/RCA	♦ WU-TANG CLAN
21	NEW ▶		1	HEY D.J. (C) (T) MERCURY 858 402	♦ LIGHTER SHADE OF BROWN
22	17	12	18	(I KNOW I GOT) SKILLZ ● (C) (T) (X) JIVE 42177	♦ SHAQUILLE O'NEAL
23	23	25	11	SOUND OF DA POLICE (C) (T) JIVE 42192	♦ KRS-ONE
24	28	—	2	IT AIN'T HARD TO TELL (C) (T) COLUMBIA 77385	NAS
25	20	17	16	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	♦ EAZY-E
26	24	20	14	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL/EASTWEST 10139*/AG	♦ BORN JAMERICANS
27	32	28	5	ZUNGA ZENG (C) (T) (X) TOMMY BOY 7599	♦ K7
28	27	26	10	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
29	21	21	13	REALLY DOE (C) (T) PRIORITY 53843	♦ ICE CUBE
30	25	22	12	WHAT'S MY NAME? ● (C) DEATH ROW/INTERSCOPE 98340/AG	♦ SNOOP DOGGY DOGG
31	26	23	14	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	♦ K7
32	33	38	3	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
33	36	46	4	IF THAT'S YOUR BOYFRIEND ● (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	♦ ME'SHELL NDEGECELLO
34	NEW ▶		1	COMIN' ON STRONG (C) EASTWEST 98334/AG	♦ SUDDEN CHANGE
35	45	39	5	BORN TO ROLL (M) (T) DELICIOUS VINYL/EASTWEST 10140*/AG	♦ MASTA ACE INCORPORATED
36	29	24	16	69 (M) (T) (X) UPTOWN 54751*/MCA	♦ FATHER
37	NEW ▶		1	I WANNA ROCK (C) (T) JIVE 42203	♦ D.J. JAZZY JEFF/FRESH PRINCE
38	49	31	12	I-IIGHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	♦ DOUG E. FRESH
39	42	34	4	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	♦ TERMINATOR X
40	35	35	25	METHOD MAN (C) (T) LOUD 62544/RCA	♦ WU-TANG CLAN
41	34	33	14	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	♦ MC REN
42	31	40	6	I BEEPED YOU (C) (M) (T) UPTOWN 54790/MCA	FATHER
43	30	32	7	I GO ON (C) (M) (T) FIRST PRIORITY/ATLANTIC 95995/AG	♦ MC LYTE
44	NEW ▶		1	YEAH YEAH (C) (M) (T) LUKE 170	♦ THE NEW 2 LIVE CREW
45	44	30	14	HERE COME THE LORDS ● (C) (M) (T) PENDULUM 58065/ERG	♦ LORDS OF THE UNDERGROUND
46	48	—	2	NEVER NO MORE (C) (T) JIVE 42205	SOULS OF MISCHIEF
47	46	42	11	WE AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	♦ CYPRESS HILL
48	RE-ENTRY		2	TRUE TO THE GAME WRAP 195/CHIBAN	M.C. SHY D
49	43	36	16	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	♦ DAS EFX
50	39	—	7	LIKWIT (C) (T) LOUD 62728/RCA	♦ THA ALKAHOLIKS

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

## Crystal Waters Shows New Maturity On 'Storyteller'

**T**HIS TIME, Crystal Waters says she is braced and ready for anything.

As she eyes the April release of her second Mercury collection, "Storyteller," the vocalist whose 1991 hit "Gypsy Woman" momentarily occupied the brains and booties of punters worldwide, says she will face the intense and draining process of promoting this new project with a tougher, more world-wise mentality.



CRYSTAL WATERS

"Last time, I felt like I was in the middle of this crazy whirlwind," she says. "Try to imagine being a really shy person who is suddenly being looked at and pursued by everyone in the world. At times, it was very scary. But I learned a lot, and I now feel prepared to handle whatever lies ahead."

It will be interesting to see what unfolds before Waters in the coming months. Though there is nary the sign of a sequel to "Gypsy Woman" on "Storyteller," the set is far more consistent and satisfying than her gold-selling debut album, "Surprise." Her songwriting skills, employed on all of the collection's 11 tracks, are sharper and matured, while her trademark feline vocal delivery now has a sexier, husky quality that is far more pleasing and durable upon repeat spins. Longtime mentors the Basement Boys produced half the project, with David Anthony, Greg Smith, and hip-hop team EZ Moe & LG handling the remaining material.

"I have to confess that I wasn't too happy with the sound of the last album," Waters says. "Everything happened so fast that there wasn't any time for us to stop and think about what we were doing. With this album, I had to make sure that I could feel good about every word and note. That was—and is—much more important to me than having a one gigantic single."

None of this, however, should squelch the possibility of Waters having another major hit. The buzz on the new single, "100% Pure Love," which has begun circulating among tastemaking DJs on a 12-inch test pressing, is deservedly loud and promising. The percussive pop/house anthem is etched with a

wicked refrain and chorus, while the Basement Boys' remixes are solid and in the pocket of current trends. Look for the commercial version of "100% Pure Love" to ship within seconds.

Among the other notable, single-ready moments on "Storyteller" are the lively, disco-charged "Relax"; "Regardless," with its cute nursery-rhyme melody; and "Ghetto Day," a midtempo splash of cool retro-funk that is laced with licks from "Stoned Soul Picnic" by the 5th Dimension. The common threads of each song are smart, thought-provoking lyrics that are sewn into sing-along hooks.

"It's all how you put something across," Waters says. "You do need that catchy hook to grab people, regardless of what your message might be. Eventually, people do get the whole picture of where you're coming from. It took a while, but I think some people understood that 'Gypsy Woman' was actually a very serious song."

With the two-year writing and recording process behind her, Waters is getting itchy to investigate other creative avenues. On her growing agenda is writing for other acts as well as the pursuit of potential acting assignments. Before she can try to accomplish either, a lengthy concert and promotional tour awaits. Her trek will commence early next month.

**RETURN OF ENIGMA:** With the impressive Billboard 200 chart debut of Enigma's second Virgin album, "The Cross Of Changes," at No. 12 last week, the label's campaign behind the unique brainchild of gifted producer/composer Michael Cretu is off to quite a start. But while club DJs spearheaded the push last time, serving up the multi-format No. 1 smash "Sadeness" on dancefloors months ahead of radio, they are now lagging sadly behind.



by Larry Flick

This is curious, given the potent (if not somewhat laid-back) groovability of the current single, "Return To Innocence," with its fleshy, hip-hop-derived base and kicky chorus.

"The overall feel of this song is a lot more ethereal and airy [than 'Sadeness'], which is making it harder to for some DJs to program," says Rick Squillante, national director of dance music at Virgin. "As the general public gets into this record, I think it will kick in with DJs."

As he gradually but steadily builds a base for "Return To Innocence" at club level, Squillante also is targeting dance retail. He and indie promoter Mindy Burton have just launched a contest with 20 mom-and-pop stores in 15 U.S. markets, giving away JVL car stereo upgrades. Entrants are filling out questionnaires based on the single and its accompanying videoclip during in-store play. Winners will be chosen at drawings planned in each market for April 1. Stores with the best Enigma display also will get JVL sound systems.

"One of the ideas behind this contest is to find different places to expose this album to people in the dance music community, other than in clubs," Squillante says. "Once they hear it, I think they're going to love it. It's a beautiful record."

We agree. "The Cross Of Changes" may be complex and require more brainpower than your average disco bauble, but its array of heady melodies, chants, and whispers rest atop primal rhythms that are ultimately universal.

**'CAUSE YA NEED TO KNOW:** If justice prevails, the onset of "When A Man Loves A Woman" by Jody Watley will inject deserved new interest in her sorely underappreciated MCA album "Intimacy." Bolstered by a striking videoclip directed by the singer, the song explores the effects of issues like AIDS and domestic violence on romantic relationships within a chugging, streetwise instrumental setting. Darryl James helps out by providing smokin' club remixes... Do not be surprised if you are suddenly hearing a whole lot more of Satoshi Tomei. The shy but incredibly talented producer has outdone himself on his way-hip reconstructions of "I'll Take You There" by General Public and "Worker Man" by Patra. We hope Tomei is ready for his phone to begin ringing off the hook once these two Epic singles begin to circulate... Speaking of promising up-and-comers, we cannot get enough of the juicy "Space Buttons" by the U.K.-based Deep

Freeze Productions posse. Available on the independent Sure Shot label, this five-track EP will motivate even the most rigid and discerning butt with its mixture of insistent grooves, fluttering keyboard passages, and ear-catching vocal loops. Best of the batch is "Under Your Spell," which brings a much-needed dreamy quality to the house music underground... Now that producer/artist Sasha is enjoying international kudos with his current single, "Higher Ground," deConstruction Records is prepping for the shipment of his first full-length album, "The Cat Collection." Sasha produced this sterling collection with Tom Frederikse, which features vocals by Sam Mollison (who can also be heard on "Higher Ground") and Donna Gardier... Chicago-based industrial act Die Warzau is close to finishing "Engine," its first album in more than two years. A sneak peek of the future single "Cyberdelia" reveals a harsh and aggressive sound that snugly fits into rave culture with its combination of live instruments and

machinery. Upon completing construction of its WarZone recording studio, the act also has done a fine job producing the upcoming "Wired" by Sister Machine Gun, which is fast picking up positive feedback from underground DJs... Warmest congrats to Kelly Schweinsberg, who has been appointed director of promotion at Logic Records. She is leaving behind her post as manager of mix-show promotion at Jive Records to help christen the ever-hot international label's new New York branch, which will kick into high gear later this month with the release of Sound Factory's next single, "Good Time"... Lots going on with George Morel these days. Besides marrying Thao Le-Hoang on Valentine's Day atop New York's Empire State Building, he has resigned from his longtime gig as VP of A&R at Strictly Rhythm Records to work on his new label, Groove On Records, which is a wholly owned division of Strictly Rhythm. He also will spend more time on production and DJ stints overseas.

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**Billboard. Dance HOT Breakouts**  
 FDR WEEK ENDING MAR. 5, 1994

**CLUB PLAY**

1. **YOU USED TO HOLD ME '94** RALPHI ROSARIO PRESENTS XAVIERA GOLD STRICTLY HYPE
2. **BREAKDOWN ONE** DOVE FFRR
3. **DO YA INNER CITY** COLUMBIA
4. **WHEN A MAN LOVES A WOMAN** JODY WATLEY MCA
5. **WOW MR. YOGI (CONTROL THE MIND)** THE OVERLORDS ARISTA IMPORT

**MAXI-SINGLES SALES**

1. **STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN COLUMBIA
2. **UNRELEASED PROJECT PART 5** TODD TERRY FREEZE
3. **THE RIGHT TIME I TO I NEXT** PLATEAU
4. **BLOW YOUR WHISTLE** DJ DUKE FFRR
5. **THE MOST BEAUTIFUL GIRL IN THE WORLD** PRINCE N.P.G.

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	2	8	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651 2 weeks at No. 1	◆ ARETHA FRANKLIN
2	4	8	6	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
3	2	3	9	BEEN A LONG TIME COLUMBIA 77303	THE FOG
4	3	4	8	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
5	8	15	5	I WANT YOU REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
6	7	12	6	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
7	11	18	6	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
8	6	6	11	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
9	10	14	7	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	THE DAOU
10	9	11	7	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
11	16	24	5	SO INTO YOU EASTWEST 95950	MICHAEL WATFORD
12	5	1	9	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
13	13	19	8	I WANT TO THANK YOU AREA 10 004	LATRECE
14	17	25	5	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
15	19	27	6	GOING NOWHERE GO!DISCS IMPORT	GABRIELLE
16	23	36	4	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN/RUPAUL
17	20	33	5	GROOVE THANG MOTOWN 4848	◆ ZHANE
18	15	5	12	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
19	21	32	4	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
20	25	38	4	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
21	14	13	9	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
22	18	9	11	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
23	12	7	12	JOY CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
24	27	42	3	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
25	28	41	4	STAY EMI 58113/ERG	◆ ETERNAL
26	36	46	3	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
27	33	45	3	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
28	22	20	13	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
29	34	39	4	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
30	24	10	13	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
				<b>*** Power Pick ***</b>	
31	43	—	2	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
32	26	17	13	WHITE LOVE FFRR 120 003	◆ ONE DOVE
33	32	37	5	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
34	39	40	6	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
35	29	22	11	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
36	30	21	9	SHINE ON ZYX 7056	HUGH K.
37	31	26	7	POWER POLYDOR 859 981/PLG	◆ NU COLOURS
38	44	—	2	X TRIBAL AMERICA 58035/IRS	JUNIOR VASQUEZ
39	38	31	7	AS I AM ONE 12012	SOUND OF ONE
				<b>*** Hot Shot Debut ***</b>	
40	NEW	1	1	TAKE ME AWAY REPRISE 41309/WARNER BROS.	◆ BABBLE
41	35	28	8	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
42	42	30	8	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
43	NEW	1	1	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
44	46	—	2	OBSESSION AVENUE FOCH 15513/CRITIQUE	◆ FEM 2 FEM
45	47	—	2	VICIOUS GAMES SMASH 440 812/ISLAND	YELLO
46	NEW	1	1	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
47	NEW	1	1	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	PASCAL'S BONGO MASSIVE I
48	45	—	2	CHRONOLOGIE DISQUES DREYFUS IMPORT	JEAN MICHEL JARRE
49	NEW	1	1	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
50	37	29	16	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D:REAM

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1/GREATEST GAINER ***</b>	
1	1	1	3	GROOVE THANG (M) (T) MOTOWN 4848	◆ ZHANE
2	2	2	6	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
3	5	3	3	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
4	3	7	4	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
5	9	6	15	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
6	6	5	3	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
7	13	9	4	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
8	4	4	3	BECAUSE OF LOVE (T) (X) VIRGIN 38422	◆ JANET JACKSON
9	7	8	8	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
10	18	18	3	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
				<b>*** Hot Shot Debut ***</b>	
11	NEW	1	1	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
12	17	23	4	IT ALL COMES DOWN TO MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
13	20	17	10	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
14	21	25	11	SOUND OF DA POLICE (T) JIVE 42191	◆ KRS-ONE
15	15	12	4	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	NAS
16	10	—	2	DON'T GO BREAKING MY HEART (T) MCA 54796	◆ ELTON JOHN/RUPAUL
17	27	45	3	I'M OUTSTANDING (T) (X) JIVE 42200	◆ SHAQUILLE O'NEAL
18	43	30	3	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
19	8	10	15	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
20	NEW	1	1	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
21	24	46	3	YOU USED TO HOLD ME '94 (T) STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
22	23	14	26	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
23	32	24	9	U.N.I.T.Y. (T) MOTOWN 4847	◆ QUEEN LATIFAH
24	16	—	2	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	ICE CUBE
25	NEW	1	1	CAN I GET IT, YO (M) (T) (X) PROFILE 7405	RUN-D.M.C.
26	26	11	18	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
27	33	28	20	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
28	14	20	5	LOSER (X) DGC 21930/GEFFEN	◆ BECK
29	28	35	12	BETCHA'LL NEVER FIND (T) I.D. 62651/RCA	◆ CHANTAY SAVAGE
30	31	34	6	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
31	NEW	1	1	I WANNA ROCK (T) JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
32	25	22	11	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
33	NEW	1	1	I CRIED THE TEARS (T) (X) BIG BEAT 10150/AG	JOMANDA
34	19	13	14	I-IGHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
35	22	16	11	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
36	29	21	18	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
37	11	19	4	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") (T) ATLAS 855 233/PLG	◆ SHABBA RANKS
38	42	38	10	SLAUGHTA HOUSE/BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
39	35	44	10	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
40	40	—	2	WORK THAT BODY (T) GREAT JONES 530 629/ISLAND	CHANELLE
41	34	26	18	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
42	12	27	22	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
43	36	32	12	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	◆ MARY J. BLIGE
44	30	15	3	NEVER NO MORE (T) JIVE 42204	◆ SOULS OF MISCHIEF
45	RE-ENTRY	8	8	SOUND BOY KILLING (M) (T) (X) VP 5280	◆ MEGA BANTON
46	39	40	26	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
47	48	43	23	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
48	RE-ENTRY	12	12	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
49	41	48	14	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
50	50	33	10	BIG TIME SENSUALITY (T) (X) ELEKTRA 66244	◆ BJORK

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

# what's about to happen has nothing to do with sitting down.

after walking away as the best dance act at the Brit  
remixes by MK, Roger S., & M People.  
awards and racking up six consecutive top-10 singles  
12" and cd-5 in-store march 15th.  
in the UK, M People shack up in America with their  
"elegant slumming" lands on your  
premier epic release, "moving on up." from their  
couch in may. produced by M People.  
forthcoming album, "elegant slumming."



\* a deconstruction record  
"Epic" Reg U.S. Pat. & Tm. Off. Marca Registrada. "Epic Dance design" is a trademark of Sony Music Entertainment Inc. © 1994 Sony Music Entertainment Inc.



**Professional Courtesies.** Active and associate members of the "American Honky-Tonk Bar Association" convene at the Nashville ASCAP office to salute Garth Brooks for making the song of that title a No. 1 country hit. Celebrating, from left, are Sherri Halford, VP of production for Brooks' label, Liberty Records; Allen Reynolds, Brooks' producer; Connie Bradley, ASCAP's Southern regional executive director; Jim Rushing and Bryan Kennedy, who wrote the song; Brooks' wife, Sandy; Brooks; Celia Froehlig, VP/GM of EMI Music's Southern region; Herky Williams, director of artist relations, Liberty Records; and Shelby Kennedy, membership relations representative for ASCAP.

## More Events Scheduled For CRS New Activities, Additional Shows Planned

■ BY EDWARD MORRIS

NASHVILLE—Organizers of the upcoming Country Radio Seminar continue to add new features and expand existing ones. The seminar, which celebrates its 25th anniversary with this edition, will be held March 2-5 at the Opryland Hotel here.

Registrants can look forward to additional first-day activities, an opening show by Billy Ray Cyrus, a "guitar pull" by some of Nashville's leading songwriters, a chance to record a souvenir duet with Trisha Yearwood, a preview of country releases from the major labels, and a full schedule of

musical showcases.

In addition to a combined press conference and briefing for first-time registrants, which is set for 2 p.m. on Wednesday (2), opening-day events offer considerably longer Video Artist Tape Sessions (VATS) and Artist Radio Taping Sessions (ARTS) than in years past.

VATS, scheduled for 11 a.m.-3:30 p.m., will enable producers of regional music video shows with radio tie-ins to tape video spots for their programs.

Participants in this portion of the seminar must have at least two representatives registered, either from the video show or the allied radio station. In addition, they must preregister specifically for VATS and provide their own camera equipment. Inquiries about VATS can be directed to Craig Bann at Aristo Music Associates in Nashville.

The ARTS segment, from 3:30-7:30 p.m., will provide more time for radio programmers to meet country artists and have them tape station IDs, spots, and promos. Station reps must bring their own battery-powered tape recorders for the sessions, but the Country Music Assn. will contribute free blank cassettes.

Among the artists scheduled to take part in ARTS are Mary-Chapin Car-

penter, Mark Chesnutt, Marty Stuart, and Lorrie Morgan. Additional details on ARTS are available from Ron or Vivian Huntsman at Ron Huntsman Entertainment Marketing, Nashville.

Cyrus will make his first-ever appearance at CRS Thursday (3) at 9 a.m., when he presents the opening show for the event. In doing so, he will be the first of an unusually large roster of musical talent for registrants to appraise first hand. Brooks & Dunn will do the Super Faces Show, also on Thursday, from 7-9 p.m. at the Grand Ole Opry House.

Following the Super Faces Show, the Seminar will host a series of new-artist performances on its showcase stages. Bob Woodruff, Asylum Records, showcases from 9:30-10 p.m.; David Lee Murphy, MCA, 10:10-10:40 p.m.; Ken Mellons, Epic, 10:50-11:20 p.m.; and BlackHawk, Arista, 11:30 p.m.-midnight.

Also on Thursday, Trisha Yearwood will meet seminar-goers at her recording booth in the exhibit hall and sing on souvenir recordings with them.

This year's production workshop, set for 2:30-5:30 p.m. on Thursday, will focus on voice techniques instead of the traditional technical themes. The featured speaker is broadcast and

(Continued on page 35)

## Could Lorena Teach Country A Lesson? Davis, Mattea Vids Should Send Sharper Message

**GETTING EVEN:** Joke as you will about Lorena Bobbitt and her emasculating kitchen knife, but you've still got to give her credit for committing an act that was fully proportionate to her husband's perceived offense. Hers was not a gesture that mumbled, "Please don't"—it thundered, "Never again!" Compare her manner of striking back to the tepid revenge schemes aggrieved women carry out in two current country videos, Linda Davis' "Company Time" and Kathy Mattea's "Walking Away A Winner."

The songs on which the videos are based concern women who get even with the men who have mistreated them. It's a lecherous boss in Davis' case and a loutish, indifferent mate in Mattea's. The videos are slavishly derivative of the 1980 movie "9 To 5," in which office workers played by Jane Fonda, Dolly Parton, and Lily Tomlin capture, imprison, taunt, and ultimately expose their own sexist and overbearing boss. After being harassed and propositioned, all Davis does by way of getting back at her boss is to lure him into a compromising position in a closed room and then open the door so her fellow employees can see the villain as he leeringly unbuttons his shirt. Then she pours a pitcher of water over his head while he glowers and sputters like a cartoon character. Mattea is no more awesome in her revenge. After packing her things and driving off, apparently leaving her TV-transfixed mate behind at home, Mattea opens the trunk of her car to reveal that she has gagged and trussed up the oaf in the manner of a kidnap victim. She then drags him out of the car and leaves him bound and hopping in the road while she drives away triumphantly.

It's all very puzzling. Why tack light-hearted endings onto such unquestionably serious themes? Why is the "revenge" so mundane, unimaginative, and transitory? And doesn't it trivialize the horror of real abuse when victimizers are depicted as such hapless buffoons? Since John Wayne Bobbitt is making a fortune doing radio shows about his infirmity, perhaps his ex should take the edge off his smugness, as it were, by consulting for videos.

**MAKING THE ROUNDS:** Mel Gibson and James Garner were in Nashville recently to cut a track for their upcoming movie, "Maverick." Joining them were about two dozen country artists. . . . Coming up later this year: the first album from Dolly Parton's new Blue I Records label (it will be a live album of traditional music featuring Parton); another "Trio" album from Parton, Linda Ronstadt, and Emmylou Harris; and a George Jones duet album that features performances by Parton, Tammy Wynette, Keith

Richards, and Travis Tritt. Also, Mercury will release in April the 62-song boxed set "The Statler Brothers 30th Anniversary Celebration." Included in the set is a 36-page book of notes and "The Complete Lester 'Roadhog' Moran & The Cadillac Cowboys," one of the funniest sendups of marginal country musicians ever recorded.

Liberty Records, CMT, and American Airlines are jointly sponsoring a sweepstakes promotion around Suzy Bogguss's current album, "Something Up My Sleeve." Three winners and their companions will go to London for a tour, a shopping spree, and choice seats at Garth Brooks' first London concert. The promotion will run from February 26-March 24. . . . Bob Younts has joined World Class Talent as its booking agent for the South Central U.S. . . . The new Steven Seagal movie, "On Deadly Ground," contains Reba McEntire's "One Last Good Hand," written by John Jarrard and Gary Burr.

Mark Chesnutt has embarked on his Bud Light-sponsored tour of 23 cities in eight states. It will end in early July in Sacramento, Calif. . . . Belinda Long has been named VP of writer relations for Bekool Music, which co-publishes Doug Stone's new single, "Addicted To A Dollar."

Talent agent Tandy Rice will handle the country music marketing tie-ins for W.R. Case & Sons Cutlery, the knife manufacturer, and its new owner, Zippo Manufacturing, which makes the famed cigarette lighters. Included in the proposed tie-ins are endorsements, trading cards, advertising, and tour support.

The German American Country Music Federation reports that its 1994 award winners are Tom Astor, male vocalist; Jill Morris, female vocalist; Truck Stop, group; Carry & Ron, duo; "Sturm Und Drang" by Tom Astor and Gunther Gabriel, vocal duet; "Together We're Strong" by Autumn Leaves, album; "Mission Of Love" by Carry & Ron, single; "Swing Across Texas," written by Uli Moehring, song; Autumn Leaves, newcomer; Manfred Vogel, Pioneer Award; Gunther Gabriel, Country Music Hall Of Fame; and "Country Express," from Frankfurt, TV show.

**MARK YOUR CALENDAR:** The Sullivan Co. will present the "Branson Bluegrass Breakout" April 28-May 1 at the Mutton Hollow Entertainment Park And Craft Village in Branson, Mo. Co-produced with Milton Harkey's MRH Bluegrass Productions, the event stars Bill Monroe & the Blue Grass Boys, James Monroe & the Midnight Ramblers, Doyle Lawson & Quicksilver, the Sally Mountain Show with Rhonda Vincent, and others. The Sullivan Co. is headed by former Nashville promoter Joe Sullivan.



by Edward Morris



## Artists Lining Up For Branson's Second Annual Americana Jam

NASHVILLE—The Branson, Mo., entertainment community will present its second annual Americana Branson Jam March 10-13. It will be held at the 4,000-seat Grand Palace, and performances by more than 30 stars are planned.

In addition to the on-stage performances, for which tickets must be purchased, the Jam will include a variety of nonticketed activities on the grounds of the Grand Palace, including live entertainment, food vending, live radio broadcasts, autograph sessions, a performance of the Ozark Jubilee, and various displays and exhibits.

The talent lineup so far includes Mel Tillis, Mickey Gilley, the Baldknobbers, and Bob Eubanks, March 10; Tony Orlando, the Lennon Sisters, Shoji Tabuchi, and Cyrene and Hardeen Houdini, March 11; the Osmonds,

Jim Stafford, the Presleys, Dino, and the Pump Boys & Dinettes, March 12; Charley Pride, Moe Bandy, John Davidson, Louise Mandrell, Boxcar Willie, and Yakov Smirnoff, March 13. Other artists will be added to the list.

Stafford and Smirnoff will host the performances.

The Americana Television Network, which sponsors the Jam, will tape segments throughout the four-day event for a series of TV shows and specials it will broadcast later on its 24-hour, satellite-delivered cable network.

Proceeds from the Jam are donated to area charities. Last year, it raised more than \$78,000.

Tickets are available through the Grand Palace box office. Discounts are being offered for multiple performance purchases and to holders of season passes to Silver Dollar City.

## Mercury: Readying Polydor Release?

NASHVILLE—Although officials at Mercury will not confirm it, copious leaks from those involved say that Mercury will call its new country label Polydor and that Toby Keith, who is now on Mercury, will be Polydor's first artist.

Harold Shedd, who rose to prominence as the producer of Alabama's first string of hits, will head Polydor. He is currently senior VP of creative at Mercury. Steve Miller, the label's VP of marketing, also is expected to

make the transfer with Shedd.

Also said to be in transit is Buddy Cannon, Mercury's director of A&R, who will have similar duties at Polydor. Dan Bess, manager of finance and operations at RCA/Nashville, will oversee Polydor's finances.

Wes Vause, a publicist with Evelyn Shriver Public Relations here, will head the new label's publicity department, assisted by Beverly Keel, now a reporter for the Nashville Banner.

PETER CRONIN

# Artists & Music

## Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ No. 1 ★ ★					
1	1	7	<b>TWILA PARIS</b>	STARSONG 8805	3 weeks at No. 1 BEYOND A DREAM
2	2	19	<b>MICHAEL W. SMITH</b>	REUNION 0086/WORD	FIRST DECADE 1983-1993
3	3	21	<b>VARIOUS ARTISTS</b>	REUNION 0083/WORD	SONGS FROM THE LOFT
4	4	65	<b>D.C. TALK</b> ●	FOREFRONT 3002/STARSONG	FREE AT LAST
5	5	15	<b>SUSAN ASHTON</b>	SPARROW 1388	SUSAN ASHTON
6	7	15	<b>PETRA</b>	DAYSRING 4238/WORD	WAKE-UP CALL
7	6	19	<b>CARMAN</b>	SPARROW 1387	THE STANDARD
8	8	19	<b>RICH MULLINS</b>	REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
9	9	7	<b>PRAY FOR RAIN</b>	SPARROW 1403	GOLDIE'S LAST DAY
10	10	43	<b>MICHAEL ENGLISH</b>	WARNER ALLIANCE 4148/SPARROW	HOPE
11	13	19	<b>WHITE HEART</b>	STARSONG 8277	HIGHLANDS
12	11	17	<b>WAYNE WATSON</b>	DAYSRING 4239/WORD	A BEAUTIFUL PLACE
13	28	3	<b>VARIOUS ARTISTS</b>	BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
14	12	15	<b>GLAD</b>	BENSON 2227	ACAPPELLA HYMNS
15	23	19	<b>GEOFF MOORE &amp; THE DISTANCE</b>	FOREFRONT 3011/STARSONG	EVOLUTION
16	14	21	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 1384	LIVE ADVENTURE
17	21	95	<b>RAY BOLTZ</b>	DIADEM 2094	MOMENTS FOR THE HEART
18	RE-ENTRY		<b>D.C. TALK</b>	FOREFRONT 2682*/STARSONG	NU THANG
19	15	69	<b>4 HIM</b>	BENSON 2960	THE BASICS OF LIFE
20	24	77	<b>MICHAEL W. SMITH</b> ●	REUNION 0071/WORD	CHANGE YOUR WORLD
21	18	3	<b>KIRK FRANKLIN AND THE FAMILY</b>	GOSPO CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
22	19	113	<b>MICHAEL ENGLISH</b>	WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
23	17	83	<b>RON KENOLY</b>	INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
24	20	69	<b>NEWSBOYS</b>	STARSONG 8251	NOT ASHAMED
25	22	5	<b>CRYSTAL LEWIS</b>	METRO ONE 1244/DIAMANTE	THE BRIDE
26	25	85	<b>STEVEN CURTIS CHAPMAN</b> ●	SPARROW 1328	GREAT ADVENTURE
27	29	49	<b>CARMAN</b>	SPARROW 1339	ABSOLUTE BEST
28	RE-ENTRY		<b>TWILA PARIS</b>	STARSONG 8252	HEART THAT KNOWS YOU
29	<b>NEW</b> ▶		<b>HOSANNA! MUSIC</b>	INTEGRITY 705/SPARROW	TIMES OF WORSHIP
30	40	3	<b>POINT OF GRACE</b>	WORD 26014	POINT OF GRACE
31	37	39	<b>VARIOUS ARTISTS</b>	BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
32	26	7	<b>STEVE TAYLOR</b>	WARNER ALLIANCE 4158/SPARROW	SQUINT
33	16	7	<b>VARIOUS ARTISTS</b>	SPARROW 1345	CORAM DEO II
34	35	11	<b>MICHAEL W. SMITH</b>	REUNION 0085/WORD	WONDER YEARS
35	<b>NEW</b> ▶		<b>KIDS CLASSICS</b>	BENSON 2216	BIBLE SONGS
36	38	33	<b>ACAPPELLA</b>	WORD 9393	SET ME FREE
37	33	3	<b>GAITHER VOCAL BAND</b>	BENSON 2265	SOUTHERN CLASSICS
38	30	17	<b>CHRISTAFARI</b>	FRONTLINE 9440	REGGAE WORSHIP
39	36	39	<b>SANDI PATTI</b>	WORD 9361	LEVOYAGE
40	27	25	<b>MICHAEL CARD</b>	SPARROW 1373	COME TO THE CRADLE

● 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.

### TREACHEROUS 3

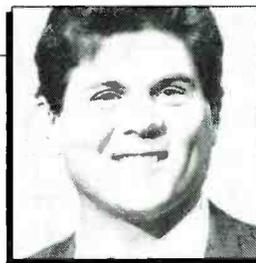
(Continued from page 22)

expose the Treacherous 3 by servicing a "Feel The New Heartbeat" videoclip Feb. 1. Two weeks later, advance copies of the single were shipped to club jocks, mix-show DJs, and college radio personnel. Ichiban is pressing a limited number of copies of "Old School Flava" on vinyl. The long-players will be sent to these same programmers.

With the album dropping March 1, Ichiban is inaugurating sniping blitzes in "key markets" and P-O-P campaigns at independent record

stores and chains. The title will be part of a Wrap Records retail campaign that will be carried out in 500 stores nationally. It involves such Wrap artists as MC Breed, 95 South, MC Shy D., Nuff Ruffness, Kilo, and Sho featuring Willie D., as well as the Treacherous 3.

The act is appearing as part of several old-school revues being booked by Cara Lewis, an agent at the William Morris Agency in New York. It also showcased at the Gavin Seminar Feb. 17-19 in San Francisco.



by Bob Darden

**WHAT HAPPENS** WHEN different labels and different artists work together? Good stuff, usually. There have been some interesting collaborations in recent days, and all are worth a mention.

The most impressive is the joint venture by 12 major Christian labels to reach the estimated 40 million Hispanics living in the U.S. Acappella, DaySpring, HeartCry, Integrity, Metro One, Myrrh, Piedra Angular, Reunion, Sparrow, Vineyard, Warner Alliance, and Word all have releases set for the combined promotion.

Among the artists with Spanish-language albums set for an April release are Michael W. Smith, Petra, Steve Green, First Call, Ray Boltz, Acappella, the Brooklyn Tabernacle Choir, Crystal Lewis, Torre Fuerte, Juan Carlos Alvarado, and Eddie Espinoza.

Arturo Allen of Nashville-based Piedra Angular serves as chairman of what is being called "Musica Cristiana En Espanol." The ambitious program includes extensive merchandising aids (floor displays, posters, shelf-talkers, and product backdrops), a 12-song sampler tape, and Spanish-language print advertising. Word Distribution will handle the campaign merchandising materials.

This isn't the first time major labels have targeted the Hispanic marketplace, however. Sparrow and Integrity have been particularly active in the past. Integrity currently has two Spanish-language projects out: Alvar-

ado's "Glorificate" (recorded in Guatemala) and "Te Exaltamos" with Marcos Witt. Green also has recorded in Spanish.

**SEVERAL LABELS** also joined together to support the "True Love Waits" campaign, aimed at promoting sexual abstinence until marriage among young people. A cassette accompanying the nationwide campaign (begun by Southern Baptists) features songs by Michael W. Smith, DeGarmo & Key, Kenny Marks, DC Talk, and others.

The cassette was compiled by Interline and Genevox and is available through Spring Arbor, the large Christian music distributor.

Another multi-artist compilation of note is the "Rock Revival Number 3—Jesus People Music Festival" from Sonrise Music Co. The rock revival series is the only serious collection of songs from contemporary Christian music's early days—when it was generally called "Jesus music." Included are live tracks by Love Song, Harvest Flight, Andrae Crouch & the Disciples, Agape, Randy Stonehill, and others.

Sonrise also is rereleasing some classic early albums by the legendary Larry Norman, including the brilliant "In Another Land."

Sonrise Music is now distributed through Diadem Inc.

**SPEAKING OF DISTRIBUTORS**, an old friend is back: the Diamante Music Group. After a period of reorganization, Diamante is now the primary religious market distributor of some particularly vital labels—like R.E.X., Frontline, the Vineyard Music Group, Heavenspun, Ambassador, Etcetera, N Soul, Alarma, Tyscot, and Intense.

Diamante also is introducing what it calls a radical new concept titled Value Plus, which, the firm says, guarantees no returns for stores.

## SPARROW GOSPEL



## CELEBRATING THE SOUL OF AMERICA

DARYL COLEY In My Dreams

ELECTRIFYING NEW SOUNDS FROM GOSPEL MUSIC'S PREMIER MALE VOCALIST.  
Street Date: March 22, 1994

THE CLARK SISTERS Miracle

MIRACLOUS SOUNDS FROM GOSPEL'S MOST SOULFUL SISTERS.  
Street Date: March 22, 1994

TRAMAINE HAWKINS All My Best To You

THE FIRST LADY OF GOSPEL'S FINEST MUSICAL MOMENTS. CAPTURED IN HER GRAMMY-WINNING STYLE.  
Street Date: March 22, 1994

LOST WITHOUT YOU: Soulful Songs For Love And Marriage

BEBE & CECE, KIRK FRANKLIN, AL GREEN AND OTHERS.  
Street Date: March 22, 1994

AVAILABLE FROM CEMA DISTRIBUTION OR YOUR FAVORITE ONE-STOP



## In the SPIRIT



by Lisa Collins

"THE NEXT Commissioned album ['Matters Of The Heart'] is so much where we wanted it that I didn't want to compete with it with another urban album." That's Commissioned co-founder and lead vocalist Fred Hammond explaining why his next independent project will be with a choir. "Matters Of The Heart" shipped to retail Feb. 22, and Hammond says he and the other members of Commissioned—Mitchell Jones, Michael Williams, Marvin Sapp, Karl Reid, and Maxx Frank—have some pretty high expectations for it. Says Hammond, "It's a cross-section of everything from hymns to some tunes that are really going to be played on top 40/urban radio."

Early reports have been favorable, with retailers fielding a high number of prerelease calls. Several—like Larry Robinson, owner of God's World, Detroit's largest gospel retailer—believe that aside from the group's loyal following, many of the album's more traditional cuts will pull a new crowd.

The group's label, Benson Records, and distributor Platinum Entertainment were so convinced of the album's potential that the production budget was doubled midway through the sessions, with a high-end video slated for release next month. Commissioned is proud of the fact that its audience base overlaps the urban market. Featured cuts produced by Chuckii Booker (including the lead single, "Love Is The Way") and Run-DMC play to that market. However, Hammond is quick to add, "We're not

afraid of the gospel. The first song you hear is called 'Work On Me Jesus,' so we let everybody know."

**R**AIN, SLEET, AND SNOW couldn't keep fans and artists alike from Bobby Jones' recent Gospel Explosion, held in Nashville during one of the biggest ice storms in the city's history. In attendance were Yolanda Adams, Bebe Winans, John P. Kee, Commissioned, the Clark Sisters, Hezekiah Walker, Ricky Dillard, O'Landa Draper, and Richard Smallwood and Dottie Peoples. Peoples, a new name on the gospel scene, signed with AIR Records in February 1993, then shot up the charts with her "Live" album of mostly traditional vocals. Prior to signing with AIR, Peoples had traveled with Dorothy Norwood and Shirley Caesar; two albums she released on a small independent label, Churchdoor Records, were disappointing. Peoples blames their low sales on the lack of national promotion, citing her recent successes on AIR as proof. Peoples kicked off a national tour, sponsored by Atlanta-based Lustrasilk Hair Care Products, Feb. 26. The tour, billed as "Lustrasilk Presents," got under way in St. Louis and is expected to go through November in markets like Washington, D.C., Baltimore, Miami, New Orleans, Memphis, and Louisville.

**I**N THE MEANTIME: Beau Williams jettied to Chicago this week to lay tracks on his upcoming release, tentatively titled "Minister Beau Williams" . . . Daryl Coley and producer Hal Sacks are putting the finishing touches on his latest project, "In My Dreams." This, his first Sparrow studio recording, features renowned jazz musicians Joe Sample and Kirk Whalum. "In My Dreams" will be released March 14 . . . Hezekiah Walker continues his explosive youth-music ministry with the completion of his fifth album, recorded live at Morehouse College. The project, tentatively titled "Live At Morehouse," is set for release the first week in May.

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	37	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 23 weeks at No. 1
2	1	33	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	17	SHIRLEY CAESAR	WORD 57464/EPIC STAND STILL
4	4	15	REV. JAMES MOORE	MALACO 6015 I WILL TRUST IN THE LORD
5	5	17	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS	WORD 57465/EPIC THROUGH GOD'S EYES
6	6	11	LASHUN PACE	SAVOY 14814/MALACO SHEKINAH GLORY
7	9	15	YOLANDA ADAMS	TRIBUTE 3937 SAVE THE WORLD
8	10	13	CHICAGO MASS CHOIR	CGI 1074 PLEASE DON'T LEAVE ME
9	7	35	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	BENSON 0121/CGI LIVE IN TORONTO
10	11	41	THE CANTON SPIRITUALS	BLACKBERRY 1600/MALACO LIVE IN MEMPHIS
11	12	23	HELEN BAYLOR	WORD 57463/EPIC START ALL OVER
12	13	15	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10195 NOTHING CAN BE BETTER
13	14	39	RICKY DILLARD & THE NEW GENERATION CHORALE	MALACO 6014 A HOLY GHOST TAKE-OVER
14	8	35	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE	ATLANTA INT'L 10187 LIVE
15	15	23	JOHN P. KEE/VIP MASS CHOIR	TYSCOT 8800/JIVE LILLY IN THE VALLEY
16	18	15	DOTTIE JONES	BELLMARK 77005 ON MY OWN
17	16	25	RICHARD SMALLWOOD	SPARROW 1352 LIVE
18	17	13	BISHOP P. S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR	BLACKBERRY 1603/MALACO WE OFFER CHRIST
19	22	5	MYRNA SUMMERS	SAVOY 14816/MALACO DELIVERANCE
20	27	15	REV. F.C. BARNES	ATLANTA INT'L 10194 I CAN'T MAKE IT (WITHOUT THE LORD)
21	20	19	TIMOTHY WRIGHT	TRIBUTE 282 WE NEED A MIRACLE
22	21	29	THE CHRISTIANAIRES	CGI 1000 THE VISION BECOMES CLEARER . . .
23	25	9	SONYA BARRY	BORN AGAIN 1001 THE WORLD IS LIKE A SHADOW
24	24	13	RUDOLPH STANFIELD & NEW REVELATION	SOUND OF GOSPEL 211 LIVE AND IN PRAISE II
25	19	29	WITNESS	CGI 0102 STANDARD
26	23	45	TRI-CITY SINGERS	GOSPO-CENTRIC 2117/SPARROW A SONGWRITER'S POINT OF VIEW
27	26	17	THE ORIGINAL SOUL STIRRERS	THISIT 777 SING
28	NEW		THE GMWA NATIONAL MASS CHOIR	BENSON 1079/CGI LIVE IN INDIANAPOLIS
29	30	61	REV. CLAY EVANS	SAVOY 7106/MALACO I'M GOING THROUGH
30	NEW		CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR	SAVOY 14815/MALACO WAIT I SAY ON THE LORD
31	29	31	FRANK WILLIAMS	MALACO 4461 FRANK WILLIAMS SINGS
32	32	69	GEORGIA MASS CHOIR	SAVOY 7102*/MALACO I SING BECAUSE I'M HAPPY
33	33	39	CLC YOUTH CHOIR	COMMAND 5522/WORD LIVE IN THE SPIRIT
34	31	23	THOMAS WHITFIELD	SOUND OF GOSPEL 207 THE UNFORGETTABLE YEARS
35	28	25	THE WINANS	QWEST 45213/WARNER BROS. ALL OUT
36	34	35	TRINITY TEMPLE GOSPEL CHOIR	TYSCOT 4037/ATLANTA INT'L HOLY ONE
37	39	33	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR	SAVOY 7110/MALACO JUST JESUS
38	40	35	DOUGLAS MILLER	CGI 0091 VICTORY
39	RE-ENTRY		TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS	WORD 57293/EPIC REV. MILTON BRUNSON PRESENTS
40	36	19	REV. CHARLES NICKS	SOUND OF GOSPEL 209 THE UNFORGETTABLE YEARS

● 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.

# GERALD THOMPSON

## & The Hi-Prayz Crusade Choir

*Deliverance* in the Praise

Featuring special guest artists including Dottie Peoples

"This top quality and exciting project should be a major hit."  
JOE NEIL  
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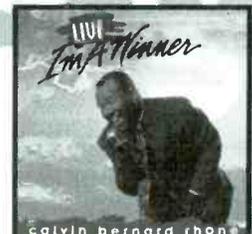
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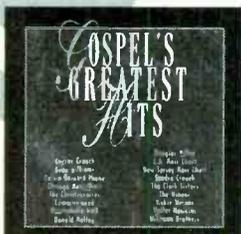
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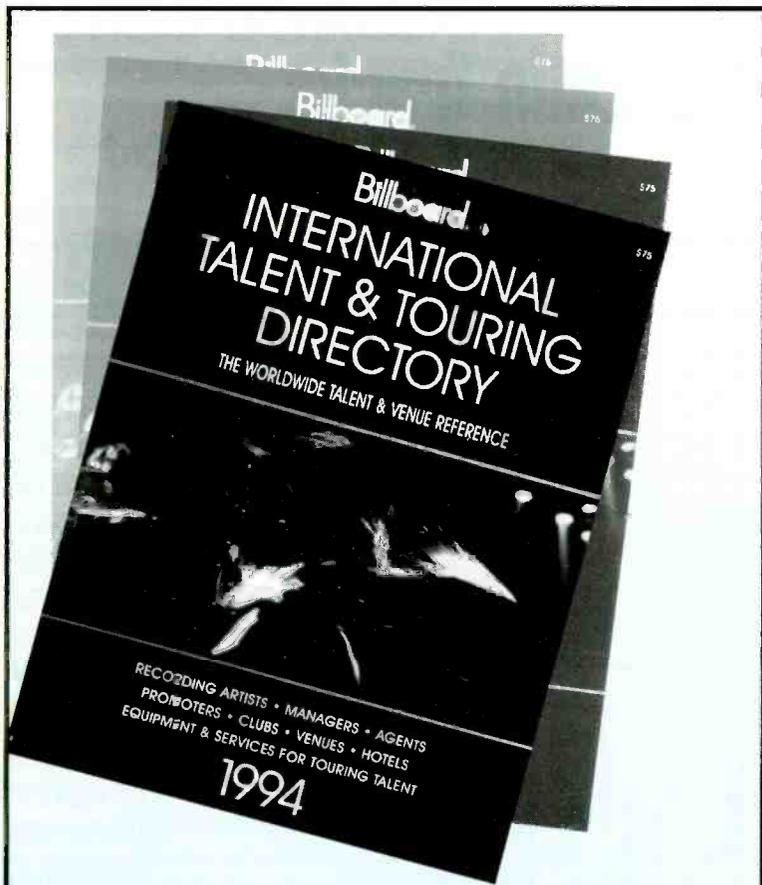
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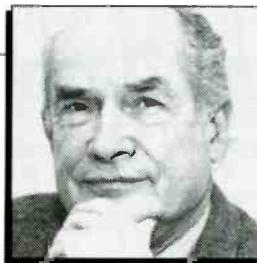
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# Artists & Music

## Classical KEEPING SCORE



by Is Horowitz

**G**OING ON RECORD: Mariss Jansons records his first album with the Philadelphia Orchestra this March. The EMI Classics disc will program the Shostakovich Symphony No. 10 with the composer's "Songs and Dances of Death." Basso Robert Lloyd will be soloist in the latter, and producer for the package is John Fraser. Label VP Tony Caronia says more recordings with Jansons and the Philadelphia can be expected.

Fraser also will be on hand in May when Wolfgang Sawallisch, music director of the PO, and his band complete their two-CD recording of Tchaikovsky's "Swan Lake," portions of which were cut earlier.

Another EMI disc to be completed in Philadelphia this May will find pre-teen violinist Sarah Chang taping the Saint-Saens "Havanaise" and "Introduction & Rondo Capriccioso" to flesh out an EMI album featuring the Paganini Violin Concerto No. 1, recorded some months ago. Here the producer is Simon Woods.

Chang also will be the soloist in Vaughan Williams' "The Lark Ascending," to be recorded late in the year with Bernard Haitink and the London Philharmonic Orchestra. The main work in that package, however, is to be the composer's Symphony No. 5. Again, it's Woods in the producer's slot.

Of special interest is an all-American EMI album to be recorded next October by Itzhak Perlman and the Boston Symphony Orchestra, conducted by Seiji Ozawa. Scheduled repertoire includes the Barber Violin Concerto, Bernstein's Serenade for Violin and Strings, and a new work for violin and orchestra by Lukas Foss. Fraser will produce.

Among other new projects cited by Caronia is a Weber set holding the two symphonies and the "Konzertstück," the latter with Melvin Tan as fortepiano soloist. Roger Norrington conducts the London Classical Players, with Woods as producer. Another will star baritone Thomas Hampson in a set of German arias. Fabio Luisi will conduct the Munich Radio Orchestra, and Peter Alward, label A&R topper, will produce.

**T**HE MESSAGE: Deutsche Grammophon continues its evangelical courting of the college community. The label launched its conversion drive last fall with a classical bash at a New York nightclub designed to dispel stuffy stereotypical attitudes about the music.

It all worked out very well, says DG's Albert Imperato, one of the industry's most enthusiastic preachers of the faith. The message that classical music can be rewarding—and fun—found a wider audience via college radio and press reaction to the event.

Now the label has invited area college media reps to attend the March 22 Carnegie Hall recital by Gil Shaham, down some pizza before, and chat with the "Violin Man" afterward. Preconcert interviews also are offered. Shaham was among those performing and mixing at the initial party.

Variants of the promotional formula may be mounted in other areas, says Imperato.

**P**ASSING NOTES: Violist Lillian Fuchs is this year's winner of Chamber Music America's national service award. The presentation was made at a banquet during CMA's 16th annual conference in New York this past January. The confab attracted a record 425 participants. The group meets in San Francisco next year.

Violinist Maria Bachmann's next CD for Catalyst, BMG Classics' new label for recent and unusual music, will include sonatas by Bolcom and Schnittke, as well as pieces by Copland, Richard Munson, Paul Moravec, and Paul Drescher. Keyboard collaborator is Jon Klibonoff. A September release is planned.

## Jazz BLUE NOTES



by Jeff Levenson

**T**HERE, ON THE PANELED WALL Above The Billiards Table, The Hands Of A Prized Pianist: Forget those antlered moose heads and rainbow swordfish—the newest jazz trophy worthy of den room display goes to Blue Note, which can now count among its holdings Jacky Terrason, the winner of the 1993 Thelonious Monk Institute of Jazz competition. Terrason had been sought by a number of labels (both Verve and Warner Bros. were in the hunt), but he decided to sign a multi-album deal with a company that traditionally has favored pianists (though in recent months Blue Note has dropped from its roster Don Grolnick, Michel Petrucciani, Joey Calderazzo, and Gil Goldstein).

Terrason's story is a good one: He absolutely lit up the semis in his quest for the Monk award, but his finals performance was far less—and more—illuminating. During the win-place-or-show portion of the competition, he presented a rather dim rendering of his true capabilities; his talent was overshadowed, apparently, by nervousness and desire, but he copped top honors anyway. The jury chose to recognize (smartly, I believe) that he was the best pianist in the room. So, too, did the label honchos who ultimately gave chase. After two months on the search-and-acquire trail, the deed got done. (Who's the actual winner here, anyhow—Blue Note or Terrason?)

**T**HE DOTTED LINE, CONTINUED: Having lost Roy Hargrove to Verve, and now on the verge of (possibly, maybe) losing Marcus Roberts to a label unknown,

RCA/Novus has just signed Maceo Parker to a long-term contract. (Poetic justice here, I presume, since Parker just ended his three-album stay with Verve.) Scheduled for release in April is "Southern Exposure," a pairing of the JB alto man with longtime hornmates Pee Wee Ellis and Fred Wesley; the very New Orleansish Rebirth Brass Band joins in on the funk.

**T**HE DOTTED LINE, CONTINUED, CONTINUED: Columbia has signed a young tenorist who certainly ranks among the most exciting of the young horn players to emerge in the last few years. He's David Sanchez, veteran (odd word for a young dude) of Dizzy Gillespie's United Nation Orchestra and Slide Hampton & the JazzMasters. His Bobby Watson-produced album, "The Departure," is slated for release April 19.

**B**ON BONS, RAISINETTES, AND A LARGE ONE, With Butter: Following the so-so success of "Body Heat, Jazz At The Movies," and then the considerably more-than-so-so success of "A Man And A Woman, Sax At The Movies" (No. 7 at last glance on the Contemporary chart), Discovery Records is about to issue the third title in its series of sprockets-inspired CDs. "White Heat Film Noir" features the Jazz At The Movies Band once again (Eric Marienthal, Grant Geissman, Nino Tempo, et al), and it is scheduled for release March 25. No word yet on whether the album includes dulcet variations on Cagney's "Hey ma, top of the world" bit, but it ought to. (Ain't but one "White Heat," so let's hope this disc does not suffer from murderous headaches induced by a pathological attachment to its mother. Though, if its mother did have a say, she might encourage the young disc—Cody, I think its name should be—to spin down to the nearest retailer and demand rack space, up front and center, or else that you-dirty-rat store manager is gonna see a headache the size of a fireball. Top of the world. Fade to black. Soundtrack available—or, at least, should be—on Discovery.)

# Music Video

ARTISTS & MUSIC

## MIDEM Winner Made From Scratch New Zealanders Triumph With Anti-Nuke Vid

■ BY GRAHAM REID

AUCKLAND, New Zealand—The grand prize winner at MIDEM's third annual International Visual Music Awards, presented Jan. 31 in Cannes, France, started from scratch. Literally.

"Pacific 3, 2, 1, Zero," which took the festival's Croisette d'Or award, originally was broadcast as a New Zealand television special showcasing the talents of musical ensemble From Scratch, a troupe founded by Philip Dadson in 1974.

The avant-garde From Scratch produces its unique sound by striking tuned plastic tubing with small rubber-soled shoes. The tubing, arranged in "percussion stations," is complemented with the sounds of whirling bull-ropers and punctuating vocals.

The program "Pacific 3, 2, 1, Zero" depicts the group performing its composition of the same name, an environmentally oriented track that raises the issue of nuclear testing and waste dumping in the Pacific Ocean. Dadson, who raised the subject in his acceptance speech at the Cannes awards ceremony, received a standing ovation.

Director Gregor Nicholas is the eye behind "Pacific 3, 2, 1, Zero," which also received MIDEM's award for best popular music television special. Trevor Hayson produced.

From Scratch actually premiered the composition a decade ago at the Paris Biennale, but Dadson says the topic of nuclear testing and waste disposal is still very much alive among residents of the Pacific nations. It is alarming, he says, that the French are considering the possibility of resuming underground nuclear testing at Murora Atoll, near Tahiti. Equally alarming is the Chinese attitude towards the dumping of nuclear waste, he adds.

Yet the musician, who founded the first incarnation of From Scratch 20 years ago, admits he was at first reluctant to revive the pro-social musical work on film.

"[Director Nicholas] had toured Japan with From Scratch in 1986," Dadson says, "when we did the piece and 'Drum/Sing.' And although that particular lineup of the group went its separate ways, I think Nicholas was still very attached to 'Pacific 3, 2, 1, Zero,' and he had an ache to film it."

Dadson says he was "not too keen" to perform and film the composition with the new From Scratch lineup because the group would be required to recreate the sound using the original instruments.

"But it was a great opportunity to get it on film," he says. "And, of course, the nuclear-free issue is still current and needs constant reminders of its importance."

Nicholas filmed the piece during a six-week period and screened it to much acclaim on Television New Zealand's "Work Of Art" weekly series. Dadson notes that the group also has an excellent audio recording of the music.

The film "Pacific 3, 2, 1, Zero" marks the second internationally acclaimed

collaboration between Nicholas and From Scratch. Their earlier work, "Drum/Sing," is featured in the permanent film collection of the Museum of Modern Art in New York. Dadson used his time in Cannes (at his first MIDEM), to seek out distributors who would be interested in picking up Nicholas' From Scratch films as a package.

He also spoke with various music distributors about the small New Zealand independent label Rattle, for which From Scratch has recorded. Other Rattle acts include the all-guitar group Gitbox Rebellion and a number of avant-classical artists in New Zealand.

While Dadson was making important music industry contacts abroad and expounding on the theme of a nuclear-free Pacific, film maker Nicholas was in New Zealand, expressing his hope that the success of "Pacific 3, 2, 1, Zero"—together with Jane Campion's Academy Award-nominated "The Piano"—would focus international attention on film making in his homeland.

## PRODUCTION NOTES

### LOS ANGELES

• Orbit Productions director **Robin Reich** is the eye behind "Losing Skin," the debut clip from Seattle-based rockers **Seaweed**. Carolyn Chen directed photography on the Sub Pop video shoot; **Rae Haun** produced.

• Capitol is reissuing two **Beastie Boys** tracks with videos directed by **Phillip Pucci** and **Nathaniel Hornblower**. Pucci reeled "Egg Raid On Mojo," while Hornblower shot "Holy Snappers."

• Chelsea Pictures director **John Lindauer** lensed **Porno For Pyros'** Warner Bros. video "Sadness" with producers **John Oetjen**, **Chris Wagoner**, and **Keith Milton**. Eric Engler directed photography.

• Rapper **Ice Cube** is the eye behind

**Ian Moore's** Capricorn video "Harlem." He shot the clip for L.A.'s The End. Meanwhile, The End's **Marcus Raboy** shot Ice Cube's Priority video "You Know How We Do It." **Michael Bodnarchek** produced.

### NEW YORK

• Director **Diane Martel** is in production with **Mariah Carey's** new Columbia clip "Anytime You Need A Friend" for The End. Martel recently reeled SWV's RCA clip "You're Always On My Mind." **Tima Surmelioglu** produced the shoot for The End.

• **Josh Taft** of Cowboy Films directed **A Tribe Called Quest's** Jive video "Electric Relaxation (Relax Yourself Girl)." **Edward Rehfeldt** produced.

• **Maddhatter Films** director **Darren J. Lavett** recently reeled **New Kingdom's** "Cheap Thrills" video for Gee Street/Island. **Jim Gucciardo** directed photography; **Atom Wartnick** and **David Thorne** produced.

### OTHER CITIES

• Hero films director **Paul Rachman** shot the **Mighty Mighty Boss-tones'** video cover of **Bob Marley's** "Simmer Down." **Lawrence Novitch** produced on location in New Orleans.

• **Digital Underground's** new **Tommy Boy** video "Wassup Wit The Love" is a Chelsea Pictures production directed by **Jim Swaffield**. **Larry Planet** directed photography on location in Berkeley, Calif. **Joseph Nardelli**, **Chris Wagoner**, and **Keith Milton** produced.

• The London-based crew at **M-Ocean Pictures** recently wrapped several productions directed by **Lindy Heymann** and produced by **Richard Spalding**, including **The Proclaimers'** Chrysalis clips "Let's Get Married" and "What Makes You Cry," **CUD's** A&M video "Neurotica," and **Inspirational Carpets'** Mute clip "I Want You."

## PBS Station Seeks Archival Clips For Rock Documentary

QUEST FOR CLIPS: One of the pop music programs we eagerly anticipate seeing on PBS (which is continually evolving to meet the needs of its ever-changing constituents) is a 10-hour rock'n'roll history set for late 1995 or early 1996. The documentary is being co-produced by Boston-based PBS outlet WGBH and the British Broadcasting Corp.

**Robin Amos**, who is contributing to the research on the American half of the series, contacted the Eye in a quest to track down rock'n'roll archivists and collectors who own fresh, rare, and unseen footage of such artists as **Fats Domino**, **Bo Diddley**, **Chuck Berry**, **Little Richard**, **Buddy Holly**, and others.

"We're reaching out to sources that might have live footage or stills, be it professional or amateur," says Amos. "Our main desire is to find fresh footage from local news and TV shows, as well as home movies and photographs."

The 10-part series will chronicle the writers, singers, musicians, producers, and engineers who launched rock'n'roll. Everything from rockabilly and R&B through grunge and rap will be covered. **Elizabeth Deane** is executive producer.

To contribute, contact **Rick Brown** at WGBH.

SHOW TUNES: Attentive viewers who see the **Sam Ramey** video "Joey, Joey, Joey," on Elektra International classics, will note that the 4½-minute clip was reeled in one complete take.

Director **Steven Lippman** conceptualized the video, which comes from Ramey's tribute album "So In Love—Sam Ramey On Broadway."

He and producer **Alexis Atlee** spent months planning every detailed movement Ramey and a steadicam operator would have to make to capture the track in one fluid take. Storyboards and floor diagrams mapped out each precise action on the set, which featured boundaries created through suggestion and black voids.

"I'm a fan of **Vincent Minnelli**, who often shot long takes of performers," says Lippman, manager of video production and marketing at Elektra International Classics. "I wanted to pay homage to the musical and make the video cinematic while maintaining a theatrical quality at the same time."

Once on the set, the crew shot nine complete takes of the video in the course of a late afternoon. The unflappable Ramey turned in a seamless performance, despite the distraction caused by director of photography **Stephen Kazmierski**, who was constantly calling commands to the steadicam operator, says Lippman.

"It was a very scary thing to do," says Lippman, "but the scariest time was waiting for the film to come back.

We knew if something didn't look good, we had nothing to cut to."

The post-production process merely included film-to-tape transfer, color correction, and title design.

**George Reisz** was producer and **Libby Snitzer** was title designer. **Therese Deprez** was production designer.

ON THE RADIO: Radio industry veteran **Liz Kiley** has joined the Box in the newly created position of director of radio affiliations.

Kiley, most recently VP of programming and operations for **Evergreen Media Corp.**, will oversee the development of exclusive partnerships between radio stations and the Box in various markets to facilitate local promotions, reciprocal advertising, concert sponsorships, retail promotions, and cause-related campaigns.

# THE EYE



by Deborah Russell

DON'T TOUCH THAT Dial: College radio listeners soon will get to hear "MTV's Man In The Moon," a 30-minute spoken-word program spun off from the network's poetic efforts on TV. The radio show will be hosted by **KCRW Santa Monica DJ Liza Richardson**. In addition, MTV plans to continue producing its five-minute "Alternative Nation: Left Of The Dial" program, hosted by the network's own **Kennedy Montgomery**. Both shows will air on college outlets during the spring semester.

QUICK CUTS: Singer **Jody Watley** added "director" to her resumé with her new MCA clip "When A Man Loves A Woman" . . . Country rocker **Mary Karlsen's** Y&T video "I'd Be Lying," directed by **Mark Gray**, was a recent "hot pick video of the week" on VH-1, a rare feat for an independent act. But Karlsen may not be independent for long. We hear a major-label deal is in the works . . . Dayton, Ohio-based programmer **Neal Turpin** of "Metalomania" is working a video of his own these days. His hard-rocking band **No One Cares**, known for its horrific, sarcastic, and comedic repertoire, recently produced its own version of a pro-social video titled "Chunkmeister."

It's a subtle "message" clip that says getting sloppy drunk ain't too cool. L.A.-based independent promoters **Vis-Ability** and **Feedback!** are helping Turpin promote and track the clip, which Turpin plans to distribute in the next few weeks.

Turpin's band mate **A. Ghastly Ghoul** directed the video, which comes from a demo tape **No One Cares** currently is shopping. Turpin has played "Chunkmeister" on his own show a few times, but he is hoping the clip will receive wider distribution from his fellow metal and alternative video programmers.



Sweet Music. Tycoon Productions director **Frank Suffert**, left, is the eye behind "Tupelo Honey," a video cover of the **Van Morrison** classic performed by **Blue Note** recording artist **Cassandra Wilson**, right.

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- 7 Sagat, Who Is It?
- 8 Zhane, Groove Thang
- 9 R. Kelly, Bump N' Grind
- 10 Intro, Ribbon In The Sky
- 11 Salt-N-Pepa/En Vogue, Whatta Man
- 12 Chantay Savage, Betcha'll Never...
- 13 Mint Condition, U Send Me Swingin'
- 14 Ce Ce Peniston, I'm In The Mood
- 15 Hammer, It's All Good
- 16 Ralph Tresvant, Who's The Mack
- 17 Jody Watley, When A Man Loves...
- 18 Maze/Frankie Beverly, The Morn...
- 19 Gang Starr, Mass Appeal
- 20 Xscape, Understanding
- 21 Aaron Hall, Let's Make Love
- 22 Aretha Franklin, A Deeper Love
- 23 Wu-Tang Clan, Da Mystery Of...
- 24 Shaquille O'Neal, I'm Outstanding
- 25 Outkast, Player's Ball
- 26 George Clinton, Martial Law
- 27 Erick Sermon, Hostile
- 28 Simple E, Play My Funk
- 29 Leaders Of New School, Classic...
- 30 Shai, Yours

★★ NEW ADDS ★★

Me'Shell Ndegeocello, If That's Your...  
 For Real, You Don't Wanna Miss  
 Janet Jackson, Because Of Love  
 Prince, The Most Beautiful Girl...  
 X-celence, Baby, Don't Rush  
 After 7, Gonna Love You Right



Continuous programming  
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 Nashville, TN 37214

- 1 Suzy Bogguss, Hey Cinderella
- 2 Brooks & Dunn, Rock My World
- 3 Toby Keith, A Little Less Talk
- 4 Blackhawk, Goodbye Says It All
- 5 McBride & The Ride, No More...
- 6 Collin Raye, That's My Story
- 7 Neal McCoy, No Doubt About It
- 8 Vince Gill, Tryin' To Get Over You
- 9 Martina McBride, Life #9
- 10 Parton, Wynette, Lynn, Silver...
- 11 Mary-Chapin Carpenter, He...
- 12 Little Texas, My Love

- 13 Lee Roy Parnell, I'm Holding My...
- 14 Alan Jackson, (Who Says) You...
- 15 Joe Diffie, In My Own Backyard
- 16 John Michael Montgomery, I Swear
- 17 Kathy Mattea, Walking Away...
- 18 Tracy Lawrence, If The Good...†
- 19 Shenandoah, If Bubba Can Dancet
- 20 Travis Tritt, Take It Easy†
- 21 Faith Hill, Piece Of My Heart†
- 22 Linda Davis, Company Time†
- 23 Doug Stone, Addicted To A Dollar†
- 24 Boy Howdy, She'd Give Anything
- 25 Kieran Kane, Find My Way Home
- 26 Billy Dean, We Just Disagree
- 27 Rick Trevino, Honky Tonk Crowd
- 28 Sawyer Brown, Outskirts Of Town
- 29 Billy Ray Cyrus, Words By Heart
- 30 Gibson/Miller Band, Stone Cold...
- 31 Mavericks, What A Crying Shame
- 32 Daron Norwood, If It Wasn't For...
- 33 Bob Woodruff, Hard Liquor, Cold...
- 34 Chris LeDoux, For Your Love
- 35 John Berry, Your Love Amazes Me
- 36 Bogguss/Benson, Old Fashioned...
- 37 Ricky Van Shelton, Where Was I
- 38 Emmylou Harris, Thanks To You
- 39 Carlene Carter, I Love You 'Cause...
- 40 Tim McGraw, Indian Outlaw
- 41 Mike Henderson, Hillbilly Jitters
- 42 Marty Stuart, Kiss Me, I'm Gone
- 43 Dude Mowrey, Somewhere In...
- 44 David Lee Murphy, Just Once
- 45 Rodney Foster, Closing Time
- 46 Rhonda Vincent, What Else Could...
- 47 Jesse Hunter, Born Ready
- 48 Jamie O'Hara, The Cold Hard Truth
- 49 Jim Wright, Stolen Moments
- 50 Brother Phelps, Eagle Over Angel†

† Indicates Hot Shots

★★ NEW ADDS ★★

Austin Powers, Miss Misunderstood  
 Confederate Railroad, Daddy Never...  
 John Michael Montgomery, Rope The...  
 Willie Nelson, Afraid



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Gin And Juice
- 2 Stone Temple Pilots, Creep
- 3 Tom Petty, Mary Jane
- 4 Beck, Loser\*
- 5 Salt-N-Pepa/En Vogue, Whatta Man
- 6 US3, Cantaloup
- 7 Smashing Pumpkins, Disarm\*\*
- 8 Counting Crows, Mr. Jones\*
- 9 Domino, Getto Jam
- 10 Nirvana, All Apologies
- 11 Crash Test Dummies, Mmm...\*
- 12 Danzig, Mother\*
- 13 Aerosmith, Amazing
- 14 ZZ Top, Pinchusion
- 15 Ace Of Base, The Sign
- 16 Queen Latifah, U.N.I.T.Y.
- 17 Cracker, Low

- 18 Gin Blossoms, Found Out About...
- 19 Rage Against Machine, Freedom\*
- 20 Xscape, Understanding
- 21 Deep Forest, Sweet Lullaby\*
- 22 Eternal, Stay
- 23 James, Laid
- 24 Candlebox, You
- 25 Janet Jackson, Because Of Love
- 26 Dig, Believe\*
- 27 Breeders, Cannonball
- 28 Tori Amos, God
- 29 Salt-N-Pepa, Shoop
- 30 Jodeci, Cry For You
- 31 Cypress Hill, Insane In The Brain
- 32 Snoop Doggy Dogg, What's My...
- 33 Paw, Couldn't Know
- 34 Urge Overkill, Positive Bleeding
- 35 Bruce Springsteen, Streets Of...
- 36 Red Hot Chili Peppers, Soul To...
- 37 Red Hot Chili Peppers, Soul To...
- 38 Melissa Etheridge, Come To My...
- 39 Lenny Kravitz, Are You Gonna Go...
- 40 Blind Melon, No Rain
- 41 Dr. Dre, Let Me Ride
- 42 Ce Ce Peniston, I'm In The Mood
- 43 All-4-One, So Much In Love
- 44 Bjork, Big Time Sensuality
- 45 Lemonheads, The Great Big No
- 46 Afghan Whigs, Gentlemen
- 47 Metallica, Enter Sandman
- 48 Guns N' Roses, November Rain
- 49 SWV, Always On My Mind
- 50 Van Halen, Right Now

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

★★ NEW ADDS ★★

Mariah Carey, Without You  
 Madonna, I'll Remember  
 Soundgarden, Spoonman  
 Motley Crue, Hooligan's Holiday  
 The Cranberries, Dreams  
 Tevin Campbell, I'm Ready  
 Wu-Tang Clan, C.R.E.A.M.



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- 4 Billy Dean, We Just Disagree
- 5 Suzy Bogguss, Hey Cinderella
- 6 Collin Raye, That's My Story
- 7 Vince Gill, Tryin' To Get Over You
- 8 Ricky Van Shelton, Where Was I
- 9 Alan Jackson, (Who Says) You...
- 10 Mary-Chapin Carpenter, He...
- 11 Parton, Wynette, Lynn, Silver...
- 12 Billy Ray Cyrus, Words By Heart
- 13 Toby Keith, A Little Less Talk
- 14 Boy Howdy, She'd Give Anything
- 15 John Michael Montgomery, I Swear
- 16 Neal McCoy, No Doubt About It

- 17 Martina McBride, Life #9
- 18 Sawyer Brown, Outskirts Of Town
- 19 Linda Davis, Company Time
- 20 Doug Stone, Addicted To A Dollar
- 21 Tracy Lawrence, If The Good Die...
- 22 Shenandoah, If Bubba Can Dance
- 23 Travis Tritt, Take It Easy
- 24 Marty Stuart, Kiss Me, I'm Gone
- 25 Charley Pride/Hal Ketchum, For...
- 26 David Lee Murphy, Just Once
- 27 Faith Hill, Piece Of My Heart
- 28 Twister Alley, Young Love
- 29 Aaron Tippin, Honky...
- 30 Reba McEntire, Take It Back

★★ NEW ADDS ★★

Joe Diffie, In My Own Back Yard  
 Billy Dean, Once In A While  
 Kathy Mattea, Walking Away A Winner  
 Brother Phelps, Eagle Over Angel  
 Clay Walker, Where Do I Fit In...  
 Ken Mellons, Lookin' In The Same...  
 Jeff Allen, Lonelyville  
 Cactus Brothers, Sixteen Tons  
 Zaca Creek, Two-Wheel Pony



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Phil Collins, Everyday
- 2 Bruce Springsteen, Streets Of...
- 3 Toni Braxton, Breathe Again
- 4 Meat Loaf, Rock And Roll Dreams...
- 5 Adams/Stewart/Sting, All For Love
- 6 Cranberries, Linger
- 7 Rod Stewart, Having A Party
- 8 Aretha Franklin, A Deeper Love
- 9 Tom Petty, Mary Jane
- 10 Bryan Adams, Please Forgive Me
- 11 Celine Dion, The Power Of Love
- 12 Richard Marx, Now And Forever
- 13 Travis Tritt, Take It Easy
- 14 Aaron Neville, I Owe You One
- 15 Eternal, Stay
- 16 10,000 Maniacs, Because The...
- 17 D. Parton/J. Ingram, The Day I...
- 18 Richard Marx, Hazard
- 19 Go West, Tracks Of My Tears
- 20 Billy Joel, All About Soul

★★ NEW ADDS ★★

Mariah Carey, Without You  
 Madonna, I'll Remember  
 Enigma, Return To Innocence §  
 The Cranberries, Dreams  
 John Hyatt, Buffalo River Home  
 Mitch Malloy, Tumbling Down  
 Pet Shop Boys, I Wouldn't Normally...  
 Prince, The Most Beautiful Girl...  
 Garth Brooks, Standing Outside...

§ Indicates Five Star Video

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 26, 1994.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Hammer, It's All Good
- BOX TOPS**
- 2Pac, Papa's Song  
 A Tribe Called Quest, Electric...  
 All-4-One, So Much In Love  
 Black Girl, Krazy  
 B. Brown/W. Houston, Something In...  
 Conscious Daughters, Fonky...  
 Dirty Rotten Scoundrels, Gangsta Lean  
 Easy-E, Real Compton City G's  
 Erick Sermon, Safe Sex  
 Gang Starr, Mass Appeal  
 Hammer, Pumps & A Bump  
 Jodeci, Cry For You  
 Joi, Sunshine & The Rain  
 K7, Zunga Zeng  
 Masta Ace, Inc., Born To Roll  
 MC Ren, Same Ol'  
 Patra, Queen Of The Pack  
 R. Kelly, Bump 'N Grind  
 Salt-N-Pepa, Whatta Man  
 Shaquille O'Neal, I'm Outstanding  
 Snoop Doggy Dogg, What's My Name  
 Snoop Doggy Dogg, Gin And Juice  
 Sudden Change, Comin' On Strong  
 SWV, Always On My Mind  
 Tevin Campbell, Can We Talk  
 Tevin Campbell, I'm Ready  
 Toni Braxton, Seven Whole Days  
 Tony! Tony! Tone, Lay Your Head...  
 Wu-Tang Clan, C.R.E.A.M.  
 Xscape, Understanding

ADDS

After 7, Gonna Love You Right  
 Ice Cube, You Know...  
 Janet Jackson, Because Of Love  
 Lighter Shade Of Brown, Hey D.J.  
 Mariah Carey, Without You  
 N.K.O.T.B., Never Let Me Go  
 Prince, The Most Beautiful...



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Adams/Stewart/Sting, All For Love  
 Tom Petty, Mary Jane's Last Dance  
 Los Fabulosos Cadillacs, Matador  
 Cher, I Got You Babe  
 Nirvana, All Apologies  
 Aerosmith, Amazing  
 US3, Cantaloup  
 Enigma, Return To Innocence  
 Oef Leppard, Miss You In A Heartbeat  
 Guns N' Roses, Estranged  
 Deep Forest, Sweet Lullaby  
 Franco de Vita, Calido Y Frio  
 The Cranberries, Linger  
 Candlebox, You  
 Gipsy Kings, Escucha Me



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

- Tevin Campbell, I'm Ready  
 Beck, Loser  
 October Project, Bury My Lovely  
 Cocteau Twins, Bluebeard  
 Eve's Plum, I Want It All  
 II D Extreme, Let Me Love You  
 Juliana Hatfield, Spin The Bottle  
 Lenny Kravitz, Heaven Help  
 Down South, Southern Comfort  
 Afghan Whigs, Gentlemen  
 Alison Moyet, Whispering Your Name  
 Ace Of Base, The Sign  
 Joan Jett, I Love Rock N' Roll

Therapy, Nowhere  
 Pet Shop Boys, I Wouldn't...



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

- Bryan Adams, Please Forgive Me  
 Candy Dulfer, I Can't Make...  
 Gipsy Kings, Escucha Me  
 Richard Marx, Now & Forever  
 John M. Montgomery, I Swear  
 Anne Murray, Make Love To Me  
 Rod Stewart, Having A Party  
 Travis Tritt, Take It Easy  
 Mariah Carey, Hero  
 Mary-Chapin Carpenter, He Thinks...  
 Deep Forest, Sweet Lullaby  
 Vince Gill, Tryin' To Get Over You  
 Aaron Neville, I Owe You One  
 Collin Raye, That's My Story  
 Bruce Springsteen, Streets Of...  
 UB40, Higher Ground  
 Bee Gees, For Whom The Bell...  
 Suzy Bogguss, Hey Cinderella  
 Enigma, Return To Innocence  
 Heart, Will You Be There  
 Alan Jackson, You Can't Have...  
 Tracy Lawrence, If The Good...  
 Ottmar Liebert, Albatross  
 Frank Sinatra/Bono, I've Got You...



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

- Steve Taylor, Bannerman  
 Mariah Carey, Hero  
 Bob Oylan, My Back Pages  
 Cindy Morgan, I Will Be Free  
 Larness Harris, It's Only Thunder  
 The Winans, A Friend  
 Phil Keaggy, What A Day  
 Petra, Midnight Oil  
 ETW, Stay Together  
 First Call, Freedom  
 Bruce Cockburn, Great Big Love  
 Xscape, Understanding

Glenn Kaiser, Most Of All  
 Rich Mullins, Here In America  
 King's X, Dogman  
 Dakota Motor Co., Sonrider  
 Dannibelle Hall, O Se Baba  
 Mark Heard, Treasure...



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Fury In The Slaughterhouse, Every...  
 Green Day, Longview  
 Smashing Pumpkins, Disarm  
 Afghan Whigs, Gentlemen  
 Nick Tremulis, King Of The Hill  
 Ramones, Substitute  
 Alison Moyet, Whispering Your Name  
 Seam, Nunch  
 Shonen Knife, Brown Mushrooms  
 Sinead O'Connor, Thief Of Your Heart  
 Seaweed, Kid Candy  
 Barefoot Servants, Box Of Miracles  
 Corse Of Empire, Infested



Continuous programming  
 P O BOX 398, Branson, MO 65616

- Charley Pride, For Today  
 Santana, Esperando  
 Mary Schwartz, Whosoever Will  
 Twister Alley, Young Love  
 Cassandra Wilson, Tupelo Honey  
 Wayne Watson, Walk In The Dark  
 Cactus Brothers, Sixteen Tons  
 Rosie Flores, Honky Tonk Moon  
 Speer Family, I'm Standing...  
 Vince Gill, Tryin' To Get Over You  
 Kurt Howell, Does Love...  
 Alan Jackson, (Who Says)...  
 Oaze Kov, Lucky Man  
 Little Texas, My Love  
 The Marksmen, He Is I Am  
 The Mavericks, What A Crying Shame  
 Oiana Ross, Your Love  
 Mavis Staples, Blood Is Thicker...  
 Chat Atkins, Poor Boy Blues  
 Suzy Bogguss, Hey Cinderella

# the Medialine™

## Media Relations Inc. Helps Acts Fight TV Bookings War

BY ERIC BOEHLERT

**TALK SOUP:** Trying to break through the media clutter is an increasingly difficult task for artists, not to mention their labels. One way some acts are battling to make sure they are noticed by the thicket of newspapers, magazines, broadcast TV, cable, and radio shows is to enlist the services of Media Relations Inc. The Minneapolis-based company places guests on TV and radio talk shows.

Talk shows were once the domain of authors, actors, and athletes. But the growing number of programs, particularly TV chat shows—local, syndicated, and national—has meant an increased demand for a variety of guests. Executives at Media Relations say there are hundreds of television shows booking guests across the country. Among the company's clients are rocker Nick Cave, world music singer Angelique Kidjo, singer/songwriter John Sebastian, and the duo of Jerry Garcia and keyboardist Merle Saunders.

In working with labels (and, in some cases, managers), the company takes an upfront fee of \$5,775. Then, each time the act is booked to a syndicated TV show, the company deducts \$1,100 (\$550 for national radio). If there are no bookings, the money is returned.

In terms of talk shows, labels have "realized there's no quicker way to be interpersonal with the consumer than through TV or radio," says Sandy Hart, Media Relations' general manager. She says such appearances can help boost ticket sales and bolster an act's credibility, among other benefits. The downside for Media Relations: "Labels are tough to deal with," she laughs. "They want everything

for free."

**LILLEHAMMER MOMENT:** It already has perhaps the coolest theme song ever for a sporting event, but CBS Sports sure is using lots of radio-friendly hits to pump up its Olympic coverage. Plenty of stirring, touching video montages still populate the network's prime-time landscape. But an awful lot of the features have been turned into music videos, complete with quick cuts and blaring music, borrowed from the likes of the Who ("Won't Get Fooled Again,"), Spin Doctors ("What Time Is It?"), and others. While the technique works (CBS' ratings couldn't be better), one can't help but wonder what Jim McKay would think.

**GRAAZY:** Last year, Martin Lawrence's stand-up album, "Talkin' Shit," peaked at No. 10 on the Billboard Top R&B Albums chart. With that sort of built-in audience, his new one-man concert movie, "You So Crazy," should fare well at the box office.

With eyes as big as pies, Lawrence's facial expressions are never at rest during the movie. Neither is he, dancing around the stage and exploring his favorite topics: sex, relationships, and sex. The comic's appeal comes in three forms: his convincing physical schtick, the winning female characters he creates (especially ones with attitude), and his dead-on impressions of white folks. (Lawrence has yet to reach the social commentary stratosphere that Richard Pryor occupied.)

There's only one problem with "You So Crazy." The film's running time is 80 minutes—about 20 minutes too long for Lawrence to sustain his upbeat pace.



### THAT'S ALL: BOBBY DARIN ON RECORD STAGE & SCREEN

By Jeff Bleiel  
 (Popular Culture Ink.)

Bobby Darin is best remembered for his early rock'n'roll hits like "Splish Splash," and his subsequent metamorphosis into a consummate Las Vegas performer. But Darin actually was an artist of diverse talents who proved to be ahead of his time in many ways—as shown in this new bio.

Bleiel's book avoids focusing too much on the singer's personal life. Rather, it provides in-depth coverage and analysis of his evolution as a multi-talented artist. Consequently, serious fans are the ones who will most take to this read. Indeed, the book contains 10 appendices, which makes it the ultimate Darin reference book.

In the summer of 1958, Darin hit it big with early rock'n'roll smashes "Splish Splash" and "Queen Of The Hop." But that same year, Darin—who

was inducted posthumously into the Rock And Roll Hall Of Fame in 1990—moved into the pop-swing field with his classic rendition of "Mack The Knife."

In 1962, he played a major supporting role in "Captain Newman, M.D.," and was nominated for an Oscar.

That same year, Darin added the third pillar of his musical identity when he introduced a folk element to his act. For the remainder of his musical career, Darin moved between rock, folk, and big-band vocals. Along the way, his folk act helped nurture a young, pre-Byrds Jim (later Roger) McGuinn.

In addition to being a versatile artist, Darin was savvy about the business side of music. In 1963 he got into publishing by purchasing T.M. Music. In addition to employing well-known '60s songwriters like Artie Resnick, Kenny Young, and Terry Melcher, Darin eventually began producing. His most notable achievement was "Danke Shoen," which he engineered for a young Wayne Newton. ED CHRISTMAN

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## Italian Court Outlaws CD Rental EC May Widen Restriction This Summer

■ BY MARK DEZZANI

MILAN—CD rental, which industry sources say robbed the market of 10% of its sales last year (see story, below), has effectively been outlawed here.

A ruling by Turin's High Court of Appeal (Cassazione) declared that CD rental in Italy is a criminal offense unless authorization is granted by authors through SIAE, the authors' representative body in Italy (Billboard, Feb. 26).

The ruling came at the end of a case brought by SIAE against two Turin-based renters. After their stock was sequestered in 1990, A. Mussella and M. Massara appealed and had their property returned.

They won a further appeal before the Cassazione—whose decision is final—ruled against them last week, citing an Italian law passed in 1941 protecting authors' rights and forbidding exploitation of their works without their express permission.

Sappo Matteucci, SIAE spokesman, says, "For CD renters to stay within the law, they must request and be granted authorization from the authors through SIAE, their representative body. We will then consider each request."

Although the law permits the SIAE to authorize CD renters, Matteucci adds that the Directive On Rental And Lending Rights from the EC, expected this July, will probably extend the right to prohibit rental to producers and performers as well as authors. In such a situation, it is unlikely that any rentals will be authorized before the directive goes into effect and a general agreement is reached with producers and performers.

Ernesto Magnani, public relations manager for the IFPI-recognized record industry organization FIMI, which represents major record companies

constituting 80% of the market, rules out any agreement with CD renters. Magnani says, "CD rentals are destroying the market. There is no comparison with video rentals, which have parallel rights. The CD is a master-quality recording. The decision by the High Court of Appeal reinforces our own action against CD renters."

FIMI launched its own offensive against CD renters last September.

The ruling, while recognizing the rights of authors, does not include producers and performers. In reply to claims by the CD renters' organization ANAN that they would fight the ruling, Franco Micalizzi of SNAC (the National Union of Authors &

Composers) says, "It is useless for the renters to continue calling for meetings with FIMI and other organizations. It is with the SIAE that they should make an agreement and recognize the authors by paying them what they are owed. The record companies are only proprietors of the recordings, while the authors are the creators."

While the high court decision represents a step forward, some sources acknowledge that policing the rental problem will be difficult. Renters association ANAN has some 100 members, but one estimate puts the total number of rental outlets near 2,000.

## Piracy, Rentals, Economy Hurt Italian Biz In 1993

MILAN—An unholy trio of recession, piracy, and CD rentals conspired to bring the value of Italy's music market down 7% in 1993, according to figures released by Italy's IFPI-recognized industry body FIMI.

Representing an estimated 80% of the entire market, FIMI's figures confirm the expectations of many in the business, with the total value of shipments to retailers down 7.1% against the same period in 1992 to \$268.4 million (421.9 billion lire) in 1993. Unit figures were even worse, with a 16.9% slide across all formats to 33.9 million units.

Franco Reali, FIMI president and BMG Ariola Italy MD, gives three principal reasons for the Italian market's poor performance last year: "The general recession hit very hard in 1993 and added to that were the problems of

piracy and CD rentals," he said.

Ernesto Magnani, public relations director of FIMI, estimates that CD rentals account for up to 10% of lost gross.

Reali adds that he thinks the market has bottomed out. "I believe the negative trend will reduce in the first part of 1994 and become positive in the second half of this year," he said.

Key points from the FIMI figures are:

- Total album shipments: down 18% to 31.5 million units.

- CD albums: 18.9 million units worth \$129.6 million (203.7 billion lire), down 0.33% and 8.9%, respectively.

- Cassettes: 12.1 million units worth \$74.4 million (117 billion lire), down 20.3% and 23.4%, respectively.

- Vinyl LPs: 346,000 units worth \$2.2

(Continued on page 46)

## Tring To Expand Catalog Following Stock Offering

■ BY DOMINIC PRIDE

LONDON—Buying or creating a larger catalog tops the priority list for U.K. budget operator Tring International, after it successfully placed just under half its shares with stock market investors. Expansion in Germany and in the Far East also are planned in the near future.

Outstanding lawsuits and bad press proved to be little hindrance to the placement, which sees a net cash injection of 1.4 million pounds (\$2.25 million) into the company.

Tring, which sells budget CDs and cassettes mainly through nontraditional outlets such as gas stations and roadside diners, has been involved in high-profile lawsuits with several record companies. It recently settled out of court with EMI over two albums in its catalog, a recording of "La Boheme"

and an Olivia Newton-John record. Tring paid EMI 10,000 pounds (\$15,000) for each item to settle the matter.

Publicity over legal action, including the recent Texas court case involving the Dominion catalog (Billboard, Feb. 26), also adversely affected the company in terms of allaying investors' fears and incurring legal costs. Tring claims that it licensed the Dominion items in its catalog from other sources.

On the issue of legal action, joint CEO Philip Robinson says, "I wouldn't say it's an occupational hazard—that would sound like we had a cavalier attitude." Mark Frey, the other joint CEO, says suing Tring had become "an industry hobby," while finance director Philip Keane admitted that the budget area would continue to see litigation: "The majors are policing their catalogs much more now," he said.

(Continued on page 45)

## Amid Recession, Japan's Biz Sees Best Year Ever

■ BY STEVE McCLURE

TOKYO—Last year was the Japanese music industry's best ever in terms of the quantity and value of shipments, but there are signs that Japan's economic downturn is beginning to have an impact on the "recession proof" industry.

Powering the market were CD singles, of which a total of 153.8 million units were shipped in 1993, up an impressive 39% from 1992. Total wholesale value of CD singles was 97.71 billion yen (\$930.57 million), up 41%, according to data released recently by the Recording Industry Assn. of Japan (RIAJ).

Overall results were less spectacular, but still surprisingly healthy given that Japan is experiencing its worst economic downturn since the end of World War II. Production of audio software in 1993 totaled 417.73 million units, a rise of 12%, with a wholesale value of 513.68 billion yen (\$4.89 billion), up 7%.

Key figures from RIAJ's statistics are:

- Total album shipments: 263.86 million units, up 0.4% from 262.55 million units in 1992.

- CD albums: 227.76 million units, up 2.3%; worth 382.75 billion yen (\$3.64 billion), up 3.5%.

- Cassettes (separate figures for singles and albums not available; most cassettes are albums, however): 35.38 million units, down 9%; worth 31.69 billion yen (\$301.84 million), down 16%.

- Vinyl LPs: 766,000 units, down 22%; worth 1.48 billion yen (\$14.08 million), down 19%.

- CD singles (there are no other singles formats worth mentioning in the Japanese market): 153.8 million units, up 39%; worth 97.71 billion yen (\$930.57 million), up 41%.

Artists whose hit singles helped power the market in 1993 included B'z, Chage and Aska, Kome Kome Club, Southern All Stars, and Miho Nakayama. Almost without exception, singles became hits after being used as TV drama or commercial "tie-ups."

Breaking the results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 81 million units, up 6.9% from the same period last year, and was worth 119.42 billion yen (\$1.14 billion), up 12.07%. One of the reasons for the foreign category's solid performance is the continuing popularity of the soundtrack album to "The Bodyguard," which is now Japan's all-time best-selling foreign album, with sales of more than 2 million.

"For international music as a whole, the year was excellent," says Nippon Phonogram president

(Continued on page 46)



**Ant-i-Hero.** EMI U.K. managing director Jean-Francois Cecillon poses with Adam Ant, signed to the label for the world. Ant, famous for his U.K. hit singles of the early '80s, last made an excursion into the music business with a U.S. top 20 hit, "Room At The Top." A recent greatest hits package and an appearance on the TV show "Northern Exposure" have revived interest in Ant and his Antmusic.

# Major Labels Start Checking Out Czech, Slovak Republics

■ BY DOMINIC PRIDE

LONDON—Major-label expansion into Eastern Europe continues, with the Czech and Slovak Republics receiving attention from PolyGram and EMI.

PolyGram announced Feb. 15 that it has formed a subsidiary to cover operations in both the Czech and Slovak Republics (Billboard, Feb. 26).

Heading the new company is Jaroslav Sevcik, a former managing director of CBS Austria. He has recently been

setting up operations in Eastern Europe for Austrian company BML.

Marketing PolyGram's classical catalog in both republics will be among the top priorities, says Sevcik. "I strongly believe we will get good results from classical items in the catalog. Some 13%-15% of the market is classical music, much higher than in other countries."

With marketing efforts put behind international repertoire, Sevcik believes he also can make inroads into the

market, which is still slanted toward national product. Sevcik estimates that the split is roughly 40% national and 60% international. "I don't think the market's quite saturated yet for international product," he says.

The subsidiary also will have an A&R staff. Sevcik is staffing offices in both the Czech and Slovak capitals, Prague and Bratislava. Current staff levels are 12, expected to rise to 18 by the time of the official launch, March 24.

Even though the former state of Czechoslovakia split into two separate states on Jan. 1, 1993, it is still possible to treat them as one country in terms of marketing, Sevcik says, and the split does not pose many logistical problems. "There's a delay at the border of about an hour, that's all," he adds. Product is distributed to the republics and to PolyGram's subsidiary in Hungary from a central warehouse in Austria.

Sevcik will report to Allen Davis,

president of PolyGram for continental Europe, who says, "The Czech Republic's level of music piracy is among the lowest of the former Communist countries. Copyright law enforcement there and in the Slovak Republic is improving all the time."

EMI also has shown a greater interest in the Czech Republic recently. In January, it bought a majority stake in Monitor, its licensee since 1992 (Billboard, Jan. 22).

Founded in 1990 by former musicians Vladimir Kocandrie and Josef Prib, the company has emerged as one of the leaders among the Czech independents. In the 1992 Czech Grammy awards, the company picked up 10 of the 15 categories. Acts signed include Shalom, a band that sold an unprecedented 150,000 copies of its latest album, according to EMI.

Monitor has companies in both republics, and in 1992 had sales in the re-

(Continued on page 46)

## Greek Biz Cheers Club-Hour Limits

■ BY JOHN CARR

ATHENS—A Greek government decision restricting the operating hours of Athens nightclubs is being applauded cautiously by Greece's music industry.

Years of sluggish sales of vinyl and cassettes—with only moderate annual rises in CD sales—have been attributed in part to the pervasive drawing power of the lavish bouzouki joints, which feature all the top domestic repertoire names live every night.

"A lot of entertainment money will now be freed," says a senior music industry figure. "More spending on music will be coming our way."

In early February, Greece's minister for public order, Stelios Papathemelis, ordered a 2 a.m. closing time on weekdays, and a 3 a.m. shutdown on weekends and holidays. He also said people under 18 years of age will be banned from entering the clubs and being sold alcohol when the decision becomes law. The government's rationale is to cut down on delinquency and road accidents, which take a toll of young lives most weekends.

The record industry hopes kids who are denied access to the live performances by top artists will now spend more of their entertainment drachmas on records and cassettes.

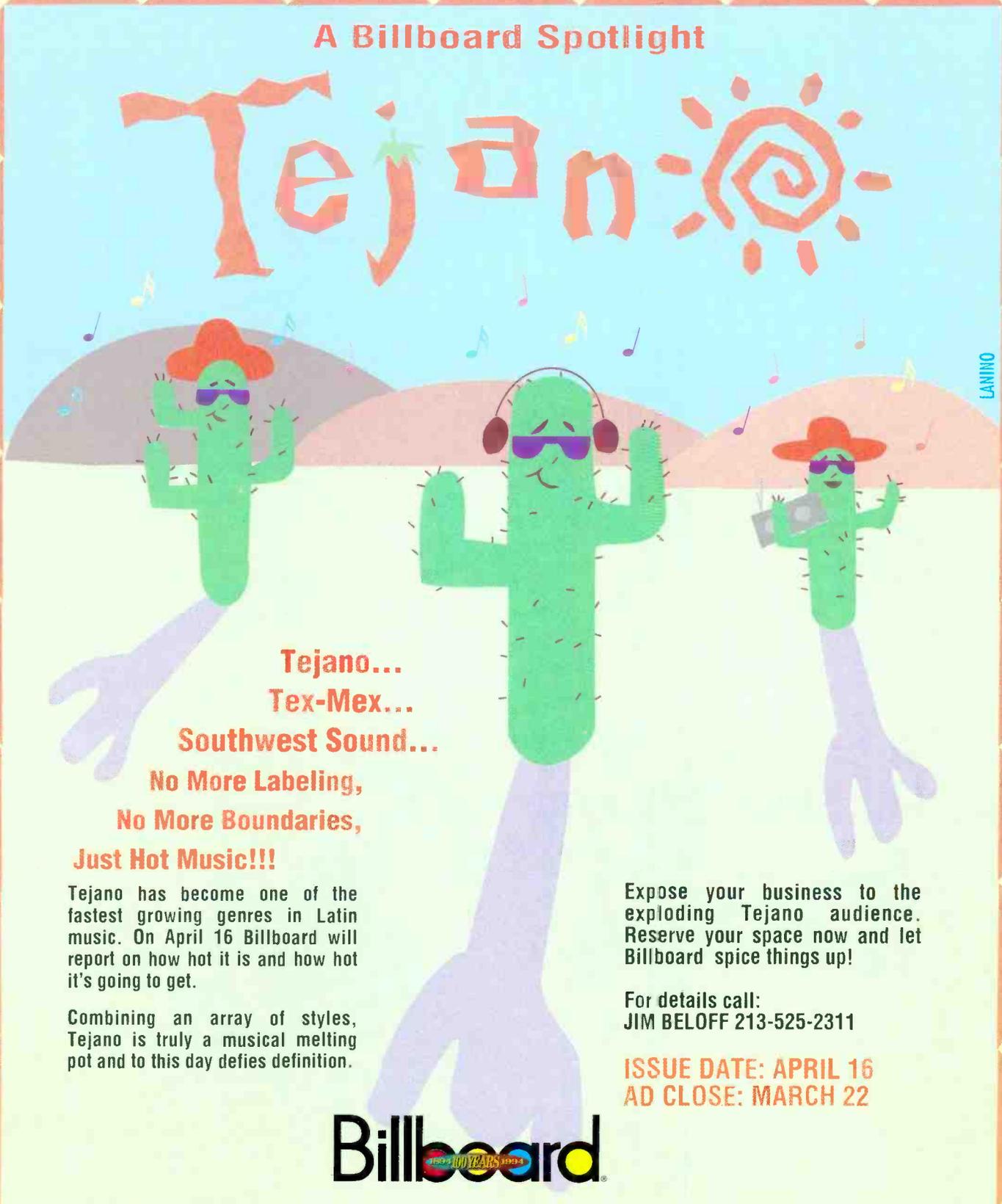
"The cost of a couple of drinks in those places is about equal to the price of one CD," the record industry executive says. A CD retails for 5,000-6,000 drachmas (\$20-\$24) in Greece.

The nightclub hours decision is a ray of hope for a music industry that saw sales volume drop by 7% in terms of units in 1993—about the same slide rate for 1992. However, the value of sales was actually up, but only as a result of rising costs and 12% inflation.

The main Athens night clubs are nearly the exclusive employers of major-name Greek domestic repertoire, for which album sales royalties are mere pocket money compared to the inflated fees club managers pay. Artists often use their popularity among the public in the clubs to influence labels when negotiating their terms.

A Billboard Spotlight

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ISSUE DATE: APRIL 16  
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Billboard

## ZZ Top's Antenna Abroad; Jazzy Jeff Shakes Europe

**T**HE BIGGEST little band in Texas, **ZZ Top**, has been doing mighty fine abroad since the release of "Antenna," the trio's first album under its new worldwide deal with RCA Records (Billboard, Jan. 8). Sales of "Antenna" have surpassed 800,000 in Europe and Asia since the album's release Jan. 18, reports BMG International.

Although BMG International has not released sales figures by market outside the U.S., "Antenna" has gone to No. 1 in Sweden and Finland, No. 3 in the U.K., Germany, and Switzerland, No. 6 in Norway, and No. 10 in Holland. However, it has since slipped to No. 43 in the U.K.

The European chart action for ZZ Top's album coincides with five weeks of European promotion by the blues-rock trio, including 33 TV appearances in 16 cities in 13 countries. Talk about border radio.

**V**IVE VARIETE: Columbia Records U.K. enjoys a No. 17 entry on the British album chart for "Deep Forest," the unique dance/world beat creation of the French-Belgian production team of **Michel Sanchez** and **Eric Mouquet**, coinciding with the album's success in the U.S. (Billboard, Feb. 19). However, both the American and British markets lag nearly a year behind the album's discovery by Australian fans. The album and single, originally released by Columbia Records in France, went top 10 in Australia early last spring (Billboard, March 27, 1993). Meanwhile, Columbia U.K. also has tapped another top artist from its sister company in France with the release of "Tour de Charme" from French chanteuse **Patricia Kaas**, who already is a major star in the rest of Europe (Billboard, May 22, 1993). In all, a notable season for Sony U.K. artists from Francophone markets, including the additional success of Quebec's **Celine Dion**, who pairs her No. 1 success with "The Power Of Love" in the U.S. with top five action on the British singles chart for her Epic U.K. release.

**B**OOM, SHAKE THE CHARTS: The tally is in for **Jazzy Jeff & Fresh Prince**, whose Jive Records single "Boom, Shake The Room!" has sold some 1.6 million copies worldwide, peaking at No. 1 upon its release in the U.K. last fall, hitting top five in recent weeks in markets including Australia, New Zealand, Spain, and Finland, and reaching the top 15 in Germany. "Obviously, it has proven to have universal appeal," says Bert Meyer, VP of European Operations for the Zomba Mu-

sic Group, which includes Jive Records. Meyer adds that the label is now planning a European push on the followup track, "Can't Wait To Be With You," which debuted at No. 29 on the U.K. chart. Keiron Fanning, international manager for Zomba, says the success of "Boom" and subsequent singles is expected to push the sales of the Jazzy Jeff & Fresh Prince album "Code Red" to overseas levels matching its 500,000-plus U.S. sales.

**B**IG, WILD WORLD: With modern-rock grunge groups all the rage, it can be a tough haul in America nowadays for traditional album-rock acts. Just ask Atlantic Records

act **Mr. Big**. "At the moment, we're not hip and fashionable," concedes manager **Sandy Einstein**. Outside the U.S., however, it's another story. Compared with domestic sales of 120,000, the band's current album, "Bump Ahead," has sold some 700,000 copies in overseas markets, says Einstein, including sales of 200,000 in Japan, 100,000 in Germany, and 75,000 in Indonesia, one of several Asian markets where the band has

built a following. While MTV Europe and MTV Asia have aired the band's version of "Wild World," MTV in the U.S. has yet to back the band's latest. After playing theaters and opening arena shows in Europe in recent weeks for Aerosmith, Mr. Big is back in the U.S. for a club tour through early April.

**M**AD ABOUT Madder Rose: Beginning with the support of BBC's **John Peel** last year for their U.S. import single "Swim," America's **Madder Rose** has capitalized masterfully on the buzz-building power of a British fan base. The band's album "Bring It Down," on Atlantic Records' indie imprint Seed Records, was released through Revolver Distribution in the U.K., where it has sold 10,000 copies to date. Manager **Greg Spotts** notes that U.K. indie promotion firm Real Time created "an event out of each single release and tour date. They conducted the press, radio, and retail campaign like an orchestra," culminating in a sold-out London show last month at the 1,000-capacity LA2 in London. The band's followup album, "Panic On," is set for release late this month.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.*

### HOME & ABROAD



by Thom Duffy

## TRING TO EXPAND CATALOG FOLLOWING STOCK OFFERING

(Continued from page 43)

Partly due to the problems involved in catalog licensing, Tring says it is looking to increase the number of exclusive licenses it holds, whether by acquisition or by recording more titles itself.

Through a sponsorship and recording deal with the Royal Philharmonic Orchestra, it is recording and releasing budget titles of mainstream classical works. Artists such as Rose Royce have re-recorded greatest hits packages for release by Tring on a non-exclusive basis.

The company also plans to expand further into continental Europe. Says Mark Frey, "We have opened up a market in this country, and we can take these layers of marketing to other countries." A deal is on the table to

supply most of Germany's motorway service stations, as is a deal to supply a pharmacy chain in Singapore.

Institutions placed orders for almost double the number of shares on offer, the company reports. Trading in the stock is due to start Feb. 23.

Tring is putting 49.9% of its stock on the market. The placing price of 1.18 pounds (\$1.77) gives the company a market capitalization of more than 50 million pounds (\$75 million).

Sales for the year to the end of March 1993 were 16.5 million pounds (\$24.75 million), with pre-tax profits of 3.3 million pounds (\$4.95 million).

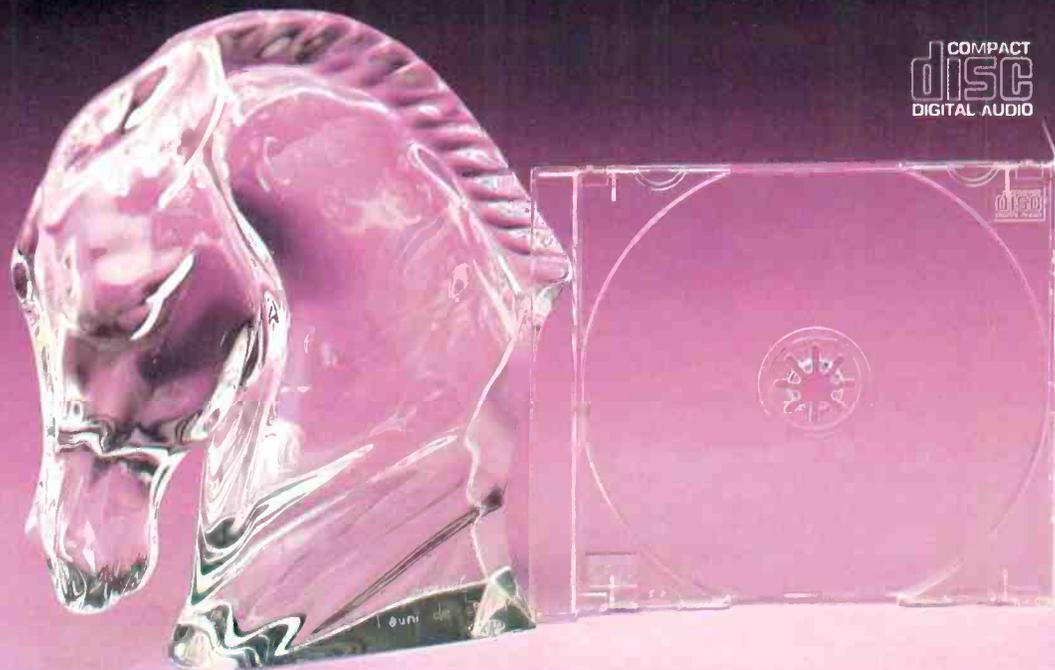
After the expenses of 1.55 million pounds involved in the flotation, the company will net only 1.4 million pounds of the 2.95 million pounds it

raised through the share issue. Keane says the flotation was not brought for purely financial reasons. "First, we have the backing of quality shareholders," he says. "Large institutions have invested in us. Second, we have enhanced our standing by being a public company."

Of the 50% that remains in private hands, 27% will remain with three directors: Frey, Robinson, and Keane. The other 23% will continue to be held by the original private backers, including is the Chernow family, which has an interest in San Juan Music Corp., a major source of licenses for Tring. The other backer is the Levinson family, and Mark Levinson is a non-executive director of Tring.

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## ITALIAN MUSIC BIZ SLUMPED IN 1993

(Continued from page 43)

million (3.5 billion lire), down 86.2% and 84%, respectively.

• Total singles market: 1.2 million units worth \$3.6 million (5.7 billion lire), up 42.3% and 97.8%, respectively.

• CD singles: 863,000 units worth \$2.5 million (4 billion lire), up 33% and 98%, respectively.

The figures are "homogeneous" with 1992 figures, says FIMI, implying that there is a direct comparison with its members' results from 1992. FIMI was

formed in June 1992 as a breakaway group from the existing AFI association. It did not receive IFPI recognition until March 1993.

FIMI estimates the entire Italian market to be worth \$336 million. Domestic pop product accounts for 39.3% of FIMI companies' gross with international pop product at 52.36% and classical repertoire at 8.36%.

The ratio of national pop versus international was 57% to 43% for FIMI

companies.

Average per capita spending on music in Italy shrank last year from 13,136 lire (\$8.35) in 1992 to 12,202 lire (\$7.76) in 1993.

Statistics published by Italian trade magazine Musica e Dischi take into account statistics from FIMI and AFI, which still represents Italy's independents. The magazine's figures rated the country's sales down 11% last year, with

the total market valued at \$362 million (569 billion lire)

Musica e Dischi's editor Mario di Luigi says Italy's indies fared better than their major rivals last year: "Indies have to fight harder to survive, while the majors can depend on their parent companies. The indies also have flexible structures to adapt to market changes."

Gianfranco Bortolotti, managing director of dance indie Media Rec-

ords, reported his sales up 60%, due in large part to the international success of dance project Capella.

*Exchange rates used in this article were \$1=1572 lire, the average rate in 1993, according to the Bank of England.*

MARK DEZZANI

## JAPAN MUSIC BIZ

(Continued from page 43)

Alex Abramoff. He notes, however, that the classical section of the market remains weak due to a dearth of big names.

"The success of 'The Bodyguard' shows that you can sell international music in this market, although you have to have the right chemistry," says Abramoff.

Production of domestic artists' material reached 336.72 million units, up 13.2%, for a value of 394.25 billion yen (\$3.75 billion), a 6.06% increase.

Japanese-manufactured foreign repertoire constituted 19.4% of the Japanese market in terms of quantity (compared to 20.3% for 1992) and 23.2% in value (compared to 22.3% for 1992).

BMG Victor president Osamu Sato says that despite the heartening RIAJ data, the Japanese music industry is starting to feel the effects of the country's recession.

"Since the end of [1993], more CDs have started to come back unsold from record stores," he says, pointing out that the gap between the RIAJ's production statistics and actual sales is becoming wider.

"Strong sales in the first half were responsible for the good results," Sato says. "In an industry like this, where the individual products don't cost that much, the effects of a recession are felt later than in other industries."

## CHECKING REPUBLICS

(Continued from page 44)

gion of \$3 million.

EMI has struck a similar deal in Hungary with Quint, which last year became a majority-owned subsidiary of EMI after acting as its full catalog licensee. EMI's Polish license partner is Pomaton.

BMG has had a subsidiary in the Czech Republic since last year, Sony has a licensee, and Warner has licensed its catalog to Prague-based Popron.

Increased competition from major labels is likely to be another blow to Supraphon, the former state label of Czechoslovakia. PolyGram's decision to establish a subsidiary comes after its licensing deal with Supraphon finished at the end of last year.

Like many of the Eastern European record companies with roots in the Communist era, Supraphon has found the transition to a market economy difficult. Privatization is inevitable for the company. Most of the international majors have expressed some interest in Supraphon or its catalog, but the government is wary of selling to a Western buyer at a time when there is a growing backlash to what is perceived by many as an invasion by foreign companies. The government is understood to be seeking a buyer among Czech-owned private publishing houses.

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# Multi-Artist Compilations Reaping Platinum Rewards In U.K.

■ BY THOM DUFFY

LONDON—What name shows up most often among the artists awarded platinum albums in the U.K. during 1993?

The answer: Various.

The strength of the market for hit compilation albums in the U.K. is one of the trends spotlighted by year-end sales certifications recently reported by the British Phonographic Industry. Albums receive silver certification for sales of 60,000, gold for 100,000, and platinum for 300,000.

Platinum certifications were awarded to nine compilation sets released last year, including "Hits '93," "100% Dance," and "100% Dance Vol. 2" from Telstar Records; "The Best Dance Album In The World" from Virgin Records; "It's Christmas Time" from EMI Records; "Originals" from Columbia Records; and three discs in the "Now" series, Nos. 24 through 26, released on the EMI/Virgin/PolyGram label and marketed by EMI's strategic marketing division.

In addition, one of the strongest-selling albums of 1993 in the U.K. was a 1992 release, the soundtrack to "The Bodyguard," which also was classified as a compilation for chart purposes. It was certified by the BPI for sales of 1.2 million as of December 1993.

"The whole compilation market has picked up a lot in the past year or 18 months," says Sean O'Brien, chairman of Telstar Holdings, whose record label is distributed by BMG.

At the same time, says O'Brien, the field has become more competitive as more record companies weigh in with entries in that market.

Although the compilations give buyers an opportunity to collect hits without taking a chance on a full album by a single artist, O'Brien, for one, challenges the view that such col-

lections draw buyers from single-artist releases. "I dispute that we take sales away from full-price albums by mainstream artists," he says.

The BPI certification figures appear to back that view. While compilation sales rose, the overall number of albums that received silver, gold, platinum or higher certification awards during 1993 also rose 6%, from 410 in 1992 to 435 in 1993. (An album reaching a sales level higher than gold also gets credit for the lower certification award).

Because compilation albums are ranked on a separate chart in the U.K., the platinum certifications issued twice a year by the BPI offer an opportunity to compare their sales to those of albums by individual artists. The sales certifications also allow a comparison of the sales performances of various labels, distributors, and genres. As with U.S. sales certifications by the Recording Industry Assn. of America, a record label must request that a title be certified.

The BPI certifications, like those from the RIAA, are for cumulative sales. For example, the long-awaited release on compact disc last fall of "The Beatles: 1962-66" and "The Beatles: 1967-70" helped propel those titles to double-platinum (600,000) certification in second-half 1993, although that figure also includes vinyl and cassette sales because both double-albums were first released in 1973.

On the accompanying chart, Billboard has culled from the BPI certifications those albums released during 1993 to compare the sales performances of current titles by distributor. No independently distributed albums received platinum or platinum-plus certification from the BPI during 1993. Among the five major distributors, the tally shows that EMI ranked first, with 14 platinum or platinum-plus albums in its pipeline. The Poly-

Gram-distributed labels saw seven 1993 albums go platinum or greater; Sony had five; BMG, four; and Warner, one.

EMI benefited from its distribution of the "Now" series and the transfer of Virgin product to EMI for distribution as of July 1, 1993. (None of Virgin's 1993 releases were certified platinum during the first half of the year, when they were still distributed by PolyGram).

Among the 1993 albums that received platinum certifications, "Bat Out of Hell II" from Meat Loaf on Virgin Records was the year's highest seller, with certified sales exceeding 1.5 million, or quintuple platinum.

The top-selling 1993 album by a U.K. artist, according to the certifications, was "So Close" by Dina Carroll,

which received a triple-platinum award for sales exceeding 900,000.

Among the fastest-selling acts in the U.K. was Take That, whose album "Everything Changes" was released in December and certified double-platinum that same month. The teen-pop group easily outsold more critically lauded bands such as Suede and Stereo MC's.

Take That also was one of the year's most successful singles acts of 1993, with "Pray" certified gold (400,000 units); "Babe," "Relight My Fire," and "Why Can't I Wake Up With You" certified silver (200,000); and the 1992 single "Could It Be Magic" also certified silver during first-half 1993.

Four singles released during 1993 received platinum certifications for sales of 600,000 units: "All That She

Wants" from Ace Of Base, "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf, "Can't Help Falling In Love" by UB40, and the novelty disc "Mr. Blobby" by Mr. Blobby.

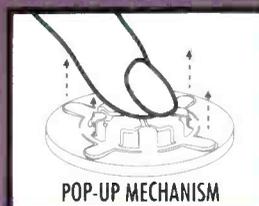
Overall, the number of singles that received silver, gold, platinum, or higher certification from the BPI during 1993 nearly doubled, from 33 in 1992 to 63 last year. The singles market was boosted by the strength of several newcomers, many of them dance- or reggae-oriented acts including Ace Of Base, Culture Beat, Chaka Demus & Pliers, Haddaway, Apache Indian, Shaggy, and Bitty McLean.

Assistance in preparing this story was provided by Julie Boodhoo in London.

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### U.K. PLATINUM CERTIFICATIONS OF 1993 ALBUMS BY DISTRIBUTOR

<b>BMG</b>			
TAKE THAT	EVERYTHING CHANGES	▲ <sup>2</sup>	RCA
VARIOUS	HITS 93	▲ <sup>1</sup>	TELSTAR
VARIOUS	100% DANCE	▲ <sup>1</sup>	TELSTAR
VARIOUS	100% DANCE VOL. 2	▲ <sup>1</sup>	TELSTAR
<b>EMI</b>			
DIANA ROSS	ONE WOMAN: THE ULTIMATE COLLECTION	▲ <sup>2</sup>	EMI
KATE BUSH	THE RED SHOES	▲ <sup>1</sup>	EMI
VARIOUS	IT'S CHRISTMAS TIME	▲ <sup>1</sup>	EMI
VARIOUS	NOW 26	▲ <sup>2</sup>	EMI/VIRGIN/POLYGRAM
VARIOUS	NOW 25	▲ <sup>1</sup>	EMI/VIRGIN/POLYGRAM
VARIOUS	NOW 24	▲ <sup>1</sup>	EMI/VIRGIN/POLYGRAM
PET SHOP BOYS	VERY	▲ <sup>1</sup>	PARLOPHONE
TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT	▲ <sup>1</sup>	PARLOPHONE
MEAT LOAF	BAT OUT OF HELL II	▲ <sup>3</sup>	VIRGIN
VARIOUS	THE BEST DANCE ALBUM IN THE WORLD	▲ <sup>2</sup>	VIRGIN
PHIL COLLINS	BOTH SIDES	▲ <sup>2</sup>	VIRGIN
LENNY KRAVITZ	ARE YOU GONNA GO MY WAY	▲ <sup>1</sup>	VIRGIN
JANET JACKSON	JANET.	▲ <sup>1</sup>	VIRGIN
UB40	PROMISES & LIES	▲ <sup>1</sup>	VIRGIN/DEP INTL.
<b>POLYGRAM</b>			
BRYAN ADAMS	SO FAR SO GOOD	▲ <sup>3</sup>	A&M
DINA CARROLL	SO CLOSE	▲ <sup>3</sup>	A&M
STING	TEN SUMMONER'S TALES	▲ <sup>1</sup>	A&M
U2	ZOOROPA	▲ <sup>1</sup>	ISLAND
WET WET WET	END OF PART ONE	▲ <sup>1</sup>	PHONOGRAM/PRECIOUS
ELTON JOHN	DUETS	▲ <sup>1</sup>	PHONOGRAM/ROCKET
BON JOVI	KEEP THE FAITH	▲ <sup>1</sup>	PHONOGRAM/VERTIGO
<b>SONY</b>			
MICHAEL BOLTON	THE ONE THING	▲ <sup>1</sup>	COLUMBIA
MARIAH CAREY	MUSIC BOX	▲ <sup>1</sup>	COLUMBIA
BILLY JOEL	RIVER OF DREAMS	▲ <sup>1</sup>	COLUMBIA
VARIOUS	ORIGINALS	▲ <sup>1</sup>	COLUMBIA
SPIN DOCTORS	POCKET FULL OF KRYPTONITE	▲ <sup>1</sup>	EPIC
<b>WARNER</b>			
BETTE MIDLER	EXPERIENCE THE DIVINE	▲ <sup>1</sup>	EASTWEST

NOTES: Platinum album awards in the U.K. are given for sales of 300,000 units. Albums are shown with their releasing label and/or logo.

# HITS OF THE WORLD



© 1993, Billboard / BPI Communications

JAPAN (Music Labo) 2/28/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	5
4	4
5	6
6	9
7	NEW
8	7
9	8
10	3
<b>SINGLES</b>	
1	1
2	NEW
3	2
4	3
5	4
6	5
7	NEW
8	7
9	6
10	NEW
<b>ALBUMS</b>	
1	1
2	NEW
3	2
4	3
5	4
6	5
7	8
8	7
9	6
10	NEW

CANADA (The Record) 2/14/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	7
5	4
6	11
7	10
8	8
9	9
10	6
11	5
12	13
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16	NEW
17	NEW
18	NEW
19	REN
20	19
<b>SINGLES</b>	
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16	NEW
17	NEW
18	NEW
19	REN
20	19
<b>ALBUMS</b>	
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10	15
11	8
12	13
13	7
14	12
15	14
16	NEW
17	NEW
18	NEW
19	REN
20	19

GERMANY (Der Musikmarkt) 2/22/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	7
4	5
5	8
6	6
7	3
8	4
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<b>SINGLES</b>	
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<b>ALBUMS</b>	
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16	16
17	NEW
18	NEW
19	NEW
20	NEW

ITALY (Musica e Dischi) 2/21/94	
THIS WEEK	LAST WEEK
1	1
2	2
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7	8
8	4
9	NEW
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<b>SINGLES</b>	
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9	NEW
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AUSTRALIA (Australian Record Industry Assn.) 2/27/94	
THIS WEEK	LAST WEEK
1	1
2	3
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5	5
6	6
7	NEW
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<b>SINGLES</b>	
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<b>ALBUMS</b>	
1	1
2	NEW
3	4
4	3
5	6
6	2
7	11
8	8
9	7
10	5
11	10
12	16
13	14
14	12
15	15
16	9
17	13
18	18
19	20
20	NEW

CANADA (The Record) 2/14/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	2
4	4
5	9
6	10
7	11
8	6
9	5
10	15
11	8
12	13
13	7
14	12
15	14
16	NEW
17	NEW
18	NEW
19	REN
20	19
<b>SINGLES</b>	
1	1
2	2
3	2
4	4
5	9
6	10
7	11
8	6
9	5
10	15
11	8
12	13
13	7
14	12
15	14
16	NEW
17	NEW
18	NEW
19	REN
20	19
<b>ALBUMS</b>	
1	1
2	3
3	2
4	4
5	9
6	10
7	11
8	6
9	5
10	15
11	8
12	13
13	7
14	12
15	14
16	NEW
17	NEW
18	NEW
19	REN
20	19

GERMANY (Der Musikmarkt) 2/22/94	
THIS WEEK	LAST WEEK
1	1
2	4
3	2
4	5
5	3
6	6
7	10
8	7
9	9
10	8
11	11
12	12
13	13
14	14
15	15
16	16
17	NEW
18	NEW
19	NEW
20	NEW
<b>SINGLES</b>	
1	1
2	4
3	2
4	5
5	3
6	6
7	10
8	7
9	9
10	8
11	11
12	12
13	13
14	14
15	15
16	16
17	NEW
18	NEW
19	NEW
20	NEW
<b>ALBUMS</b>	
1	1
2	4
3	2
4	5
5	3
6	6
7	10
8	7
9	9
10	8
11	11
12	12
13	13
14	14
15	15
16	16
17	NEW
18	NEW
19	NEW
20	NEW

SPAIN (TVE/AFYVE) 2/12/94	
THIS WEEK	LAST WEEK
1	5
2	1
3	2
4	NEW
5	3
6	4
7	8
8	7
9	NEW
10	NEW
1	3
2	1
3	2
4	NEW
5	5
6	NEW
7	4
8	10
9	7
10	NEW
<b>SINGLES</b>	
1	5
2	1
3	2
4	NEW
5	3
6	4
7	8
8	7
9	NEW
10	NEW
<b>ALBUMS</b>	
1	3
2	1
3	2
4	NEW
5	5
6	NEW
7	4
8	10
9	7
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 2/27/94	
THIS WEEK	LAST WEEK
1	1
2	NEW
3	4
4	3
5	6
6	2
7	11
8	8
9	7
10	5
11	10
12	16
13	14
14	12
15	15
16	9
17	13
18	18
19	20
20	NEW
<b>SINGLES</b>	
1	1
2	NEW
3	4
4	3
5	6
6	2
7	11
8	8
9	7
10	5
11	10
12	16
13	14
14	12
15	15
16	9
17	13
18	18
19	20
20	NEW
<b>ALBUMS</b>	
1	1
2	NEW
3	4
4	3
5	6
6	2
7	11
8	8
9	7
10	5

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 2/26/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	THE SIGN ACE OF BASE MEGA
4	4	ANYTHING CULTURE BEAT DANCE POOL
5	7	IT'S ALRIGHT EAST 17 LONDON
6	6	U GOT 2 LET THE MUSIC CAPELLA INTERNAL DANCE
7	NEW	WITHOUT YOU MARIAH CAREY COLUMBIA
8	5	THINGS CAN ONLY GET BETTER D:REAM MAGNET
9	NEW	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
10	8	BREATHE AGAIN TONI BRAXTON LAFACE
11	19	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
12	NEW	A DEEPER LOVE ARETHA FRANKLIN ARISTA
13	9	PLEASE FORGIVE ME BRYAN ADAMS A&M
14	15	BABE TAKE THAT RCA
15	14	GET-A-WAY MAXX BLOW UP
16	NEW	MOVE ON BABY CAPELLA INTERNAL
17	12	IN YOUR ROOM DEPECHE MODE MUTE
18	11	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
19	17	THE POWER OF LOVE CELINE DION EPIC
20	10	I MISS YOU HADDADAWAY COCONUT
<b>ALBUMS</b>		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	5	ENIGMA THE CROSS OF CHANGES VIRGIN
3	3	ZZ TOP ANTENNA RCA
4	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	2	PHIL COLLINS BOTH SIDES VIRGIN
6	8	MARIAH CAREY MUSIC BOX COLUMBIA
7	6	TORI AMOS UNDER THE PINK EAST WEST
8	7	AEROSMITH GET A GRIP GEFLEN
9	9	TAKE THAT EVERYTHING CHANGES RCA
10	10	ELTON JOHN DUETS ROCKET
11	16	GARTH BROOKS IN PIECES CAPITOL
12	12	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
13	18	MICHAEL BOLTON THE ONE THING COLUMBIA
14	15	ACE OF BASE HAPPY NATION MEGA
15	17	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
16	NEW	RICHARD MARX PAID VACATION CAPITOL
17	13	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
18	14	CHAKA DEMUS & PLIERS TEASE ME MANGO
19	20	DIE ARZTE DIE BESTE IN MENSCHENGESTALT METRONOME
20	NEW	THERAPY? TROUBLEGUM A&M

## NORWAY (VERDENS GANG Norway) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	7	SE ILDEN LYSE SISSEL KYRKJEBO STAGEWAY/BMG
3	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
4	2	HERO MARIAH CAREY SONY
5	6	RETURN TO INNOCENCE ENIGMA VIRGIN
6	NEW	AMAZING AEROSMITH BMG
7	4	JUST MISSED THE TRAIN TRINE REIN EMI
8	5	CRYIN' AEROSMITH GEFLEN
9	8	NOW AND FOREVER RICHARD MARX EMI
10	NEW	BABE TAKE THAT BMG
<b>ALBUMS</b>		
1	1	TRINE REIN FINDERS KEEPERS EMI
2	2	MARIAH CAREY MUSIC BOX SONY
3	3	PRIMA VERA ABSOLUTE PRIMA VERA EMI/EMI
4	4	ZZ TOP ANTENNA BMG/ARIELA
5	9	ENIGMA THE CROSS OF CHANGES VIRGIN
6	6	VARIOUS DANCE COLLECTION 6 MEGA
7	7	ALICE IN CHAINS JAR OF FLIES/SAP SONY
8	10	JOKKE & VALENTINERNE ALT KAN REPETERES SONY
9	NEW	VARIOUS NORSKE HITS 1980-1989 POLYGRAM
10	8	AEROSMITH GET A GRIP BMG

## BELGIUM (IFPI Belgium/SABAM) 2/11/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LA SOLITUDINE LAURA PAUSINI CGO
2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYGRAM
3	4	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
4	5	IN YOUR ROOM DEPECHE MODE MUTE
5	3	IT'S A LOVING THING CB MILTON BYTE RECORDS
6	7	PLEASE FORGIVE ME BRYAN ADAMS A&M
7	10	DOOP DOOP CLUBSTITUTE
8	6	URGENCE POWER PEOPLE POWER PEOPLE
9	9	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
10	NEW	NEVER ALONE 2 BROTHERS ON THE 4TH INDISC
<b>ALBUMS</b>		
1	1	DANA WINNER REGENBOGEN ASSEKREM
2	3	STEF BOS VUUR HKM
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	AEROSMITH GET A GRIP GEFLEN
5	7	LAURA PAUSINI LAURA PAUSINI CGO
6	6	ROCH VOISINE I'LL ALWAYS BE THERE RCA
7	10	ZZ TOP ANTENNA RCA
8	8	MEAT LOAF BAT OUT OF HELL I EPIC
9	NEW	PHILIPPE LAFONTAINE D ICI ARCHIPL
10	NEW	WILL TURA TURA S GROOTSE HITS TOPKAPI

## IRELAND (IFPI Ireland) 2/17/94

THIS WEEK	LAST WEEK	SINGLES
1	7	WITHOUT YOU MARIAH CAREY COLUMBIA
2	1	RETURN TO INNOCENCE ENIGMA VIRGIN
3	4	LINGER CRANBERRIES ISLAND
4	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
5	NEW	TOUCH BAZAAR MARVFIIOUS
6	NEW	YOU MADE ME THE THIEF OF YOUR HEART SINEAD O'CONNOR ISLAND
7	5	THINGS CAN ONLY GET BETTER D:REAM MAGNET/EAST WEST
8	8	IRELAND'S ON THE BALL ALAN ROSE BAND FOAM
9	NEW	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
10	6	COME BABY COME K7 BIG LIFE
<b>ALBUMS</b>		
1	1	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
2	4	ENIGMA THE CROSS OF CHANGES VIRGIN
3	2	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	NEW	CHICAGO THE HEART OF CHICAGO REPRISE
6	NEW	MARY COUGLAN LOVE ME OR LEAVE ME... THE BEST OF EAST WEST
7	6	GARTH BROOKS NO FENCES CAPITOL
8	5	THERAPY? BUBBLEGUM A&M
9	7	GARTH BROOKS IN PIECES LIBERTY
10	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER

## DENMARK (IFPI/Nielsen Marketing Research) 2/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYGRAM
2	2	THE RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	JUNGLEDYRET DIVERSE SONY
4	5	TWIST & SHOUT CHAKA DEMUS & PLIERS BMG/ARIELA
5	7	FIVE LIVE GEORGE MICHAEL & QUEEN WITH LISA STANSFIELD EMI
6	NEW	JAR OF FLIES ALICE IN CHAINS SONY
7	4	THE SIGN ACE OF BASE MEGA SCANDINAVIAN
8	6	MOVE ME BASIC ELEMENT EMI
9	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD MEGA SCANDINAVIAN
10	NEW	DET ER SAMFUNDETS SKYLD TV:2 PLADECOMPAGNIET
<b>ALBUMS</b>		
1	NEW	TV.2 VERDENS LYKKELIGSTE MAND PLADECOMPAGNIET
2	1	ENIGMA THE CROSS OF CHANGES VIRGIN
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	5	DIVERSE AH ABE! SONY
5	3	AEROSMITH GET A GRIP BMG
6	4	EARTH WIND & FIRE THE VERY BEST OF... SONY
7	6	ZAPP ZAPP YOU BETTER BELIEVE MEGA SCANDINAVIAN
8	NEW	ROLLING STONES JUMP BACK '71-'93 VIRGIN
9	8	ZZ TOP ANTENNA BMG
10	9	ACE OF BASE HAPPY NATION U.S. VERSION MEGA SCANDINAVIAN

## SWITZERLAND (MEDIA CONTROL Switzerland) 2/20/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYGRAM
2	2	U GOT 2 LET THE MUSIC CAPELLA PHONOGRAM
3	NEW	IT'S ALRIGHT EAST 17 POLYGRAM
4	5	TAKE CONTROL D.J. BOBO FRESH
5	6	RETURN TO INNOCENCE ENIGMA EMI
6	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF EMI
7	4	THE SIGN ACE OF BASE POLYGRAM
8	NEW	RIGHT IN THE NIGHT JAM & SPOON SONY
9	8	BABE TAKE THAT BMG
10	7	ANYTHING CULTURE BEAT SONY
<b>ALBUMS</b>		
1	1	GOTTHARD DIAL HARD BMG
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	ZZ TOP ANTENNA BMG
4	4	MEAT LOAF BAT OUT OF HELL II EMI
5	5	ENIGMA THE CROSS OF CHANGES EMI
6	6	ELTON JOHN DUETS ROCKET/PHONOGRAM
7	7	PHIL COLLINS BOTH SIDES WARNER
8	10	AEROSMITH GET A GRIP BMG
9	9	ACE OF BASE HAPPY NATION U.S. VERSION POLYGRAM
10	NEW	THE MONKS OF SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI

## ARGENTINA (C.A.P.I.F.) 2/11/94

THIS WEEK	LAST WEEK	ALBUMS
1	2	LOS FABULOSOS CADILLACS VASOS VACIOS SONY
2	3	LUIS MIGUEL ARIES WARNER
3	4	ACE OF BASE THE SIGN BMG
4	NEW	AEROSMITH GET A GRIP BMG
5	NEW	EROS RAMAZZOTTI TODO HISTORIAS BMG
6	NEW	LOS LANDRONES SUELTOS LOS LANDRONES SUELTOS SONY
7	1	BRYAN ADAMS SO FAR SO GOOD POLYDOR
8	8	VILMA PALMA E VAMPIROS 3980 BARCLAY
9	NEW	VARIOUS ASPEN 102.3 - GRANDES EXITOS BMG
10	NEW	VARIOUS SOL Y ROCK '94 SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NORWAY:** The 17th Winter Olympics at Lillehammer is not only about sport. Olympiske netter (Olympic Nights) is a four-city, monthlong series of concerts scheduled to tie in with the Games. The idea is to showcase some of the country's foremost acts, including a-ha, Bel Canto, the September When, Dance With A Stranger, deLillos, and Sissel Kyrkjebø, alongside international artists such as Iggy Pop, Randy Crawford, Angélique Kidjo, and others. Unfortunately, the event has not been an unqualified success so far. Although most reviews have ranged from fair to ecstatic, attendance at the concerts has been poor, and the organizers face a substantial deficit. Even a-ha's remarkable club gigs and the appearance of the September When, widely considered to be the country's premier rock band of the moment, generated little in the way of international exposure. Apart from CBS, which showed a live glimpse of the Kyrkjebø concert in Lillehammer, TV crews have been elsewhere, focusing on Norwegian daily life and, of course, the Games. Even so, Olympiske netter has demonstrated the increasing range and quality of Norwegian pop and rock talent now on offer.

ERIK VALEBROKK

**RUSSIA:** The Ovatsiya (Ovation) Awards, which are Russia's equivalent to the Grammy or Juno awards, were presented in January to artists and music industry people for the third year in succession at the National Music Award ceremony. The winners are decided by music fans in nationwide voting, and in a country where no trustworthy charts are compiled and acts often have no way of measuring commercial success, the Ovatsiya Awards assume a heightened significance in determining an artist's standing in the business. Among this year's winners were film director Fiodor Bondarchuk, for his videoclip "Who Said?" sung by Vladimir Presniyakov; Presniyakov himself, who received an award for his album "Stewardess Named . . ."; Igor Nikolayev, who was named best composer/songwriter of the year and, together with singer Natasha Korolova, also received the award for best album of the year for "The Dolphin And The Mermaid"; Dessa Co., which received the award for the most important event in show business for staging Michael Jackson's concert in Moscow last September; Boris Moissejev Concerts, which won best show in 1993; Irina Allegrova, who was voted best female singer; and Philip Kirkorov, who was named best male singer.



**PORTUGAL:** Vitorino, long known as one of the best singers of urban songs, a respected songwriter, and an investigator of traditional rural songs, has a top 10 album. "As Mais Bonitas" is a compilation of the best-loved songs of his career, as chosen by David Ferreira, MD of EMI/Valentim de Carvalho, and Vitorino himself. Highlights include a new version of "Laurinda," a new arrangement of "Menina Estás A Janela" and a beautiful, traditional song from the South rural region of Alentejo, the never-before-recorded "O Rama O Que Linda Rama."

FERNANDO TENENTE

**EGYPT:** "Tarab" (Emotion Of Joy) on Enja Records is the latest album from the Lebanese expatriate Rabih Abu Khalil. It is dominated by the soaring sound of the nai (Arab flute), played by Salim Kusur, and the oud (Arab lute), played by Khalil himself, accompanied by Arabic and Indian percussive instruments and bass. A mature and meditative work, the album finds Khalil still searching for his own identity, a quest begun on his previous recordings "Al Jadida" and "Blue Camel" (the latter a surprisingly strong seller abroad, particularly in France and Germany). Khalil belongs to the new generation of Arab players who concentrate on instrumental music. He has absorbed the latest sounds and has clearly been influenced by his contemporaries, especially the Tunisian Anwar Brahem. But Khalil remains one of the key innovators in this field, while his skill as an oud player and the compositions on "Tarab" mark him as a performer at the highest international level.

MUHAMMAD HIJAZI

**NETHERLANDS:** "Rosebud" (Phonogram-Holland), a song by soul/hip-hop posse the Director's Cut, is being touted as the world's first CD-I single. Written by the group's frontmen—Frank Affolter, Marc Pos, and rapper Guan "King Bee" Elmzoon—the single is being marketed as a combination of song and digital videoclip. The single can be played on a CD-I player as well as on a traditional CD player. However, the clip can only be shown on a CD-I player with a video cartridge. Pos, a student at the TV and Film Academy in Amsterdam, wrote the script for the videoclip, which stars one of the country's top actors, Peter Faber, alongside fellow thespians Isa Hoes and Antoine Kamerling, a gospel choir called Suraned, 20 dancers from discotheque IT, and a cast of 100 extras.

WILLEM HOOS

**IRELAND:** Declan Masterson is a Dublin-born uilleann piper whose previous bands include Moving Hearts and Patrick Street, and who has worked with Bono, Christy Moore, Eleanor McEvoy, Elmer Bernstein, and the London Symphony Orchestra. His new album, "Tropical Trad" (Stare), applies innovative arrangements to a selection of jigs, reels, hornpipes, polkas, and a slow air. The unusual title track, written by Masterson and featuring Keith Donald of Moving Hearts on saxophone, was inspired by "Amazon Beaming," a book about a journey up the Amazon, and boasts a samba rhythm. A suite comprising "Full Moon," "Trail Of Tears," and "Keep Her Going" is Masterson's tribute to the Choctaw Indian nation, which sent money to relieve Irish famine victims in the 1840s. "Trail Of Tears" commemorates the Choctaws' long forced march from eastern Mississippi to Oklahoma. Masterson visited the tribe in Oklahoma and wrote the suite in its honor.



KEN STEWART

# newsline...

**GERMAN PUBLISHER** BMG UFA Musikverlage has acquired Jack White's music publishing house, Young Musikverlage. BMG has also signed a long-term deal with Transcontinent Musikverlage, White's new publishing venture. The Young catalog features 700 titles, including international hits such as Laura Branigan's "Self Control" as well as many German million-sellers.

**MORE THAN 70** Spanish-language radio stations in the U.S. and in six Latin American countries have acquired syndication rights to a weekly four-hour Spanish and European music special from Spain's Cadena SER. "Dial Latino" will cover the full spectrum of contemporary music in Spain, including ballads, rumbas, and mambo. The syndication idea is backed by Spain's rights society, SGAE.

**DOUBLE BRITS** winner Björk is the subject of a U.K. High Court lawsuit from musician Simon Lovejoy, who claims he co-wrote four tracks on the artist's album "Debut." Producer Nellee Hooper and Björk's label, One Little Indian, are also named as co-defendants. In a separate case currently being heard in the High Court, ex-Cure member Lol Tolhurst is suing band leader Robert Smith and Chris Parry, boss of their label Fiction. Tolhurst claims he received an unequal share of the band's earnings and has also told of malicious treatment by other members of the band. The courts have heard tales of the whole band's drinking exploits, and the supposed victimization of Tolhurst by the rest of the band. The case is expected to last six weeks.

## ANGEL LURES NEW CUSTOMERS

(Continued from page 1)

PolyGram, Sony, and BMG. He claims this growth has moved EMI into a virtual second-place tie with Sony and BMG for market share. "PolyGram is, admittedly, far-and-away the No. 1 classical label," concedes Murphy. "But we've moved up [to be] directly competitive with Sony and BMG after being a distant fourth." Murphy also reports that sales during the three-year period showed a gain of 24%. The company does not break out its figures.

To Murphy, profitability cannot be separated from creativity. "I believe it enables us to take chances, take risks." In other words, with good business comes more dollars to get the product out. In fact, EMI Records Group North America chairman/CEO Charles Koppelman has approved an 80% increase in the label's recording budget.

"The budget [increase] goes to the heart of my confidence in Steve and his terrific team," says Koppelman. "Angel is positioned to become the place of choice in this type of music because of the unique ways in which they market this music and its artistic sensibility."

Since taking charge, Murphy has restructured EMI's classical arm into two distinct entities. EMI Classics offers traditional classical fare, both new and catalog, including the highly regarded Virgin Classics label acquired by EMI Music with the Virgin label holdings in 1992. Angel, a crossover entity, includes the Broadway and West End imprints.

Broadway and West End were established as outlets for new, original cast albums—starting with the current hit "Crazy For You," featuring the music of George and Ira Gershwin, and "Annie Warbucks," the "Annie" sequel—and reissues drawn from the extensive original cast/soundtrack vaults of the Capitol and United Artists labels, its sister labels in the U.S., and that of its U.K. parent, EMI Records. The

high-quality transfers to CD and scholarly liner notes featured with the reissues have been welcomed by students of the musical theater.

In addition, Angel, under the A&R direction of Tony McAnany, has created specialized recordings with the musical theater fan in mind, including original orchestrations that hark back to the golden age of musical theater. Many of these discs are under the supervision and baton of musical theater scholar John McGlinn. In true crossover tradition, theater songs are performed by opera stars Thomas Hampson, Frederica Von Stade, and Samuel Ramey, among others. From the world of pop music, a Carly Simon children's album also was released.

Angel is also the home for soundtrack scores, including "Remains Of The Day" and "Shadowlands," both of which stem from an exclusive distribution deal with Merchant-Ivory Productions. Angel, in fact, distributes all soundtracks in the Merchant-Ivory catalog.

Angel's crossover does not stop there. Pianist John Bayless had a 14-week run at No. 1 last year on Billboard's classical crossover chart with "The Puccini Album." And in March, the label will release "Chant—The Benedictine Monks Of Santo Domingo De Silos," which has already garnered radio attention in the U.S. (Billboard, Jan. 29).

The recent recruitment of A&R director McAnany, says Murphy, was part of a strategy to accelerate Angel's pop-tinged aims. A pop A&R man formerly associated with Ensonic Co., a maker of studio keyboards and other equipment, McAnany is negotiating with a "name" rock act to produce a disc due this fall. In addition, Angel will release an album by Bernadette Peters that will include a new song by Stephen Sondheim, whose material Peters has sung as an original cast member of Sondheim shows such as "Sunday In The Park With

# Loreena McKennitt's Following Swells

## Multi-Instrumentalist's New Warner Set Due Soon

■ BY LARRY LeBLANC

TORONTO—Nearing the March 15 Canadian release of her new album, "The Mask And Mirror" (due March 22 in the U.S.), Warner Music Canada multi-instrumentalist Loreena McKennitt is still receiving sizable recognition for her 1991 album "The Visit."

Released by Warner Music International in more than 35 countries worldwide, "The Visit" made sales breakthroughs in Spain, Portugal, and the U.S.

"The Visit" has had a very slow but steady [sales] growth here," says Peter Standish, product manager for Warner Bros./Reprise in Los Angeles. "We've sold 200,000 copies, but at no time did the record explode. It's been like a tortoise that won't let up."

In Canada, "The Visit" gave McKennitt an impressive national profile. It was her first album under a deal with

Warner Music Canada. Prior to signing the Warner deal, however, McKennitt had established a substantial sales base for music on her own Quinlan Road label, which was marketed through several distributors. While "Elemental," her 1985 debut album sold 20,000 copies, a 1987 seasonal collection, "To Drive The Cold Weather Away," sold a modest 6,000 copies, and a 1989 album, "Parallel Dreams," sold 25,000 copies here.

"The Visit" has sold 260,000 units and is still selling," says Stan Kulin, president of Warner Music Canada. "That's without [record] clubs or even a video. We anticipate that we'll do another 100,000 units commercially. Her catalog, which we picked up on a distribution deal about nine months after 'The Visit,' has since done another 100,000 units."

The heavily layered new album finds McKennitt playing mostly piano, ac-

cordion, and synthesizer. With production assistance from guitarist Brian Hughes and engineer Jeff Wolpert, she moves away from the Celtic themes evident on her previous albums and embraces music influenced by the cultures of Spain, Morocco, and France. Some of the songs have original lyrics while other material is based on works



McKENNITT

by Shakespeare, William Butler Yeats, and the 15th-century Spanish mystic writer and visionary St. John of the Cross.

"The Mask And Mirror" developed when McKennitt visited friends in a village near Granada, Spain, in January 1993. On a night trip to Granada, she was captivated by the city's Moorish district.

"This project began with a lingering imagery about Spain at night in a market that haunted my imagination," she says. "I felt, 'Well I'm going to follow this and see where this goes.' It slowly became the umbrella of themes or ideas that Spain was the crossroads of Western civilization in the 15th century in the areas of astronomy, literature, and music. Not to mention that Spain embodied these three religions, Judaism, Islam, and Christianity."

McKennitt rehearsed and recorded the bulk of "The Mask And Mirror" last July and August at home, a stone house on a 160-acre lot named Woodley Farm in rural Stratford, Ontario.

"We rented equipment, a 24-track machine from Studer, and made the dining room the control room," she says. "We were able to work with the pieces until they grew too big for the 24-track machine. Then we'd go into McClear Place and dump tracks down so we'd have more tracks to work with at the farm."

McKennitt says she was drawn to the works of Shakespeare, Yeats, and St. John of the Cross because of their choice of words and sense of rhythm. "There are certain poets who tend to write in a style that lends itself well to being musically adjoined," she says.

For musical arrangements, McKennitt told her musicians what imagery she was trying to create, what instruments she wanted to work with, then left them to experiment. "The result is a mix of my own curiosity and imagination and my aspiration to articulate those images musically," she says.

Noting that she tinkered with tracks for the album through late January, McKennitt laughs at the suggestion that she had difficulty letting go of the recording. "Even though there are lots of niggardly things that I would have loved to fix, I was happy to let it go," she says. "I can live with a project for so long, and I've been living with this for much longer than I anticipated."

McKennitt begins a promo tour of Europe, where the album will be released March 7, with a stop in Hamburg on Tuesday (1). A two-week concert tour of Spain and Portugal will follow, ending in Lisbon on March 31. Following a short break, she will tour two more weeks in Europe before returning to Canada.

George" and "Into The Woods." Also in the works is another jazz project with Andre Previn, to be produced by Phil Ramone.

### FRESH MARKETING METHODS

Murphy believes that fresh marketing methods are required to reach the crossover customer. He says 30-second TV commercials are on their way for the "Chant" album, "Heavy Classix" line, and Peters set, as well as for an important original cast album he is trying to nail down. In the pure classical vein, cable may be used to sell an album featuring the late opera diva Maria Callas.

After reaching his goal for financial efficiency, Murphy hired ex-EMI Music staffer Deborah Dugan as VP of business affairs to help expand the label. "I thought my task was essentially to put Angel into profitability, and in order to do that, we had to set up systems and work hard at creating an efficient [operation] in such areas as warehousing, manufacturing, distribution—all nuts-and-bolts stuff," he says. "With that done, I felt we had an opportunity to really grow and expand. With Deborah, I've got a great manager with A&R sensibilities who can bring in new business with joint ventures and acquisitions."

Murphy was recruited from book publisher Simon & Schuster by then-Capitol-EMI Music chief Joe Smith, following the retirement of the legendary Capitol and Angel executive Brown Meggs. In subsequent meetings with EMI Music president/CEO Jim Field, Murphy was told of a need for Angel "to be invested in, move its headquarters from Los Angeles [to New York], and create a plan for the following year."

In the classical area, Murphy says that when he first talked with Angel veteran Tony Corona—recently elevated by Murphy to A&R chief—they identified "missed op-

portunities in not going after U.S. artists who were big already or had a big career potential but did not replicate what we were doing in Europe."

With an increase in the domestic recording budget and a focus on signing new American artists who perform widely in concert, the label has since brought on such American talents as violinists Nadja Salerno-Sonnenberg and Sarah Chang, guitarist Christopher Parkening, and pianists Awadagin Pratt and Ruth Ann Swenson. Pratt and Swenson make their EMI Classics debuts in April and the fall, respectively.

While the label's marketing team, headed by VP of sales and market development Gilbert Hetherwick, makes extensive use of telemarketing to reach accounts, it also is using creative product/marketing ploys to reach computer homes.

The Key To Classics, a single composer line debuting with 12 titles, with 12 more due in June, offers "interactive versions" of the CD liner notes replete with graphics on a 3 1/2-inch computer disk for Macintosh or Windows platforms for each title. Available for \$5 via a form inserted into each Key To Classics release, the floppy disk allows users to program the playback of the audio CD in a CD-ROM player.

Angel A&R director McAnany is also involved in a CD-ROM version for release this Christmas of Angel's two-disc package of Tchaikovsky's "The Nutcracker," which Murphy says has sold 100,000 copies to date as a conventional CD.

"I'm bullish about the market for this music, crossover and classical together," says Murphy. "There is a vast population out there that doesn't buy several albums a week, but one or two or three a year. But when they do, it can be impressive. Our goal is to drive the occasional customer into the retail stores."

## Corporate Showcase Stores On Rise Outlets Build Images, Promote Brands

This story is part of an ongoing series of articles on non-music retail sectors.

■ BY ANNA ROBATON

A number of corporate giants, including Warner Bros. and Sony, have taken retailing to its final frontier in an effort to promote their brands and build their images.

Warner Bros. and Sony join Nike, Coca-Cola, Disney, and now MGM in a lineup of manufacturers that recently have launched so-called showcase stores. Located in either high-profile downtown settings or dominant malls, the stores are designed to entertain visitors with music, video, interactive features, and theatrical architectural designs.

Experts say the stores, which have attracted a lot of media attention, allow corporations to take their messages and products directly to the public, cutting through the clutter of today's crowded retail market. They also may serve as testing grounds for products and stages for new marketing and merchandising techniques.

Although some showcase formats are highly profitable and have huge expansion potential, others may generate only enough sales to sustain

themselves, according to retail analysts and consultants.

The Sony and Nike showcase stores, for example, are predominantly promotional vehicles, according to Carl E. Steidtmann, director and chief economist of Management Horizons, the retail consulting division of Price Waterhouse. The Warner Bros. and Disney stores, on the other hand, are profit-driven, Steidtmann says.

"They [Sony and Nike stores] are done for corporate image. They are a place to do product testing and to present the whole line in one place. They are done to try to give retailers an idea of different marketing and presentation techniques. The real purpose of them is not necessarily to make a buck," Steidtmann says.

"That is not the case with either the Warner or Disney stores," he adds. "There will be a spin-off advantage of creating higher visibility for the Warner and Disney properties, but the real purpose of the concept is to make a buck."

Sony unveiled its second store, in the newly created Sony Plaza, in November. The 40,000-square-foot plaza is located on Madison Avenue in Manhattan in the building housing Sony Music Entertainment. The first

store, called the Sony Gallery of Consumer Electronics, opened in December 1991 on Chicago's North Michigan Avenue. It carries mostly Sony electronic products.

Sony Plaza includes a 222-seat public atrium, 14,000 square feet of retail space, and a 17,000-square-foot free-technology lab with educational exhibits and a high-definition interactive theater. Visitors can try Sony stereo systems, view a large-screen television, or watch trailers on monitors throughout the plaza.

The product mix consists of several hundred store-keeping units, including CDs, MiniDiscs, cassettes, and videos. In all, the Sony Plaza store carries about 50 music titles and 40 video titles, according to a Sony spokesman.

"Our goal is not to be a music store in the same vein as Virgin or HMV or Tower, but to always be highlighting new releases from Sony artists," says H. Guy Leibler, president/general manager of Sony Plaza.

Leibler says Sony Plaza has much in common with Nike Town, a showcase format that features Nike sports and fitness products in a setting that is described by one observer as part Disneyland, part MTV. Nike Town stores are located in Portland, Ore.; on North Michigan Avenue in Chicago; and in Costa Mesa, Calif.

The 68,000-square-foot Nike Town store in Chicago features 18 different pavilions, each dedicated to different Nike product collections. The video-theater pavilion boasts a continuous video presentation that blends highlights from the careers of leading athletes with Nike television ads. The Nike Town in Portland, Ore., features a water-sports pavilion with a salt-water aquarium that has fish to match the colors on Nike's water footwear.

"[Sony Plaza] is similar in form to what Nike is doing with Nike Town, where they sell their gear but they do it in a manner where they showcase their athletes," Sony's Leibler says.

"We think we showcase our artists and the movies that we make, and we do it on these wonderful tools that we manufacture," he adds. An estimated 3,000 to 5,000 people pass through

(Continued on page 56)



The Das Effect. Visiting the Peppermint's store at Atlanta's Greenbriar Mall recently were the members of the rap group Das EFX. Pictured, from left, are Skoob of Das EFX; Carla Reeves of Peppermint's; Dray of Das EFX; Brian Bradley of Peppermint's; and Joe Diaz, Southeast Regional Promotions Manager, EastWest Records.

## Handleman Reports Sales Dip Customers' Inventory Cutbacks Hurt

■ BY DON JEFFREY

NEW YORK—Handleman Co., the big distributor of home entertainment products, warns that customers' inventory concerns have reduced third-quarter sales and earnings from last year's levels. The preliminary financial report caused a sharp drop in the rackjobber's stock.

The company says that the decrease in overall revenues "was primarily attributable to a decline in music sales."

For the fiscal quarter, which ended Jan. 31, Troy, Mich.-based Handleman expects music sales to fall about 18% from last year's third-quarter level of \$195.8 million. That decline would leave music sales at \$160.6 million.

A release by Handleman president Steve Strome said, "After the first two months of the third quarter, the company's net sales were almost equal to the net sales level of the comparable two months in the prior year. Customer requirements to reduce their overall store inventory levels, however, severely impacted Handleman Co.'s net sales during the third month of the quarter. Though customer inventory concerns may not primarily relate

to the products supplied by Handleman Co., the customer's ability to reduce store inventories via shipping restrictions and merchandise returns to Handleman resulted in January net sales significantly below last year's January volume."

In addition to the drop in net sales, there was a decline in margins. The company stated, "The primary reasons for the decrease in gross profit margin percentage were customers' restricting music reorder shipments to top-selling items, which carry lower gross profit margins since such items are heavily discounted, and a decrease in sales of high margin budget music product."

Strome also said that "customer concerns about overall store inventory levels will continue to have a dampening effect on the company's sales in the fourth quarter of fiscal 1994. We are currently exploring opportunities to create additional promotions in our product lines to offset a forecasted sales decline."

The company racks music and other entertainment software at the nation's biggest mass-merchants, chains like Kmart and Wal-Mart.

Handleman says it expects video

(Continued on page 56)



Customers listen to Sony Music albums on Sony Electronics hardware at the new Sony showcase store on the ground level of the company's new headquarters on Madison Avenue in New York.

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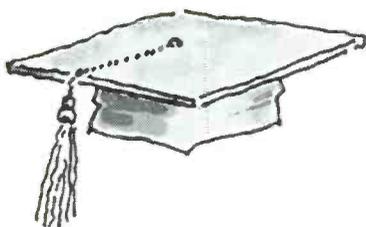
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## Retail

### Rose Records Up For Sale?; Trans World, Alwilk Make Deal

**RUMORS:** For months the rumors have been getting louder that Rose Records will be put up for sale. Rose, a 49-unit, Chicago-based chain, is in one of the most competitive markets in the U.S. Chicago is a battlefield for Best Buy and Circuit City, two electronics retailers that offer music at discount prices. According to sources, since the two have gone head-to-head in that market, front-line CD prices have dropped steadily, to the point where everyday pricing at the two is hovering at the \$11.99 mark, with sale pricing at around \$9.99. Needless to say, the other merchants in the market—including Rose, Flipside, Blockbuster's Sound Warehouse, and Tower Records—are feeling the heat.

Rose had a tough fourth quarter, with comp-store sales down a point or two. In January, Rose management announced it would shutter

11 units. Of that total, Rose executives said they would not renew four store leases that were about to come due. Similarly, Rose handles leased departments at four Montgomery Ward stores and, again, Rose executives said they were going to let that contract lapse without renewing. The other three outlets that Rose wanted to close still had time left on their leases, so Rose planned to shop those spaces on the market.

Following those actions, sources say that Rose's management has quietly put the chain up for sale, and has hired Paine Webber to handle the transaction. Rose executives were unavailable for comment, but one source suggested that Rose's management was merely testing the waters, and that selling the chain was one of any number of options it could take. Similarly, Harmony House, a regional chain like Rose based in Troy, Mich., was put on the block last year but was withdrawn when Harmony House couldn't get its price. Stay tuned.

**SELL OFF:** Trans World Music Corp. has acquired six outlets and one lease from Alwilk Music in Elizabeth, N.J. Trans World has more than 700 outlets following the acquisition, while Alwilk retains four of its stores. The deal, which was kept quiet at retail because Alwilk's management didn't shop the stores, nevertheless had been rumored among sales and distribution executives.

Alwilk executives didn't return phone calls. Label sales and distribution executives speculate that Alwilk will close the remaining four outlets, but a source in the Trans World camp says that Alwilk plans to keep on running those stores. Trans World, meanwhile, picked up four mall stores—Bridgewater Mall, Livingston Mall, Phillipsburg Mall, and Flemington Mall—and two free-standing outlets in Bricktown and West Caldwell, all in New Jersey.

**IN THE DISTRIBUTION CAMP,** John Madison has joined PolyGram Group Distribution with the title of senior VP of sales/branch distribution, which means he is the number two guy there, behind PGD president Jim Caparro. Madison comes to PGD from Pyramid Broadcasting, where he was senior VP/GM. Pyramid's flagship station is WXKS Boston. Madison's career in the music business, however, began at CBS Records, where he advanced through the distribution system to become branch manager at Houston, Chicago, and Boston. During his career at Sony, his branch offices won numerous "branch of the year" awards.

**MAKING Tracks:** Zoo Entertainment's Candace Masengale, VP of sales, now has a little help in the sales department, as the label has hired two regionals who will split the U.S. between them.

Denise Willis, who previously worked for RCA and Arista, will be based in Atlanta, handling the eastern half of the country, while Russell Frost, who previously was with BMG Distribution, will be based in Los Angeles and will handle the western half... Scott Yeckes has left his product development position with Uni Distribution in New York to become manager of product development at RCA... With the closure of the Cavages music stores, John Grandoni, VP of purchasing and advertising at the Buffalo-based chain, is seeking opportunities. He can be reached at (716) 675-3727... Oops, Track jumped the gun when last week's column reported that Warehouse buyer Kevin Milligan would join MCA. As it turns out, Milligan will stay at the Torrance, Calif.-based chain after all... Steve Korff is leaving his position as national manager of alternative rock retail at Relativity to join McGathy Promotions in New York.

**REALITY BITES:** After a long three-day weekend, the trek back into the office usually brings the realization that "reality bites." But Thom Derr, director of artist development at RCA, doesn't mind when the reality that bites means that he has to play catch-up with a hot title. "Reality Bites," the RCA soundtrack that initially shipped 100,000 units four weeks ago, got a nice boost over the weekend thanks to the opening of the movie it is named after. The film was No. 4 at the box office, reports Derr. Also, RCA has been pushing hard tie-in promotions with theaters, offering coupons for the soundtrack album at local merchants. The result: Derr reports that the "Reality Bites" soundtrack, which features tracks from U2, the Juliana Hatfield Three, the Posies, and the Knack, among others, got reorders for another 150,000 units.

## RETAIL TRACK

by Ed Christman



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# Christian Retailers Discuss Competing With Mass Merchants

■ BY PATRICIA BATES

NASHVILLE—Christian bookstores can never beat the Wal-Marts, Kmart, Targets, and other mass merchandisers on price, but they can exceed them in customer service and product line.

"No one does battle with Wal-Mart and wins," said Kent Burnes, instructor of a daylong seminar, "Competing With National Discounters," here Jan. 29 at the Christian Booksellers Assn.'s first CBA Expo '94. "Even if you got a judgment against them and you collected, it would be less than 30 seconds of their total sales . . . only a chink in their armor. But if you attack that plating in other areas, you can be fantastically successful at what you do."

Small businesses can combat the large with extended hours, displays, in-house marketing, on-site promotion, credit options, local advertising, and staff. Burnes, president of the Burnes Consulting Group (BCG) of Ft. Bragg, Calif., has advised such organizations as the American Wholesale Marketers Assn. and dozens of municipal governments, chambers of commerce, and financial development centers since 1986.

Christian merchants could raise prices if they have to on B, C, and D items—while the Wal-Marts are lowering theirs on A items—because they carry those names exclusively, he said. They also can stock gifts or accessories to go with CDs or tapes that Wal-Mart doesn't have in inventory, he said.

Sparrow Records president Bill Hearn supported much of what Burnes said with statements and statistics. His label has seen a 13% sales increase this year in CDs and tapes through CBA retailers, and a 17% average increase over the past few years.

"The smaller stores will have to become more aggressive," Hearn told Billboard. "The independents have to add more accounts. We at Sparrow are being fair and evening it out . . . We're doing all kinds of promotions with everybody, such as Sam Goody, Blockbuster, Camelot, the Targets, and the Wal-Marts, too." Altogether, current revenues for Sparrow are twice what they were before EMI began distributing the label about a year and a half ago, said Hearn.

Sparrow now has one full-time merchandiser for in-store displays, and wants to hire others, perhaps using college interns. Both Word Inc. and Sparrow Corp. have these programs.

"I think that the more you expose the product to the masses, the more all of us will benefit," Hearn says. "I think direct mail stimulates retail, and TVA stimulates retail. This only creates more interest for an artist like [Sparrow's] Carman, because you can only get his back catalog of songs at Christian bookstores."

The Christian Music & Video Retail committee also is "very excited about bringing SoundScan into the market," said Hearn, who heads CMVR. "We have a May 1 start date, and half the commitments are in from the record companies now."

The CBA Expo '94 winter trade show was SRO with 161 exhibitors, and the Jan. 25-29 conference registered about 2,000 attendees. Authors Max Lucado and Naomi Judd signed books,

and musical guests Margaret Becker, Out Of The Grey, Charlie Peacock, Michael Card, Twila Paris, and Geoff Moore came in for events.

"You have something no one else has . . . you are more than a retailer. You are a ministry to the industry," Burnes said Jan. 29 during the final CBA celebration luncheon. "This is something that Sam's Club can't or won't provide . . . This is what makes you different. Remember it going in; don't think of it

going out. You don't just go and buy a Bible bookstore—you've got to want to be in this business."

CBA members said that customers often buy Bibles at Wal-Mart, then go to Christian bookstores to have them engraved. Burnes reminded them that a sale is a sale, whether or not their store is the second choice.

"Don't you think they might have been led to you by Wal-Mart?" asked Burnes. "Then use this as an incentive.

Charge them for Bible-engraving, and give them \$1 for filling out a marketing survey at the counter. Sell them something else while they are there, and be as kind and courteous as you can so they will be back."

Membership clubs like Sam's are also cost-cutting CDs, tapes, and books. "Even if you do beat them, they will come back and give it away for free. You are not a discount retailer—if you have \$1 billion or more, you can

be one," said Burnes. "We have let price become the issue . . . it's no wonder we've left people with the alternative of 'why not go to Wal-Mart, Kmart, Target?'"

"Ma-and-pa retailing creates 80% of the jobs and wealth in this country," said Burnes. Years ago, he added, people were more loyal to their store owners. Today, "when they see a CD at half-price, the shopper takes off with

*(Continued on next page)*

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## CHRISTIAN RETAILERS DISCUSS COMPETING WITH MASS MERCHANTS

(Continued from preceding page)

her basket with turbo-charged heels. "We know that studies say that only 19% of consumers will go anywhere for price, but for the other 81%, if the ticket is under \$100 the variable is about 25%," Burnes added. "Some shoppers associate low price with off-brands, less selection, and poor quality. Because of that, discounters now want the same types of packaging for merchandise as you have."

Rural shopkeepers feel the effects of mail order and discounters first, while

urbanites feel those of membership clubs and discounters more immediately, said Burnes. Proprietors shouldn't take a "ready, fire, aim" or "fire, fire, fire" defense toward operations, he noted.

All America is seeing price wars from home shopping networks and catalog houses, and soon possibly from "wall-less retailing," he noted. "They'll all be looking forward to the day you will put on a virtual-reality helmet and shop as if the mall was in your living

room," said Burnes.

However, he noted, customers still want real "human contact," and this is why many national retailers started posting "greeters" at the doors of megastores a few years ago, said Burnes. Late Wal-Mart owner Sam Walton wanted each customer to hear "Welcome to Wal-Mart" at least once during their stay. This is something that nearly every small business can do, too, along with giving even more personal attention, said Burnes.

He noted that some customers complain that "you can never get waited on" at mass merchants' stores. "Customer service" is not just being friendly, but encompasses many practices, he said.

"They seem to tell us you can take care of all of life's needs right here," he said. "In 1994, you can actually go into some places and get your marriage license. What they won't do is bury you. But they have customers believing that they get more there."

## Retailer Thrives With Used Vinyl On Music Row

■ BY PETER CRONIN

NASHVILLE—In light of the record industry's concerns about used CDs, a store that sells them in the commercial heart of the country music business might seem a dubious proposition at best. But for the past 20 years Great Escape, located on the eastern edge of Nashville's Music Row, has been growing at a steady pace. Now a fixture on the local scene, Great Escape has even earned the public admiration of one of the industry's most outspoken opponents of the used-product trade, Garth Brooks.



DAVIS

"Garth actually singled us out in an interview on TNN as a store he had no problem with, because we sell strictly used product and don't

mix new and used under the same roof," says Great Escape co-manager Doyle Davis.

That public acknowledgement was especially gratifying to Gary Walker, the store's founder and owner. A former songwriter whose credits include hit records by country artists like Jim Reeves, Porter Wagoner, and Kitty Wells, Walker's sympathies have always fallen on the side of the music industry, and he has steadfastly refused to carry promotional product. To judge from the store's traffic, the policy hasn't slowed his business down a bit. In addition to the rambling, 8,300-square-foot Nashville location, which also houses the company's administrative offices, Walker has opened a storefront location in nearby Madison, Tenn., and has established two similarly sized Kentucky locations, Great Escape Louisville and Pack Rat's in Bowling Green.

With an uncanny knack for sniffing out a niche—be it used CDs, comic books, sports and nonsports cards, books, magazines, video game cartridges, or vintage country vinyl—Walker has built Great Escape into a pop-culture maven's paradise, with a unique soup-to-nuts inventory and a vibe reminiscent of the late-'60s/early-'70s era from which the store was spawned.

"We think our integrity has been a big reason for our success," says Davis. "We try to be the good guys in this business. I think people realize after they shop around that they get a good deal here, and they come back."

The philosophy is simple enough, (Continued on page 57)



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# SXSW Fires Up; Combustible Edison Rolls Out Sub Pop Set

**SOUTHWESTING:** Many an independent soul is already gearing up for the annual South By Southwest Music & Media Conference in Austin, Texas. This year's confab takes place at the Austin Convention Center March 17-20 (March 16, which previously was the sole province of the Austin Music Awards ceremony, is now focused on the multimedia landscape).

While SXSW has increasingly become a showcase for major-label talent and a buffet table for hungry A&R execs, the conference's roots remain in the indie world. This year, as ever, several panels have been set aside to focus on that community's concerns. (Maybe we shouldn't call them panels: According to size, they're being known as "Arena Shows," "Auditorium Dates," and "Club Gigs" this year.)

SXSW panel coordinator **Brent Grulke** filed DI in on tentative topics and speakers.

On March 17, "Indie Label Philosophies" will focus on the age-old debate about the aims of an independent imprint: Is it better to shoot for a hit or slowly develop a catalog? Confirmed as panelists are **Ken Irwin** of Rounder Records in Cambridge, Mass., and **Steve Wilkison** of Austin's Dejadisc.

On March 18, a pair of panels will focus on the vicissitudes of distribution. The "Independent Distribution Vs. Major Distribution" debate will feature **Jim Bradt** of Rykodisc in Salem, Mass., and **Sara Brace** of Twin Cities Distribution in Minneapolis. The major indie panel posits a deathless question: "Why Is My Record Not In The Store?" Participants will include **Randall Jamail** of Justice Records in Houston, **Daniel House** of C/Z Records in Seattle, and **John Kunz**, proprietor of retailer Waterloo Records



by Chris Morris

and operator of the Watermelon Records label in Austin.

Grulke adds that he's seeking to make the panels more adventurous this year, as the new panel names suggest. Self-explanatory titles include "Junkie In The Band" and "Musician Joke-Off." On a deeper note, SXSW will institute what it calls a "mentor program," in which entry-level attendees will have access to one-on-one sessions with seasoned industry vets.

Toss in several hundred live acts (including such recent Flag Waving subjects as **the Blazers**, **Silkworm**, and **Sage**) performing at the concurrent SXSW Music Festival, and a provocative, noisy time is in the offing.

**QUICK HITS:** After little more than three months on the job, **Russ Martin** has resigned as VP of marketing and development at REP Co. in Minneapolis. Martin, who came to REP from Precision Sound in Seattle, will return to his hometown to join the audio-video firm Miramar Productions as VP of sales and marketing. In other REP news, Central regional manager **Buddy Parker** has been promoted to chief operating officer; he will relocate from Dallas. Caroline Records is now distributing Hicksville, N.Y.-based Pipeline Records. The label also markets a reissue label, the Collector's

Pipeline... Remember **Tommy James & the Shondells**? (There's a K-tel question for you.) Well, James himself has released "Discography: Deals & Demos 1974-1992," a two-CD set of his post-Roulette recordings on his own Aura Records label. The New York-based company is being distributed nationally by M.S. Distribution in Chicago... In the Can't Believe Our Eyes Department: The current issue of Rolling Stone includes a style feature (honest!) in which groovy indie-side folk are pictured modeling expensive threads in their decidedly downscale work spaces. Among the fashion victims flyin' the flannel: former Sub Pop "employee of the month" **Curtis Pitts**, Twin/Tone founder **Peter Jespersen**, AutoTonic publicity goddess **Vicky Wheeler**, and Nasty Little Man flacks **Steve Martin** and **Perry Serpa**. DI, who could use a new wardrobe, feels totally left out.

**FLAG WAVING:** Ladies and gents, pull up a martini and dig the effervescently swingin' sounds of Providence, R.I.'s **Combustible Edison**.

The band's Sub Pop debut (aptly titled "I, Swinger") is a flammable cocktail of Nino Rota, **Julie London**, **Kurt Weill**, and some original sounds that would bring a smile to **Esquivel's** face. Redolent of the low-roller lounge-rat scene, Combustible Edison is actually the inspiration of two Las Vegas emigrants.

"I didn't think I'd be running into Dean Martin on the streets there... but I thought there'd be some weird underbelly that would be part of the mythical Vegas we were in love with," says the **Millionaire** (better known to some as **Michael Cudahy**, who was formerly a member of the Vegas-based band **Christmas with Edison** partner

**Miss Lily Banquette**, aka **Liz Cox**).

Although Cudahy maintains that "the Liberace Museum really delivers," he calls Vegas "kind of a cross between Indianapolis and Disneyland." Despite their flight from the city for the Eastern shores, Cudahy and Cox remained intent on plumbing the gambling hub's mythos. With Combustible Edison, they have forged a kind of Vegas for the mind.

"If it works, it's partly because we don't think of it as a retro thing," says Cudahy. "It's an aesthetic and an attitude you find all the time. The essence of it is fabulousness... There's sort of a jet-set element to it."

The five-piece band began life as part of a 14-piece floor show revue, the "Tiki Wonder Hour"; its original, more unwieldy handle was the Combustible Edison Heliotropic Oriental Mambo And Foxtrot Orchestra.

Taking a cue from this lifestyle-oriented "call to the bar for the new cocktail generation," the band hopes to bring its show to less-conventional venues when it hits the road.

"One of the big questions as far as touring is, where are we going to play?" Cudahy says. "We have to get people in the proper mood to get it to work... We'll probably do some rock clubs, but we're looking for lounges."

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## CORPORATIONS' SHOWCASE STORES ON RISE

*(Continued from page 51)*

Sony Plaza each day, Leibler says. He declined to provide sales figures.

Although Sony and Nike operate only a handful of stores in all, other corporations have rolled out their showcase formats aggressively. Retail experts say expansion potential hinges on a strong theme and a product mix that is broad and exciting enough to structure a store around.

"There are two kinds of showplace stores. One is a corporate image kind of thing, à la Sony Plaza. The other is a store with tremendous excitement, where you can also make money and roll it out," says Howard Davidowitz, chairman of Davidowitz & Associates Inc., a New York-based national retail consulting firm.

Entertainment has become an important part of retailing in general, experts say. "The way to win the consumer is to entertain. That is the name of the game," says Kathy C. Yohalem, director of strategic marketing for the retail consulting division of Coopers & Lybrand.

"The more spectacular the showcase, the more unique the ambiance, the more fun to shop the atmosphere, the more you are going to garner the customer's frequency," Yohalem explains.

Warner Bros. and Disney, observers say, have taken entertainment in

retailing to new heights. In 1987, the Walt Disney Co. launched a chain that has become a staple in malls throughout the country and has expanded abroad.

The Disney Stores chain now has 258 units, 215 of which are in the U.S. The stores average more than \$650 per square foot in sales, with some units topping \$1,000. They carry a wide range of Disney apparel and products and seek to combine retailing and entertainment, while promoting the company's films and theme parks.

Warner Bros. followed suit in 1991, opening its first Warner Bros. Studio Store at the Beverly Center in Los Angeles. By the end of 1993, the Warner Bros. Studio Store chain had grown to 61 units, including six in the U.K.

The chain's 30,000-square-foot flagship, which opened in October, is located on the corner of Fifth Avenue and 57th Street in Manhattan, just five blocks from the headquarters of Warner Bros.' parent company, Time Warner Inc.

Warner Bros. executives say the site is a high-profile location with heavy traffic, including flocks of tourists, that will give the store national and international exposure.

It is the chain's only freestanding store and is significantly larger than its counterparts, which are located in moderate to upscale regional malls with high traffic counts.

Project architects sought to marry Hollywood drama with New York City elegance, as well as replicate the excitement of a movie studio set. The store's second floor is equipped with an oversized high-resolution television and a suspended video bank for

continuous screening of Warner Bros. films, animation, and music video images.

One analyst estimates that the store generates sales of \$600 per square foot, compared with average sales of \$400 per square foot for some of the country's leading specialty retailers. Warner Bros. officials declined to release sales figures.

It has 3,000 SKUs including apparel, fashion, home accessories, books, videos, toys, posters, animation art, and contemporary collectibles. All the merchandise is based on legendary Warner Bros. screen stars and cartoon characters. The store's video offering of some 60 titles includes cartoons and a few popular titles like "Batman" and its sequel. The store does not carry music.

Metro-Goldwyn-Mayer is hoping to duplicate the success of Warner and Disney. In the spring, MGM plans to open a store in its Santa Monica, Calif., headquarters. Company executives hope the store will serve as the prototype for a possible chain of outlets (Billboard, Jan. 29).

But despite the success of Warner Bros. and Disney, most efforts have been limited to a few stores. Atlanta-based Coca-Cola Co., for example, operates only two stores.

A 3,000-square-foot store on Fifth Avenue in Manhattan carries more than 500 Coca-Cola trademark items. The merchandise includes apparel and accessories, glassware, toys, and collectibles.

The store, located in the building housing Coca-Cola's New York headquarters, features exhibits of Coke memorabilia and early 20th century advertising. It also features an interactive unit that shows videos of world events and cultural history as well as footage on Coke's history.

More in the showcase vein, the Trademart at the World Of Coca-Cola in Atlanta is a 45,000-square-foot pavilion adjacent to the Underground Atlanta retail complex. The pavilion has technological displays, interactive exhibits, more than 1,000 artifacts, and other memorabilia. It also contains a 4,500-square-foot store offering the largest array of Coca-Cola trademarked merchandise in the world.

"All manufacturers and retailers are looking for ways to break through the clutter of advertising and messages that are out there and to capture the consumer's attention," says Steidtmann of Management Horizons. "This [trend] is sort of the latest dimension of that."

## HANDLEMAN

*(Continued from page 51)*

sales to be "substantially even" with the \$103.5 million reported in last year's third quarter. Book sales are projected to rise about \$3 million, or 17%, while home computer software sales are seen falling about \$3.8 million, or 21%.

The company's stock plunged \$1.75 a share in New York Stock Exchange trading on the day the news was released, closing at \$11.50. Its price range over the past 52 weeks has been \$9.875 to \$16.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	MEAT LOAF ▲ <sup>9</sup> CLEVELAND INT'L 34974/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL 19 weeks at No. 1	146
2	2	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	146
3	8	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	7
4	3	BOB MARLEY AND THE WAILERS ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	135
5	4	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	146
6	5	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	123
7	7	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	20
8	6	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	20
9	9	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	146
10	10	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	144
11	11	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	146
12	12	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	146
13	14	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	146
14	13	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	145
15	15	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	144
16	16	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	70
17	18	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	146
18	17	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	137
19	19	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	143
20	20	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	132
21	24	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	100
22	22	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	55
23	23	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBAY ROAD	47
24	25	METALLICA ▲ <sup>7</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	129
25	26	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	136
26	21	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	23
27	—	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	1
28	27	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	78
29	30	METALLICA ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	128
30	33	FLEETWOOD MAC ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	119
31	35	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	142
32	28	THE BEATLES ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	24
33	31	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	25
34	32	U2 ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	110
35	37	MARIAH CAREY ▲ <sup>6</sup> COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	14
36	36	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	52
37	29	SADE ▲ <sup>2</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	30
38	39	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	54
39	34	ENYA ▲ ATLANTIC 81842/AG (9.98/15.98)	ENYA	94
40	42	MICHAEL BOLTON ▲ <sup>5</sup> COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	11
41	41	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	132
42	40	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	142
43	38	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98) <b>HS</b>	GISH	5
44	43	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	29
45	50	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF THE RIGHTEOUS BROTHERS	123
46	—	AEROSMITH ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	4
47	47	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	136
48	48	DEF LEPPARD ▲ <sup>11</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	127
49	49	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	48
50	—	KENNY G ▲ <sup>2</sup> ARISTA 8613* (13.98/17.98)	LIVE	31

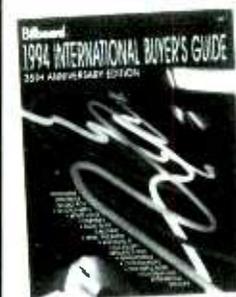
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## FOR THE RECORD

A Feb. 26 photo caption should have identified the Rare Bear sales staff as, from left, Jim Horn, Carter Grice, Jim Albright, and Patrick Crinnion.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>TOP NEW AGE ALBUMS™</b>				
★ ★ NO. 1 ★ ★				
1	1	25	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804 19 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	2	19	<b>NOTHING ABOVE MY SHOULDERS BUT THE EVENING</b> WINDHAM HILL 11133	RAY LYNCH
3	6	23	<b>BRIDGE OF DREAMS</b> NARADA 63024	DAVID LANZ AND PAUL SPEER
4	3	21	<b>SHADOW OF TIME</b> WINDHAM HILL 11130	NIGHTNOISE
5	4	117	<b>SHEPHERD MOONS ▲<sup>2</sup></b> REPRISE 26775/WARNER BROS.	ENYA
6	7	33	<b>ACOUSTIC HIGHWAY</b> HIGHER OCTAVE 7050	CRAIG CHAQUICO
7	5	45	<b>IN MY TIME ●</b> PRIVATE MUSIC 82106	YANNI
8	9	248	<b>WATERMARK ▲<sup>2</sup></b> REPRISE 26774/WARNER BROS.	ENYA
9	<b>NEW▶</b>		<b>A DAY IN THE LIFE</b> MOULIN D'OR 942	DANNY WRIGHT
10	11	19	<b>IMPRESSIONS</b> AMERICAN GRAMAPHONE 993	CHIP DAVIS
11	10	13	<b>CHRONOLOGIE</b> DISQUES DREYFUS 36152	JEAN MICHEL JARRE
12	13	15	<b>FOREST RAIN</b> SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
13	8	7	<b>THE HIGHER OCTAVE COLLECTION</b> HIGHER OCTAVE 7052	VARIOUS ARTISTS
14	14	5	<b>SOMEWHERE IN A DREAM</b> REAL MUSIC 7000	HISHAM
15	17	39	<b>NARADA DECADE</b> NARADA 63911	VARIOUS ARTISTS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>TOP WORLD MUSIC ALBUMS™</b>				
★ ★ NO. 1 ★ ★				
1	1	13	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/ELEKTRA 9 weeks at No. 1	GIPSY KINGS
2	2	15	<b>STILL ON THE JOURNEY</b> EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
3	4	9	<b>THE WORLD SINGS GOODNIGHT</b> SILVER WAVE 0803	VARIOUS ARTISTS
4	3	35	<b>BANBA</b> ATLANTIC 82503	CLANNAD
5	6	17	<b>ISLAND ANGEL</b> GREEN LINNET 1137	ALTAN
6	5	33	<b>THE SOURCE</b> HANNIBAL 1375/RYKODISC	ALI FARKA TOURE
7	12	29	<b>GLOBAL CELEBRATIONS</b> ELLIPSIS ARTS 2320/ELLIPSIS	VARIOUS ARTISTS
8	9	47	<b>ANAM</b> ATLANTIC 82409/AG	CLANNAD
9	8	15	<b>GARDEN OF DREAMS</b> TRILOKA 7199	ALI AKBAR KHAN
10	7	29	<b>GYPSY BOOGALOO</b> MESA 79056/RHINO	WILLIE AND LOBO
11	13	7	<b>BEAT THE BORDER</b> REAL WORLD 62333/CAROLINE	GEOFFREY ORYEMA
12	<b>NEW▶</b>		<b>I CHING</b> POINT MUSIC 442 037/PLG	UAKTI
13	10	9	<b>SPIRIT OF THE FOREST</b> HANNIBAL 1377/RYKODISC	BAKA BEYOND
14	11	49	<b>A MEETING BY THE RIVER</b> WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
15	14	41	<b>ADVENTURES IN AFROPEA 1</b> LUAKA BOP 45183/WARNER BROS.	ZAP MAMA

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>TOP REGGAE ALBUMS™</b>				
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan				
★ ★ NO. 1 ★ ★				
1	1	5	<b>PROMISES &amp; LIES</b> VIRGIN 88229 5 weeks at No. 1	UB40
2	3	5	<b>BAD BOYS</b> BIG BEAT 25282/AG	INNER CIRCLE
3	2	5	<b>COOL RUNNINGS</b> CHAOS 57553*/COLUMBIA	SOUNDTRACK
4	4	5	<b>QUEEN OF THE PACK</b> EPIC 53763*	PATRA
5	5	4	<b>BIG BLUNTS</b> TOMMY BOY 1077/	VARIOUS ARTISTS
6	6	5	<b>12 INCHES OF SNOW</b> EASTWEST 92207/AG	SNOW
7	9	5	<b>VOICE OF JAMAICA</b> MERCURY 518013*	BUJU BANTON
8	7	5	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
9	8	5	<b>ALL SHE WROTE</b> MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
10	10	3	<b>DANCEHALL MASSIVE</b> NOVEMBER 1106	VARIOUS ARTISTS
11	12	5	<b>PURE PLEASURE</b> VIRGIN 87953	SHAGGY
12	11	5	<b>ROUGH &amp; READY VOL. II</b> EPIC 57203	SHABBA RANKS
13	14	4	<b>BEST OF REGGAE</b> K-TEL 6067	VARIOUS ARTISTS
14	15	5	<b>DON DADA</b> COLUMBIA 52435	SUPER CAT
15	<b>RE-ENTRY</b>		<b>X-TRA NAKED</b> EPIC 52464	SHABBA RANKS

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

## RETAILER THRIVES WITH USED VINYL ON MUSIC ROW

(Continued from page 54)

but as Great Escape's business has expanded, keeping track of an always-growing, ever-fluctuating inventory is an increasingly complex task overseen by Davis, who takes care of employee training and other "hands-on" aspects of running the Nashville store, and co-manager Susan Burch, whose job involves more "paperwork and administration." Even working with a 20-person staff (there are approximately 50 employees companywide), keeping track of what comes in and goes out of Great Escape can be a challenge.

"We've never nailed down the number [of records and CDs] like some stores do," says Davis. "For one thing, we are strictly used, so we don't have a regular inventory, although we do track all of our back stock. Cash flow is really not a problem, because the business is successful enough so that every day we make considerably more than we put out."

Great Escape is indeed packed with customers on any given day, browsing underneath '60s-vintage, wall-sized posters through the store's eclectic array of merchandise. The backbone of the company's \$2 million annual business is



The specialty of Great Escape is vintage vinyl, such as the titles pictured here by Betty Ann Jeannette and Johnny Cash.

an impressive stock of used CDs and records, and Great Escape's selection of out-of-print country albums, from the '50s through the '80s, is world class. Davis reports that during Fan Fair, the annual Music City gathering of the country music faithful, it's not unusual for customers from as far away as Great Britain, Germany, and Japan to drop \$2,000 on long-lusted-after country vinyl. In a town that easily forgets, Davis feels that just having the records in stock provides a valuable service.

"We actively seek that stuff out,"

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/LABEL	ARTIST
16 DECEMBER	WINDHAM HILL
17 CELTIC ODYSSEY	NARADA
18 NOUVEAU FLAMENCO	HIGHER OCTAVE
19 WINE, WOMAN & WALTZ	RELATIVITY
20 SACRED SITE	HEARTS OF SPACE
21 EOLIAN MINSTREL	SBK/ERG
22 WINTER SONG	GTS
23 TARANKA	BLUE ORCHID/DA
24 220 VOLT LIVE	MIRAMAR
25 HUMAN RITES	NATURAL VISIONS



Country is not all that's on the menu at Great Escape. Shown is its collection of vinyl by and related to the Beatles.

Davis says. "Gary's got friends that look for collections and let him know when things come up. It's all vinyl, but there is a focus on country. I mean, we are in Nashville. For some reason, this town seems ashamed of its past instead of promoting it. With the CD boom, all they want to release is compilations, and they're putting out almost none of the original country albums on CD. You miss out on album cuts and all that great artwork."

Owner Walker was running a Nashville song publishing company back in the early '70s when, in an effort to quench his teen-age son's never-ending thirst for comic books, he started attending flea markets and comic conventions. When he stumbled into an almost-complete run of Marvel comics, Walker found himself in the comic book business. Three struggling years later, Great Escape had expanded from comics to records, and Walker moved to the current location.

"We do almost no advertising, and the business has grown every year," says Davis. "We've got our own price guides based on years of doing used records here in Nashville. We use all the various other price guides to some degree to get a feel, but we have a price based on what we can get."

According to Davis, that translates into a better deal for his customers. With its other product lines picking up some of the slack, Great Escape is able to undersell Phonoluxe, the only major local competitor in the used-record game.

Lately, Davis has seen increased business in used game cartridges from Sega Genesis to Super Nintendo, and in used books on tape. A customer can pick up a book on tape for half of its original \$16 price, and sell it back to Great Escape for \$4. But, perhaps most significantly, comic books, Great Escape's original *raison d'être*, have made a startling comeback in the past few years. Davis has his own theory to explain this.

"Comics have made a mainstream breakthrough," he says. "They make movies from comic books, and it's drawn a lot of people in. A lot of high-profile things have happened, like Superman dying, and they broke Batman's back. They had to recruit a new Batman with a new costume and everything. Comics are now probably 25%-30% of our business, and the rest is predominantly music. We make more money selling CDs than records."

Rock CDs still make up the majority of Great Escape's business, but, with an eye on the future, Walker, Davis, and company aren't ruling anything out.

"We like to try to have some vision," says Davis. "We got on top of the LP thing really well, and we make money with vinyl. What we did was just rock-bottom the prices right from the get-go when we saw CDs start to happen. It was a real crap shoot, but if we buy them for a quarter and sell them for a buck, we've made our 75 cents, and that's wonderful."



Pictured in the Great Escape store, from left, are Sharon Tyas, assistant manager; Doyle Davis, co-manager; and Susan Burch, co-manager.

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# LARGEST DISTRIBUTOR

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

★ **RICHARD THOMPSON**  
Mirror Blue  
PRODUCER: Mitchell Froom  
Capitol 81492

Magnificent British singer/songwriter/guitarist's latest continues in the vein of his critically hailed "Rumour & Sigh." From supercharged lead single "I Can't Wake Up To Save My Life" to appropriately delicate "Beeswing" to witty "MGB-GT" and "Shane And Dixie," Thompson offers goods abundant for album alternative spinners, if not album rockers. Imminent media blitz and June all-star Thompson tribute will further help the artist find his long-deserved place on the charts.

**MARK LANEGAN**  
Whiskey For The Holy Ghost  
PRODUCERS: Mark Lanegan & Mike Johnson  
Sub Pop 132

Screaming Trees front man Lanegan sings like a man worn down on this set, his second solo outing, but his beautifully low, rich, and rough voice brings a bit of heaven to this setting of heavy drink and spiritual searching. Although accompanying guitar melodies occasionally reach for the "proper" bluesy feel, the songs here are capable of pulling together with undeniable power. Rock and modern rock radio should zoom in on "El Sol" and peruse album at leisure for other worthwhile tracks.

**THE VELDT**  
Afrodisiac  
PRODUCER: Ray Shulman  
Mercury 314 518 349

Eclectic? You bet. But the Veldt's inventive major-label debut hangs together gloriously on jangly guitar hooks and a smooth, soulful vibe positively nailed by quartet of twins Daniel and Danny Chavis, David Burris, and M. Levi. Lead single "Soul In A Jar" is a raucous pleasure with a lush sheen, but don't overlook the liquid-hot "Juicy Sandwich" and infectious "Last Call." Good fun, whatever else you care to call it.

**NRBQ**  
Message For The Mess Age  
PRODUCERS: Terry Adams & Joey Spampinato  
Forward/Rhino 71427

Quintet or quartet, the Q's always stood for quirky, in the finest sense of the word. Legion of fans of band's slightly skewed universe—inhabited by the likes of Howard Johnson and his HoJo—will savor "Girl Scout Cookies" and "Spampinato" (an ode to the bassist, not the canned meat), but these musical throwaways remain an acquired taste for the half-baked, in the finest sense of the word. More fully realized showcases for some of the surest, subtlest musicians in the business are lusty "A Little Bit Of Bad" and "A Better Word For Love," as sweet as a song as it is simple.

**EUGENIUS**  
Mary Queen Of Scots  
PRODUCER: Craig Leon  
Atlantic 82562

Eugenius is in a pretty sky-blue funk, and, oh, but it feels fine. "I'm so blue, so blue I glow," leader Eugene Kelly sings in "The Moon's A Balloon," and it's a fine summation for a dazzling album that melds an almost offhanded angst ("I've really got no point to make," Kelly notes in "Let's Hibernate") with surehanded pop melodies and grunge that cleans up nicely. First single is "Blue Above The Rooftops," but there's lots more where that came from.

**VARIOUS ARTISTS**  
Max Weinberg Presents: Let There Be Drums!  
COMPILED PRODUCER: Max Weinberg  
Rhino 71547

Three-volume set represents the former E Street Band skin man's favorite drum tracks of the '50s, '60s, and '70s. Many of his choices, like "Wipe Out" and "Frankenstein," are ones you'd expect to find on such an anthology. Others, like "Fire

## SPOTLIGHT



**VARIOUS ARTISTS**  
Rhythm, Country & Blues  
PRODUCER: Don Was  
MCA 10965

Scope of this project—a series of duets between country and R&B greats—is best illustrated by the dizzying array of talent represented: Vince Gill & Gladys Knight, Al Green & Lyle Lovett, Aaron Neville & Trisha Yearwood, Little Richard & Tanya Tucker, Patti LaBelle & Travis Tritt, Sam Moore & (the late) Conway Twitty, Clint Black & the Pointer Sisters, Natalie Cole & Reba McEntire, Chet Atkins & Allen Toussaint, the Staple Singers & Marty Stuart, and George Jones & B.B. King. Unsurprisingly, the versions are as stellar as the cast, ensuring a lucrative run at radio and retail. Album is supported by a video, a documentary, and benefit concerts.

& Rain" or classics by Chuck Berry, Bo Diddley, or Buddy Holly, are more readily associated with the guitar slingers who wrote them than with the drummers who backed them up. The successful juxtaposition of these disparate cuts proves that the heart of rock—and soul—is indeed the beat.

★ **SILKWORM**  
In The West  
PRODUCER: Steve Albini  
CZ 071

Seattle band offers a refreshing alternative to straight-ahead grunge in both looks and sound. Producer Albini goes for a blunt assault, but quartet's melody-conscious but abrasive style separates it from the herd. "Garden City Blues" and "Pilot," among highly consistent tracks, are worth a peek from modern rockers who may wrongly believe there's no life in the Pacific Northwest after Soundgarden.

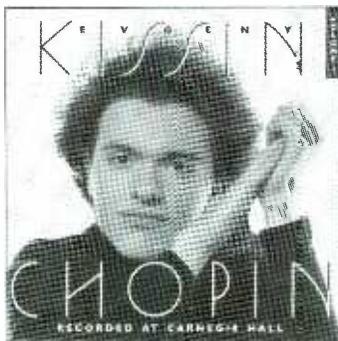
**ST JOHNNY**  
Speed Is Dreaming  
PRODUCERS: St. Johnny  
DGC 24534

Connecticut unit makes its big-league debut after a string of successful indie releases. Happily, the D.I.Y. spirit is still with the band, as evidenced by its self-produced, rough-at-the-edges attack, which serves its material better than a more polished approach would. Among the selections that merit modern rock's consideration are "A Car Or A Boy?," "Down The Drain," "Gran Mal," and "Everything Is Beautiful."

★ **VARIOUS ARTISTS**  
Bring It On Home, Volumes 1 & 2  
PRODUCERS: Bob Irwin & Artie Traum  
Legacy 52997/8

In the mid-'80s, WAMC Albany, N.Y., became an ersatz living room where some of America's premier folkies gathered to sing, talk, and jam in loose sessions that captured the spirit and substance of the genre. Fortunately, the place was bugged, and unedited tapes culled from the now-defunct "Bring It On Home" radio show are available via the new Legacy Folk Series. Among those who pulled up a chair are Livingston Taylor, Rick Danko, David

## SPOTLIGHT



**CHOPIN, VOL. 1**  
Evgeny Kissin, Piano  
RCA Victor Red Seal 60445

Recorded just a year ago at Carnegie Hall, this recital mixes both live performances (with audience reactions) and session takes. Whatever the source, the playing is superb, as we have come to expect from this phenomenal young artist. His technical command is near total. But, more importantly, there is an overriding musical intelligence at work that draws the listener quickly and convincingly into Kissin's personal musical ambit. Main works are the "Fantaisie in F Minor" and the Scherzo No. 2, which bracket seven other delectable and mostly shorter pieces.

Wilcox, and Al Mamlet, whose seven-minute take on 5,000 years of folk is worth the price of admission. Like the show, an instant classic.

**THE WALTONS**  
Lik My Trakter  
PRODUCER: John Switzer  
Sire/Reprise 45445

Canadian unit of Jason Plumb, Keith Nakonechny, and Dave Cooney enters a tad too limpidly with laid-back debut. Slightly countrified compositions, embellished by backup musicians including longtime Cowboy Junkies sideman Kim Deschamps on guitar and mandolin, just doesn't have enough oomph or compositional distinction to separate group from the pack. Material here will slide down easiest with modern rockers looking for their own CSN&Y.

## RAP

**SCHOOLY D**  
Welcome To America  
PRODUCER: Schooly D, Mike Tyler  
Ruthless/Columbia 57632

Where "gangsta rap" began was

## SPOTLIGHT



**BEN HARPER**  
Welcome To The Cruel World  
PRODUCERS: Ben Harper & JP Plunier  
Virgin 39320

Young California singer/songwriter plays a bluesy acoustic slide that serves as a perfect backdrop for his sparse, eloquent songs about human struggle. Among the most compelling are lovely "Pleasure And Pain," anthemic "Like A King" (with wordplay on Rodney King and Dr. Martin Luther King), and deceptively profound toe-tappers like "Breakin' Down" and "Mama's Got A Girlfriend Now." Some of these songs have the ring of classics, lingering in the listener's mind long after they're gone. A laudable debut.

"Saturday Night! The Album," Schooly-D's debut disc from 1987. The record was a brutal beast with humor, and D was dangerous but fun. That was then. These days, the rapper drops playful paranoia on only one song, the goofy "I Know You Want To Kill Me." On the rest of the set, he examines the world through the eyes of a ghetto dweller in more matter-of-fact ways. He does this over laid-back tracks that are perfect for stoned-out afternoons on the corner.

## JAZZ

▶ **CHET BAKER**  
My Funny Valentine  
REISSUE PRODUCER: Michael Cuscuna  
Pacific Jazz 28262

Even before his death in 1988, trumpeter and vocalist Baker had become a somewhat mythic figure in jazz, and these 1953-56 sessions played a major part in creating his legend. The young Baker's stark, naive, somewhat detached vocals are framed by such great West Coast sidemen as Shelly Manne, Bob Brookmeyer, and Bud Shank (with a string orchestra on some tracks). Baker's

## VITAL REISSUES™

**LORD KITCHENER**  
Klassic Kitchener: Volume One  
PRODUCER: none listed  
Ice 931102

Lord Kitchener's domain is calypso, a rich musical field that has helped nurture such sonic offshoots as jump-blues, dance, and rap. In this first installment of a three-volume anthology chronicling his 45-plus-year career to date, Kitchener, aka Aldwyn Roberts, shows his title is more than honorary; he's a master. From the opening parry of the sharply written "When A Man Is Poor," Kitchener moves confidently in the 12 tracks through the topical ("If You're Brown"), the comical ("Tie Tongue Mopsey"), the traditional ("Steel Band Music"), and the scatological ("Dr. Kitch") variations on the form with equal deftness and unerring aim. It's a brilliant tour of an extraordinary music and an extraordinary practitioner. Volume

Two is due in May; Volume Three follows in July.

**SMOKEY ROBINSON & THE MIRACLES**  
The 35th Anniversary Collection  
COMPILED PRODUCERS: Cary E. Mansfield & Claudette Robinson  
Motown Masters Series 37463-6334

Smokey's irresistible falsetto gets the royal treatment on this slick four-disc package from Hitsville's Masters Series. Every hit Robinson & the Miracles recorded is represented—from "Shop Around" and "You've Really Got A Hold On Me" to "Going To A Go-Go" and "The Tears Of A Clown"—plus Smokey solo cuts, Miracles hits with leader Billy Griffin, and previously unissued material. Annotation and photography are superb, in keeping with collection's allure. Proof that Miracles are still happening today.

most memorable vocals include the title track, "Someone To Watch Over Me," "Let's Get Lost," and "Like Someone In Love," matched with poignant instrumentals like "Isn't It Romantic?" and "Sweet Lorraine."

**KENNY BARRON**  
Other Places  
PRODUCER: Joanne Klein  
Verve 519 699

Sharp new traditional set from veteran pianist Barron features tasteful turns from vibist Bobby Hutcherson and saxophonist Ralph Moore. Highlights include such Barron originals as the childlike swing of "Mythology" and the bluesy, moody "Nikara's Song," as well as drummer Victor Lewis' briskly syncopated theme "Hey, It's Me You're Talking To."

## WORLD MUSIC

▶ **VARTTINA**  
Oi Dai  
PRODUCER: Riku Mattila  
Green Linnet/Xenophile 4014

At the core of this innovative 10-piece Finnish folk ensemble are five female vocalists whose choral harmonies can be lustrous, sharp, and even a little savage. This short collection of traditional themes was arranged by Värttina and includes a few instrumentals and one a cappella number. Highlights of this bewitching set include the strict, surging rhythms of "Marilaulu," the plaintive harmonies of "Yks On Huoli," the frenzied choruses of "Ukko Lumi," and the elegant melodies of "Kiiriminna" and "Viikon Vaivane."

## LATIN

**LIMITE 21**  
Motivos Para Amar  
PRODUCERS: Julio "Gunda" Merced, Elvin F. Torres  
Serrant  
MP 6111

Burgeoning trend toward slower, pop-styled merengue sound, embellished with smooth and chewy vocal harmonies, is given a strong push by three handsome Puerto Rican tenorists whose interchangeable baritones propel breezy romantic paeans. Though infectious album contains several shuffling chart prospects ("No Te Olvidaré," "Cuando Llega El Amor," "Pequeña Historia Del Amor," and "Eras Lo Máximo"), biggest potential hit may be lilting bachata track "Margarita."

**SON DE AZUCAR**  
Endulzando El Mundo  
PRODUCER: none listed  
SDI/Sony 81198

Female ensembles in salsa are about as rare as snowfall in the Caribbean, but this 10-piece Colombian outfit sashays smartly through pleasant passel of lighthearted tales, most of which deal with man-loving situations. Tropical and some pop outlets will—as title suggests—go sweet on "Te Olvidé," "Corazón De Azucar," "Por Ti Yo Voy," and "Tú Y Yo."

## CLASSICAL

★ **NOCTURNAL**  
Julian Bream, Guitar  
EMI Classics 54901

The seasoned guitar aficionado with a sympathetic ear for contemporary expression will find much to relish here. The title piece by Britten, and Frank Martin's "Four Short Pieces," are still available in much earlier Bream performances on RCA. They're programmed here with a sonata by Brouwer and Takemitsu's "All in Twilight," both commissioned by Bream, and a set of Polish folk melodies in settings by Lutoslawski, transcribed by the performer for his instrument. Absorbing.

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 (P): 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 (M): 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

► **BONNIE RAITT** *Love Sneakin' Up On You* (3:39)  
PRODUCERS: Don Was, Bonnie Raitt  
WRITERS: T. Snow, J. Scott  
PUBLISHER: not listed  
Capitol 79325 (c/o Cema) (cassette single)

Raitt previews her forthcoming "Longing In Their Hearts" opus with a familiar, uptempo stomper that rides on the strength of her well-worn vocal style and funky instrumentation. With so few things to count on in life, it's comforting to know that you can always rely on Raitt to serve up a tasty blend of well-lubed guitar licks over a steamy blues/pop ditty. Watch her friends at top 40, album rock, and AC radio gobble this one up within moments.

► **BIG MOUNTAIN** *Baby, I Love Your Way* (3:35)  
PRODUCER: Ron Fair  
WRITER: P. Frampton  
PUBLISHERS: Almo/NuAge Artists, ASCAP  
RCA 62779 (c/o BMG) (cassette single)

Talk about your exploding hits! Reggae-splashed cover of Peter Frampton's classic rocker is barely available at retail, and it is already quickly breaking out at top 40 radio. Although this song has been tweaked and revamped numerous times already, Big Mountain's earthy rendition is right in the pocket of current trends, which makes it a natural for widespread acceptance. Hip-hop remixes give the record a nice street credibility that will only add to its multiformat success. A memorable moment from the "Reality Bites" soundtrack.

★ **GENERAL PUBLIC** *I'll Take You There* (4:04)  
PRODUCERS: Ralph Sall, General Public, Tony Phillips  
WRITER: A. Isbell  
PUBLISHER: Irving, BMI

REMIKEX: Satoshi Tomei  
Epic Soundtrax 5901 (c/o Sony) (cassette single)

Alternative/dance duo that is best remembered for mid-'80s hits like "Tenderness" shimmies back into the pop spotlight with a festive, dancehall-juiced rendition of the Staple Singers evergreen. Butt-shaggin' rhythms are matched by a playful but sturdy marriage of toasting and singing. Oh-so-engaging single has the potential to knock down more than a few doors at top 40, while hip-hop and house remixes should tell quite a story on the street.

**UB40** *C'est La Vie* (3:42)

PRODUCERS: UB40  
WRITERS: UB40  
PUBLISHER: not listed  
Virgin 14126 (CD promo)

Techno and dance music frills creep into band's well-known reggae/pop blend, which is softened here with a melodic vocal and given rhythmic ebb and flow by light synth lines. A nicely catchy effort good for spins at pop outlets of all kinds.

**JOSHUA KADISON** *Beautiful In My Eyes* (3:48)

PRODUCERS: Peter Van Hooke, Rod Argent  
WRITER: J. Kadison  
PUBLISHERS: JoshuaSongs/Seymour Glass/EMI-Blackwood, BMI  
SBK/ERG 04620 (c/o Cema) (cassette single)

Kadison follows the slow-growing "Jesse" with another easy-going, piano-driven pop ballad wrapped with sugary, romantic prose and gospel-spiked background vocals. Kadison's earnest, wide-eyed performance keeps things from flying too far over the top. Song will test his base at top 40 radio, although it is an easy bet for immediate AC action.

**BABY D** *Let Me Be Your Fantasy* (4:05)

PRODUCER: Dice  
WRITER: F. Dyce  
PUBLISHER: Promuse, BMI  
Profile 7410 (CD single)

Now here is a melting pot of street vibes. Hip-hop-induced break beats percolate beneath aggressive, rave-ish keyboards while Baby D purrs and pouts like a peppy pop ingenue. The end result is a gem of a single with a left-of-center quality that endears after repeated listens. Could become a sleeper smash with the right amount of promotional TLC. Contact: 212-529-2600.

**ROMEO Janelle** (3:10)

PRODUCER: Romeo, Ignacio Elisavetsky  
WRITER: Romeo  
PUBLISHER: Rockin' Rap, ASCAP  
Baron 675 (CD single)

Jaunty jiggler combines horn-rimmed break beats with a lip-licking, amorous rap by newcomer Romeo. Rife with goofy sound effects and lyrics about a woman's "funky smell," it's hard not to take this as a novelty item. With that in mind, this could make for an amusing moment or two on those wacky morning zoo programs. Contact: 713-568-7278.

## R & B

► **ANGELA WINBUSH** *Treat U Rite* (4:10)

PRODUCER: Chuckii Booker  
WRITER: C. Booker  
PUBLISHER: not listed  
Elektra 66238 (cassette single)

It has been way too long since Ms. Winbush has served her patient legion of fans with a taste of her signature sexy soul. On this lively Chuckii Booker composition, she bumps and slinks with the confidence of a seasoned diva. Her luscious vocal is enhanced by limber funk guitar picking and a shuffling, jack-laced groove. Brand this one a megasmash upon arrival. Added pleasure is derived from the inclusion of the equally potent "Dream Lover" on the flipside. Yummy.

**GOLD TEET** *Searching For Love* (4:09)

PRODUCER: Basil "King George" Beale  
WRITER: not listed  
PUBLISHER: not listed  
THG Music 1103 (c/o PGD) (CD single)

Pop/R&B nugget "What You Won't Do For Love" is redressed with a skittling reggae/hip-hop groove. Trade-off of smooth and soulful crooning at the chorus with raspy toasting during the verses works better than usual, thanks to the friendly rapport between the performers. Pleasant entry would be a fine addition to adult-leaning urban formats.

**MIRACLE** *Find Someone New* (4:44)

PRODUCER: Michael Hughes  
WRITERS: M. Thomas, M. Hughes  
PUBLISHER: not listed  
ZEE-Bra 001 (cassette single)

An appealing female adds some sugar to this clickin' funk throwdown, which is framed by jangly guitar riffs and slick synths. Tune has a memorable, sing-along chorus that would sound mighty fine on urban and pop stations. Rap interlude is harmless and unnecessary to track. Your attention is better spent on the hook and lead vocal. Here's a chance for programmers hankering for something different to break a promising new act. Get movin'. Contact: 202-483-4517.

## COUNTRY

► **RANDY TRAVIS** *Before You Kill Us All* (3:19)

PRODUCER: Kyle Lehning  
WRITERS: K. Follese, M.T. Barnes  
PUBLISHERS: Careers-BMG/Breaker Maker, BMI; Famous/Island Bound, ASCAP  
Warner Bros. 6813 (CD promo)

Reunited with producer Kyle Lehning, Travis sounds revitalized on this desperate tale of love lost. Production is uncharacteristically and refreshingly aggressive. A welcome return to form.

► **GEORGE JONES** *Never Bit A Bullet Like This* (2:21)

PRODUCERS: Buddy Cannon, Norro Wilson  
WRITERS: J. Foster, M. Petersen  
PUBLISHERS: Zomba Songs Inc./Millhouse/Songs of Polygram International  
MCA 2978 (c/o Uni) (7-inch single)

It's hard not to sympathize with Jones as he vies for country airplay against today's young guns. But why they feel the need to bury one of country music's greatest voices under dense layers of guitar, pedal steel, big drums, and a full-blown horn section (or is that a synth?) is anybody's guess.

## DANCE

► **JULIET ROBERTS** *I Want You* (7:09)

PRODUCER: Dancin' Danny D.  
WRITERS: Roberts, Jones  
PUBLISHER: not listed  
REMIXER: Dancin' Danny D.  
Slam Jam/Reprise 41397 (c/o Warner Bros.) (12-inch single)

Roberts easily rises above the throng of big-voiced dance divas by working a delivery that includes more than merely belting high-pitch shrieks. She has an interesting middle range and a playful style of phrasing that is further embellished by immeasurable charisma. All these elements add up to a gleeful pop/disco anthem that is essential for club disciples, as well as those at pop radio who are brave enough to go for something fresh and exciting.

**TIK-TOK** *Jody's Got Your Girl* (5:58)

PRODUCER: Darryl Patterson  
WRITER: D. Patterson  
PUBLISHER: Kan-Starr, ASCAP  
REMIXERS: Geoffrey Curtis, Bad Boy Bill  
Columbia 77386 (c/o Sony) (12-inch single)

Wondering what ever happened to Doug Lazy? Check him out on this blippin' deep-house romp, which is juiced by a hard-edged beat and chirpy vocals by Marlo Moore and the song's creator, Darryl Patterson. Lazy is in fine form here, weaving the song's tale with an ease and phrasing precision that makes you question why he disappeared in the first place. Track comes with a more radio-conscious remix that crossover programmers should give serious consideration.

★ **LaTOUR E** (3:37)

PRODUCER: Mark Picchotti  
WRITER: LaTour  
PUBLISHER: Take-2, BMI  
REMIXERS: Phil Perry, Billy Nasty  
Smash 440813 (c/o Island) (12-inch single)

Chicago-based artist continues to explore the darker regions of tribal/house with this deep and trippy entry. The bottom is expectedly hard and percussive, and is embellished with blippy keyboard lines that shift and mutate into complex passages equally pleasing to the mind and body. Stellar effort is complemented by the inclusion of Nush's interpretation of the past hit "Blue."

**THE GOLDEN PALOMINOS** *Prison Of The Rhythm* (8:20)

PRODUCER: Anton Fier  
WRITERS: Carson, Fier, Laswell  
PUBLISHERS: Blue Kitchen/EMI-Virgin Songs/Almost Loaded/Nation/Songs Of PolyGram, BMI  
REMIXERS: Adam Peters, Tim Freeman, Psychic Warriors Ov Gala  
Restless 40 (12-inch single)

Alternative rock act breezes onto the dancefloor with a simmering stew of pop, hip-hop, rave, and industrial ingredients. An insinuating bassline and the song's solid melody are consistent throughout each of the three unusual and intriguing mixes. Cool record is a necessary playlist addition for DJs who regularly dabble in left-of-center goodies.

**DEKKO** *Without You* (6:08)

PRODUCER: DSK  
WRITER: W. Ham, T. Evans  
PUBLISHER: Apple  
REMIXER: DJ Good  
Jackpot 12498 (c/o Hot Productions) (12-inch single)

It was just a matter of time before someone in the hi-NRG community decided to bank on Mariah Carey's pop success with Nilsson's classic by giving it a disco-fried arrangement. Although this is easily one of Dekko's more restrained and palatable vocals, jocks would be wise to go for the cuter original tune, "I'll Be Your Man," on the flipside.

## AC

**KENNY LOGGINS** *Leap Of Faith* (4:32)

PRODUCERS: Kenny Loggins, Terry Nelson  
WRITERS: K. Loggins, G. Thomas  
PUBLISHERS: Gnosso, ASCAP; Southshore, BMI  
Columbia 5972 (c/o Sony) (cassette single)

Loggins offers yet another invitation to his recent "Outside From The Redwoods" live effort. His expressive tenor is even

more lovely outside of the studio, giving way to a fun and impromptu bit of jazz scatting during a particularly limber guitar solo. Diehards will have a field day with this one, as will AC programmers with a hankering for '70s-style acoustic rock.

**WARREN HILL** *Our First Dance* (3:58)

PRODUCERS: Peter Bunetta, Rick Chudacoff  
WRITER: W. Hill  
PUBLISHERS: Famous/Warren Out, ASCAP  
RCA 62759 (c/o BMG) (CD single)

Hill continues to build an AC radio audience for his delicious saxophone musings. He excels within the sweet context of this sweeping power ballad, blowing fluid, lyrical lines that deftly play the role of a traditional vocal. This moment from the album "Devotion" has a warmth and charm that is best spent on mature minds.

**DANNY PECK** *Strange Weather* (3:55)

PRODUCERS: Desmond Child, Danny Peck  
WRITER: D. Peck  
PUBLISHER: Patnet Lao Music/MCA Music, ASCAP  
RCA 62748 (CD promo)

Song has plenty of strut, but suffers from something of an identity crisis as it alternates between the boldness of a show tune and the sophistication of a jazz cut. Should meet with warmest reception at light jazz stations and even AC outlets with jazz leanings.

## ROCK TRACKS

► **THE CRANBERRIES** *Dreams* (4:15)

PRODUCER: Stephen Street  
WRITERS: The Cranberries  
PUBLISHER: PolyGram International, ASCAP  
Island 6757 (CD promo)

As predecessor "Linger" does just that on the pop charts, band offers a new track for modern rock to get to work on. "Dreams" should do the trick, with twining vocal harmonies and upbeat, sparkling guitars. Unusual, striking midsection also will draw attention, and song eventually should follow "Linger" to top 40.

► **BRUCE COCKBURN** *Listen For The Laugh* (4:06)

PRODUCER: T Bone Burnett  
WRITER: B. Cockburn  
PUBLISHER: Golden Mountain, SOCAN  
Columbia 5671 (c/o Sony) (CD promo)

Cockburn weaves his signature poetic brooding into an aggressive, guitar-heavy rock arrangement. Way different from what we're used to getting from the artist, refreshing cut has an equally strong and steady rhythm base that immerses him in trend-conscious waters. The result is a single that could easily expand his loyal core of fans.

**TRIBE** *Supercollider* (4:06)

PRODUCER: John Porter  
WRITER: Greg  
PUBLISHER: Pimiento Music, ASCAP  
Slash/Wamer Bros. 6607 (CD promo)

This modern rock tune is trance-y but built solidly on guitar and drums, which support languorous female vocal. Scientific twist makes for a neat lyric, and unusual words pop out that will draw listeners in: "Princeton," "king of Sweden," "atoms." Obviously this isn't your average love-'em-and-lose-'em pop ditty. Definitely worth checking out.

**BODEANS** *Closer To Free* (3:08)

PRODUCERS: He & He  
WRITERS: Llanas, Neumann  
PUBLISHER: Lia-Mann Music, ASCAP  
Slash/Wamer Bros. 6594 (CD promo)

Country-tinged picking gives way to upbeat, poppy guitar playing fringed with organ and potent vocal harmonies, and the beat alone is plenty infectious. Song is just asking for radio play—it's a sing-along sort with legs for many spins.

**ANTHONY CRAWFORD** *Fit In* (3:28)

PRODUCERS: Pete Anderson, Dusty Wakeman  
WRITER: A. Crawford  
PUBLISHER: Admiral Bean/Corrie-Cate Music  
Little Dog 001 (CD promo)

Charming acoustic playing, topped with Crawford's chipper vocal, sounds like a good bet for alternative album rock outlets interested in breaking artists. This relaxed,

warm track is nicely polished and worth investigation. Contact: 223 W. Alameda Ave., Ste. 101, Burbank, Calif. 91502.

**MIGHTY PURPLE** *When Kingdoms Fall* (5:08)

PRODUCERS: Nick Caiano, Mighty Purple  
WRITERS: S.P. Rodgers, J.A. Rodgers  
PUBLISHER: not listed  
Wonderland 2002 (7-inch single)

Quartet has been building an audience in its hometown of New Haven, Conn., for two years now. Sprawling, melodic, downtempo rocker indulges in ponderous, philosophical lyrics and easy-handed guitar lines. Racing "Exploded" on the flipside reveals a more trend-conscious side. Combination of both tracks should help increase college radio interest. Contact: 203-248-2170.

**IDLE** *Crack* (4:20)

PRODUCERS: Idle  
WRITERS: Idle  
PUBLISHER: not listed  
Drive 0001 (7-inch single)

Strolling, laid-back rhythms and fuzzy guitars are a stark contrast to the song's angry, borderline-violent lyrics. Single works really well until you reach the whiny "I've had a bad life" refrain. Not a very imaginative way of punctuating the song's pointed lyrics, but college DJs will probably forgive 'em. Contact: P.O. Box 1470, Cooper Station, N.Y. 10276.

## RAP

► **FREDDIE FOXXX FEATURING QUEEN LATIFAH**

*So Tough* (4:00)  
PRODUCER: SID  
WRITERS: F. Foxxx, SID  
PUBLISHERS: Freddie Foxxx/Flavor Unit/Famous, ASCAP  
REMIXERS: Esay Mo Bee, SID  
Flavor Unit/Epic Street 5697 (c/o Sony) (cassette single)

Latifah adds dancehall-spiced vocal sweetness to the chorus, while Foxxx swaggers with rugged, macho appeal. All the while, a punctuating, funk-fortified rhythm kicks hard, giving the track a danceable edge, though you would be wise to take a moment and give a close listen to Foxxx's impressive rhymes and phrasing. A promising peek into the upcoming "Crazy Like A Foxxx" set.

**PARENTAL ADVISORY** *Ghetto Head Hunta* (3:30)

PRODUCERS: Organized Noise  
WRITERS: Parental Advisory, Organized Noise  
PUBLISHER: not listed  
REMIXER: Sir Jinx  
Savvy/MCA 2837 (c/o Uni) (cassette single)

Male trio drops serious science over a tick-tockin' beat that is fleshed out by an air-punchin', gang-chanted chorus. Rough language and hard delivery make this a natural for purists, while the inclusion of a smoothed-out "clean" version gives this one deserved legs within more tight and restrictive urban radio formats.

**FESU** *Blind, Cripple & Crazy* (3:59)

PRODUCER: T.K.  
WRITER: Fesu  
PUBLISHER: Fang/Air-Run, BMI  
Nuff Nuff/Continuum 12404 (cassette single)

Ain't nothin' goin' on here but a whole lot of anger about the rigors of livin' the street life, with very little perspective. The problem is there are so many records like this out there right now. It would have been more effective for an artist of Fesu's talent to take the concept a few steps further. Still, track has a hard, aggressive nature that many will likely subscribe to.

**SHEEP DOGGY DOGG** *Give A Dog A Bone* (4:05)

PRODUCER: John Keyes  
WRITER: D. Fordham  
PUBLISHERS: Daron Fordham/John Keyes, BMI  
Boomin' 1050 (cassette single)

It had to happen. Female rapper drops an answer record to Snoop Doggy Dogg's massive "What's My Name." Track lifts so much from the original song that it sounds more like a parody than anything else. That wouldn't be a problem if one didn't get the impression that Sheep and cohorts intend to be taken seriously. Will generate attention purely as a novelty item, though Sheep will need to sharpen her rhyme attack to go any further. Contact: 904-756-4606.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Tracking Multimedia's Fragmented Audience

BY MARILYN A. GILLEN

NEW YORK—No one thought selling multimedia to mainstream America was going to be easy. But what if there is no true mainstream to sell to, just a lot of little streams each running independently?

That's the somewhat daunting scenario sketched out by new market research firm Odyssey, which has just completed its first major study of the impact of new media on consumers. "There is no 'killer ap,'" says Nick Donatiello, president/CEO of the San Francisco-based company, which surveyed 4,020 consumers nationwide over the last year. "There is no 'mass market.' There are going to be different applications that will be the right ones for different market segments. The key is to know and understand those segments before you go to the marketplace."

Odyssey's study, which also in-

cluded 28 focus groups in 13 states, identified six distinct segments—which it terms "attitudinal segments"—among the consumers it surveyed. "And what works for one may just alienate another," says Donatiello. "That's where it's especially challenging."

"Attitudinal segments" are not the same as demographics, Donatiello explains; in fact, Odyssey's survey found that consumers with very similar demographic characteristics respond very differently to new media offerings. "Attitudes will be much better predictors of consumer behavior than demographics alone," adds Joe Peritz, Odyssey's chief research officer. "To be effective, marketers will need to understand how to motivate consumers based on these different attitudes."

The six segments identified by Odyssey were not broken down by size or percentage, but are roughly equal,

Donatiello says. They are as follows:

- "New Enthusiasts," households that like to be on the cutting edge of technology and have a strong desire to learn new things and master new technologies;

- "Hopeful" households, which are similar to New Enthusiasts in many attitudes but lack the economic and educational means of New Enthusiasts, and therefore are more concerned about anything that sounds expensive or difficult to use;

- "Faithful" households, which aren't as turned on to learning new technologies, but are not averse to it, either;

- "Oldliner" households, which are not really interested in new technology and for which cost is a serious concern;

- "Independent" households, which are demographically similar to New Enthusiasts but lead lives in which TV and technology are not particularly

important;

- "Surfer" households, which are ambivalent about technology but have above-average incomes and are able to use and afford technology. Surfers also are described as "quite cynical" about big business and concerned about privacy issues.

"The music consumer today probably falls into both the Surfer and the New Enthusiast [categories]," Donatiello says.

As for the traditional market segment espoused by every entrant to the new-technology arena, Donatiello says its days are numbered. "You can't just count on the early adopter anymore," he says. "There are too many products to 'adopt,' and he's gotten burned before. You can't just throw something at the market and expect it to stick. You've got to target your customer, know what his concerns are, and plan how best to reach him."

## Study: Multimedia To Expand Quickly

**MARKETS FOR INTERACTIVE** video services will reach \$6.4 billion by 1996 and \$24.8 billion by 2000, according to a 750-page study released by WinterGreen Research, a Lexington, Mass.-based market research firm focusing on markets for advanced technologies.

The study also forecasts that by 1998, 80% of American homes will be wired for broadband communications via a coaxial cable from the home, connected to a fiber-optic backbone at the curb. Services will include home shopping, video-on-demand, and video games, the latter two forecast to drive the market in its early stages.

"Perhaps what is most interesting is what will not change in new interactive video markets; that is, the use of the TV set as primarily a means of relaxation," said Sue Eustis, VP of WinterGreen Research and co-author of the survey. "Markets for interactive video services will develop in the context of the need for simple, enjoyable programming that is not a strain or stressful."

**HOWARD LINCOLN**, senior VP at Nintendo of America, has been promoted to chairman of the company, joining Nintendo of America president Minoru Arakawa as a member of the company's board of directors.

**THE SECOND** hearing on video game violence will take place Friday (4) in Washington, D.C. Representatives from the video game and software publishing industries are expected to present an intra-industry ratings plan at the hearing, which also will include testimony from other concerned parties, pro and con. Sens. Joe Lieberman (D-Conn.) and Herb Kohl (D-Wis.), who co-chaired the Dec. 10 Senate subcommittee hearings on video game violence that spurred several industry huddles on the subject over the last few months, have said they will introduce a government-imposed system if the industry's is judged unacceptable. A key point the Senators will be looking for in the industry's plan, according to an aide to Lieberman, is enforcement.

**PLAYMATES TOYS**, based in La Mirada, Calif., is wading into the video game waters with a series of cartridge-based games for the Super Nintendo and Sega Genesis systems. Among the first titles due from the longtime maker of action figures are "Star Trek: Deep Space Nine" and "Exo Squad." Says company president Richard Sallis, "We believe many of the toy properties we acquire will also make excellent video game properties. Matching our marketing expertise with our knack for acquiring hot licenses makes good business sense."

**DATEBOOK:** "The Conference On Interactive Marketing/East" is set for May 8-11 at Marriott's Orlando World Center in Orlando, Fla. The agenda includes Interactive TV; An Update; The Anatomy Of An Interactive Deal; and an Interactive Consumer Research Roundtable (310-798-0433).

## Oracle Unveils Servers For The Superhighway

NEW YORK—Hold the phone. While the rewiring of America with advanced fiber-optic cable has been a high-profile part of paving the new "information superhighway," the existing infrastructure of copper telephone wires is capable of carrying an interactive load to millions of homes right now.

In other words, the future is *soon*, said Oracle Corp. president/CEO Lawrence Ellison during a multi-city demonstration of four new Oracle products, including a multimedia server designed to send those interactive TV services over coaxial cable, fiber-optic cable, or twisted-pair telephone lines.

"Across standard telephone lines, you are going to get a picture about as good as a standard VCR," Ellison said.

What consumers will pay for this

"depends on the individual cable company," he added after the splashy Feb. 15 presentation, but pegged the cost per household as "less than the price of a high-end VCR."

"The cost for each video stream is \$500 for each TV," he said, "and the cost to upgrade a standard, existing TV to interactive capability is under \$300. But that cost is probably going to be borne by the cable company, which will amortize it with a monthly consumer charge comparable to a cable bill now."

Cost per "video stream" is a key selling point among creators of multimedia servers, which are combination hardware/software "boxes" that store, retrieve, and manage digitized and compressed video, audio, still images, and text. They often are referred to as digital libraries and are key to supplying video-on-demand.



Interactive news is among the applications planned using Oracle's new authoring software.

Oracle's rivals in the server arena include IBM, Hewlett-Packard, Silicon Graphics, and Microsoft, each of which is developing its own type of box. The latter company has developed a prototype technology, code-named Tiger, that uses PC hardware instead of mainframes or supercomputers to deliver computerized video and interactive programming for up to one-tenth less than competing technologies, according to a report in the Wall Street Journal. The report also quoted a company spokesman as saying the servers would likely be used in market trials this year. Other details are pending.

### SUPPORT STRUCTURE

Twenty companies from the worlds of entertainment, telecommunications, and electronics announced various types of support for Oracle's new software and networking products. They include Capital Cities/ABC, which is developing an interactive on-demand news service in conjunction with Oracle; Philips Consumer Electronics, which will ensure compatibility of its set-top boxes with Oracle's software; Sega, which hopes to integrate its game machines with the system; and 3DO, which will ensure compatibility.

On Jan. 12, Bell Atlantic and Oracle

announced an alliance to jointly develop and market interactive multimedia software and services; Bell Atlantic will use Oracle's technology as the platform for its Stargazer on-demand services to roll out this year in five test markets (Billboard, Oct. 30, 1993). Additionally, regional Bell U S West has extended its existing pact with Oracle, with a focus on adding Oracle software's video-on-demand capabilities to its Western network. Early this year, British Telecom said it will employ Oracle software in launching Europe's first interactive network.

### MULTIMEDIA LIBRARY

Chief among Oracle's product lineup is its multimedia server. "In the near future you will be able to store every movie ever made on this type of server," Ellison said, adding that a single full-size server eventually will be able to supply more than 150,000 homes. A kink in the concept of providing on-demand services to large numbers of homes has been that problem of supply: While each server will contain a single copy of, say, a popular film, numerous households will want to access the title simultaneously, or nearly so. Oracle software overcomes the problem by harnessing the power of "massively parallel computers," using thousands of inexpensive microprocessors. Each so-called "video pump" pumps out a single bit of the film as needed, and, it is hoped, as expected, so that a single film can be viewed by numerous households on demand.

Another part of Oracle's system is the Oracle Media Net, which provides the connection between users requesting on-demand services and the Media Server. Oracle Media Objects, finally, is a software authoring tool that also deals with the customer interface in the home, including set-top boxes and navigational aids.

MARILYN A. GILLEN

## NEW RELEASES

### COMPTON'S INTERACTIVE ENCYCLOPEDIA (VERSION 2.0)

Compton's NewMedia (MPC CD-ROM, \$395)

This multimedia encyclopedia, first published in 1989, has been one of the mainstays of the CD-ROM business in its early years and is also available in Macintosh and CD-I versions. It is one of the industry's most heavily "bundled" titles—those discs that are packaged for free or at a discount with CD-ROM drives, multimedia PCs, and upgrade kits.

The retail tag is steep at first glance, but this latest edition includes a massive amount of information, accessible through an elegantly simple interface. "CIE" holds the texts of 26 encyclope-

dia volumes—some 33,000 articles containing more than 9 million words. Added to that are 7,000 images and more than 200 audio, live-action, and animation clips. You can listen to Beethoven, watch cells divide, see Babe Ruth swat a home run, or view Neil Armstrong stepping onto the moon.

The immense database can be explored through word or topic searches, and the user can utilize helpful "paths" such as "Timeline," "Infopilot," "Topic Tree," "Atlas," and "Picture Tour." Also included is the Merriam-Webster Dictionary, plus "Virtual Workspace," which helps manage multiple windows and the information you've gathered.

"CIE" is an impressive introduction to the joys of multimedia and the empowerment of the digital information revolution.

CHRIS MCGOWAN

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**H**ELP WANTED: VSDA isn't lacking applicants for the executive VP spot vacated by **Don Rosenberg**. Word is the association received more than 300 resumes—as many as 500, by one count. Thirty are getting a second read.

The search committee was in Los Angeles the week of Feb. 14, conducting interviews. Acting executive VP **Rick Karpel** is in the running, we're told. One searcher thinks Karpel, a seven-year VSDA veteran, has friends on the board who especially like the work he's done filling in for Rosenberg.

A current project, one that Rosenberg initiated: Creating an industry-wide statistical research service. It's expected to cost \$250,000 a year and would require participation of at least 1,400 stores to produce rental and sell-through data sorely lacking in the trade.

Whoever handles the task must overcome restrictions on the use of data collected for Rentrak and the difficulty in obtaining information from Blockbuster and the mass merchants, while still offering a representative store mix.

VSDA hopes to choose a new executive VP this month so that he or she can take office when the association moves into its Encino, Calif., quarters. Rosenberg and VSDA, meanwhile, have settled on payout terms for the balance of his contract, although the association announced the agreement before he had received the final papers.

**SUPER HYPEWAY:** Those weren't the words used by **Rick Karpel** or by Blockbuster's **Ron Castell** during the video-on-demand seminar conducted by Kagan Seminars Inc. in L.A. Feb. 15-16. But they could have been.

Both home video executives did their best to deflate a roomful of expectations that video-on-demand would demolish low-tech cassette retailing. They gave as good as they got, Castell on a "War Of The Windows" panel and Karpel as the second-day luncheon speaker.

At one point, panelist **Hugh Panero**, Request Television's president, acknowledged that PPV must wean consumers from retail even as it fights emerging pay services. "I expect to compete against six channels of Encore," he said.

(Continued on page 66)

## Turner, Sony Mine TV Treasures Familiar Appeal Draws Yesterday's Kids

■ BY TRUDI MILLER ROSENBLUM

**NEW YORK**—It's a truism that children's videos are bought by parents. But as the market gets more flooded with product, some companies are seeking to stand out from the pack by releasing older TV shows with characters that parents remember fondly from their childhoods.

The two newest contenders are Turner Home Entertainment, launching its "Flintstones" line, and Sony Wonder, promoting "Lassie" in partnership with Nickelodeon and Broadway Video. Both are trying to maximize exposure with complementary book, toy, clothing, and accessory lines, all heavily cross-promoted and timed to benefit from upcoming theatrical features.

"We see Turner as being in the same position Disney was 10 years ago, when a new management team came in, took these classic characters and revitalized them," says THE president Philip Kent.

"The great thing about the Flintstones is that it appeals to all ages. Our parents loved it, I loved it, and now kids today love it," adds spokesman Joe Swaney. "It's lasted 35 years and is as popular as ever."

"Flintstones" signals the end of a two-year moratorium on Hanna-Barbera animated product, imposed when Turner Broadcasting bought Hanna-Barbera in December 1991. The hiatus allowed retailers to sell off inventory, while Turner absorbed returns of H-B product that had flooded the market. It also used

the time to repackage the goods.

Turner hopes these releases will benefit from the publicity surrounding the live-action "Flintstones" movie starring John Goodman, which is due from Amblin Entertainment/Universal this summer.

The first four cassettes—"Fearless Fred Strikes Again," "Babe In Bedrock," "Hooray For Hollyrock," and "Wacky Inventions"—are due April 27 at \$12.98 each. Each 50-minute tape features two digitally remastered episodes with restored footage (except "Wacky Inventions," a companion to Turner Publishing's children's book of the same name, which shows various Bedrock gadgets).

Consumers can get a \$3 rebate by mailing in proofs of purchase from one of the tapes and a One For All Universal Remote Control. Without the remote, two video proofs of purchase garner a free Fred Flintstone T-shirt; receipts for all four bring a limited-edition lithograph.

Point of purchase includes posters, a 12-piece counter display, and a 24- or 48-piece floor display in the shape of a 3D replica of the Flintstones' car.

Five new titles will be released overseas through Turner Pictures Worldwide in partnership with regional distributors. Over the years, "The Flintstones" has been syndicated on television in more than 80 territories worldwide, Kent says.

Meanwhile, Turner's other divisions are churning out complementary Flintstones product, including an interactive computer screen



**Linus Says Hi.** Everyone's cartoon favorite and his buddies will be featured in Paramount Home Video's "Peanuts" line, which reaches stores March 9. Creator Charles Schulz participated in an electronic press kit taping to help introduce the cassettes. He is joined, from left, by Hollace Brown, senior VP of advertising and sales promotion, and Nina Stern, VP of publicity.

## New Line Grows Quickly As Range Of Titles Widens

■ BY EILEEN FITZPATRICK

**LOS ANGELES**—Driven by the star power of Whoopi Goldberg, Luke Perry, and Madeleine Stowe, New Line Home Video projects that video sales will exceed \$230 million in 1994.

The goal would nearly quadruple revenues generated in 1991, the company's first year of operation.

"We've made a transition from 'Nightmare On Elm Street' to 'Corrina, Corrina,'" says New Line president/CEO Stephen Einhorn. "We now have broader-based product that has enabled us to expand beyond a niche market."

"Corrina, Corrina," a 1992 New Line Cinema release, is a romantic comedy starring Goldberg as a maid to a widower, played by Ray Liotta, and his troubled daughter.

Reviewing its list of video releases in 1993, Michael Karaffa,

(Continued on page 66)

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## MARQUEE VALUES BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

**"A Bronx Tale" (1993), R, HBO Home Video, prebooks March 14.**

First-time director Robert De Niro cut a small-scale gem with this tale of good guys and wiseguys in the changing Bronx of the '60s. Middle-class bus driver Lorenzo (De Niro) struggles to keep his young son Calogero (Francis Capra) from falling under the spell of charismatic mafioso Sonny (Chazz Palminteri, who also wrote the story). The tug-of-war between Lorenzo and Sonny continues when an older Calogero (Lillo Brancato), hanging out with a pack of idle, teen-age *vitelloni*, develops a taboo attraction to a black classmate (Tara Hicks). Often recalling Scorsese's De Niro vehicles "Mean Streets" and "GoodFellas," this drama benefits from a playful pop score, a sharp sense of humor (especially in depicting the barfly freakshow that was Sonny's gang), and remarkably well-drawn characters (especially Palminteri's complex mobster). It will offer proof of the old theorem: De Niro + criminality = rentals.

**"Dazed And Confused" (1993), R, MCA/Universal Home Video, prebooks March 16.**

On the last day of classes, 1976, students at a Texas high school celebrate with a wild, start-of-summer bacchanal—or, at least, they drive around trying to find one. The funniest and perhaps the most astute screen portrait of '70s teen-age life, it's a sprawling, nearly plotless round-robin of adolescent ebullience, angst, and boredom. Most notable in a large cast are Jason London as a quarterback whose coach doesn't like his hard-partying friends, Wiley Wiggins as the virginal freshman at his first beer-blast, and Rory Cochrane as a chipper dooper whose bi-centennial musings reveal his belief in a pot-smoking George Washington. "Dazed And Confused" may be an "American Graffiti" for the '70s, but with a comparative lack of coherence that makes it appropriate to the decade. Those offended by pervasive drug and alcohol use should steer clear, but in light of current '70s nostalgia, it will create quite a buzz.

**"Skeeter" (1994), R, New Line Home Video, prebooks March 15.**

After nature-gone-awry movies about monstrous dogs, cats, and bunny rabbits, someone finally had the good

sense to afflict the world with a beast nobody liked in the first place. Revisiting the crude ecological lessons of '50s sci-fi films, toxic waste is dumped in a mosquito-infested mine and creates a strain of skeeter that's big, bad, and liable to make a huge mess on your windshield. While taking baby steps toward humor, this mightily confused fright flick should have gone for "Tremors"-like laughs and upped its special effects budget. (It might also have taken an interest in its obligatory evil-land-developer subplot and dropped the romantic subplot that stops the movie dead.) It should draw out the SF mavens, who probably will remain indifferent to the film's periodic skeeter-cam shots.

**"Cold Sweat" (1993), R, Paramount Home Video, prebooks March 15.**

Ben Cross is a hitman whose last victim (Lenore Zann) haunts him—usually naked, as this is an erotic thriller. The fleshy phantom makes him question his career path and, more unconsciously, ruins his sex life. Cross is being hired by a husband (Dave Thomas) who suspects that his wife is unfaithful. Since Thomas' wife is erotic thriller queen Shannon Tweed, she's indeed entertaining more men than Bob Hope in wartime, and dutifully disrobes in a variety of settings. Tweed's self-exposure ultimately will be more responsible for the title's success than its ghost-meets-hitman-meets-sleazy-lovers plot. Tweed also appears in a trailer, promoting a sweepstakes in which she teasingly offers herself as grand prize, promising four winners each "an unforgettable night on the town." Viewers should be excused if they envision Tweed's dates to be drooling maniacs who would consider a dogfight an elegant evening out.

**"My Boyfriend's Back" (1993), PG-13, Hollywood Pictures Home Video, prebooks March 14.**

Teen-age social underdog Johnny Dingle (Andrew Lowery) wants to take local dreamgirl Missy McCloud (Traci Lind) to the prom, but gets killed while trying to impress her. A tearful Missy tells the expiring suitor that she'll be his date, and Johnny soon manages to rise from the dead, intent on escorting her despite his corporeal decay and growing hunger for human flesh. Yet Johnny is received nonchalantly by his parents, friends, and teachers—the film's main joke—as he lurches toward the big dance. (The movie's best laughs are politically incorrect, as "the dead  
(Continued on next page)

# Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			
				★ ★ ★ No. 1 ★ ★ ★			
1	1	6	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	2	7	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	3	6	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	4	9	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
5	7	4	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
6	12	3	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
7	6	4	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
8	9	4	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
9	5	11	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
10	8	7	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
11	NEW ▶		HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
12	14	3	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
13	NEW ▶		LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
14	10	12	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
15	16	3	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
16	NEW ▶		ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
17	11	10	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
18	NEW ▶		CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
19	13	7	DRAGON: THE BRUCE LEE STORY ◊	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
20	15	16	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
21	26	2	JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 72413	Kari Keegan Steven Williams	1993	NR
22	17	12	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
23	24	4	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
24	20	5	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
25	18	14	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
26	25	3	WIDE SARGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachel Ward	1993	NR
27	19	10	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
28	36	2	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
29	22	23	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
30	21	15	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
31	30	6	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
32	28	14	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
33	31	14	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
34	NEW ▶		POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
35	23	27	SCENT OF A WOMAN ◊	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
36	NEW ▶		KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
37	34	18	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
38	35	11	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Ruehl	1993	PG
39	38	7	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
40	32	4	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	PG

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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# Sight & Sound Puts Kid Vid In-Store At More Than 500 Retailers

**SIGHTED:** Children's music video-clips have a new avenue of exposure, courtesy of in-store music and video provider Sight & Sound Entertainment. The Seattle-based company compiles monthly video programs in a number of formats, including children's. Kids aged 2-6 are targeted with Sight & Sound's KidVision program, while for 6-12-year-olds there's MAX-TV. According to programming coordinator **Andre Sapp**, the programs are seen in-store in 520 locations—including Kids 'R' Us, Sears, Nordstrom, and Payless Kids—and reach 10 million viewers per month.

Zoom Express/BMG Kidz, Jimenson Records, Warner Home Video,

Random House, A&M, and MCA are among the companies whose product appears in Sight & Sound's retail compilations. "Sight & Sound is an excellent alternative marketing strategy," says Sapp. "We've received great response from shoppers who have seen these videos and have been inspired to go out and buy them—as well as from distributors of children's entertainment looking for exposure for their product."

**THERAPEUTIC:** Those manufacturers whose titles are included in the top-quality Kids First! Collection, put together by the nonprofit Coalition for Quality Children's Videos, Santa Fe,

N.M., are receiving some unusual exposure these days—through the coalition's recently launched national Videotherapy Project.

The aim is altruistic rather than capitalistic. The project uses 35 coalition-donated videos for use in pediatric hospital units and health-care facilities. First recipients are Las Cumbres Learning Center in Espanola, N.M., which specializes in treating children and families who are victims of violence; the New Mexico Dept. of Health's Supplemental Food Program for Women, Infants, and Children; and Albuquerque's Ronald McDonald House.

"The fact that regular exposure to



by Moira McCormick

[television] violence is one cause of violent or aggressive behavior in children has been borne out by over 1,000 studies," says coalition founder and president **Ranny Levy**. "Home videos are a means of exposing them to the very best children's programs." Levy says

other Videotherapy Project sites are currently in development in New York, Washington, D.C., North Carolina, and California, and the coalition eventually will provide the service nationwide.

**EASTER DOG:** Paramount Home Video will release the first seven titles in its "Peanuts" acquisition March 9. Lead title is "It's The Easter Beagle, Charlie Brown!" Paramount acquired video rights to 63 "Peanuts" titles, 15 of which are new to home video. The "Peanuts" programs are being marketed in four categories: "Peanuts Classics," "This Is America, Charlie Brown," "The Charlie Brown And  
(Continued on next page)

## MARQUEE VALUES

(Continued from preceding page)

kid" is subjected to the bigotry of the living as a spoof of mistreated minorities.) But this story of a high-school ghoul is largely gore-free, while fairly bursting with unwelcome sitcom cuteness. Fans of "Buffy The Vampire Slayer" will be intrigued, and then disappointed.

**"Lovers' Lovers"** (1993), unrated, Triboro Entertainment, prebooks March 14.

A sex comedy that covers neither genre in glory, "Lovers' Lovers" opens as schlemiel-hero Michael (writer/director Serge Rodnunsky) meets sexually aggressive Blaire (Jennifer Ciesar). Michael and Blaire have a fling, in spite of his girlfriend Teri (Cindy Parker). But by some wacky contrivance, Teri is doing it with Blaire's boyfriend Ray (Ray Bennett), and this symmetrical cheating scenario ends with a giggly message about infidelity being the best policy. Competing with an oppressive ragtime score, its interminable dialog seems improvised, but viewers are likely to curtail it with the fast-forward button in search of nudity. Yet its sex scenes are neither erotic

nor funny, and are handled so clumsily they give audiences new respect for skin-meister Zalman King's gauzy couplings. Recommend it only to the most undemanding "adult" comedy fans.

**"Arcade"** (1993), not rated, Full Moon Entertainment, prebooks March 16.

Arcade is a new high-definition virtual-reality video game whose booming satanic baritone voice ought to tip off kids to take their quarters elsewhere. John DeLancie is enjoyably cynical as the game salesman who pooh-poohs rumors of its "design problems" and hands out home versions of Arcade. Megan Ward is the teen who realizes that at home and mall alike, kids who lose to the computer-generated terrors of Arcade get sucked into the machine itself. (There, they must labor in its electronic dreamscapes like minimum-wage workers at some demonic Disneyland.) With enough visually engaging computer animation to outdazzle a formulaic plot, rent-'em-all horror lovers will try their luck with it, if only to better prepare themselves for the inevitable "Arcade 2."

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	On Deadly Ground (Warner Bros.)	12,679,373	2,010 6,308	—	12,679,373
2	Ace Ventura (Warner Bros.)	10,211,051	1,923 5,310	2	37,654,843
3	Blue Chips (Paramount)	10,123,605	1,980 5,113	—	10,123,605
4	Blank Check (Buena Vista)	6,286,347	1,732 3,629	1	12,939,811
5	Reality Bites (Universal)	6,003,525	1,149 5,225	—	6,003,525
6	Schindler's List (Universal)	4,867,800	798 6,100	9	42,076,718
7	My Girl 2 (Columbia)	4,821,506	1,853 2,602	1	10,872,545
8	Mrs. Doubtfire (20th Century Fox)	4,538,114	1,380 3,289	12	193,344,943
9	My Father, The Hero (Buena Vista)	4,103,333	1,363 3,010	2	15,926,180
10	Philadelphia (TriStar)	4,020,975	1,449 2,775	8	55,884,002

# [ GIVE CUSTOMERS "YES" TO SOMETHING TO SAY ]

## WHAT ABOUT SEX? and IF YOU CAN TALK TO YOUR KIDS ABOUT SEX YOU CAN TALK TO THEM ABOUT ANYTHING

"...Unvarnished plain talk about the basics..." — Ed Bradley "60 Minutes"

Important videos for teens and parents from renowned expert Lennie Roseman

### WHAT ABOUT SEX?

Expert Lennie Roseman, featured on "60 Minutes", works with teens who speak out and learn important life lessons in a very special workshop.

Myths and misconceptions about sex are discussed and dispelled. Frank conversation about sex, values, decision making and communication. An invaluable program for teens and parents.

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Lennie Roseman understands parents' discomfort in talking with teenagers about sex and other important life issues.

Tackle this challenge with Lennie as she works with a group of parents, developing communication skills necessary to build meaningful relationships and help their teens deal with the difficult issues of our time.

### Other Selling Points:

- Lennie Roseman has been featured on "60 Minutes", "Oprah" and other talk shows around the country discussing her work in this vital area
- Specially priced Family Values Twin Pack for sellthrough and profitable rental
- Valuable programs for preteens, teens and parents
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STREET DATE: APRIL 12, 1994  
ORDER DATE: MARCH 18, 1994

### Family Values Twin Pack

"WHAT ABOUT SEX?" and "If You Can TALK TO YOUR KIDS ABOUT SEX You Can Talk To Them About Anything" packaged together at a special \$34.98 retail price. Available through street date.

BMG VIDEO

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Give them the comprehensive program from 5-time Olympic Medal-winner Jackie Joyner-Kersey.

Developed by personal trainer Ron Byrd, with the assistance of Jackie and coach Bob Kersee,

'Beyond The Bounds'

takes intermediates from warm-up through a four phase aerobic workout to cool-down.

A documentary profile includes Jackie's comments. See her train and compete.

### OTHER SELLING POINTS

- ▶ The first exercise and fitness video from the world's greatest female athlete
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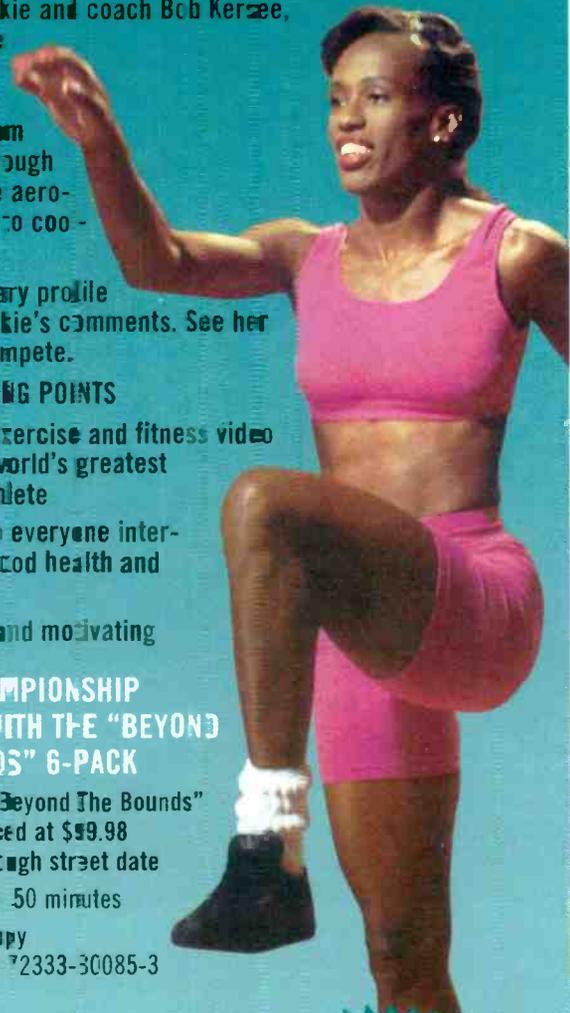
Running Time 50 minutes

VHS Single copy

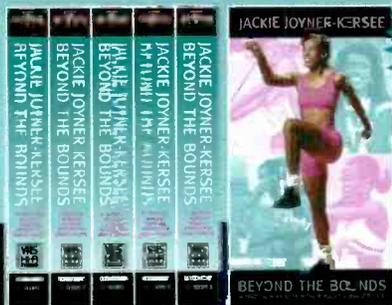
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STREET DATE: APRIL 26, 1994  
ORDER DATE: MARCH 31, 1994

BMG VIDEO

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# Home Video

## CHILD'S PLAY

(Continued from preceding page)

Snoopy Show," and "Snoopy Double Features." The company also will release hourlong specials and features in its "Peanuts" line. "The Easter Beagle" title is being offered both as a stand-alone cassette (\$12.95) and packaged with an Easter Bunny-outfitted Snoopy plush toy (\$17.95).

**AND BUNNIES:** Speaking of bunnies, GoodTimes Home Video has released the latest titles in its superb animated series "The World Of Peter Rabbit And Friends." The pair of new-to-video titles, "The Tale Of Pigling Bland" and "The Tale Of Mrs. Tiggy-Winkle And Mr. Jeremy Fisher," are priced at \$19.95 each.

Another bunch of beloved children's lit characters—A.A. Milne's Winnie the Pooh and company—celebrate their 70th anniversary this year. Disney Home is proclaiming 1994 "The Year Of Pooh," and is offering three themed video collections of Pooh and friends, to be released through the year. Titles for the trio of collections are "Pooh Playtime," "Pooh Learning,"

and "Pooh Storybook Classics."

Each cassette is \$12.99. Disney also just released the 24th title in its Walt Disney Classics series, "The Fox And The Hound." The animated 1981 film features the character voices of Mickey Rooney and Kurt Russell in the respective title roles. A tie-in with Ralston-Purina Chex brand cereals is part of the promotional doings.

**KIDBITS:** The always first-rate Children's Circle, via Wood Knapp Video, has a winning new title, "The Day Jimmy's Boa Ate The Wash And Other Stories" (\$14.95). Also available from Wood Knapp is a five-title series called "All The Basics For Baby," created by child care experts like the National Safety Council. Each title is \$19.98... More lit-based titles just out include Golden Book Video's "Angela's Airplane," "Curious George," and "Frog And Toad Together" (each \$12.95); and Lightyear Entertainment/BMG Kidz's "Hans Christian Anderson's The Wild Swans," narrated by Sigourney Weaver (\$12.98)...

Miramir/BMG Video has released what's described as the first computer animation music video for children, "Imaginaria," on videocassette (\$14.98) and laserdisc (\$24.98)... Jim Henson Video's latest releases are a chuckle-filled Muppet Sing-Along, "It's Not Easy Being Green," as well as a pair of fairy tales, "Hey, Cinderella" and "The Frog Prince." The latter two clamshell-packaged titles are available in a castle-decorated prepack, and come with an instantly redeemable coupon and \$5 rebate offer... Upcoming from Sony Wonder's Nickelodeon Collection are three titles: the home video debut of spook-story anthology series "Are You Afraid Of The Dark?," a videocassette subtitled "Ghostly Tales"; a new "Classics Explains It All" called "Take My Brother Please!"; and "The Ren & Stimpy Show: In Disguise." All are due in stores March 22. Coming April 12 are two new "Rugrats" titles, "Angelica The Divine" and "Chuckie The Bold"...

National Geographic Video and Co. (Continued on page 68)

## Billboard.

FOR WEEK ENDING MARCH 5, 1994

# Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	11	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	1	1	17	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
2	2	9	<b>CNN SPORTS: PLAY OF THE DAY FAVORITES</b> Turner Home Entertainment 3111	12.98	2	3	31	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> ♦ Parade Video 94	12.98
3	4	39	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98	3	2	19	<b>SUSAN POWELL: LEAN, STRONG &amp; HEALTHY</b> ♦ A*Vision Entertainment 50466-3	19.95
4	3	51	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	4	8	17	<b>MARKY MARK WORKOUT: FORM, FITNESS, FOCUS</b> GoodTimes Home Video 05-79319	19.95
5	8	7	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95	5	6	21	<b>JANE FONDA'S FAVORITE FAT BURNERS</b> ♦ A*Vision Entertainment 55008-3	19.98
6	13	5	<b>MICHAEL BOLTON'S WINNING SOFTBALL</b> Columbia Music Video 19V49187	19.98	6	4	11	<b>ABS OF STEEL 2000</b> The Maier Group TMG227	14.95
7	6	15	<b>THE JOE MONTANA STORY</b> PolyGram Video 4400881953	19.95	7	11	25	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
8	10	224	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98	8	9	19	<b>TONY LITTLE: HIPS, BUTTOCKS &amp; THIGHS</b> ♦ Parade Video 93	12.98
9	15	3	<b>NBA RISING STARS</b> FoxVideo (CBS/Fox) 4084	14.98	9	NEW		<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> A*Vision Entertainment 55021	19.98
10	18	3	<b>MAGIC MEMORIES ON ICE II</b> ABC Video 44002	24.98	10	16	9	<b>NIKE: TOTAL BODY CONDITIONING</b> A*Vision Entertainment 50532-3	19.95
11	7	9	<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98	11	7	9	<b>BUNS OF STEEL STEP 2000</b> The Maier Group TMG1142	14.95
12	12	34	<b>NBA SHOWMEN: THE SPECTACULAR GUARDS</b> FoxVideo (CBS/Fox) 2383	9.98	12	14	27	<b>THIGHS OF STEEL WITH TAMILLEE WEBB</b> The Maier Group TMG158	9.95
13	11	15	<b>THE NFL'S 15 GREATEST COMEBACKS</b> PolyGram Video 4400875873	14.95	13	12	97	<b>ABS OF STEEL WITH TAMILLEE WEBB</b> The Maier Group TMG132	9.99
14	14	43	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98	14	10	21	<b>KATHY SMITH'S GREAT BUNS AND THIGHS</b> ♦ A*Vision Entertainment 50446-3	19.95
15	16	37	<b>LT</b> PolyGram Video 4400863893	19.95	15	15	95	<b>ABS OF STEEL 2 WITH TAMILLEE WEBB</b> The Maier Group TMG133	9.99
16	5	112	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98	16	RE-ENTRY		<b>BUNS OF STEEL 3 WITH TAMILLEE WEBB</b> The Maier Group TMG131	9.99
17	9	31	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98	17	17	77	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
18	17	17	<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95	18	RE-ENTRY		<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
19	19	109	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	19	13	206	<b>JANE FONDA'S COMPLETE WORKOUT</b> A*Vision Entertainment 55006	19.98
20	RE-ENTRY		<b>HISTORY OF THE NBA</b> FoxVideo (CBS/Fox) 2857	19.98	20	NEW		<b>TONY LITTLE: TIGHTEN, FIRM &amp; SMILE</b> Brentwood Home Video BC106	9.98

♦ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦♦ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

## TURNER

(Continued from page 61)

exclusive licensing agreement with Broadway Video to distribute its library of 534 episodes of "Lassie." This will be the first video release for these episodes, says Broadway Video spokeswoman Jan Murray. Broadway Video owns exclusive rights to the Lassie name and image.

Nickelodeon currently licenses "Lassie" from Broadway Video for daily broadcast on the network. Since Sony Wonder distributes videos of other Nickelodeon shows, including "Ren And Stimpy," the "Lassie" videos were considered a natural progression.

The first two, "Lassie To The Rescue" and "Lassie's Odyssey," will be released June 21. Each cassette is 44 minutes, contains two episodes, and retails for \$9.98. Each will be packaged with a collectible activity book.

Release is timed to capitalize on a new live-action movie from Paramount Pictures, produced by Lorne Michaels, Broadway Video founder. The movie is due in July, "so we want to get out there in time to ride their coattails," says Sony Wonder VP of marketing Wendy Moss, who is working on a cross-promotion.

For Christmas, two more titles will be released, with a plush toy Lassie included, for \$14.98 each, says Moss. Licensed product is due as well.

Like "The Flintstones," "Lassie" is targeted at both adults and children. "Everybody remembers Lassie—it's an evergreen property," says Moss, noting that this year marks the character's 50th anniversary. "These episodes span Lassie's career across the board, from black-and-white to color, from Jeff to Timmy," referring to Lassie's various co-stars. "Parents feel nostalgic and want to see it."

Nickelodeon, meanwhile, gives the show a contemporary spin. According to Moss, "Nickelodeon takes an irreverent, hip attitude toward children's programming, so that Nickelodeon name will get kids' attention and bring 'Lassie' to the forefront."

Jan Herzog, marketing specialist for distributor Ingram Entertainment, predicts "The Flintstones" and "Lassie" will do well. "These are series that have been around a long time and that have a broad demographic appeal and a high recognition factor," she says. "The parents remember watching them when they were kids, and they feel safe showing it to their children, because they know its background, they know there's no violence."



Yabba-dabba-do to you in April when Turner Home Entertainment releases the first four in a new series of "Flintstones" cassettes.

# Putting Strength in Numbers...

The **Susan Powter** revolution continues.

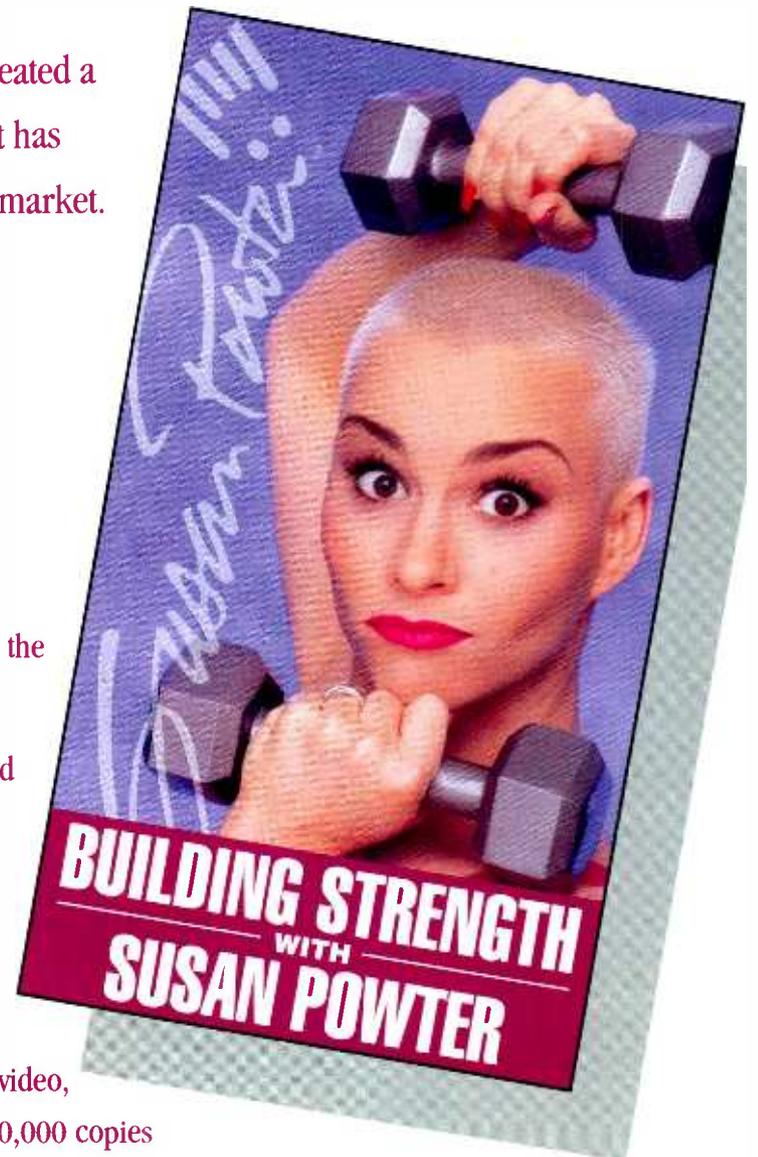
Today's highest profile fitness leader has created a unique strength-training workout video that has appeal for more people than others on the market.

## Building Strength with Susan Powter

- A resistance training program designed to meet the needs of **ALL FITNESS LEVELS**.
- Strength training made easy, understandable and affordable.
- The perfect complement to aerobic routines.

### Susan Powter Facts

- "Lean, Strong & Healthy" Susan's first workout video, entered the fitness charts at #1, selling over 300,000 copies in just two weeks.
- Susan's Simon & Schuster book Stop the Insanity! has stayed at the top of the New York Times Bestseller List.
- Her weekly appearances as the "HOME" show's health and fitness expert have furthered Susan's national recognition.
- The award-winning "Stop the Insanity!" infomercial won Susan recognition by the National Infomercial Marketing Association as Best Female Presenter, Best Production and Infomercial of the Year.



Catalog Number: 50601-3  
Street Date: 4/6/94  
Pre-Order Date: 3/15/94  
Price: \$19.95  
Running Time: Approx. 60 minutes

For more information contact your local WEA representative.

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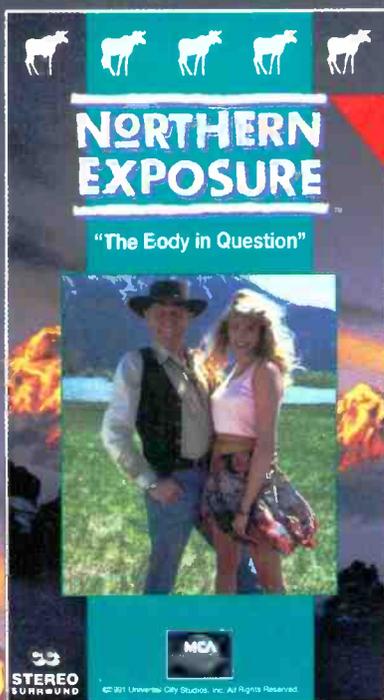


## Two New Releases From The Award-Winning Series That Has Captured The Imagination Of America!

Enter the bizarre and often amusing world of Dr. Joel Fleischman, a New Yorker who must pay off his educational debt by practicing medicine in the backwoods town of Cicely, Alaska. There he encounters the curious but unforgettable characters that make up one of the most popular and successful television series of the '90s.

### 3 GOLDEN GLOBE NOMINATIONS!

Best Drama Series  
Best Actress, Drama Series - Janine Turner  
Best Actor, Drama Series - Rob Morrow



#### "The Body in Question"

#81685  
Color / 45 Mins. / Not Rated

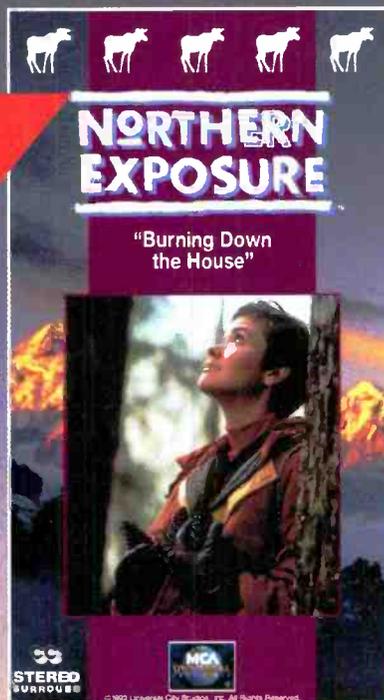
The sleepy little town of Cicely may cause a world-wide historical revolution when Chris discovers the frozen body of 18th-century Frenchman "Pierre" and his outrageous diary.

Your customers are waiting to welcome these visitors from up north into their homes.

\$14.98

SUGGESTED RETAIL PRICE EACH

INCLUDES 5 MINUTE FEATURETTE



#### "Burning Down the House"

#81920  
Color / 46 Mins. / Not Rated

In this searingly funny episode, Maggie gets a double dose of disaster when her visiting mom announces she's getting a divorce, then accidentally burns her daughter's house down.

**STREET DATE: MARCH 30, 1994**

ALSO AVAILABLE ON LASERDISC # 41985 \$34.98 s.p.

### NEW LINE HOME VIDEO

(Continued from page 61)

senior VP of sales and marketing, points to movies like "Excessive Force" and "Three Of Hearts" as titles that helped broaden New Line's customer base.

"These titles exceeded competitive sales levels," he says. "And overall, 15% of the top 40 rental titles were ours."

In 1993, New Line's gross revenue totaled \$170 million, \$50 million more than in the previous year.

Although New Line's releases are primarily rental titles, the company did well with sell-through titles such as "Teenage Mutant Ninja Turtles 3," which sold 3 million units, and the 25th-anniversary edition of "The Graduate," worth another 100,000 tapes.

Einhorn says New Line is "optimistic" about a "Turtles 4," now in development. "We've acquired domestic rights to 'Turtles 4,' but we don't produce [the titles]," he says. There have been discussions with the producer, Golden Harvest, to "freshen up the characters" if a new sequel gets a green light.

To date, New Line's only scheduled 1994 sell-through releases will be 25th-anniversary edition of "The Lion In Winter," featuring an in-depth interview with Academy Award winner Anthony Hopkins, and a re-release of "Escape From New York," including extra footage and an interview with director John Carpenter.

"We have a few other titles that would logically fall into the family market," says Einhorn. "But it's a big step to sell-through."

Family titles on the theatrical schedule include "Corrina, Corrina," "Monkey Trouble," Castle Rock's "North," and "Little Big League."

Rental titles for 1994 include "Blink," expected to gross \$20 million at the box office; "8 Seconds," with Luke Perry as rodeo rider Lane Frost; "North," directed by Rob Reiner; and the critically acclaimed "Short Cuts," scheduled for a June 3 release.

Einhorn, however, offered little on how New Line would work with its new parent, Turner Broadcasting.

Columbia TriStar Home Video will distribute for New Line through 1994.

### PICTURE THIS

(Continued from page 61)

Universal Pay Television sales and marketing senior VP Jerry Hartman estimated that it would take at least 10 years to achieve a critical mass, i.e., the ability to reach 25% of U.S. households. Viewer's Choice's Jim English vowed, "It's going to happen."

Not before video retailers add to their arsenal, however. Karpel noted members' new-found strength in video game sales and rentals, generating revenues of a \$1 billion, saying, "We're probably leaving another \$500 million to \$1 billion on the table... right now."

**MEDIA HALT:** New Line Home Video ceased working on multimedia projects after Turner Broadcasting purchased parent New Line Cinema. "We had all kinds of plans," says NLHV president Steven Einhorn, but "we just stopped" pending coordination of corporate efforts. Merging into a big organization "tends to slow these things down."

## Why Does This Suncoast Promo Sound So Familiar?

**M**AKING A STATEMENT: Press-shy Suncoast Motion Picture Co., Musicland's sell-through division, was more than eager to talk about its February promotion, "Why Buy Movies Anywhere Else?"

In the promo, subtitled "Same Price Less Fat," the company set up end-caps in all 320 Suncoast stores and sold "Charlotte's Web," "Wayne's World," "The Addams Family," and "Ghost" for \$5.99 each. Sound familiar? Here's another clue: End-cap header cards featured a hamburger with a line through it.

Suncoast, like every other retailer in America, screamed when Paramount Home Video sold the same titles to McDonald's last fall for the fast-food chain's now-infamous holiday promo. However, when Paramount offered the same four at a dealer price of \$4, the retailer obviously couldn't resist (Billboard, Nov. 27, 1993).

"As a retailer, these are evergreen titles, and we missed an opportunity to sell them over the holidays. The promotion wasn't directed at any one company," says marketing director **Archie Benike**.

Benike says customers snapped up the titles faster than someone experiencing a Big Mac attack. By mid-month, many end-caps were empty, with unit sales in the thousands, he says. The one-time-only offer is good only while supplies last.

**PPV MARKETING PROBLEMS:** It's not often a panel of pay-per-view suppliers admit that video stores do a better job servicing the customer, but that's just what some PPV executives did at the **Paul Kagan Seminar: Video on Demand** conference, held Feb. 15-16 in Los Angeles. "The fact is, PPV has not captured the imagination of the consumer, and they're happy with the choices out there, mainly video stores," said **Larry Smith**, VP of worldwide pay TV at Columbia TriStar International Television.

Smith went so far as to justify longer PPV windows for Columbia TriStar's "Sleepless In Seattle." "Whatever we leave on the table in terms of PPV, we've already made up for in video sales." The title shipped 510,000 units, according to trade reports.

Smith's colleagues on the panel, titled "Everything That's Wrong With PPV That VOD Will Fix," generally agreed that marketing, choice, and lower prices are the remedies, and that 10 years from now, video-on-demand with VCR-capability will be the cure.

For now, **Katherine Lewis**, VP of business affairs and PPV at Time Warner Cable, had a few marketing tips. "PPV marketing is regional, not national," she said. "You have to think about co-op advertising, because ev-

ery cable operator has a different lineup."

As an example, Time Warner will begin listing all its Home Theatre PPV movies in the New York Daily News television listings. In addition to movies and show times, the guide also will tell consumers how to order programming, an obstacle for many viewers, Lewis said. "This is the kind of advertising that will get PPV on the map."

Other PPV suppliers are looking at telcos to create slick catalogs that "sell the movie, instead of giving cus-

tomers a post-age-sized picture" of a movie on a flier in the monthly cable guide, said **Eric Frankel**, Warner Bros.' senior VP of pay TV, cable, and network features. "Dabbling every couple of months won't create enough excitement to sell the product through."\*

**DATE NIGHT:** Consumers may be able to win a date with **Shannon Tweed** just by checking out her latest release.

One of video's most bankable stars, Tweed gives viewers the details on her April 6 release, Skourus Pictures' "Cold Sweat."

Consumers enter the contest by answering questions about the film and filling out a postcard entry available in stores.

Four winners with the correct answers will be selected, and Tweed will jet to their hometowns for the dates. The stores with the winning transactions will also get visits from Tweed and a \$250 cash prize. All entries must be postmarked by June 6.

FoxVideo will conduct its own glamour-packed consumer sweepstakes for "The Beverly Hillbillies," in stores April 6.

Entries for the contest are available on standees for the rental title, which were sent to dealers Feb. 4. FoxVideo will pick 25 winners for an all-expenses-paid, four-day trip to Beverly Hills. Corresponding retailers also get to head for the land of movie stars and swimming pools.

Entry deadline is May 15 and winners will be announced on or about June 1. More than 2,500 secondary prizes also will be awarded.

**'SKYBLAZER' DEBUT:** Retailers will again be the first kids on the block with at least one new video game title. As it did with "Last Action Hero," Columbia TriStar Home Video will give dealers an exclusive seven-month selling window for the new "Skyblazer" game.

The title, for the Super Nintendo Entertainment System only, is in stores March 16 from Sony Imagesoft, a Columbia TriStar affiliate.

A sneak preview of the game will appear on copies of "Striking Distance," in stores March 2.



**SHELF TALK**  
by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	21	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	15	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
3	3	13	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
4	7	2	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
5	6	193	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
6	5	12	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
7	23	3	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
8	4	14	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
9	8	69	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
10	15	36	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
11	13	5	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	NR	14.98
12	11	4	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
13	14	2	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
14	9	27	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
15	22	5	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
16	10	16	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
17	16	12	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
18	19	16	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
19	26	2	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
20	20	14	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
21	24	6	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
22	17	2	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
23	12	17	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
24	27	5	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
25	<b>NEW ▶</b>		UNTAMED HEART	MGM/UA Home Video M204549	Christian Slater Marisa Tomei	1993	PG-13	19.98
26	21	24	REN & STIMPY: THE CLASSICS ◊	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
27	31	2	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	19.98
28	18	30	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
29	<b>RE-ENTRY</b>		WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	14.95
30	35	6	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
31	<b>NEW ▶</b>		BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG	19.98
32	30	47	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
33	<b>RE-ENTRY</b>		TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
34	<b>RE-ENTRY</b>		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99
35	40	11	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
36	37	3	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR	19.98
37	36	2	ALEXANDER'S RAGTIME BAND	FoxVideo 1121	Tyrone Power Alice Faye	1938	NR	19.98
38	28	27	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
39	33	5	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
40	<b>NEW ▶</b>		SECOND FIDDLE	FoxVideo 1814	Sonja Henie Tyrone Power	1939	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**"Grammy's Greatest Moments, Volumes I and II," A\*Vision Entertainment (212-275-2900), 60 minutes each, \$19.95 each.**

Longform music videos often are viewed as complements to album releases, but this is one case where just the opposite is true. The lately ubiquitous David Crosby (who gets a turn in the spotlight in a duet with Phil Collins) hosts this pastiche of award-winning moments captured at



Grammys gone by but never before available in one compilation. Two-volume set features such music luminaries as divas Tina Turner, Donna Summer, Annie Lennox, Bonnie Raitt, Gloria Estefan, and Natalie Cole, as well as Marvin Gaye, Sting, Billy Joel, Michael Bolton & Kenny G, Michael Jackson, and more. There are lots of picks from last year's show, including Eric Clapton's "Tears In Heaven," k.d. lang's "Constant Craving," and Vanessa Williams' "Save The Best For Last." Sentimental value, high quality of the clips, and timeliness of its release should make "Grammy's Greatest Moments" a real winner at retail.

## CHILDREN'S

**"I Dig Fossils," Mazon Productions (800-332-IDIG), approximately 30 minutes, \$19.95.**

Dinosaurs aren't the only prehistoric wonders of interest to children, although this lackluster live-action guide is not likely to drum up much support for fossil-finding. Narrated by a young suburban-dweller named Scott, the program attempts to awaken the archaeologist in all kids and let them know they don't have to travel too far to begin their excavations. Scott and dad travel a few hours from home to dig for 300-year-old fossils, with the fearless leader explaining how fossils are formed and why they can be unearthed in places viewers might not have expected. In order to stop kids from grabbing a shovel and heading for mom's garden, the video contains a "don't try this at home" clause in which Scott informs viewers that all the fossils in

people's back yards have been found already.

## HEALTH/FITNESS

**"Power Yoga With Christine Kaur," Power Yoga (800-843-9642), approximately 50 minutes, \$24.95.**

The plethora of yoga videos coming down the pipe inevitably will lead to greater discernment among viewers as they search for the perfect tape. This stress-reduction workout featuring Kundalini yoga techniques, which is high on stretching content but somewhat low on energy, may not appeal to the mainstream yoga enthusiast looking for a quick fix. For those who are willing to dig a little deeper, however, it offers a full range of movements geared toward putting the body in a deep-relaxation mode and healing its major metabolic systems. Focus here is on various types of breathing, so it is not surprising that those following along at home need very little space in which to complete the workout. Program is divided into two segments, each of which can be completed in 20 minutes.



## EDUCATIONAL

**"A Journey Through The First Year Of Life," Victory Audio Video Services (800-VHS-TAPE), 45 minutes, \$14.95.**

Parents and parents-to-be (especially first-timers) who are looking for a short cut to the daunting pile of baby books will find solace in this video hosted by psychologist Dr. Burton White and American Baby magazine editor Judith Nolte, which won an ACE award after it aired on the CBN cable network. White and Nolte divide baby's first year of life into one- to three-month segments and cut to adorable and educational footage of babies doing their thing to detail all the motor and social skills that develop during each phase. White and Nolte also highlight various activities parents can undertake to help nurture development, and they

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

reduce anxiety by pointing out the areas in which children often develop at different paces. Star-speckled stage design is somewhat cheesy, but information comes through in a clear and concise manner.



**"The Hawaiian Volcanoes: A Force Of Creation," Harada Productions (Hilo, Hawaii), approximately 30 minutes.**

This homegrown video (its producers reside in Hilo), created in conjunction with the United States Geological Survey, explores the development of Hawaii's chain of islands not in terms of economics or tourism, but from their very nascent days deep below the Pacific Ocean. Spectacular footage of active volcanoes and molten lava burning under water is accompanied by narration that provides not only a historical context for the great rock formations but a mythological one as well. The saga of Pele, the fire deity, is honored via a tribal ceremony. This one won't have the broad appeal of many other Hawaii videos, but it will be scooped up by those studying or simply fascinated by volcanoes.

## COMEDY

**"George Carlin: Doin' It Again," Columbia TriStar Home Video, 60 minutes, \$39.95.**

With a new Fox TV show in tow, politically incorrect prince of comedy Carlin is in the public eye like never before. This performance video, which contains language and material that will never come near the network television airwaves, is the second from Columbia TriStar in recent months. It features Carlin's typically crass commentary on such topics as offensive language, cancer, stupid people, life's little embarrassing moments, and other seemingly innocuous subjects that take on a bizarre new life when processed through Carlin's admittedly twisted brain. Segment poking fun at rape treads the line between bad taste and Bad Taste, but overall the show is hilarious and delivers just what cult

Carlin fans have come to expect.

## INSTRUCTIONAL

**"The Video Guide To Earning Money As A Mobile Disc-Jockey," Outpost DJ Video Productions (Commack, N.Y.), 75 minutes, \$39.95.**

Exhaustive video disseminates information about all the basics and more for those thinking of launching a career as a mobile DJ. Topics from equipment cost and money-saving tips to DJ insurance and music licensing are covered here in a just-the-facts format that doesn't dazzle but provides plenty of food for thought. Additional tricks of the trade are covered in interviews with professional DJs. Perhaps the most helpful segment is the DJ Resource Directory, which contains a list of manufacturers and retailers viewers can contact when they're ready to take the plunge. Also included in the package is a sample DJ contract.

## MADE-FOR-TV

**"General Hospital: Luke & Laura, Lovers On The Run—Volume I," ABC Video, 45 minutes, \$14.98.**

It started with "Daytime's Greatest Weddings," and now ABC Video further mines the golden moments of daytime drama. Latest release chronicling the glory days of the legendary *affaire de coeur* of Luke and Laura of "General Hospital" begins with the early days of Laura's



marriage to Scottie Baldwin, Luke's run-in with the mob, and that fateful night in the disco that launched the scream heard round the soap opera world. Aside from all the Luke and Laura anyone could ask for, commentary about the plot lines and characters is provided by none other than Tony Geary and Genie Francis, and the video provides some perspective on just how much more risque the soaps have become during the past 15-plus years. And while sentimentalists anxiously await "Luke & Laura—Volume II," they can feast on "Daytime's Most Wanted: Men Of Passion" and "All My Children: Behind The Scenes."

Billboard®

FOR WEEK ENDING MARCH 5, 1994

# Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ NO. 1 ★ ★ ★						
1	1	21	ALADDIN	Walt Disney Home Video 1662	1992	24.99
2	2	69	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
3	5	3	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	1994	14.95
4	3	226	PINOCCHIO	Walt Disney Home Video 239	1940	24.99
5	6	5	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment/PolyGram Video 4400881193	1993	9.95
6	12	5	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon/Sony Wonder LV49215	1994	14.98
7	4	21	ONCE UPON A FOREST	FoxVideo 8501	1993	24.98
8	9	23	REN & STIMPY: THE CLASSICS	Nickelodeon/Sony Wonder LV49200	1993	14.98
9	7	15	TOM AND JERRY: THE MOVIE	Family Home Entertainment 27416	1993	24.98
10	18	5	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment/PolyGram Video 4400881213	1993	9.95
11	11	97	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
12	15	5	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK	Saban Entertainment/PolyGram Video 4400881113	1993	9.95
13	8	91	FANTASIA	Walt Disney Home Video 1132	1940	24.99
14	16	5	MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment/PolyGram Video 4400881233	1993	9.95
15	23	264	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
16	22	351	ALICE IN WONDERLAND	Walt Disney Home Video 36	1951	24.99
17	13	5	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment/PolyGram Video 4400881133	1993	9.95
18	20	3	RAFFI ON BROADWAY	Troubadour Records Ltd./MCA Music Video 10709	1993	19.98
19	17	5	OUR FIRST VIDEO: MARY-KATE & ASHLEY OLSEN	Zoom Express/BMG Kidz 4860	1993	12.98
20	10	23	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon/Sony Wonder LV49202	1993	14.98
21	21	25	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	1991	12.99
22	19	25	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	1993	14.95
23	14	19	HAPPILY EVER AFTER	First National Film Corp./Worldvision Home Video 8045	1993	24.95
24	RE-ENTRY		DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	1992	12.99
25	RE-ENTRY		DUMBO	Walt Disney Home Video 24	1941	24.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from page 64)

lumbia TriStar Home Video have launched the dynamic series "Really Wild Animals," NG's first home video series targeting the 4-8-year-old age group. The first three titles, "Swinging Safari," "Wonders Down Under," and "Deep Sea Dive," each \$14.95, are narrated by "Spin," an animated globe with the voice of Dudley Moore... Marcy Marxer's latest video is "Ukulele Lessons For Kids" (Homespun Tapes)... Award-winning kidvid "Boyd's Shadow," previously available only in the educational market, was released nationally by Video Arts Productions of Austin, Texas.

The latest from New York-based V.I.E.W. Video—whose "Alice In Wonderland: A Dance Fantasy" won a 1993 Parents' Choice Award—is a pair of videos featuring the Moscow Circus... Hap Palmer's most recent video, "Sammy" (Educational Activities, Baldwin, N.Y.), won a gold medal at the National Parenting Publications Awards... Warner Bros. Family En-

ertainment's Emmy-nominated video "Peter, Paul & Mommy, Too" was named best children's video of the year by National Parenting Publications... Chicago's public television station WTTW is co-producing "The Kidsongs Television Show" for PBS, with Warner Bros. Records and Together Again Productions (TAP). The Warner Bros./TAP video series "Kidsongs" has sold more than 4 million copies to date, with 12 of its 15 titles certified gold, platinum, or multiplatinum.

FoxVideo brings Howie Mandel's cartoon series "Bobby's World" to home video with the release of three double-episode volumes. Each is \$12.98 and comes packaged with a free 15-minute "Bobby's World" sing-along audiocassette. A 16-piece display unit is available. And though the Fox Network show will be featured in a McDonald's promotion this spring, videocassettes will be available only through traditional video retailers—not McDonald's.

# Pro Audio

## AES Focuses On Product Launches Post-Production, Broadcast To Dominate Confab

■ BY ZENON SCHOEPE

The upcoming 96th Audio Engineering Society Convention in Amsterdam is set to reinforce the trends detected at last year's Berlin show. Once again, the European leg of the biannual event has been chosen by manufacturers as the one at which to launch important products, and again their focus is on post-production and broadcast.

The exhibition is sold out, with the most reliable measure of success—stand space—equaling that of the Berlin event. The number of exhibitors is down slightly, however, at 300 compared to 310 last year. Away from the exhibition hall, the most important development this year is the creation of a new series of Forum Seminars on mastering, pressing, and replication—a response by the AES to the increasing importance of this area of the industry. Organized by Spotlight Publications, the program is compiled by AES Convention chairman Han Tandeloo and One To One magazine editor Carl Snape.

"In the past, we have had a lot of comments that the conventions do not give sufficient coverage to the practical aspects of the duplication and replication industries," says Tandeloo. The addition of dedicated workshops and seminars will permit greater scope to discuss specific issues and groups of products such as pre-mastering, DCC, MD, CD, and

the Sony PCM9000 Master Disc system.

### DIGITAL DESKS

Belgian AES newcomer BitWise will reveal the Andromeda 6G digital mixer, which uses a remote processing rack and a console controller with up to 128 IO modules and a master section. IOs accept analog and digital stereo or mono inputs, and control two signal paths in addition to an assignable path. The prototype that will be shown has eight assignable channels performing the functions of a 32-channel, in-line desk that is dynamically automated with recall, reset, moving faders, and an automated patchbay.

More predictable digital desk introductions will come from Lawo and Studer, both aiming at broadcast production. "There is a new player in the game," says Lawo joint MD Boris Balin of the MCBO. "Our goal is to offer the highest quality and to raise standards. We're using 32-bit, floating-point internal processing and very high-end converters for a console, which is comparable to high-end, stand-alone units."

Studer has already clinched the first sales of its D940 digital desk to German broadcaster WDR, the desk being a loose derivative of the Digitee Virtuoso, which has been enhanced by a new, ergonomic design and interface, new converters, and more powerful DSP boards.

Stand-alone digital mixing attrib-

utes also have been added to Studer's MultiDesk front end for the Dyaxis II workstation. I-Box cards permit individual Dyaxis II processors to buss and add eight auxes plus four extra outputs per processor, enabling the MultiDesk to remix large numbers of inputs, for example.

Toa, meanwhile, is expected to release details of a more multi-purpose derivative of the broadcast IX11000 digital desk, called the IX7000.

### DIGITAL WORKSTATIONS

Akai is finally launching into post with the 16-track, magneto-optical-based DD1500 and an eight-track derivative of the DR4 called the DR8. Both will offer 16-channel mixing capabilities.

The DD1500 uses eight tracks off the MO, combined with eight tracks from up to 64 megabytes of RAM. "Users want more tracks, but tracks that are presented in a more flexible way," says Akai U.K. sales and marketing manager Dave Caulfield. "The RAM makes for fast manipulation of sound for things like footsteps."

There is MO compatibility with AKAI's DD1000, and extended access to the internal mixing facilities is afforded by a DL1500 remote. The system is Ethernet network-ready, with prices ranging from 12,000 pounds to 15,000 pounds.

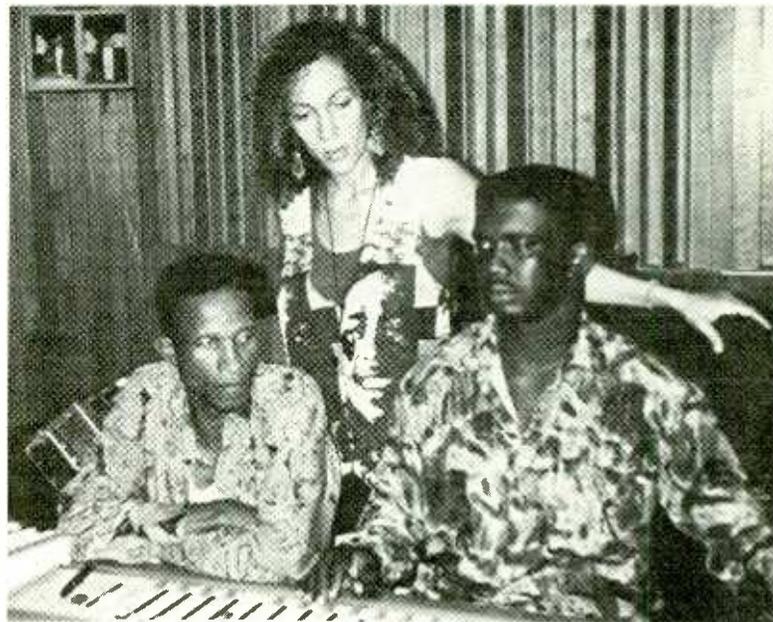
Costing about 4,000 pounds, the DR8 eight-track is based on similar "tape machine" principles to the established DR4, and shares some of the processing features of the DD1500, such as full 16-channel mixing of internal and external sources, which—with the release of the protocol to third parties—will be controlled by external software.

Fairlight will use the show to launch its next generation of workstation, the MFX3, and digitized video. Features include 40-bit, floating-point DSPs, clipped-based EQ, digital routing, plus 24 inputs and 24 outputs in digital and analog. Significantly, the digital IOs are available in AES/EBU, SPDIF, and Yamaha format for connection to the Yamaha DMC1000 digi-desk for hard control of mixing.

"We see MFX3 being used by studios and producers to attach to their Sony 24s and 48s so they can record on the Fairlight, manipulate it, and dump it across to the Sonys," says Fairlight U.K. sales manager John McDiarmid. "With that in mind, we have changed the architecture of the system while still keeping it totally applicable to post and broadcast."

Other digital innovations include DAR's SoundStation Gold, with a moving-fader-panel interface as an alternative—or a supplement—to the touch-screen, which also will benefit from a large color-monitor display.

"While the touch-screen is terribly popular, there are obviously some clients who would prefer  
(Continued on next page)



Mix To The Max. Ras Records reggae artist J.C. Lodge listens to her new album, "To The Max," at Mixing Lab Studio in Kingston, Jamaica. Joining Lodge are arranger Clive Hunt, left, and engineer Linford "Fatta" Marshall.

## AUDIO TRACK

### NEW YORK

**T**HE SMITHEREENS have wrapped their debut release for RCA at the Magic Shop. Don Dixon produced the sessions, while Lou Giordano engineered behind the vintage Neve console. Assisting was Joe Warda.

Producer David Morales has been working in Quad Recording Studios on tracks by INXS, Sounds of Blackness, and Brand New Heavies. Engineering chores were handled by John Poppo Pavel De Jesus with the assistance of Chris Barnett, Alex Vega, and Wes Naprstek.

GRP recording artists the Brecker Brothers were recently in Skyline Studios recording their upcoming project. Sessions were produced by George Whitte and Michael and Randy Brecker. Engineer James Farber recorded the band through the SSL 4060 and onto the Sony PCM-3348 recorder. Richard "Chops" Lamb assisted.

Milestone/Fantasy recording artist Sonny Rollins was recently in Clinton Recording Studios tracking his upcoming release, "Old Flames." Engineer Gene Curtis and assistant Robert Friedrich recorded through the classic Neve 8078 onto digital 32-track. Sonny and Lucille Rollins co-produced the sessions.

### LOS ANGELES

**P**RODUCERS SoulShock & Karlin were recently in Studio 56 with CeCe Peniston, mixing tracks for her new release on the Neve VR 60.

At Skip Saylor Recording, PolyGram recording artist Marie Claire D'Ubaldo was recently in mixing tracks with engineer Brian Malouf and recording overdubs with engineer Bev Jones. Davitt Sigerson produced the sessions with the assistance of Pat MacDougall and Chris Puram.

Scream Studios is celebrating Alice In Chains' No. 1 success with "Jar Of Flies." The record was mixed

at Scream on the SSL G Series console by mix engineer Toby Wright, assisted by Liz Sroka.

Valley Center Studios recently played host to hard rockers MeSheen, who were recording their upcoming album for BMG Australia. Paul Sabu produced and engineered the sessions.

### NASHVILLE

**A**T WOODLAND DIGITAL, new country duo Orrall & Wright has been busy mixing its debut release for Giant Records with producer/engineer Lynn Peterzell, who mixed the tracks on the Neve VR 60 console.

Producer Russ Titelman recently rolled into town with Warner Bros. recording artist Michael McDonald. The pair went directly to Emerald Studios to work with MCA recording artist Vince Gill and producer Tony Brown. The two artists are guesting on each other's upcoming records.

RCA recording artist Jon Randall has been recording his upcoming debut album at the Sound Emporium with producers Garth Fundis and Sam Bush. Working at the vintage Neve console were engineers Gary Laney and Dave Sinko.

Grammy nominee Linda Davis was recently at Masterfonics with producer/engineer John Guess mixing her debut album for Arista on the SSL 4064E G Series board. Assisting on the sessions was Derek Bason.

Louisiana's venerable Hackberry Ramblers were recently in town mastering their new release at Disc Masters. Hoyt Dooley III and Richard Lescallete handled mastering chores using the Sonic Solutions digital mastering system.

### OTHER CITIES

Freedy Johnston has been recording his debut album for Elektra at Dreamland Studios in Bearsville, N.Y., with producer Butch Vig and engineer John Siket. Editing and  
(Continued on next page)

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### GREECE

**A**LPHA SOUND IN ATHENS has completed the first phase of its sound installation at the Ribas Music Hall. The complex overlooking the Aegean Sea, close to the port of Piraeus, will have two separate performance areas, the larger of which has already been opened as a 5,000-seat outdoor amphitheater with a covered stage. The 2,000-capacity indoor arena is due to open in the summer. The Carver-powered outdoor installation includes 20 Nexo PC1000 systems with four LS2000 sub bass units; monitoring is provided by 16 PS110s and four LS500 subs. Front-of-house and monitor boards are Midas XL340.

### FRANCE

**H**ARRIS ALLIED HAS opened an office at Cergy-Pontoise, offering a complete range of radio broadcast equipment, including many products distributed exclusively by the company. Patrick Liebengueth has been named commercial director. The office expands the company's European radio distribution business, which was established in 1992 in Cambridge, England. "Harris Allied is committed to being the most complete broadcast resource in Europe," says director Sergio Auckland.

### RUSSIA

**R**ECENT STUDIO DESIGN and building projects completed by AV Design include PWL North Studios, Manchester, and a basement studio for Rondor Music, London. Having designed Foley stages at the Twickenham and Shepperton film studios in the U.K., the opening of a Moscow office has led to supervising the construction of two dubbing stages for Mosfil, the extension of Reuters' newsroom, and the construction of a temporary news station for NBC for the Clinton/Yeltsin summit.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 26, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THE POWER OF LOVE Celine Dion/ D. Foster (Epic)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	I SWEAR John Michael Montgomery/ S. Hendricks (Atlantic)	DUECES ARE WILD Aerosmith/ B. Fairbairn (Geffen)	BIG TIME SENSUALITY Bjork/ N. Hooper (Elektra)
RECORDING STUDIO(S) Engineer(s)	ENTERPRISE/ RECORD PLANT (Burbank/ L.A., CA) Humberto Gatica	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	WOODLAND (Nashville) John Guess	LITTLE MOUNTAIN (Vancouver, B.C.) Mike Fraser	OLYMPIC (London, ENG) Al Stone Jim Abbiss
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Neve 8068	SSL 4048 E/G	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Mitsubishi X-850	Studer A800	Studer A820
STUDIO MONITOR(S)	Augsperger/ Norberg	Lakeside/TAD	Westlake	Yamaha NS10	Genelec
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	THE CASTLE (Franklin, TN) Scott Hendricks	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien	QUAD (New York) David Morales
CONSOLE(S)	SSL 8000G	SSL 4064G With Ultimotion	SSL 4000G	Neve VR 72	SSL 4072G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Sony 3348	Studer A827	Otari MTR 90 Studer A800
STUDIO MONITOR(S)	Norberg	Lakeside/ TAD	UREI 813A B&W	Yamaha NS10 Augsperger	UREI 813B
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	SONY MUSIC Vlado Meller	HIT FACTORY Tom Coyne	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	THE EXCHANGE Mike Marsh
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing

© 1994, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



**Hot Stuff.** Producer Joe Ferry recently assembled an astounding line-up of musicians at New York's Sound On Sound to record the new Shanachie project "Bluesiana Hot Sauce," the latest in a series of similarly themed releases. Pictured, from left, are Living Colour drummer Will Calhoun, Ferry, Shanachie's Wayne Martin, Alan Mucatel of the Coalition for the Homeless, bassist Eddie Gomez, associate producer Doug Munro, keyboardist Paul Griffin, and jazz saxophonist Michael Brecker.

## AES FOCUSES ON PRODUCT LAUNCHES

(Continued from preceding page)

something different, and as a manufacturer we will now have a choice of workstation with a choice of user interface," says DAR MD Hazel Simpson.

Spectral Synthesis will unveil the competitively priced and "volume production" Prisma workstation with 12-channel mixing, and AES attendees also will see the first showing of Sony's DAED5000 edit controller for the PCM9000 Master Disc recorder, which continues the tradition of the DAE3000 and has full source compatibility with existing formats.

### ANALOG

The show will boast one of the largest collections of new analog consoles in quite a few years. Dutch company D&R is launching the Merlin, with automated faders and switch-dual-signal paths, plus a recall system. A dynamics package is expected shortly. The company will be found in the 255-square-meter Dutch Pavilion, along with manufacturers Augan, ASL, BNS, CBT, Dateg, Duran Audio, JTM, Maycom, RSL, and Stage Accompany.

Otari is enhancing its digitally controlled Concept 1 console and releasing the B10 broadcast-portable location mixer. The addition of Disk-Mix moving-fader automation and module options to the Concept 1 has widened its market appeal, according to product specialist Burkhard Jaeger.

"The Concept 1 was aimed originally at the recording industry. We

have now added stereo input and output modules, which makes it easy to use in film, broadcast, and post-production. It has become a very flexible console," he says.

Tascam is making the first serious additions to its mixing console range since the introduction of the pioneering VCA-automated M3700 some years ago. The addition of the M5000—which slots in beneath the flagship M700 and has replaced the long-lived M600—and the lower-end M2699 represent "the rebuilding of the Tascam name in consoles," according to sales and marketing manager Jan Leerschool.

A new VCA automation system is planned on the in-line M5000, which has 24 groups, four-band sweepable and splittable EQ, eight auxes, three cut groups, and a patch bay.

Live desk attention will focus on Yamaha's automated M2000, which takes on Amek's Recall by Langley, which pioneered console automation in the sound reinforcement environment.

Other interesting analog introductions include Drawmer's 1961 dual-channel tube EQ, building on the success of the 1960 compressor, and Amek's Rupert Neve-designed 9098 Series outboard EQ. "One channel for a smidgen under a grand," says Amek chairman Nick Franks. "It's the mike preamp and the equalizer from the 9098 console, more or less. With Rupert, it's never exactly the same, because he can't resist tampering with anything. He will improve perfection."

## AUDIO TRACK

(Continued from preceding page)

overdubbing is being done at House of Music in East Orange, N.J.

Warner Bros. act Green Day recently recorded its debut at Fantasy studios in Berkeley, Calif., with producer Rob Cavallo. Engineering the project was Neill King.

Megaforce artists Sweaty Nipples have been in Seattle's Bad Animals Studios mixing their upcoming proj-

ect with producer Kelly Grey. Gregor Nisconti and John Smersh assisted.

At Studio D in Sausalito, Calif., Former Yellowjacket Marc Russo has been recording his upcoming project for JVC Records. David Hentschel is engineering and co-producing the tracks with Russo. Larry Brewer is assisting.

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## GERSHWIN DISC SPARKS INTEREST IN PIANO ROLLS

(Continued from page 1)

the day and the works of respected classical performers or composers. In that period, the player piano survived as an institution of home entertainment.

"Anybody who was anybody made piano rolls," says Bob Berkman, CEO of 94-year-old, Buffalo, N.Y.-based QRS Music Rolls Inc., which is considered the only mass maker of new piano roll music and now owns the only existing manufacturer of piano roll players, Story & Clark.

During the player piano's glory days—when some 2.5 million players were sold—fans could choose from performances by Gustav Mahler, Edward Grieg, Igor Stravinsky, Sergei Rachmaninov, Claude Debussy, Sergei Prokofiev, Percy Grainger, Leopold Godowsky, Scott Joplin, Jelly Roll Morton, Moritz Rosenthal, Josef Lhevinne, Josef Hoffman, Paderewski, Victor Herbert, Fats Waller, Eddy Duchin, Artur Rubinstein, and Vladimir Horowitz. The rolls sold for about \$1.25 each.



A catalog of Yiddish music rolls (circa 1921) from QRS, a 94-year-old company that continues to market piano rolls.

Great names from Broadway and Tin Pan Alley—including Richard Rodgers, Cole Porter, Vincent Youmans, Walter Donaldson, and Eubie Blake—also added their musical imprints to the roster of piano rolls, according to collector Randolph Herr.

The player piano was such a strong part of the home entertainment market that piano roll makers were even compelled to add a "world music" touch to their catalogs so they could appeal to the recently arrived immigrant populations, especially those from Eastern Europe. A fair number of rolls were marketed featuring Hungarian, Polish, and Yiddish melodies.

Starting in the century's teen years, Gershwin made many rolls as both a composer and, importantly, as a performer, playing the works of other composers.

But it is Gershwin's own compositions, in a meeting of cultural sensibility and digital computer technology, that have transformed an album of piano roll performances into a remarkable success for the Elektra/Nonesuch label. "Gershwin Plays Gershwin: The Piano Rolls" reached No. 1 on Billboard's Classical chart and made its mark on The Billboard 200 album chart.

To make the release, Gershwin's original piano rolls were played using a rare 1911 device called a Pianola. This machine, which has expression

levers and felt-tipped "fingers," can be positioned in front of any piano to allow playback of piano rolls. For this recording, it was linked with a Yamaha Disklavier, an acoustic piano fitted with a computer and optic sensors. The Disklavier can record and play back a live performance on 3.5-inch floppy disc. A floppy disc recorded from the playback of the original piano rolls was then played back through the Disklavier in a recording studio to create the CD (Billboard, Nov. 11, 1992).

Artis Wodehouse, who produced the set, drew from 130 Gershwin rolls and selected 65, she says, based on the "quality of the music. It was always a musical decision. If the tune wasn't strong or it was hackneyed, it meant goodbye to that one."

Wodehouse has begun working on a Gershwin sequel due in the fall. Unlike the all-Gershwin first volume, the new disc will contain Gershwin's piano roll performances of works by Irving Berlin, Jerome Kern, Con Conrad & J.R. Robinson, Maceo Pinkard, and John Schonberger.

Elektra/Nonesuch also has commissioned Wodehouse to develop piano roll releases on other artists.

Because of Gershwin's continuing popularity since his death in 1937, he has been linked with previous disc releases of piano roll performances in recent years, including those on the Biograph, Pro Arte, and Klavier labels. However, one of the most fascinating releases was a mid-'80s disc on Sony Classics featuring conductor Michael Tilson-Thomas and the Columbia Jazz Orchestra, on which a Gershwin piano roll performance of his 1924 masterpiece "Rhapsody In Blue" was played against the live orchestra.

Gershwin hasn't been the only artist to have his piano roll performances benefit from modern technology. Piano roll music made in 1905 by Mahler, released by the Allegro-distributed, U.K.-based IMP Classics label, contains a piano transcription of a section of Mahler's fifth symphony, along with some of his concert hall songs on which new vocal parts have been overdubbed. The album, released last June, peaked at No. 22 on the Billboard classical chart.

Success in releasing piano roll recordings relies on imaginative approaches, according to Joe Micallef, president of Allegro. "Simply putting out something without a hook is a worthless exercise," he says. "The 'ghost of Mahler,' if you will, and the Gershwin disc had it. If you have Scott Joplin, you have to use him as a base and do interesting things with it. Otherwise, it would be the same as the stuff that's out on budget or mid-



Among the music greats whose work has been available on piano rolls are, in the top row, Arthur Fiedler and Eubie Blake; in the middle row, "Fats" Waller, Sergei Rachmaninov, Scott Joplin, and Alan Menken; and, in the bottom row, Igor Stravinsky and Ira and George Gershwin.

line releases. In today's classical market, you're always looking for niches."

Allegro also is the distributor of the Fone line, which has a series of 10 discs devoted to classical keyboard greats who performed on piano rolls.

Perhaps the largest catalog of piano roll music on recordings is mar-

keted by Biograph Records, which started a line in 1971—stimulated partially, says owner Arnold Caplin, by the upcoming film "The Sting," which featured Joplin ragtime music.

Caplin's catalog contains 26 piano roll releases, 15 of which are on CD, with others waiting to be trans-

ferred. The three Joplin titles are the best-sellers, says Caplin. Other releases feature Gershwin, Porter, James P. Johnson, Waller, Morton, and Cow Cow Davenport.

Although the player piano's glories may lie in the past, at least one company, QRS, continues to make piano rolls of current music. "Whatever the public buys, we make," says QRS's Bob Berkman. "Whatever the media is hyping, that's what our customers want. We use the Billboard charts as a reference. We've got 3,000 different titles, and if we sell 1,000 copies of a title we consider it a success."

The big sellers among newly minted piano rolls at QRS are performances that appeal to a broad range of ages, Berkman says. Songs from Disney films are popular, including Alan Menken melodies from "Aladdin," "Beauty & The Beast," and "The Little Mermaid." Songs from "The Bodyguard" also are popular, as is "Achy Breaky Heart." Other rolls feature the music of Barry Manilow, Andrew Lloyd Webber, Hank Williams, and Neil Diamond. Prices

## Dynamic Variations In Piano Roll Playback

NEW YORK—There are two types of piano roll playback devices: the player piano and the reproducing piano. Both play from perforated rolls of standard size (11 1/4 inches wide).

The standard piano roll contains perforations conveying only the placement and duration of notes and the sustaining pedal. All notes play at the same intensity.

On a player piano, the "player pianist" or "pianolist" may add dynamics (e.g. accents, crescendos, etc) to the performance as the roll plays. The pianolist can vary the intensity by varying pressure on the foot-

pumped bellows that operate the player piano. The harder one pumps, the louder the music. Sudden sharp foot actions can be used to create accents, and hand controls are generally available to alter volume throughout one section of the keyboard or another. Tempo can be varied for rubato effects.

The reproducing piano, as its name suggests, attempts to reproduce the playing of a live pianist, complete with dynamics. Reproducing pianos can play standard rolls like any player piano. But special reproducing rolls that contain marginal perfora-

tions can be used. These extra perforations trigger internal accenting and volume control devices in the reproducing piano that automatically create the desired effects.

These marginal perforations in piano rolls were coded by competing manufacturers in what were, in effect, different proprietary "languages," so that a given brand of reproducing piano can correctly interpret only those reproducing rolls made specifically for it. Reproducing pianos are usually electrically driven, rather than foot pumped.

IRV LICHTMAN

(Continued on next page)

## GERSHWIN DISC SPARKS INTEREST IN PIANO ROLLS

(Continued from preceding page)

range from \$7.25 to \$13.95 per roll.

"We made disco tunes in the '70s, but they didn't come out too well," says Berkman. However, pointing to a certain "retro appeal," he says he has done well with titles that have strong melodic lines, such as Queen's "Bohemian Rhapsody." Other rolls feature performances by jazz pianist Marian McPartland and the late pop pianist Liberace.

In September 1993, QRS purchased player piano makers Story & Clark. Bergman puts QRS' expected annual player piano sales at less than 100, in a price range of \$6,000-\$7,000. Here, too, modern technology is putting a new spin on the player piano. QRS has developed an on-board device it calls Pianomation that expands the uses of the player piano. It enables one to play a piano roll with added instruments or vocals played simultaneously from a CD.

QRS began as a subsidiary of a player piano company named after its founder, Melville Clark, who decided to supply rolls for his instrument. According to Berkman, Clark's decision was historic. In 1908, within eight years of its introduction, the 11 1/4-inch-wide QRS roll became the industry standard. The roll has nine perforations to the inch,

and its running time is about three minutes.

In 1918, Clark sold his player piano company to Wurlitzer.

Meanwhile, a more sophisticated version of the player piano emerged, known as the reproducer. Three principle suppliers of reproducers emerged during the early 1900s: Duo Art, Ampico, and Welte. The systems each developed were incompatible with the others (see story, page 71). "It was like the video game business, or the battle of VHS vs. Beta," says collector Herr. And, like record companies, each signed exclusive contracts with performers.

### WHERE IT ALL BEGAN

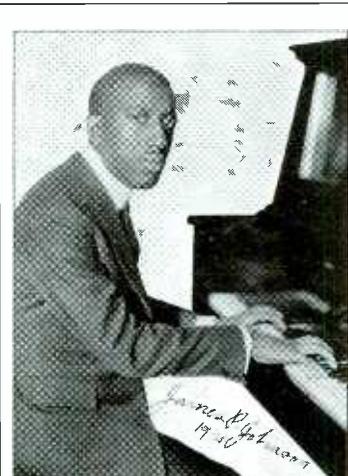
The origins of the player piano defy confirmation. According to the authoritative tome, "The Player Piano Treasury" by Harvey N. Roehl (Vestal Press, Binghamton, N.Y.), "There just isn't any clear-cut answer, for as in the case of [the invention of the automobile], the credit must be divided among a number of pioneers in the field; undoubtedly, many similar ideas were conceived independently by different individuals at about the same time. But we do know that in 1863 a Frenchman named Forneaux patented what appears to be the first player operating on pneumatic principles. This he called the 'Pianista,' and it formed the basis of practically all later developments in the field."

Another important pioneer cited by Roehl is R.W. Pain, said to be the first to build a pneumatic self-playing piano in his 39-note instrument built for Needham and Sons in 1880. Eight years later, Roehl writes, he created a 65-note, electrically operated piano—"probably the first of its kind." Another major innovation came from George B. Kelly in 1886. He developed the slide-valve wind motor, to be used to cause rotation of the drive spool for paper music rolls in player pianos. Credit for the successful commercialization of the player piano is given to William B. Tremaine, whose ad campaigns for his Pianola were so successful that the word became the generic term for player piano, according to Ruehl.

Other tempting home entertainment technologies brought an end to the player piano's heyday. After the peak year of 1925, when some 200,000 units were sold, the decline was precipitous, with less than 10,000 units sold in 1931.

The player piano, mechanical in nature and limited in its sounds, was doomed as the consumer turned to electronic-based technology to entertain and inform. Radio is regarded as the biggest single factor in the player piano's demise. The phonograph, though in existence almost as long as the player, got a boost with the mid-'20s development of electronic means of making recordings, which offered a new dimension in sound, quickening the player piano's decline. The economic wallop of the Depression was the final blow.

More than 60 years later, as the 20th century winds down, there is a nostalgia for things mechanical and a certain wonder in hearing early-century giants offering their talents in ways no acoustic recordings of the period could match. In more than a touch of irony, with digital-era technology creating a player piano-like presence in the home, the music industry apparently is on to something.



James P. Johnson, whose piano roll performances are available on CD from Biograph Records.

## The Art Of Piano Rolls On Discs

The following is a representative sampling of piano roll performances on CD:

- "Gershwin: Rhapsody In Blue," with the Columbia Jazz Orchestra with Michael Tilson Thomas conducting (Sony Classical MK 42240).
- "Gershwin Plays Gershwin: The Piano Rolls" (Elektra Nonesuch 79287).
- "Mahler Plays Mahler" (IMP GLRS 101).
- "Scott Joplin: The Entertainer" (Biograph 101).
- "The Greatest Ragtime Of The Century: Eubie Blake, Scott Joplin, 'Jelly Roll' Morton, 'Fats' Waller, James P. Johnson, Jimmy Blythe" (Biograph 103).
- "James P. Johnson: Carolina Shout" (Biograph 105).
- "Artur Schnabel, Leopold Godowsky & Wanda Landowska" (Fone 90F08).
- "Sergei Prokofiev, Alfredo Casella & George Enescu" (Fone 90F15).
- "Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)" (London's Historic Series 425964).

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### FEBRUARY

Feb. 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, **International Managers Forum**, dinner featuring speaker Pete Waterman, Yang Sing Restaurant, Manchester, England. 011-44-61-228-2457.

March 1-3, **Intermedia: The International Conference & Exposition on Multimedia and CD-ROM**, San Jose Convention Center, San Jose, Calif. 203-352-8240.

March 1-5, **Winter Music Conference**, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, **R&B Foundation Pioneer Awards**, Roseland, New York. 202-357-1654.

March 2, **American Jewish Committee Music-Video Division Distinguished Service Award Presentation**, honoring Rachelle Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2, **International Managers Forum Meeting**, guest speaker: SoundScan co-founder/COO Mike Shalett, ASCAP Building, New York. Barry Bergman, 718-332-8500.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 8, **Echo Awards**, Alte Oper, Frankfurt. 011-49-89-625-3828.

March 9-13, **24th Annual ITA Seminar**, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing," Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, **1994 Billie Awards**, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 10, **BMI Latin Awards**, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 13, **Sixth Annual Tamika Reggae Awards**, Town Hall, New York. Clinton Lindsay, 718-515-4895.

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, **REPLitech International**, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

### 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.

## LIFELINES

### BIRTHS

Boy, Christopher Kenton, to **Paul and Kelly Jung**, Feb. 10 in Stamford, Conn. He is sales and marketing manager at the DMP label in Stamford.

Girl, Emily Louise, to **Tony Pearl and Wendy Shaffer Pearl**, Feb. 20 in Nashville. She is media manager for Columbia Nashville.

### DEATHS

**Vittorio Rieti**, 96, following a fall in which he broke several ribs, Feb. 19 in Manhattan. In a career that spanned eight decades, Rieti wrote music for more than a dozen ballets, seven operas, five symphonies, several concertos, songs, choral works, and chamber music for a wide variety of instrumental combinations. He was known for his bright, elegant, neo-Classical style.

Born in Egypt and educated in Italy, Rieti was part of I Tre, a group of Italian composers, in the '20s. In 1924, Alfredo Casella conducted his "Concerto For Winds And Orchestra" in Prague. He lived in Paris from 1925-40, forming close ties with French composers Les Six and with Stravinsky. In 1940 he moved to the U.S. and worked with George Ballanchine; their best-known collaboration is "La Sonnambula." During the past 20 years, Rieti mainly composed works for string ensembles. At various times in his career, he taught at the Peabody Conservatory, the Chicago Musical College, Queens College, and the New York College of Music. He is survived by his son Fabio, two grandchildren, and two great-grandchildren. His wife, Elsie, died in 1969.

"Papa" **John Creach**, 76, of heart and respiratory problems, Feb. 22 in Los Angeles. Creach was a violinist who played pop, rock, blues, and jazz. He performed and recorded with Jefferson Airplane from 1970-1972 and with Hot Tuna from 1971-1973, and later toured with Jefferson Starship. In 1992, he recorded his own CD, "Papa Blues," with the Bernie Pearl Blues Band. He is survived by his wife, Sylvia, two brothers, and a sister.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**GOODS FOR GUNS BENEFIT:** Elektra Entertainment has joined forces with Goods For Guns founder **Fernando Mateo** in staging a concert at New York's Beacon Theatre March 18. Confirmed so far as performers are **Run-DMC**, **Das EFX**, **Pete Rock & CL Smooth**, **Silk**, **Grand Puba**, **MC Lyte**, and **Heavy D**. The event is being produced free by Delsener/Slater. For more info, contact **Beth Jacobson** at 212-275-4162.

**EARTHQUAKE DONATION:** Pioneer Electronics, headquartered in Long Beach, Calif., will donate nearly \$20,000 to help Southern Californians recover from the Jan. 17 earthquake. It has donated \$10,000 to the Los Angeles Unified School District for school repairs, while \$5,000 has been earmarked for the Los Angeles City Fire Department Trust Fund, which helps subsidize the city's Earthquake Disaster Preparedness Program. Also, in conjunction with Marriott Hotels, Pioneer has made it possible for earthquake relief workers and earthquake victims to stay at the Los Angeles Airport Marriott. Pioneer has paid for rooms totaling \$4,750.

**A TRIBUTE** to Chet Helms, who

produced events in the Avalon Ballroom and Family Dog at the Beach in San Francisco and promoted more than 300 concerts in the Denver and Portland areas in the '60s, will be held April 30 at the Sailors Union of the Pacific. The show will feature talent from the Bay Area, and all profits will help pay for medical expenses incurred by Helms, who has had three recent minor heart attacks. Leftover funds will be donated to the Neighborhood Arts Program of San Francisco. For more info, contact **Boots Rolf Hughston** at 415-381-2129. Donations can be mailed to The Tribute, WestAmerica Bank, P.O. 1207, Mill Valley, Calif. 94942.

**RAINFOREST BENEFIT:** Rock memorabilia from the likes of **Madonna**, **Jon Bon Jovi**, **Lou Reed**, **Guns N' Roses**, **Meat Loaf**, **Robert Plant**, **Sting**, **Cher**, **Aerosmith**, and **the Rolling Stones** are among three dozen items to be auctioned off Monday (28) at a celebrity party at New York's Harley-Davidson Cafe. The Rockin' The Rainforest Party and Benefit Auction benefits the Rainforest Alliance, which seeks to protect environmental resources. For more info, contact **Sal Cataldi** at 212-941-9464.

## FOR THE RECORD

The correct name of the special award Rod Stewart received during the Feb. 7 American Music Awards ceremony is the **Michael Jackson International Artist Award**. The award was referred to incorrectly in the Feb. 19 issue of *Billboard*.

Jeff Hanna, a founding member of the Nitty Gritty Dirt Band, continues to be lead singer/guitarist for the band. Incorrect information was given in *Lifelines* in the Feb. 19 issue.

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(Continued on page 74)

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(Continued on page 77)



**Enough Already.** Tired of the endless Tonya Harding updates, the morning show at WXXL Orlando, Fla., invited listeners to come out and take a whack at the infamous skater. The morning zoo's "College Boy" played the role of Harding, complete with a pink tutu and roller blades.

## Are Broadcasters Skirting FCC Duopoly Rules? Some Say Loopholes Let Firms Control Too Many Stations

BY ERIC BOEHLERT

NEW YORK—When the FCC announced last year that in order to help salvage the growing number of unprofitable radio stations broadcasters could expand and own two AM and two FM stations in one market, most in radio hailed the decision. That arrangement allowed owners to consolidate costs and offer advertisers multiple station choices.

Now some are wondering if the commission was explicit enough in its duopoly guidelines, and if some fellow broadcasters aren't taking advantage of loopholes to control more stations than the FCC had intended.

The clashes around the country often occur when a broadcaster already owns the allowed two FMs and two AMs, then takes over sales duties for a third crosstown FM. The programming of that third FM, according to the FCC, must remain independent. The problem comes when that third FM is, say, owned by a son of the GM who runs other stations in town. Or when it is located down the hall from the other four stations.

When that happens, broadcasters "are subverting the intentions of the law," says George Noe, GM of KNOE-AM-FM Monroe, La. He adds, "But there's nothing new about that."

Indeed. Over the years, because there are so many thousands of radio stations and the FCC has been tagged as a slow-moving agency, finding Commission loopholes has become something of a time-honored tradition among broadcasters.

In Monroe, New South Communications, owner of KMLB/KJLO, had been programming a second FM, KRVV, through a local marketing agreement. When New South opted to purchase another FM, KLIP, New South cut its alliance with KRVV in order to stay in com-

pliance with FCC policy. But KRVV is owned by Clay Holiday, brother of Bob Holiday, who runs KMLB/KJLO/KLIP. All four stations share the same address and, at one point, KLIP's format moved to KRVV.

"I'm so confused," says Bradley Wilkinson, GM of crosstown KYEA, who has petitioned the FCC about New South's arrangement. (The petition is pending.) "I still don't know who's running what," Wilkinson says.

New South's Bob Holiday says the stations operate independently, with separate sales and programming departments. As for the common address, he says he welcomes his brother's presence and the portion of the rent he contributes. "It saves expenses. Anybody would do that," he says. The setup, he insists,

## Gavin Attendees Playful & Serious Hijinks Complement Seminar's Sessions

BY PHYLLIS STARK  
and CARRIE BORZILLO

SAN FRANCISCO—For some attendees at this year's Gavin Seminar, held here Feb. 17-19, the event was less serious-minded than in the past. This was evidenced by acts like the detonation of a stink bomb in the lobby of the Westin St. Francis Hotel, by the "too cool for the room" attitude of a Slim Jim-eating, beer-drinking panel at a college radio session, and by the antics of KROQ Los Angeles' Jed the Fish, who rigged a wireless microphone into the sound system at one session and turned it on while he was urinating in the bathroom during an Arbitron representative's presentation.

Despite these distractions, the

event attracted a record turnout, and not everyone was there to play. Those who were there to learn, particularly on the urban and country sides, were able to choose from several informative sessions focusing on their format-specific problems.

At a panel on urban radio's challenges, the biggest problem appeared to be what WRKS New York PD Vinny Brown described as "the burden of having to be all things to all people. . . Urban radio is the only format . . . that faces the burden of having to serve all listeners from 12 to dead," he said. "You have to play rap, blues, reggae, and gospel, and it's almost an impossibility. They should all be represented somewhere on urban radio, but not on one frequency."

A country "free forum" session focused on rival-station wars, common to other formats but relatively new to country, which sometimes result in stations pulling records out of rotation in retaliation for a perceived slight by the artist's label. Several attendees mentioned a meeting of artist managers held in Nashville in January that focused on this practice and how to protect their artists from it.

Programmers and label reps present at the Gavin meet warned that using artists as weapons will irrevocably harm the intimate relationship country radio enjoys with those artists. Said Larry Pareigis, PD of KRAK-FM/KNCI Sacramento, Calif., "The only reason a record shouldn't get played is if it's no damn good."

At another panel that focused specifically on country market wars, programmers were divided on the subject of whether spicing a contemporary country station's playlist with the music of older artists is worthwhile. Pareigis expressed the surprising opinion that contemporary artists "summoning these [traditional artists] names up as touchstones" can be a liability. "I'm not sure today's country listeners want to hear it," he said. "I think these people had their time."

At a third country panel, this one focusing on how to make stations "real," the PDs present agreed that the best way to achieve this is through the personalities, but former KSAZ San Francisco host Karen Dee (now with sister KABL-FM), wondered aloud "how real can I be in a 30-minute music sweep with a positioner followed by a triple play?"

### THE URBAN OLD BOY NETWORK

The top 40/rhythm format session focused on the format's difficulty in combating a rival urban station for street credibility and promotions. According to KJYK Tucson, Ariz., PD Bruce St. James, "There is the old boy's network in the urban community. I think it would make a tremendous difference if I was an African-American. Sometimes I get the feeling that people think we're a bunch of white

guys playing black music."

Michelle Santosuosso, APD of urban KKBT Los Angeles, criticized what she described as top 40/rhythm's lack of commitment to the community. "Crossover doesn't do anything for the black community in their market," she said. "They're playing the music but not educating or going into the community. They have to commit more."

WHYT Detroit PD Rick Gillette replied that sometimes the urban community doesn't want a "white DJ" at an event. Added former WJMO-FM (now WZJM) Pittsburgh PD Keith Clark, "White people like black music, but they're not really into the black experience. It's sad but true."

The panel's conversation also centered on the difficulties of selling the format because of the young demographics and ethnic composition it attracts. WHYT's Gillette said his station has a sales team, all between the ages of 24 and 32, that lives the lifestyle of the listeners, loves the music, and isn't afraid of its audience.

Gillette suggested periodically quizzing the sales staff on the music and the station. "If they think that Snoopy Doggy Dogg is a Charles Schulz character, they're fired," he said.

When asked in the alternative/top 40 "mixer" if alternative is the new top 40, the unanimous answer among panelists was no. KROQ PD Kevin Weatherly said, "Platinum [sales] is mainstream, but it's OK if you balance it with Pavement and Luscious Jackson and others."

XTRA-FM (91X) San Diego VP/programming Kevin Stapleford agreed. "Stations walk a line between U2 and something that is out there," he said. "If you play only acts that are already established, you just become a jukebox playing hits someone else made for you."

WENZ (the End) Cleveland PD Rick Michaels added, "You need the balance. The hip want to be hipper, and the unhip want to be hip."

On the future of the format, WNNX (99X) Atlanta APD Leslie Fram said, "If [modern rock stations] want to be here 10 years from now, they need to develop acts."

### CREATING THE ROCK BUZZ

During a panel on rock radio, KOME San Jose, Calif., metal director Mike Solari said that the hard rock format will die if stations wait for a song to chart before adding it. Former KRXQ Sacramento, Calif., PD Judy McNutt agreed. "We need to be the ones creating the buzz," she said. "I hate when a great new artist gets dropped because it doesn't sell records. That's wrong. It's our job to create a buzz and find music before the labels even tell us about it."

From the artist standpoint, Ronnie James Dio said that stations should stop worrying about charts and numbers, give artists a chance, (Continued on page 77)



**Relief Continues.** Although the earth has stopped moving, folks at KKTR Fresno, Calif., continue to gather bottles of water for Los Angeles quake victims. Pictured in the top row, from left, are station staffers Doug Parker and Jerry Hart. In the bottom row, from left, are Crazy Kid Stevenz, Tony Dee, and Carlyn Coffey.

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	4	8	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	2 weeks at No. 1 ♦ AEROSMITH Geffen
2	2	3	10	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
3	4	8	4	<b>NO EXCUSES</b> JAR OF FLIES	♦ ALICE IN CHAINS Columbia
4	6	6	12	<b>ALL APOLOGIES</b> IN UTERO	♦ NIRVANA DGC/Geffen
5	3	1	7	<b>PINCUSHION</b> ANTENNA	♦ ZZ TOP RCA
6	5	2	17	<b>CREEP</b> CORE	♦ STONE TEMPLE PILOTS Atlantic
7	9	10	15	<b>LOW</b> KEROSENE HAT	♦ CRACKER Virgin
8	8	12	14	<b>YOU</b> CANDLEBOX	♦ CANDLEBOX Maverick/Sire/Warner Bros.
9	17	25	3	<b>HIGH ROAD EASY</b> RATS	♦ SASS JORDAN Impact/MCA
10	11	13	6	<b>DAY IN THE SUN</b> PETER FRAMPTON	PETER FRAMPTON Relativity
<b>***AIRPOWER***</b>					
11	28	—	2	<b>HOOLIGAN'S HOLIDAY</b> MOTLEY CRUE	♦ MOTLEY CRUE Elektra
12	10	7	19	<b>DAUGHTER</b> VS.	PEARL JAM Epic
13	7	5	16	<b>COLD FIRE</b> COUNTERPARTS	RUSH Atlantic
14	12	9	18	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
15	14	18	5	<b>BOX OF MIRACLES</b> BAREFOOT SERVANTS	♦ BAREFOOT SERVANTS Epic
16	16	16	6	<b>UNDER THE SAME SUN</b> FACE THE HEAT	SCORPIONS Mercury
17	13	15	18	<b>MARY JANE'S LAST DANCE</b> ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
18	18	17	16	<b>MOTHER</b> THRALL-DEMONSWEATLIVE	♦ DANZIG American/Reprise
<b>***AIRPOWER***</b>					
19	29	—	2	<b>NOBODY'S HERO</b> COUNTERPARTS	RUSH Atlantic
<b>***AIRPOWER/HOT SHOT DEBUT***</b>					
20	<b>NEW</b>	1	1	<b>SPOONMAN</b> SUPERUNKNOWN	♦ SOUNDGARDEN A&M
21	19	20	5	<b>SOMETHING IN THE AIR</b> TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
<b>***AIRPOWER***</b>					
22	36	—	2	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	BROTHER CANE Virgin
23	15	11	19	<b>BAD THING</b> BROTHER	♦ CRY OF LOVE Columbia
24	22	26	8	<b>ANIMAL</b> VS.	♦ PEARL JAM Epic
25	26	30	4	<b>STREETS OF PHILADELPHIA</b> "PHILADELPHIA" SOUNDTRACK	♦ BRUCE SPRINGSTEEN Columbia
26	20	21	6	<b>DOGMAN</b> DOGMAN	♦ KING'S X Atlantic
27	27	31	4	<b>RIDE THE TIDE</b> THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	Atlantic
28	23	23	10	<b>COME TO MY WINDOW</b> YES I AM	♦ MELISSA ETHERIDGE Island/PLG
29	25	27	5	<b>ROCK AND ROLL DREAMS COME THROUGH</b> BAT OUT OF HELL II: BACK INTO HELL	♦ MEAT LOAF MCA
30	24	19	19	<b>AMAZING</b> GET A GRIP	♦ AEROSMITH Geffen
31	<b>NEW</b>	1	1	<b>BACKWATER</b> TOO HIGH TO DIE	MEAT PUPPETS London/PLG
32	40	—	2	<b>TOO COLD IN THE WINTER</b> BROTHER	CRY OF LOVE Columbia
33	21	14	11	<b>MANIC DEPRESSION</b> STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL Reprise
34	35	40	3	<b>BELIEVE</b> DIG	♦ DIG Radioactive
35	39	—	2	<b>PRISON SEX</b> UNDERTOW	♦ TOOL Zoo
36	<b>NEW</b>	1	1	<b>SHE'S MY MACHINE</b> YOUR FILTHY LITTLE MOUTH	♦ DAVID LEE ROTH Reprise
37	34	32	22	<b>SOBER</b> UNDERTOW	♦ TOOL Zoo
38	37	38	3	<b>SPINNING AROUND OVER YOU</b> "REALITY BITES" SOUNDTRACK	LENNY KRAVITZ Virgin
39	30	24	13	<b>HAIR OF THE DOG</b> THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
40	32	36	5	<b>CANNONBALL</b> 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 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	20	<b>PLUSH</b> CORE	♦ STONE TEMPLE PILOTS Atlantic
2	3	2	15	<b>PEACE PIPE</b> BROTHER	♦ CRY OF LOVE Columbia
3	4	3	23	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
4	2	4	11	<b>NO RAIN</b> BLIND MELON	♦ BLIND MELON Capitol
5	5	9	15	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
6	6	7	32	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES American/Reprise
7	7	6	18	<b>GOT NO SHAME</b> BROTHER CANE	♦ BROTHER CANE Virgin
8	9	8	27	<b>LIVIN' ON THE EDGE</b> GET A GRIP	♦ AEROSMITH Geffen
9	8	5	17	<b>RUNAWAY TRAIN</b> GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
10	—	—	1	<b>ANOTHER BRICK IN THE WALL PART II</b> THE WALL	♦ PINK FLOYD Columbia

# Radio

## Can Radio Handle 2 Modern Rock Webs?

LOS ANGELES—Even as the modern rock format has gained listeners, ratings, and major publicity in the last few years, it wasn't until this past January that a company decided to take a chance on a 24-hour, satellite-delivered format. Now, Minneapolis-based National Alternative Network is readying the spring debut of the second national modern rock format.

Chicago's Major Networks bowed "The Exxit" Jan. 19 on WRLG Nashville, KRZQ Reno, Nev., and WZRH (Channel Z) New Orleans. Of the three affiliates, only Channel Z takes the format full time. WRLG and KRZQ program it weekday overnights, and KRZQ also picks it up for weekend nights and overnights.

National Alternative Network, which also produces shortform modern rock shows such as "Spin Radio," is rolling out what will soon become the second 24-hour, syndicated format May 1 on WTCX and WLOL Minneapolis. Together the two stations, based in Lakeville and Cambridge, respectively, cover the Twin Cities area.

Kevin Cole, National Alternative Network director of music programming, says there is not only a need for a syndicated modern rock format, but there is likely room for two if each sounds different.

John Edwards, Major Networks VP/programming, also sees room for two completely different networks.

But KROQ Los Angeles MD Darcy Sanders argues, "I think it has to be market-specific. The reason some modern rock stations are successful and others aren't is because of the market... I think it needs to be local."

WDST Poughkeepsie, N.Y., owner Gary Chetkof says modern rock syndication is viable for some dayparts, but not drive-times.

Cole and Edwards also realize the need for affiliates to localize programming. Cole sees his network getting its feet wet initially in the overnight slot, then eventually buying stations to put the 24-hour format on, if need be. (Group owner Cargill Communications, which owns WTCX and WLOL, is the parent company of National Alternative Network.)

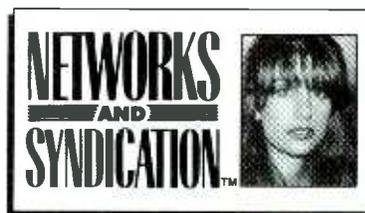
"We feel there's a demand out there for small, medium, and large markets," says Cole. "There are also a lot of local considerations in each market, and we're working out a way to address that." Cole says the network will either leave it up to the affiliate to add in local programming or customize local segments for affiliates.

WTCX and WLOL already have built-in competition. KRXX-FM (the Edge) Minneapolis flipped from album rock to modern rock in January. Cole says the two formats will complement each other. KRXX leans more mainstream, while WTCX and WLOL are more musically adventurous, he says. A sample of what listeners will hear on the simulcast stations includes Jane's Addiction, "Stop"; Soundgarden, "Spoonman"; Depeche Mode, "I Feel You"; and Liz Phair, "Never Said."

"They do a good job serving their audience, and we'll do a good job serving ours," says Cole. "The modern rock listener in the Twin Cities is in a great position now—they'll have a choice."

### AROUND THE INDUSTRY

The Demento Society, Dr. De-



by Carrie Borzillo

mento's fan club, has released a new 25-track compilation of some of the most-requested songs heard during On The Radio Broadcasting's "The Dr. Demento Show." "Dr. Demento's Basement Tapes, No. 2" is available only to fan club members.

Dave Walton joins Ron Huntsman Entertainment Marketing as manager of music and programming. He most recently was morning man at WPLN Nashville, and has served as a producer for more than 35 RHEM specials over the past five years.

WMXV New York, WPNT Chicago, and KOSI Denver are among the affiliates for MJI Broadcasting's new "Bedtime With Barney" show... CBS Radio Network offers "Tax Tips with Geoff Colvin" March 10-11.

"Audiophile Audition," hosted by Audio magazine's John Sunier, will flip from a mix of jazz and classical to all-classical April 1 while observing its ninth anniversary... MJI Broadcasting is hosting 24 major-market radio stations for "Chevrolet Grammy Week," a three-day radio remote live from the Hard Rock Cafe in New York.

Digital Cable Radio has inked a distribution deal with DirecTV Inc., a unit of GM Hughes Electronics. "Music Choice" (the new brand name for DCR's service) will be delivered nationwide by DirecTV beginning May 2... American Public Radio adds new affiliate KPRG Mangilao, Guam.

# Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	11	<b>LOSER</b> MELLOW GOLD	5 weeks at No. 1 ♦ BECK DGC/Geffen
2	2	3	7	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	♦ CRASH TEST DUMMIES Arista
3	4	5	6	<b>GOD</b> UNDER THE PINK	♦ TORI AMOS Atlantic
4	5	10	4	<b>NO EXCUSES</b> JAR OF FLIES	ALICE IN CHAINS Columbia
5	3	2	15	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
6	6	4	14	<b>ALL APOLOGIES</b> IN UTERO	♦ NIRVANA DGC/Geffen
7	7	6	7	<b>GET OFF THIS</b> KEROSENE HAT	♦ CRACKER Virgin
8	8	7	10	<b>BIG TIME SENSUALITY</b> DEBUT	♦ BJORK Elektra
9	11	13	6	<b>WATCH THE GIRL DESTROY ME</b> POSSUM DIXON	♦ POSSUM DIXON Interscope
10	9	8	21	<b>LAID</b> LAID	♦ JAMES Mercury
11	13	15	12	<b>DISARM</b> SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
12	10	9	11	<b>LOCKED OUT</b> TOGETHER ALONE	♦ CROWDED HOUSE Capitol
13	19	21	4	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW A&M
<b>***AIRPOWER***</b>					
14	25	—	2	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	♦ ENIGMA Virgin
15	12	12	11	<b>CREEP</b> CORE	♦ STONE TEMPLE PILOTS Atlantic
16	15	16	6	<b>THE GREAT BIG NO</b> COME ON FEEL	♦ THE LEMONHEADS Atlantic
17	16	14	19	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
<b>***AIRPOWER***</b>					
18	<b>NEW</b>	1	1	<b>13 STEPS LEAD DOWN</b> BRUTAL YOUTH	ELVIS COSTELLO Warner Bros.
<b>***AIRPOWER***</b>					
19	27	29	3	<b>EVERY GENERATION...</b> MONO	♦ FURY IN THE SLAUGHTERHOUSE RCA
20	14	17	14	<b>KITE</b> FROM MONDAY TO SUNDAY	♦ NICK HEYWARD Epic
21	21	20	19	<b>TODAY</b> SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
22	20	22	5	<b>BELIEVE</b> DIG	♦ DIG Radioactive
23	17	19	26	<b>CANNONBALL</b> LAST SPLASH	♦ THE BREEDERS 4AD/Elektra
24	23	26	3	<b>BACKWATER</b> TOO HIGH TO DIE	MEAT PUPPETS London/PLG
25	18	11	15	<b>PURPLE HAZE</b> STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE Reprise
26	22	23	6	<b>LOVETOWN</b> "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL Epic Soundtrax
27	30	—	2	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	PEARL JAM Epic
28	24	18	19	<b>DAUGHTER</b> VS.	PEARL JAM Epic
29	<b>RE-ENTRY</b>	5	5	<b>ANNIVERSARY SONG</b> PALE SUN CRESCENT MOON	COWBOY JUNKIES RCA
30	28	24	14	<b>STAY (FARAWAY, SO CLOSE!)</b> ZOOROPA	♦ U2 Island/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## FCC Wins Full-Court Hearing On Safe Harbor Law

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. District Court of Appeals here will rehear the case challenging the FCC's Congressionally mandated ban on indecent radio and TV programming between 6 a.m. and midnight.

No date has been scheduled for the full panel review.

The case initially was heard by a three-member court panel last year, and in November the panel struck down the new hours. Now, after appeal motions, all 10 judges will rehear the case.

The FCC successfully argued that in the First Amendment as-

pects of the case, the court should consider whether a compelling government interest in protecting the "privacy of the home" for adults, as well as in protecting children, is a legitimate reason for such a regulation. It also argued that the court should give greater deference to a Congressional decision to limit the hours in which indecent programming is allowed.

Insiders expect an early summer court date.

### CBS'S WBBM DRAWS FCC FINE

The FCC has fined CBS Radio's WBBM-FM (B96) Chicago \$5,000 for failing to properly disclose the rules of a contest.

B96 awarded a cellular phone to a listener, but only mentioned the disclosure strings—phone activation through the same company—in midnight-5 a.m. overnight announcements.

Further, the station neglected to mention a \$300 early-termination penalty fee for the phone service.

The winner's mother complained to the commission, which cited the station for not rotating the disclosure in all dayparts and failing to mention the fee.

### BEER AND WINE AD BILL ON HOLD

The National Assn. of Broadcasters isn't cheering yet, but it

call for a vote as soon as Thurmond asks for a date.

### DARK STATIONS' LICENSES REVOKED

The FCC is expected to revoke the licenses of two dark stations whose owners have already said they will relinquish the licenses.

The commission has contacted Palmetto Communications Co., licensee of WDIX Yadkinville, N.C., which has been off the air without commission authority since April 29, 1993; and Turner County Broadcasting's WNNQ Ashburn, Ga., which has been off the air without authority since April 29, 1993, asking for formal "show cause" letters telling why both licenses should not be revoked.

Palmetto had failed to file the requisite notice of appearance at the FCC two months after its officials had written that it would relinquish the license. Turner sent such a letter to the commission in January.

## WASHINGTON ROUNDUP™

appears that Sen. Ernest Hollings (D-S.C.), chairman of the Senate Commerce Committee, has decided he doesn't have the votes necessary to pass the beer and wine ad warning label bill sponsored by Sen. Strom Thurmond (R-S.C.)

But insiders say NAB representatives are still extremely nervous about their ability to sway votes, especially since Hollings said he'd

## ARE BROADCASTERS SKIRTING FCC DUOPOLY RULES?

(Continued from page 75)

Communications sells WSTF's ad time.

Are the three FMs independent? Yes, says competitor Dave Jossand, GM of WKQL. "But do they talk in the hall? They have to converse about strategy. It's somewhat of a loophole, as I see it, and some broadcasters are trying to take advantage of it."

Linda Bird, VP/GM of Paxson Communications, argues that the FCC concerns itself with who controls station programming, not hallway chit-chat.

Actually, Charles Kelley, chief of the FCC's enforcement division, says the commission encourages stations in these situations "to maintain separateness." After all, you cannot program what you cannot own, he says.

What about sharing the same building? That, says Kelley, is pushing the envelope of proper behavior, and it invites competitors to question the arrangement. "Maintain separateness that is feasible and reasonable," Kelley adds.

Some in Norfolk, Va., are wondering where the separateness is between WOWI/WMXN/WSVY-FM and WSVY-AM. Not long ago, U.S. Radio owned WOWI and WSVY-AM and controlled WSVY-FM through an LMA. WSVY-FM simulcast the format of WSVY-AM (ABC/Satellite Music Network's "The Touch"). Then U.S. Radio agreed to purchase crosstown WMXN. During the application process, it decided to LMA the station and take over its programming. This meant that U.S. Radio had to relinquish its control of WSVY-FM's programming.

Today, U.S. Radio still handles the sales for WSVY-FM, and the station still simulcasts WSVY-AM's "The Touch." So what has changed? "We're not responsible for WSVY-FM's programming," says Janet Armstead, GM of U.S. Radio's WOWI/WSVY-AM/WMXN.

She explains that in the past, WSVY-FM used to pay WSVY-AM a fee to pick up its signal. Now, she says, WSVY-AM pays ABC/SMN, which usually offers its formats on

a market-exclusive basis. Yet it remains a simulcast between the two stations. For instance, spots that run on WSVY-AM are heard simultaneously on WSVY-FM.

According to Daryl Brown, senior VP of affiliate marketing for ABC/SMN, the network does occasionally waive market exclusivity if the home station agrees to it. That would explain why two separately owned stations in the same market could broadcast "The Touch." But Brown doubts that, if simulcast, both stations would be sending the network checks each month.

"It's all semantics," says Robert Unmacht, who, as editor of the M Street Journal, documents the growing number of tangled arrangements. He wonders what function a station serves for its community when owners turn their programming over to a network and their business management over to a joint sales partner.

In Cincinnati, Jacor Communications owns and operates two AMs (WLW/WLWA), one FM (WEBN), and, through a lease, programs another FM (WAQZ). Recently added to that equation was station number five, nearby WSAI, for which Jacor sells time. All five stations exist side by side. ("It sure doesn't give the appearance of independence," says crosstown WCKY/WIMJ GM Tom Serevino.) Jacor president Randy Michaels says WSAI's satellite delivered programming is operated independently.

Although a listener in Cincinnati has petitioned the FCC regarding the local radio situation, Michaels remains unfazed. "We ran this [arrangement] by three different FCC lawyers," he says.

Serevino still thinks Jacor is simply taking advantage of the commission and bending rules beyond their intention. Not surprisingly, Michaels has a different perspective. "I think [broadcasters] who aren't doing this are crazy."

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## HIJINKS COMPLEMENT SESSIONS AT GAVIN SEMINAR

(Continued from page 75)

and let the listeners make up their own minds.

Chief among the concerns of programmers attending the commercial alternative panel—during which Jed the Fish made his distinctive statement—was Arbitron's refusal to survey group quarters, such as college dorms, where much of the format's audience resides. That concern also was raised during a "group therapy" session for small- and medium-market alternative stations.

To combat the Arbitron problem, WIIZ (the Wizard) Lafayette, Ind., PD Buzz Fitzgerald suggested that modern rock sales teams must go to advertisers armed with the facts and fallacies about the modern rock

audience.

The panel heated up when the subject turned to how eclectic a modern rock station should be. Fitzgerald said the future of the format lies in its being eclectic. KEDG Las Vegas owner George Tobin quipped, "Sure, there's a future for a one share."

WDST Poughkeepsie, N.Y., owner Gary Chetkof said, "You have to be eclectic. My feeling is that you don't own [a modern rock station] to make a lot of money. To me, you should keep it cool and hip."

This year's Gavin Seminar attracted approximately 3,000 attendees, about 500 more than last year's meet.



# Hits! in Tokio

Week of February 13, 1994

- ① I'm In The Mood Ce Ce Peniston
- ② Goody Goody Lisette Melendez
- ③ All That She Wants Ace Of Base
- ④ Return To Innocence Enigma
- ⑤ What's My Name? Snoop Doggy Dogg
- ⑥ Another Season Kevin Lettau
- ⑦ Now And Forever Richard Marx
- ⑧ Cry For You Jodeci
- ⑨ Hero Mariah Carey
- ⑩ Dreamer Coldcut
- ⑪ Given It Up Incognito
- ⑫ Everyday Phil Collins
- ⑬ The Sign Ace Of Base
- ⑭ Love Connection Kiss Of Life
- ⑮ Again Janet Jackson
- ⑯ Please Forgive Me Bryan Adams
- ⑰ Across The View Dido
- ⑱ Choice Of Colors Manhattan Transfer
- ⑲ Hey Mr. D. J. Zhane
- ⑳ Without You Mariah Carey
- ㉑ Little Bit Of Heaven Lisa Stansfield
- ㉒ Nothing 'Bout Me Sting
- ㉓ So Natural Lisa Stansfield
- ㉔ Time Of Our Lives Aaliyah Limerick
- ㉕ Tinsel Town Ronny Jordan
- ㉖ Breathe Again Toni Braxton
- ㉗ Hush Sweet Lover K.D. Lang
- ㉘ Moon Child Ice
- ㉙ All For Love Bryan Adams, Rod Stewart & Sting
- ㉚ Gotta Get It Right Lena Dladgbe
- ㉛ Never Should've Let You Go Hi-Five
- ㉜ It's Because Of You Kiss The Sky
- ㉝ Streets Of Philadelphia Bruce Springsteen
- ㉞ Who's The Mack Ralph Tresvant
- ㉟ Gangsta Lean D.R.S.
- ㊱ I'm In Love Lisa Keith
- ㊲ The Power Of Love Celine Dion
- ㊳ Winter Song Dreams Come True
- ㊴ Can We Talk Tevin Campbell
- ㊵ Make Love Easy Freddie Jackson
- ㊶ I Can See Clearly Now Jimmy Cliff
- ㊷ True Love Elton John & Kiki Dee
- ㊸ Still A Friend Of Mine Incognito
- ㊹ I Think Of You Bryan Powell
- ㊺ Skip To My Lu Lisa Lisa
- ㊻ Dirty Dawg NKOTB
- ㊼ I Love Music Rozalla
- ㊽ Stop Loving Me, Stop Loving You Daryl Hall
- ㊾ Locked Out Crowded House
- ㊿ Avor 20 Ans En 68 Patsy

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	*** No. 1 *** THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION 2 weeks at No. 1
2	4	10	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
3	2	18	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
4	5	10	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
5	6	13	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
6	3	19	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
7	7	19	HERO COLUMBIA 77224	◆ MARIAH CAREY
8	11	5	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
9	8	15	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
10	10	10	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
11	9	14	I CAN SEE CLEARLY NOW CHAO5 77207	◆ JIMMY CLIFF
12	12	11	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
13	13	32	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
14	14	32	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
15	17	9	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
16	15	18	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
17	16	19	AGAIN VIRGIN 38404	◆ JANET JACKSON
18	21	4	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
19	19	30	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
20	22	7	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
21	18	19	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
22	28	17	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
23	26	5	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
24	24	21	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
25	27	26	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
26	31	2	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
27	38	2	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
28	35	2	IN WALKED LOVE ARISTA ALBUM CUT	EXPOSE
29	30	25	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
30	NEW ▶	1	***HOT SHOT DEBUT*** ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
31	34	3	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
32	33	25	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
33	29	8	RAINBOW'S CADILLAC RCA 62724	BRUCE HORNSBY
34	32	23	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
35	39	19	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
36	36	3	THE DAY I FALL IN LOVE COLUMBIA 77333	◆ DOLLY PARTON & JAMES INGRAM
37	37	18	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
38	RE-ENTRY	17	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
39	RE-ENTRY	13	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
40	RE-ENTRY	21	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 LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	—	—	1	—	—	—	—	—	—	FIELDS OF GOLD A&M 0258	◆ STING
2	2	2	6	—	—	—	—	—	—	I'M FREE SBK 50434/ERG	◆ JON SECADA
3	1	1	3	—	—	—	—	—	—	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	—	—	1	—	—	—	—	—	—	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
5	3	3	9	—	—	—	—	—	—	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
6	—	—	1	—	—	—	—	—	—	HOPELESSLY RCA 62597	◆ RICK ASTLEY
7	4	4	16	—	—	—	—	—	—	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
8	6	6	34	—	—	—	—	—	—	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	5	5	34	—	—	—	—	—	—	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
10	7	7	17	—	—	—	—	—	—	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboards

# PD of the week™

**Michael Newman**  
KDON Monterey, Calif.



**I**N THE SUMMER Arbitron book, upstart top 40/rhythm station KMXZ Monterey, Calif., beat its legendary format rival, KDON, for the first time. When the results were announced, KMXZ PD Christopher Lance told his David vs. Goliath story and crowed about "putting away the competition after just two books" (Billboard, Dec. 4, 1993). But Lance was careful not to discount KDON's rebound potential. As it turns out, he was right.

In the very next book, KDON surged 4.4-7.1, zooming up to No. 2 in the market, while KMXZ dipped 4.8-2.8 and took 11th place.

KDON PD Michael Newman, who is close friends with Lance, admits to making some mistakes in the summer, but says those errors have since been corrected. He also attributes KMXZ's summer success to curiosity. "With anything new there is always curiosity," he says. "We were just sitting back, seeing what they could do, and they turned the come around and got some people listening."

"We weren't very focused at the time," he adds. "We refocused the music, tightened things up, changed the presentation and station voice, and just really 'hipped up' the station."

After realizing KMXZ had siphoned off some of KDON's teen listeners, Newman set out to win them back with an aggressive campaign that included a school spirit contest in which more than 2.5 million cards with KDON's call letters on them were submitted by high school students trying to win a concert by Tag Team at their school. KDON also went on the air with a cash contest, supported with a television campaign. In addition, Newman says the staffers "really were out on the streets with a lot of presence. We just really got very aggressive and worked real hard, and ultimately got a great book."

Musically, the rival stations are practically identical. In the summer, Newman says KMXZ was a bit more aggressive, adding records by artists like 2Pac and Dr. Dre more quickly. KDON also became more aggressive to compensate, and Newman says it has made a difference.

"For a while we were able to play Michael Bolton and Celine Dion... but we just can't play [them] now, because [they're] just not hip to our audience," says Newman of KDON, which uses the station slogan "the Monterey Bay's No. 1 FM."

"Once our competition goes away, I think we'll be able to widen. [But] we have to remain focused," he says.

A recent KDON afternoon hour sounded like this: Silk, "Freak Me"; Janet Jackson, "Because Of Love";

G.T., "So In Love With You"; A Tribe Called Quest, "Award Tour"; All-4-One, "So Much In Love"; Chantay Savage, "Betcha'll Never Find"; Jodeci, "Come & Talk To Me"; CeCe Peniston, "I'm In The Mood"; To Be Continued, "One On One"; Big Daddy Kane, "Very Special"; Tony Toni Toné, "Feels Good"; and Ace Of Base, "The Sign."

Although there is no mainstream top 40 in the market, Newman says that's simply a function of ethnic composition. The entire metro, which includes Salinas, Santa Cruz, and Monterey, is 27% Hispanic, and the station's city of license, Salinas, is 50% Hispanic. Newman believes top 40/rhythm "is just the flavor of this area. It's always been rhythm-based, and I think it always will be."

"We will get requests for some rock product, but it won't test well because [research] doesn't come back that they want to hear it," he says. "Until our competition goes away, we're going to solidify our rhythm image."

Because the two PDs are close friends, the competition between them can make for some awkwardness. "[Lance] is one of my best friends, and here he is across the street trying to kick my butt," says Newman. Nevertheless, Newman says he welcomed his rival's initial success. "Competition really helped me develop," he says. "It really opened up my mind. The minute you get kicked, it makes you wake up and realize you can't live on the legend. Momentum is the key."

Newman's radio career started in 1985 at KRQK Lompoc, Calif. After a successful APD/MD run at KHTY (Y97) Santa Barbara, Calif., he followed PD Steve Smith to KHQT (Hot 97.7) San Jose, Calif., where Newman again was MD as well as promotion director. Once again following Smith, Newman moved to KNRJ (Energy 96.5) Houston. After that station's sale and subsequent flip to AC KHMN, Newman remained on board and worked with then-PD Guy Zapoleon. From there, he moved to KSRR (Star 93) San Antonio for a brief stint as APD before joining Henry Broadcasting's KDON as PD in 1991.

In addition to his PD duties, Newman hosts the 1-2 p.m. shift at KDON. The rest of the air staff consists of morning man Mike Chase, who was just hired a month ago from KKRZ (Z100) Portland, Ore. Morning character Marcus provides the show with man-on-the-street bits. MD Jennifer Wilde doubles as morning news anchor and 10 a.m.-noon host. Production director Robb Holloway hosts afternoons, followed by Darren Stone at night. Overnights are shared by part-timers Rachel Cruze, Mick Anthony, and Corey Michaels.

PHYLLIS STARK

# AccuRatings Gaining Quickly On Arbitron

**NEW YORK**—Just 18 months after its debut, the upstart AccuRatings audience measurement system is giving rival Arbitron a run for its money.

The AccuRatings service, offered by Chicago-based Strategic Radio Research, was launched in the summer of 1992 in just three markets: Chicago, San Diego, and South Bend, Ind. As of the spring 1994 survey, the service will have expanded to 25 markets with the addition of Savannah, Ga. Seven new markets also were added for the current winter survey: Boston, San Antonio, Orlando, Fla., Monterey, Calif., Lansing, Mich., Kalamazoo, Mich.,

and Monroe, La.

The 25 markets now measured by AccuRatings include eight of the top 10 metros.

In the next month, Strategic also will be offering several new AccuRatings services geared primarily toward the agencies and advertisers that use AccuRatings to make buying decisions. The new services will include the delivery of a supplemental ratings book in which audience estimates are expressed in terms of "average persons" and "average persons ratings," terminology more familiar to media buyers. These estimates will allow buyers to calculate gross ratings points.

Strategic also will begin making AccuRatings data tapes available in the format required for agency buying software.

In addition, a new software system called "AccuRatings For Windows" will be introduced and will allow clients to produce customized demographic breakdowns on their personal computers.

Meanwhile, Arbitron will begin measuring a new market, Elmira/Corning, N.Y., effective with the spring survey. That market will be measured once a year.

Arbitron has two initial subscribers in the new market, WGMM and WCLI/WNKI.

PHYLLIS STARK

# Evergreen, FCC Drop Fines, Lawsuits; Perry Partners Near R&R Acquisition?

**T**HIS WEEK'S SHOCKER comes from Evergreen Media Corp. and the FCC, which have settled their long-standing differences on the issue of indecency.

Evergreen dropped its lawsuit against the FCC, which claimed that the commission's enforcement efforts in the area of allegedly indecent broadcast speech are unconstitutional. The FCC, in turn, voided fines leveled against the company for allegedly indecent broadcasts aired on Evergreen's **WLUP-AM** (now **WMVP**) Chicago. The commission also dropped its claim that the broadcasts were indecent.

In more far-reaching news, the FCC finally has agreed to clarify its interpretation of indecency, thought by many broadcasters to be too vague. The commission will now issue guidance to the broadcast industry regarding its interpretation of federal law regulating indecent broadcast speech.

The FCC previously had sued Evergreen to collect a \$6,000 fine. The company subsequently was hit with an additional \$33,750 fine for other broadcasts aired in 1992. The first fine is now void and has been expunged from the company's record. The second fine will follow a similar path in six months, assuming that the station, which now programs a sports-talk format, has no further violations.

Under the terms of the deal, Evergreen is making a \$10,000 payment to the FCC but is carefully avoiding calling the payment a fine. Evergreen also agreed to issue a policy statement on indecency to its staff.

In other news, trade paper *Radio & Records* reportedly is close to being sold to the New York-based arbitrage firm Perry Partners. The Los Angeles Times puts the sale price between \$12 million and \$15 million, and notes that if the deal closes, "it will be remembered as one of the major mark-downs of a well-known media property. Many sources in the industry say the trade publication could have fetched \$40 million just two years ago," the paper reports.

The Times also quotes a "senior-level music executive" as saying that "people still take [R&R] seriously, but mainly for historic reasons. [Broadcast Data Systems] has changed everything."

Global Satellite Network has purchased "Modern Rock Live" from New York-based Spear Communications. Spear president **Alan Korowitz** will produce the show, hosted by **WDRE** Long Island, N.Y., PD **Tom Calderone**. Global president **Howard Gillman** says the show will become a modern rock version of Global's popular "Rockline" program.

The hourlong Tuesday night show, debuting in its new form March 8, will be produced in New York and sent to Global in Sherman Oaks, Calif., for the network to integrate its phone system, music, and any remote guests.

Gillman says Global will purchase satellite dishes for affiliates, which include **WKQX** Chicago and **WHFS** Washington, D.C.

The Radio Advertising Bureau's Managing Sales Conference in Dallas attracted a record turnout of 1,723

broadcasters, up from last year's total of 1,607. Attendees were able to choose among 85 different sessions during the four-day event.

Paxon Broadcasting's **Bud Paxon**, who founded the Home Shopping Network, urged broadcasters at the RAB event to enter local marketing agreements with television outlets, and capitalize on opportunities offered by the wireless telecommunications future. Paxon also predicted that in the next 12-18 months the FCC will allow radio/television cross-ownership and duopoly



by *Phyllis Stark*  
with *Eric Boehlert*  
& *Carrie Borzillo*

ownership in television, and will raise the radio ownership caps in large markets and allow small-market operators to control as much as 50% of the audience shares.

## PROGRAMMING: WQCD GROOVES

**Fleetwood Gruver** has been named PD at **WQCD** (CD101.9) New York, replacing **Shirley Maldonado**. Gruver arrives from Cox Enterprises' three Miami properties (**WIOD/WFLC/WHQT**), where he served as OM. Meanwhile, at **WIOD**, afternoon hosts **Rick & Suds** move to mornings and night host **Randi Rhodes** moves to afternoons.

**KEZR** San Jose, Calif., PD **Bill Stedman** joins **WOMC** Detroit as PD, replacing **Phil West**, now at **KKSN-FM** Portland, Ore. ... Acting PD **Rod Sidney** gets the permanent gig at **WLYF** Miami, replacing **Larry Travers**.

**Jim McGuinn** leaves **WEQX** Albany, N.Y., to become PD at **KPNT** St. Louis, replacing **Ken Anthony**, now at **KSLX** Los Angeles. Meanwhile, **WEQX** midday jock **Gary Schoenwetter** adds assistant MD duties.

**Zebra Broadcasting** has finally closed on its long-delayed acquisition of **WJMO-AM-FM** Cleveland and has changed the FM calls to **WZJM**. The AM flips from locally programmed R&B oldies to ABC/Satellite Music Networks' "Urban Gold." Both stations have moved in with sister **WZAK**.

**WJMO-FM** PD **Keith Clark** exits and will pursue consultation of his new modern rock/hip-hop hybrid format, "Channel X." **Rosemary Vinci** rejoins the FM as morning co-host and teams with current host **Lee Anne Summers**. Overnight host **Jerry Mack** moves to middays.

**KKBK** Portland, Ore., flips from classical to adult alternative as "Smooth Jazz FM 106.7" and has applied for the new calls **KKJZ**. Former **KLRX** Dallas PD **Chris Miller** joins as PD. The station is running jockless for now.

**KRLL** (formerly **KZKL-AM**) Albuquerque, N.M., flips from a simulcast of oldies **KZKL-FM** to ABC/SMN's "Real Country" ... Bolton Research Corp. director of research and programming **Lou Patrick** exits to open **Bala Cynwyd**, Pa.-based consultancy **LP Media Services**.

**Mount Wilson FM Broadcasters** is in the process of acquiring a 10,000-watt expanded AM band signal located midway between Los Angeles and Orange Country, Calif. The group plans to program traditional country on the station, which will become operational later this year.

**WHTK** Atlanta (formerly **WYAI**) changes calls to **WJZF**. To date, the lineup consists of **Mark Edwards**, the former acting GM of **WYAI**, in morning drive; **Susan Sullivan**, from crosstown **WSB-FM**, in middays; **Ron Richardson**, from crosstown **WKHX-FM**, in afternoons; **Kevin Thomas**, from **WSB-FM**, in nights; and **Bruce Martin**, from crosstown **WALR**, in overnights.

New Unistar "AM Only" affiliate **KJWL** Fresno, Calif., is set to sign on at 99.3 at the end of the month ... Ethnic station **CHQM** Vancouver, British Columbia, changes calls to **CHMB**.

At **WOVV** West Palm Beach, Fla., **MD Scott Chase** is named acting PD, following **M.J. Kelli's** exit for **WFLA** Tampa, Fla. Also, **Steve Nichols** takes over as **WOVV** production director, replacing **Mike Michaels**.

With **Mickey Dearstone** moving from OM/promotion director duties at **WIVK-FM** Knoxville, Tenn., to GM of the crosstown (and **WIVK**-owned) Tennessee Theater, **WIVK-FM** production director **Jim Donovan** moves to promotion director duties.

Six-year-old classic rock station **KKBB** Bakersfield, Calif., has signed off the air pending a duopoly sale that will result in a format change. PD **Steve Hoffman** and MD/midday host **Craig Marshall** are among the staffers looking for work.

**CFRN** Edmonton, Alberta, flipped from mainstream oldies to '70s-based oldies as "AM 1260, The Music Machine" Feb. 25. The music mix includes some cuts from the late '60s and early '80s as well as some older country hits. The format will be entirely automated, with no live jocks.

**Ocean City Media** president/GM (and former **WKHI** Ocean City, Md. PD) **Hitman McKay** and his partner, local businessman **John Rehak**, are set to debut new station **WRXS** (X107 Jamz) Ocean City on or around March 8. They are operating the station, which formerly used the calls **WLGE**, through an LMA with **JH Communications**. Former **WKHI** MD "Slick" **Chris Kelly** will be OM at X107, which will program an alternative-leaning top 40/rhythm format. Kelly most recently was PD at **WMME** Augusta, Maine. X107 management currently is looking to fill full- and part-time jock positions and wants T&Rs.

At **KZFM** (Z95) Corpus Christi, Texas, PD **Dale Baird** exits. APD/MD **Tina Simonet** is upped to PD, and night host **Ravin' Davin Todd** is upped to MD. **Simonet** is looking for a jock to fill the vacant afternoon slot.

## newslines...

**JEFF SATTLER** has been named GM of **WLLZ** Detroit, replacing **Buzz Van Houten**, who exits. Sattler previously was GM at **KCKI** Tulsa, Okla.

**ACKERLY COMMUNICATIONS** and Century Management have formed **New Century Media**, which will acquire **KUBE** and **KJR/KLTX** Seattle. **KUBE** GM **Michael O'Shea**, who also serves as executive VP of parent **Cook Inlet Radio Partners**, will be president/COO of the new venture. Ackerly currently owns **KJR** and **KLTX**. **John Dresel** will continue as GM of **KJR** and as executive VP of the Ackerly-owned **Seattle Supersonics**.

**MARK MCCOY** is upped from OM to GM at **KTAR/KKLT** Phoenix, replacing **Jim Taszarek**, who exits. **TW/A Systems** consultant **Todd Wallace** joins as OM for **KTAR** and programming consultant for **KKLT**. **TW/A Systems** director of operations **Kathy Wallace** becomes VP/GM at the consultancy.

**SECRET COMMUNICATIONS' WWNK** Cincinnati is being sold to **Great American** in exchange for **Great American's KBPI** Denver. The deal will create duopolies for both groups since **Great American** owns **WKRQ** Cincinnati and **Secret** is in the process of acquiring **KMJI** Denver.

**OTHER STATION SALES:** **WDAS-AM-FM** Philadelphia, from **Unity Broadcasting** to **Beasley Broadcast Group**, owner of crosstown **WTEL/WXTU**, for \$26 million; **KJYK/KKLD** Tucson, Ariz., from **Behan Broadcasting** to **Apogee Communications**, for \$5.3 million (deal includes **Apogee's** assumption of a local marketing agreement with **KUDO**); **KCVR/KWIN** Stockton, Calif., from **Front Line Communications** to **Silverado Broadcasting**, for \$3.3 million; **WTMA**, **WTMZ**, **WSSX**, and **WSUY** Charleston, S.C., from **Dudley Communications** to **Wicks Radio Limited Partnership**, for an undisclosed price.

**BILL SHIRK**, owner of **WXLW/WHHH** Indianapolis, is joined by new partner **Bill Mays**, who has purchased an interest in **Shirk Inc.**, previously owned by **University Broadcasting Company**, for an undisclosed sum. **Shirk's** TV station **WAV** (Hoosier TV-53), also is now jointly owned by **Mays**. The new **Shirk/Mays**-owned company is called **IBL**. That company also is operating new crosstown country station **WGGR** (Rebel 106) through an LMA with an option to purchase the station next year. **WGGR**, meanwhile, will debut its new airstaff April 1.

**RUSS WOOD** has been named VP/marketing and sales for **Bonneville International Corp.** Wood is VP of sports marketing for **Bonneville's KSL-AM-TV** Salt Lake City.

Englewood, Colo.-based **Abrams, Dawson & Associates** has launched a new syndicated show, "Classic Dance Traxx," featuring classic dance music of the '70s, '80s, and '90s. The two-hour program is hosted by **Randy Mann** and is available on a barter basis.

**Ron Huntsman Entertainment Marketing** will debut a one-hour weekly syndicated show, "Country HitMakers," April 4. **WSIX** Nashville personality **Hoss Burns** will host the program, which will focus on the lifestyles and music of today's country stars.

## PEOPLE: WINSLOW ELEVATED

**Amy Winslow** has been upped from programming coordinator to MD at **WNEW** New York, replacing **Lorraine Caruso**, now at **A&M** ... **FMQB** editor **Mike Marone** exits for the MD job at **KIOT** Santa Fe, N.M.

**WFLA** Tampa, Fla., afternoon team **Hawk Harrison** and **Marty McFly** head to **KNIX** Phoenix for mornings. They replace **W. Steven Martin**, who is now in middays.

**KSKS** Fresno, Calif., morning host **Dixie Lee** moves to **WCOL-FM** Columbus, Ohio, for similar duties ... **Gary David**, from crosstown **WNOK**, joins the "Mason and Dixon" morning team at **WCOS** Columbia, S.C., where he will be known on-air as **Dave Dixon**.

**KKDA-AM** Dallas PD **Willis Johnson** absorbs MD duties for now in the wake of **David Starr's** move to ABC/SMN's "The Touch" format ... **Paul**

**Orr**, from **KSCS** Dallas, is the new night jock at **KOQL** Oklahoma City.

**Al Wisk** returns to **KRLD** Dallas as host of the evening sports program. **Wisk**, who is an attorney by day, previously worked at the station 20 years ago. He replaces **Craig Way**, who recently was upped to sports director.

**Terry King** from **KVIL** Dallas joins **KXKL** (Kool 105) Denver for mornings.

**KPRR** El Paso, Texas, will not replace OM **Shon Hodgkinson**, who exited, but taking over his promotion duties is new midday host **Cat Simon**. **Simon** arrives from crosstown **KAMZ**, and on-air replaces **Kelly Allen**, who moves to overnights.

**WITL** Lansing, Mich., night jock **Brad Walker** adds MD duties, replacing **Karl E.**, who exits ... **Los Angeles National Organization** for Women president **Tammy Bruce** joins **KFI** Los Angeles for Saturday nights. The station is billing her as the only openly lesbian host on radio.

**Dave Newton** has been named director of marketing services for **Broadcast Electronics**, parent of **Broadcast Programming**. He had been **BP's** copywriter consultant since 1987 ... **WARW** Washington, D.C., promotion director **Jimmy Lynn** exits for a gig at **Home Team Sports**.

Former **WAYV** Atlantic City, N.J., overnight jock **Jimi Bruce** is still looking for that next opportunity. He can be reached at 718-468-1947.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	11	THE SIGN	ACE OF BASE (ARISTA) 2 weeks at No. 1
2	2	13	THE POWER OF LOVE	CELINE DION (550 MUSIC)
3	4	14	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
4	3	26	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
5	5	20	HERO	MARIAH CAREY (COLUMBIA)
6	9	15	WHATTA MAN	SALT-N-PEPE/EN VOGUE (NEXT PLATEAU)
7	8	10	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
8	10	10	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
9	7	20	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
10	12	18	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
11	6	15	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
12	11	20	SHOOP	SALT-N-PEPE (NEXT PLATEAU/LONDON)
13	14	8	NOW AND FOREVER	RICHARD MARX (CAPITOL)
14	13	18	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
15	20	16	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
16	18	25	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
17	17	17	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
18	23	10	EVERYDAY	PHIL COLLINS (ATLANTIC)
19	16	8	STAY	ETERNAL (EMI/ERG)
20	25	14	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
21	30	9	GROOVE THANG	ZHANE (MOTOWN)
22	21	35	AGAIN	JANET JACKSON (VIRGIN)
23	19	18	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
24	15	21	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
25	22	20	NEVER KEEPING SECRETS	BABYFACE (EPIC)
26	40	7	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
27	24	13	CHOOSE	COLOR ME BADD (GIANT)
28	36	7	BUMP N' GRIND	R. KELLY (JIVE)
29	39	4	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
30	35	6	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
31	29	12	AMAZING	AEROSMITH (GEFFEN)
32	28	10	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
33	26	19	LINGER	THE CRANBERRIES (ISLAND/PLG)
34	32	15	CRY FOR YOU	JODECI (UPTOWN/MCA)
35	33	17	JESSIE	JOSHUA KADISON (SBK/ERG)
36	31	10	HAVING A PARTY	ROD STEWART (WARNER BROS.)
37	38	6	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)

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

## HOT 100 RECURRENT AIRPLAY

1	1	2	DREAMLOVER	MARIAH CAREY (COLUMBIA)
2	2	5	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
3	4	4	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
4	3	29	TWO PRINCES	SPIN DOCTORS (EPIC)
5	5	2	WHAT IS LOVE	HADDAWAY (ARISTA)
6	7	6	NO RAIN	BLIND MELON (CAPITOL)
7	6	11	HEY JEALOUSY	GIN BLOSSOMS (A&M)
8	8	13	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
9	9	22	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
10	11	10	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
11	10	3	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
12	12	14	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
13	14	21	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
14	13	6	IF	JANET JACKSON (VIRGIN)
15	17	29	DON'T WALK AWAY	JADE (GIANT)
16	15	4	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
17	20	22	COME UNDONE	DURAN DURAN (CAPITOL)
18	16	2	WILD WORLD	MR. BIG (ATLANTIC)
19	21	20	FIELDS OF GOLD	BLIND MELON (CAPITOL)
20	24	61	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
21	19	6	CRYIN'	AEROSMITH (GEFFEN)
22	—	16	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
23	18	10	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
24	—	1	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
25	—	10	RIGHT HERE (HUMAN NATURE)	SWV (RCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

- 33 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 90 AIN'T SEEN LOVE LIKE THAT (Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI) HL
- 66 ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
- 6 ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/PPP
- 19 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
- 58 ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope, ASCAP/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
- 24 AMAZING (Swag Song, ASCAP/Colegems-EMI, ASCAP/Super Suppa, ASCAP) HL/WBM
- 71 AND OUR FEELINGS (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)
- 76 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 59 BABY I LOVE YOUR WAY (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
- 11 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 17 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
- 92 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
- 5 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
- 12 BUMP N' GRIND (Zomba, BMI/R.Kelly, BMI) CPP
- 44 CANNONBALL (Period/Zomba, BMI) CPP
- 9 CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM
- 29 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 25 CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM
- 88 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
- 21 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
- 63 A DEEPER LOVE (Cole, ASCAP/Civillies, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
- 39 DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
- 51 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
- 32 EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
- 30 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
- 69 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
- 16 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)
- 15 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP) WBM
- 79 GOD (Sword And Stone, ASCAP)
- 65 GOODY GOODY (Kendu, BMI/EMI Virgin, ASCAP/Duranman, ASCAP) HL
- 18 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
- 43 HAVING A PARTY (Abkco, BMI)
- 80 HEAVEN HELP/SPINNING AROUND OVER YOU (Bahama Rhythm, ASCAP/WB, ASCAP/Myaxe, PRS)
- 10 HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 53 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI) CPP/WBM/HL
- 38 I CAN SEE CLEARLY NOW (Dovan, ASCAP) CPP
- 73 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
- 98 (I KNOW I GOT) SKILLZ (World Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
- 70 I'LL BE LOVING YOU (Play The Music, ASCAP/Viper 7, ASCAP)
- 41 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casidida, ASCAP) HL
- 55 I'M OUTSTANDING (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Serman, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
- 75 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI)
- 42 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM
- 49 IT'S ALL GOOD (Rap & More, BMI)
- 46 JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
- 84 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 54 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM
- 64 LAID (Polygram Int'l, BMI) HL
- 36 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 52 LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A La Carte, BMI/EMI Blackwood, BMI) WBM
- 27 LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
- 37 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
- 20 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) CPP
- 83 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP)
- 56 MISS YOU IN A HEARTBEAT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) CPP
- 40 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
- 99 MONEY IN THE GHETTO (Zomba, BMI) CPP
- 60 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP)
- 67 MOTHER (EMI April, ASCAP/Eviive, ASCAP)
- 50 MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
- 86 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
- 35 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
- 8 NOW AND FOREVER (Chi-Boy, ASCAP) CPP
- 96 ON AND ON (Blacknyasia, BMI/J.Wilson, BMI/Rugged Child, ASCAP)
- 93 ONE ON ONE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) WBM
- 72 PLAYER'S BALL (Organized Noise, BMI)
- 22 PLEASE FORGIVE ME (Worksongs Limited, ASCAP/Zomba, ASCAP) CPP

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	THE POWER OF LOVE	CELINE DION (550 MUSIC) 4 weeks at No. 1
2	3	7	THE SIGN	ACE OF BASE (ARISTA)
3	2	6	WHATTA MAN	SALT-N-PEPE/EN VOGUE (NEXT PLATEAU)
4	8	3	BUMP N' GRIND	R. KELLY (JIVE)
5	9	4	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
6	5	14	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
7	11	11	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
8	4	14	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
9	13	4	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)
10	6	42	WHOOMPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
11	7	9	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
12	14	4	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)
13	16	8	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
14	10	19	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
15	17	6	NOW AND FOREVER	RICHARD MARX (CAPITOL)
16	12	6	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
17	19	4	IT'S ALL GOOD	HAMMER (GIANT)
18	15	13	CRY FOR YOU	JODECI (UPTOWN/MCA)
19	23	6	GROOVE THANG	ZHANE (MOTOWN)
20	27	5	LOSER	BECK (DGC/GEFFEN)
21	18	18	HERO	MARIAH CAREY (COLUMBIA)
22	36	2	I'M OUTSTANDING	SHAQUILLE O'NEAL (JIVE)
23	22	10	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
24	33	7	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
25	20	23	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
26	25	15	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
27	21	20	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
28	26	17	LINGER	THE CRANBERRIES (ISLAND/PLG)
29	35	6	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
30	30	15	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
31	24	20	GANGSTA LEAN	DRS (CAPITOL)
32	52	3	MOTHER	DANZIG (AMERICAN/REPRISE)
33	31	18	AGAIN	JANET JACKSON (VIRGIN)
34	44	3	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
35	39	5	CANNONBALL	THE BREEDERS (4AD/ELEKTRA)
36	54	3	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
37	28	6	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
38	29	18	NEVER KEEPING SECRETS	BABYFACE (EPIC)
39	32	17	KEEP YA HEAD UP	ZPAC (INTERSCOPE)
40	40	12	AMAZING	AEROSMITH (GEFFEN)
41	37	16	MR. VAIN	CULTURE BEAT (550 MUSIC)
42	38	8	ALWAYS ON MY MIND	SWV (RCA)
43	—	1	INDIAN OUTLAW	TIM MCGRAW (CURB)
44	—	1	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
45	34	17	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
46	45	3	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
47	42	5	CHOOSE	COLOR ME BADD (GIANT)
48	50	6	I'M IN THE MOOD	CE CE PENISTON (A&M)
49	59	4	STAY	ETERNAL (EMI/ERG)
50	53	3	A DEEPER LOVE	ARETHA FRANKLIN (ARISTA)
51	41	12	JOHN DEERE GREEN	JOE DIFFIE (EPIC)
52	68	6	FUNK DAT/WHY IS IT?	SAGAT (MAXI)
53	61	2	MY LOVE	LITTLE TEXAS (WARNER BROS.)
54	55	3	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
55	46	12	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
56	49	15	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
57	48	12	JESSIE	JOSHUA KADISON (SBK/ERG)
58	56	4	TRYIN' TO GET OVER YOU	VINCE GILL (MCA)
59	62	5	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
60	43	19	SEX ME (PARTS I & II)	R. KELLY (JIVE)
61	47	17	TIME AND CHANCE	COLOR ME BADD (GIANT)
62	75	5	ZUNGA ZENG/BODY ROCK	K7 (TOMMY BOY)
63	51	25	COME BABY COME	K7 (TOMMY BOY)
64	—	1	MASS APPEAL	GANG STARR (CHRYSLIS/ERG)
65	60	4	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
66	57	20	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
67	69	2	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
68	65	8	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
69	64	61	DAZZE DUKS	DUICE (TMR/BELLMARK)
70	—	1	THE MOST BEAUTIFUL GIRL IN...	PRINCE (N.P.G./BELLMARK)
71	70	8	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
72	63	5	WILL YOU BE THERE	HEART (CAPITOL)
73	58	12	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
74	73	5	LIFE	HADDAWAY (ARISTA)
75	71	19	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
91	—	1	TIME AND CHANCE	(Brittlesse, ASCAP/Me Good, ASCAP)
95	—	1	TRYIN' TO GET OVER YOU	(Benefit, BMI) WBM
13	—	1	UNDERSTANDING	(Full Keel, ASCAP/Air Control, ASCAP) WBM
45	—	1	U.N.I.T.Y.	(Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL
48	—	1	U SEND ME SWINGIN'	(New Perspective, ASCAP)
74	—	1	WHAT MIGHT HAVE BEEN	(Square West, ASCAP/Howlin' Hits, ASCAP) CPP
61	—	1	WHAT'S MY NAME?	(WB, ASCAP/Mari-Knight, ASCAP)
3	—	1	WHATTA MAN	(Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
31	—	1	WHOOMPI! (THERE IT IS)	(Alvert, BMI)
47	—	1	WILL YOU BE THERE	(Zomba, ASCAP)
4	—	1	WITHOUT YOU/NEVER FORGET YOU	(100% Apple, PRS/WB, ASCAP) WBM
77	—	1	YOU DON'T HAVE TO WORRY	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Darin Whittington, ASCAP/Unichappell, BMI) HL/WBM
85	—	1	YOU DON'T LOVE ME (NO, NO, NO)	(Jamrec, BMI)
57	—	1	YOU KNOW HOW WE DO IT	(Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
62	—	1	ZUNGA ZENG/BODY ROCK	(Third & Lex, BMI/Blue Ink, BMI/Cutlass, BMI/Tea Girl, BMI/Embassy, ASCAP/Zomba, BMI) CPP

Singles with the greatest sales gains. © 1994, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**C**LOSE: Celine Dion's "The Power Of Love" (550 Music) wins this week's fight for the top slot by a narrow margin over "The Sign" by Ace Of Base (Arista). "Power" holds at No. 1 on the Hot 100 Singles Sales chart, and at No. 2 on the Hot 100 Airplay chart. "The Sign" is the biggest point-gainer overall, due mostly to its 37% increase in sales. It remains No. 1 in monitored airplay and is likely to ease into No. 1 overall next week. Seven bulleted titles appear in the top 10, creating fierce competition. "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG) is No. 3, and Mariah Carey's double-sided "Without You/Never Forget You" (Columbia) is No. 4, with "Whatta" leading in sales but "Without" ahead in monitored airplay. Both singles are future No. 1 contenders if their point gains continue at this pace.

**SOUNDTRACK SINGLES:** Bruce Springsteen's "Streets Of Philadelphia" (Columbia) is in the spotlight for the third straight week, as it wins the Greatest Gainer/Sales at No. 34. It was last week's Greatest Gainer/Airplay and was the Hot Shot debut two weeks ago. Its sales debut at No. 44 and its 23% increase in monitored airplay points produce a big jump overall: 54-34. "Streets," from the soundtrack to "Philadelphia," is No. 7 in airplay at WHTZ (Z100) New York, No. 8 at WSTR (Star 94) Atlanta, and No. 12 at WAPI Birmingham, Ala. "Baby I Love Your Way" by Big Mountain (RCA) wins the Greatest Gainer/Airplay at No. 59. "Baby," from the "Reality Bites" soundtrack, almost doubles its airplay points this week and vaults 67-42 on the airplay chart. It ranks top 10 at KDWB Minneapolis, KUBE Seattle, and WZPL Indianapolis.

**D**ON'T CALL HIM PRINCE: The artist with the unpronounceable symbol for a name (listed on the chart as Prince) has the first single release on his new label, NPG, which is distributed through Bellmark. "The Most Beautiful Girl In The World" bows at No. 60 with a potent combination of early sales and monitored airplay. "Beautiful" enters the sales chart at No. 70 and the airplay chart at No. 62. It's breaking at WFLZ (Power 93) Tampa, Fla. (No. 16 in airplay), KBXX (The Box) Houston (No. 17), and KBOS Fresno, Calif. (No. 20).

**Q**UICK CUTS: "Mr. Jones" by Counting Crows (DGC/Geffen) leaps 40-26 on the airplay chart and would appear in the 40s on the Hot 100 if a commercial single were available. It's No. 1 in airplay at WPST Trenton, N.J., No. 3 at WYCR York, Pa., and No. 4 at KIIS Los Angeles. Lenny Kravitz debuts at No. 80 with the double-sided entry "Heaven Help/Spinning Around Over You" (Virgin). "Heaven" is No. 9 in airplay at top 40/rhythm-crossover outlet KGGI Riverside, Calif., while "Spinning" is breaking at several modern rock stations. It ranks No. 3 at WFNX Boston and No. 6 at WHFS Washington, D.C. Four titles gain points but are squeezed back in chart jams: "Always On My Mind" by SWV (RCA) slips 57-58; "Funk Dat/Why Is It?" by Sagat (Maxi) drops 67-69; "Award Tour" by A Tribe Called Quest (Jive) moves backward 74-76; and "You Don't Have To Worry" by Mary J. Blige (Uptown/MCA) slips 73-77.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	2	YOU	CANDLEBOX (MAVERICK/SIRE/WB)
2	2	2	I LIKE TO MOVE IT	REEL 2 REAL (STRICTLY RHYTHM)
3	16	2	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	15	3	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
5	—	1	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
6	12	2	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
7	7	3	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
8	5	2	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)
9	—	1	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
10	13	2	WATCH THE GIRL DESTROY ME	POSSUM DIXON (INTERSCOPE)
11	11	2	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
12	—	1	DON'T GO BREAKIN' MY HEART	ELTON JOHN/RUPAUL (MCA)
13	22	2	LULLABY	BILLY JOEL (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	24	2	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
15	20	2	ELECTRIC RELAXATION	A TRIBE CALLED QUEST (JIVE)
16	—	2	LET HER DOWN EASY	TERENCE TRENT D'ARBY (COLUMBIA)
17	—	1	GOT TO GET IT	CULTURE BEAT (550 MUSIC)
18	18	10	I'D LIKE TO HAVE THAT ONE BACK	GEORGE STRAIT (MCA)
19	—	1	I WANT YOU	JULIET ROBERTS (REPRISE)
20	—	1	IT ALL COMES DOWN TO...	TERMINATOR X (RAL/CHAOS)
21	—	1	PUERTO RICO	FRANKIE CUTLASS (MOONROOF)
22	21	6	SHOOT TO KILL	MAD LION (WEEDEE/NERVOUS)
23	17	4	HIGHER AND HIGHER	JIMMY CLIFF/SOULDA POP (INTERSCOPE)
24	—	1	PINCUSHION	ZZ TOP (RCA)
25	14	5	LET'S MAKE LOVE	AARON HALL (SILAS/MCA)

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

## GRAMMY NOMINATIONS SPUR PUBLICITY BLITZ

(Continued from page 1)

tions.

Warner Bros. and Columbia chose to service radio and retail outlets with promotional audio samplers that include tracks by their respective Grammy-nominated artists.

The ability to better quantify the sales results from TV appearances like the Grammys is one reason record companies are more willing to invest in Grammy-related advertising. "Now you can really measure the impact of a TV appearance because of SoundScan," says Gallo.

While Grammy-related advertising and promotion targeting consumers appear to be on the rise, the National Academy of Recording Arts and Sciences strives to limit label activity designed to influence academy voters.

NARAS president Michael Greene adamantly opposes the "for your consideration" ads that precede film and television industry awards, and says a label would incur "the wrath of God" if it sought to cross NARAS on its hardline stance.

"We won't allow that kind of advertising, and our 8,000 voting members know our position on this," Greene says. "We have well over 400 separate labels with Grammy nomina-

tions, and some just don't have the budget to compete on a level playing field with the big guys. The credibility of the Grammys has to do with everyone having an equal chance."

But clearly, every label does not have the equal marketing muscle to exploit a Grammy nomination and jumpstart sales via advertising or promotional materials.

Greene says, however, that he has no quarrel with retail and radio promotions or advertising campaigns that run after the NARAS voting closes Feb. 7.

A&M's Sting commercials hit TV screens in late February; the label spent about \$125,000 on ads promoting "Ten Summoner's Tales." A&M has reserved the album and stickered it with details regarding the artist's Grammy nominations, which include album of the year, record of the year, and song of the year.

"We started our campaign while everyone's a winner and the playing field is even," Gallo says. The label spent an additional \$125,000 on a number of co-op advertising campaigns with such major retailers as Warehouse, Tower, and Nobody Beats The Wiz.

## FAITH HILL RISES TO TOP OF COUNTRY HEAP

(Continued from page 10)

last summer, before the first single was released.

Bob Saporiti, Warner Bros. Nashville senior VP/marketing, says, "We worked for a while introducing her to radio. We sent out a four-cut sampler last summer, and at the same time publicity started kicking in. Video got on it at this time, too. Aside from the music itself, press really has been a major factor."

The media coverage on Hill has included features or reviews in Entertainment Weekly and a slew of newspapers including USA Today, and numerous television appearances.

Hill appeared on "The Late Show With David Letterman" Jan. 10 and "The Tonight Show With Jay Leno" Feb. 17.

She was the only new artist on NBC's "Hot Country Jam" Feb. 19, which included Vince Gill, Garth Brooks, and Brooks & Dunn. Also in February, she appeared on "The Today Show" and presented an award at the American Music Awards.

Video outlets also supported Hill immediately. CMT added "Wild One" Aug. 25 and "Piece Of My Heart" Feb. 2. TNN added "Wild One" Oct. 9 and "Piece Of My Heart" Feb. 7. In addition, VH-1 is airing both clips on "This Is VH-1 Country."

"This campaign was based around her personality and girl-next-door image. But you can have the most brilliant marketing plan, but it's not that, it's the brilliant artist," says Saporiti.

R.J. Curtis, PD at KZLA Los Angeles, likes what he hears. "She fits in with what's going on in country today," he says. "And I don't mean she blends in. She's on the cutting edge of country and her songs work with what else is being played."

The 26-year-old singer got her start in the Nashville music scene by selling T-shirts at the Country Music Fan Fair in 1987.

Hill went on to become the receptionist at Gary Morris' publishing company and later worked for the fan club of one of her biggest influences—Reba McEntire.

Songwriter Gary Burr heard Hill's

demo tape and helped bring her to the attention of Warner Bros.

Now Hill is opening for McEntire in 15,000-seat venues. Says Hill, "It was very intimidating and scary. All the words you can imagine, pile them into one little bowl and it was that. At the same time, I had to be confident. I was given a great opportunity and I didn't want to blow it."

KNIX Phoenix PD Brad West has caught Hill's live set. "She's not a seasoned stage person yet, but she's a great vocalist."

John Artale, purchasing manager at the 117-store, Pittsburgh-based National Record Mart Chain, says "Take Me As I Am" has had steady sales out of the box and is in the top 100 chainwide. The title was in the chain's developing-artist program in late November. "There was a bit of a buzz for it and it's maintained steady sales. It looks like it's doing even better now," says Artale.

After the McEntire tour wraps up in April, Hill will maintain a busy schedule. She'll open gigs for Brooks & Dunn, headline clubs such as the Roxy in L.A. and the Bottom Line in New York, and appear at fairs and festivals including Country Music Fan Fair in June and Jamboree In The Hills in Clairsville, Ohio, in July.

Saporiti says Hill will be going to England in April for a radio and retail promotion tour. "Wild One" is being released in the U.K. April 12.

Warner Bros. shipped its sampler, with tracks by R.E.M., Neil Young, Tevin Campbell, Dwight Yoakam, and Miles Davis, Feb. 4. The sampler was timed to land at retail just after the Feb. 7 NARAS ballot deadline. The label also released a four-track R.E.M. sampler, which notes the group is nominated for five Grammys, including album of the year.

Columbia's product, which features tracks by Mariah Carey, Barbra Streisand, Billy Joel, Tony Bennett, and Dolly Parton, reached the Sony branch sales offices Feb. 14.

Both labels have experimented with Grammy-keyed samplers in years past. In 1992, Sony even used its nominations to promote its Mini-Disc format.

The samplers are not designed as tools to lobby the NARAS voters, says Bob Merlis, senior VP of publicity at Warner Bros., but to maximize exposure at the consumer level.

"Every year after the nominations are announced, the phone rings off the hook with people wanting CDs and videos to program," Merlis says. "We're just responding to a need the market says it has."

Sony sales staffers are distributing the Columbia samplers at sporting events and other public gatherings in the quest to drive consumers into music stores where product by its Grammy-nominated artists is discounted.

"We have found that retailers are really open to this type of thing," says Rich Kudolla, senior VP of sales at Columbia. "We have become much more aggressive in the last three years, and progressively more so. This is one of the most aggressive campaigns we've done."

The aggression factor at each label varies yearly, and is directly related to the number and significance of specific Grammy nominees, notes Jim Urie, senior VP of sales at Arista Records. The label's nominees include Whitney Houston, Toni Braxton, Kenny G., and Alan Jackson.

"The amount of money you spend depends year to year on what nominations you've got," he says. "This is an incredible year for us, and we set out a game plan that started prior to the American Music Awards and runs straight until three weeks after the Grammys."

Instead of releasing a sampler, Arista chose to spend its ad dollars on a print and TV campaign, as well as on new merchandising materials for retail promotion.

"We took part in all the AMA and Grammy advertising the accounts were setting up, and if they didn't have any, we created our own," says Urie. The Arista campaign even included a "future stars" element, showcasing such rising acts as Crash Test Dummies, Ace Of Base, and Haddaway.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
MARCH 5, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	2	25	MARIAH CAREY ▲ <sup>5</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
2	1	7	32	TONI BRAXTON ▲ <sup>3</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
3	5	5	15	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	3
4	6	6	19	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	4
5	3	3	13	SNOOP DOGGY DOGG ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
6	4	1	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
7	7	10	10	COUNTING CROWS ● DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	7
8	10	14	15	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	8
9	13	13	13	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	9
10	8	9	14	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
				*** GREATEST GAINER ***		
11	17	15	15	BRYAN ADAMS ▲ <sup>2</sup> A&M D157 (10.98/16.98)	SO FAR SO GOOD	6
12	15	11	14	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
13	11	24	66	SOUNDTRACK ▲ <sup>10</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
14	9	4	4	ALICE IN CHAINS COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES	1
15	16	16	23	MEAT LOAF ▲ <sup>2</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
16	12	—	2	ENIGMA CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	12
17	14	8	9	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
18	18	17	40	JANET JACKSON ▲ <sup>5</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
19	20	19	18	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
20	21	20	30	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
21	19	18	7	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	17
22	23	23	44	AEROSMITH ▲ <sup>3</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
23	24	22	19	VARIOUS ARTISTS ▲ <sup>2</sup> COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)		3
24	29	32	16	FRANK SINATRA ▲ <sup>2</sup> CAPITOL 89611 (11.98/17.98)	DUETS	2
25	22	12	3	TORI AMOS ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
26	25	29	61	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
27	26	41	66	KENNY G ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
28	31	27	21	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
29	28	26	17	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
30	30	25	17	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
31	27	21	5	ZZ TOP RCA 66317 (10.98/16.98)	ANTENNA	14
32	44	47	6	CRASH TEST DUMMIES ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	32
33	33	34	45	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
34	32	30	34	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98) HS		18
35	34	33	28	BILLY JOEL ▲ <sup>3</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
36	37	44	39	ROD STEWART ▲ <sup>2</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
37	41	—	2	RICHARD MARX CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
38	40	43	72	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
39	36	36	35	SOUNDTRACK ▲ <sup>2</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
40	39	37	9	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	37
41	35	28	11	ICE CUBE ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
42	38	31	19	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
43	43	38	25	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
44	45	—	2	ZHANE MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	44
45	42	35	22	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
46	49	51	17	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
47	50	45	37	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
48	47	39	11	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
49	54	53	77	VINCE GILL ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
50	55	56	15	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) HS	CANDLEBOX	50
51	48	40	25	THE BREEDERS ● 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
52	53	46	114	PEARL JAM ▲ <sup>6</sup> EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
53	58	66	52	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
54	60	76	11	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	62	73	40	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
56	52	158	3	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
				*** PACESETTER ***		
57	189	—	2	SOUNDTRACK RCA 66264 (10.98/16.98)	REALITY BITES	57
58	57	49	27	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
59	51	42	13	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
60	68	64	14	QUEEN LATIFAH MOTOWN 637D (9.98/13.98)	BLACK REIGN	60
61	56	59	7	SOUNDTRACK VIRGIN 88774 (10.98/15.98)	THE PIANO	56
62	65	65	86	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
63	63	52	33	BLIND MELON ▲ <sup>2</sup> CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
64	69	70	12	CRACKER VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	64
65	90	74	15	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
66	66	57	21	GEORGE STRAIT ▲ <sup>7</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
67	67	62	132	METALLICA ▲ <sup>7</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
68	46	—	2	BEASTIE BOYS CAPITOL 89843 (7.98/11.98)	SOME OLD BULLSHIT	46
69	79	72	15	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
70	76	60	15	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
71	105	105	5	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	71
72	61	48	18	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
73	74	68	34	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDEXTOW	50
74	83	77	48	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
75	71	67	27	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
76	73	78	4	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
77	64	54	17	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
78	85	87	11	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	78
79	97	95	6	JAMES MERCURY 514943 (9.98/13.98) HS	LAI	79
80	59	50	13	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
81	70	69	34	WHITE ZOMBIE ▲ GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
82	75	58	25	BARNEY ▲ <sup>2</sup> SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
83	108	—	2	SOUNDTRACK SBK 28336/ERG (10.98/15.98)	ONE LIFE TO LIVE	83
84	77	92	78	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
85	87	84	158	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
86	80	61	31	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
87	72	55	13	ELTON JOHN ▲ MCA 10926 (10.98/17.98)	DUETS	25
88	98	91	50	STING ▲ <sup>2</sup> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
89	95	98	30	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
90	81	79	41	JOE DIFFIE ● EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE	67
91	86	81	59	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
92	92	97	22	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
93	93	93	68	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
94	89	85	66	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
95	82	82	62	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
96	96	90	44	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
97	78	63	35	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
98	99	110	59	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
99	84	100	209	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
100	102	101	75	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
101	91	83	41	WYONNONA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
102	104	115	3	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	102
103	94	89	32	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
104	103	86	20	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
105	88	71	15	VARIOUS ARTISTS ● REPRISE 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
106	100	88	118	ENYA ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
107	107	103	6	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	103
108	110	104	31	TAG TEAM ● LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
				*** HOT SHOT DEBUT ***		
109	NEW		1	SARAH MCLACHLAN ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	109

○ 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.

193-200-Re-entry-  
169-177-173-144-  
121-111-103-76-74-  
70-70-80-80-88-89-  
104-123-135-140-  
137-137-163-150-  
178-175-175-Re-entry-  
90-91-56-48-46-45-  
50-47\*... .

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Management: Warren Entner Management

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	117	96	4	CE CE PENISTON	A&M 0138 (10.98/15.98) THOUGHT 'YA KNEW	96
111	113	106	6	MINT CONDITION	PERSPECTIVE 9005/MERCURY (9.98/13.98) FROM THE MINT FACTORY	106
112	123	161	6	FAITH HILL	WARNER BROS. 45387 (9.98/15.98) <b>HS</b> TAKE ME AS I AM	112
113	116	113	34	BARBRA STREISAND	▲ COLUMBIA 44189 (10.98 EQ/16.98) BACK TO BROADWAY	1
114	138	140	13	AARON HALL	SILAS 10810/MCA (9.98/15.98) THE TRUTH	47
115	114	107	18	RUSH	● ATLANTIC 82528/AG (10.98/16.98) COUNTERPARTS	2
116	121	111	35	MARK CHESNUTT	● MCA 10851 (10.98/15.98) ALMOST GOODBYE	43
117	132	116	49	4 NON BLONDES	▲ INTERSCOPE 92112/AG (9.98/13.98) <b>HS</b> BIGGER, BETTER, FASTER, MORE!	13
118	111	99	33	U2	▲ ? ISLAND 518047/PLG (10.98/16.98) ZOOLOPA	1
119	128	—	2	NEAL MCCOY	ATLANTIC 82568/AG (10.98/15.98) <b>HS</b> <b>***HEATSEEKER IMPACT***</b> NO DOUBT ABOUT IT	119
120	118	109	73	ALICE IN CHAINS	▲ ? COLUMBIA 52475 (10.98 EQ/15.98) DIRT	6
121	NEW	1	1	PAVEMENT	MATADOR 92343/AG (9.98/14.98) <b>HS</b> CROOKED RAIN, CROOKED RAIN	121
122	106	80	5	FREDDIE JACKSON	RCA 66318 (9.98/15.98) HERE IT IS	66
123	115	102	17	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	39
124	101	75	4	NKOTB	COLUMBIA 52969 (10.98 EQ/16.98) FACE THE MUSIC	37
125	120	121	181	GARTH BROOKS	▲ ? LIBERTY 93866 (9.98/13.98) NO FENCES	3
126	136	157	4	SOUNDTRACK	ISLAND 51884/PLG (10.98 EQ/15.98) IN THE NAME OF THE FATHER	126
127	112	94	14	COLOR ME BADD	● GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98) TIME AND CHANCE	56
128	125	134	117	BROOKS & DUNN	▲ ? ARISTA 18658 (9.98/13.98) BRAND NEW MAN	10
129	129	120	50	LENNY KRAVITZ	▲ VIRGIN 86984 (9.98/15.98) ARE YOU GONNA GO MY WAY?	12
130	144	138	25	BJORK	ELEKTRA 61468 (10.98/15.98) <b>HS</b> DEBUT	61
131	159	177	42	INNER CIRCLE	● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) <b>HS</b> BAD BOYS	64
132	130	125	75	QUEEN	▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
133	127	123	88	SPIN DOCTORS	▲ ? EPIC 47461 (10.98 EQ/16.98) <b>HS</b> POCKET FULL OF KRYPTONITE	3
134	139	148	14	SUZY BOGDUSS	LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	121
135	135	139	49	SAMMY KERSHAW	● MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
136	126	119	19	SOUNDTRACK	CHAOS 57553/COLUMBIA (10.98 EQ/16.98) COOL RUNNINGS	111
137	RE-ENTRY	35	35	BRIAN MCKNIGHT	● MERCURY 848605 (10.98 EQ/15.98) <b>HS</b> BRIAN MCKNIGHT	58
138	124	124	43	TOBY KEITH	● MERCURY 514421 (9.98 EQ/15.98) <b>HS</b> TOBY KEITH	99
139	119	122	14	HEART	CAPITOL 99627 (10.98/15.98) DESIRE WALKS ON	48
140	134	133	49	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) <b>HS</b> SISTER SWEETLY	117
141	131	126	67	SOUNDTRACK	▲ ? WALT DISNEY 60846 (10.98/16.98) ALADDIN	6
142	140	136	43	JIMI HENDRIX	● MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
143	142	118	10	MARY J. BLIGE	UPTOWN 10942/MCA (10.98/15.98) WHAT'S THE 411? REMIX	118
144	146	117	68	SOUL ASYLUM	▲ COLUMBIA 48898* (10.98 EQ/15.98) <b>HS</b> GRAVE DANCERS UNION	11
145	137	132	17	TRISHA YEARWOOD	● MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	40
146	153	147	14	DOUG STONE	EPIC 57271 (9.98/15.98) MORE LOVE	88
147	150	162	19	ALABAMA	RCA 66296 (9.98/15.98) CHEAP SEATS	76
148	141	145	13	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98) <b>HS</b> THEY'RE ALL GONNA LAUGH AT YOU	131
149	109	—	2	RICHARD THOMPSON	CAPITOL 81492 (10.98/15.98) <b>HS</b> MIRROR BLUE	109
150	145	114	9	COWBOY JUNKIES	RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON	114
151	152	152	5	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98) OLD SCHOOL	151
152	148	130	8	HADDAWAY	ARISTA 18743 (9.98/15.98) <b>HS</b> HADDAWAY	111
153	171	—	2	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/15.98) <b>HS</b> EAR TO THE STREET	153
154	143	131	46	THE JERKY BOYS	SELECT 61495/AG (10.98/15.98) <b>HS</b> THE JERKY BOYS	80
155	174	188	3	DIG	RADIOACTIVE 10916/MCA (9.98/13.98) <b>HS</b> DIG	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	149	135	32	SOUNDTRACK	● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	47
157	168	192	142	MICHAEL BOLTON	▲ ? COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
158	160	141	17	JACKSON BROWNE	ELEKTRA 61524 (10.98/16.98) I'M ALIVE	40
159	133	128	13	TONY BENNETT	COLUMBIA 57424 (10.98 EQ/16.98) STEPPIN' OUT	128
160	151	146	24	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	37
161	164	169	28	SOUNDTRACK	● JIVE 41509 (10.98/15.98) MENACE II SOCIETY	11
162	154	144	6	JOSHUA KADISON	SBK 80920/ERG (10.98/15.98) <b>HS</b> PAINTED DESERT SERENADE	133
163	169	176	200	GARTH BROOKS	▲ ? LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
164	191	154	6	K7	TOMMY BOY 1071 (10.98/15.98) <b>HS</b> SWING BATTI SWING	154
165	158	143	20	"WEIRD AL" YANKOVIC	● SCOTTI BROS. 72392 (9.98/15.98) ALAPALOOZA	46
166	166	194	68	CELINE DION	▲ EPIC 52473 (10.98 EQ/15.98) CELINE DION	34
167	155	156	35	BILLY RAY CYRUS	▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	3
168	NEW	1	1	VARIOUS ARTISTS	QUALITY 6705/WARLOCK (12.98/17.98) DANCE MIX U.S.A.	168
169	163	173	197	VAN MORRISON	▲ POLYDOR 841970*/PLG (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
170	162	171	35	GLORIA ESTEFAN	● EPIC 53807 (10.98 EQ/16.98) MI TIERRA	27
171	178	181	68	GLORIA ESTEFAN	▲ EPIC 53046 (10.98 EQ/16.98) GREATEST HITS	15
172	170	167	3	VARIOUS ARTISTS	HOLLYWOOD 61449/ELEKTRA (10.98/15.98) ALTERNATIVE NRG	167
173	147	112	6	CROWDED HOUSE	CAPITOL 27048 (10.98/15.98) TOGETHER ALONE	73
174	196	193	28	AARON TIPPIN	● RCA 66251 (9.98/15.98) CALL OF THE WILD	53
175	NEW	1	1	VARIOUS ARTISTS	MADACY 5620 (8.98/16.98) ROMANTIC CLASSICS	175
176	175	178	120	NIRVANA	▲ ? DGC 24425*/Geffen (9.98/13.98) NEVERMIND	1
177	157	153	104	GUNS N' ROSES	▲ ? GEFEN 24420* (10.98/15.98) USE YOUR ILLUSION II	1
178	183	175	22	ABBA	POLYDOR 517007/PLG (10.98/16.98) GOLD	63
179	RE-ENTRY	4	4	VARIOUS ARTISTS	K-TEL 6099 (9.98/14.98) TODAY'S TOP COUNTRY	179
180	186	180	92	BILLY RAY CYRUS	▲ ? MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
181	172	159	86	WYNONNA	▲ ? CURB 10529/MCA (10.98/15.98) WYNONNA	4
182	156	149	53	2PAC	● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z.....	24
183	192	179	4	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/15.98) FUNKY LIL BROTHA	177
184	182	184	13	VARIOUS ARTISTS	EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS	124
185	122	—	2	BLACK SABBATH	IRS 13222 (9.98/15.98) CROSS PURPOSES	122
186	173	163	24	JOHN MELLENCAMP	▲ MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS	7
187	167	151	16	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE	● COLUMBIA 53414 (10.98 EQ/15.98) HONKY TONK ANGELS	42
188	193	190	18	TANYA TUCKER	LIBERTY 89048 (10.98/15.98) SOON	87
189	161	137	11	SOUNDTRACK	HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	74
190	181	174	14	SOUNDTRACK	HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS	101
191	187	—	110	NATALIE COLE	▲ ? ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	1
192	176	186	21	MICHAEL CRAWFORD	● ATLANTIC 82531/AG (10.98/15.98) A TOUCH OF MUSIC IN THE NIGHT	39
193	RE-ENTRY	124	124	GARTH BROOKS	▲ ? LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
194	190	187	35	BETTE MIDLER	● ATLANTIC 82497/AG (10.98/16.98) EXPERIENCE THE DIVINE: GREATEST HITS	50
195	177	150	14	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	22
196	199	—	91	JON SECADA	▲ ? SBK 98845/ERG (10.98/15.98) <b>HS</b> JON SECADA	15
197	194	—	45	YANNI	● PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME	24
198	RE-ENTRY	2	2	GREEN DAY	REVENGE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b> DOOKIE	127
199	185	183	19	EN VOIGUE	EASTWEST 92296/AG (8.98/12.98) RUNAWAY LOVE	49
200	RE-ENTRY	60	60	ZZ TOP	▲ WARNER BROS. 26846 (10.98/16.98) GREATEST HITS	9

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

The New 2 Live Crew 56	Boy Howdy 107	Billy Ray Cyrus 167, 180	Jimi Hendrix 142	Sarah McLachlan 109	Collin Raye 76	Sleepless In Seattle 39	Eagles 23
2 Low 183	Toni Braxton 2	Danzig 54	Faith Hill 112	MC Ren 195	Rush 115	The Three Musketeers 190	Dance Mix U.S.A. 168
2Pac 182	The Breeders 51	Deep Forest 78	Ice Cube 41	Meat Loaf 15	Sade 93	Spin Doctors 133	More Songs For Sleepless
4 Non Blondes 117	Brooks & Dunn 53, 128	Def Leppard 104	Inner Circle 131	-ohn Mellencamp 186	Salt-N-Pepa 4	Rod Stewart 36	Nights 184
Abba 178	Garth Brooks 43, 125, 163, 193	Joe Diffie 90	Freddie Jackson 122	Metallica 67	Adam Sandler 148	Sting 88	Old School 151
Ace Of Base 9	Jackson Browne 158	Dig 155	Janet Jackson 18	Bette Midler 194	Jon Secada 196	Doug Stone 146	Romantic Classics 175
Bryan Adams 11	Tevn Campbell 29	Celine Dion 8, 166	Alan Jackson 38	Mint Condition 111	Shaquille O'Neal 46	Stone Temple Pilots 26	Stone Free: A Tribute To Jimi
Aerosmith 147	Candlebox 50	Domino 48	James 79	John Michael Montgomery 6, 98	Frank Sinatra 24	George Strait 66, 100	Hendrix 105
Alabama 147	Mariah Carey 1	Dr. Dre 95	The Jerky Boys 154	Van Morrison 169	Smashing Pumpkins 20	Barbra Streisand 113	Today's Top Country 179
Alice In Chains 14, 120	Mary-Chapin Carpenter 62	Eazy-E 72	Jodeci 17	Aaron Neville 96	Snoop Doggy Dogg 5	SWV 91	Clay Walker 75
Tori Amos 25	Mark Chesnutt 116	En Vogue 199	Billy Joel 35	Nirvana 45, 176	Soul Asylum 144	Tag Team 108	White Zombie 81
Babyface 58	Eric Clapton 84	Enigma 16, 85	Elton John 87	NKOTB 124	SOUNDTRACK	10,000 Maniacs 30	Wu-Tang Clan 65
Barney 82	Natalie Cole 191	Enya 106	Gloria Estefan 170, 171	ORIGINAL LONDON CAST	8 Seconds 71	Richard Thompson 149	Wynonna 101, 181
Beastie Boys 68	Phil Collins 70	Gloria Estefan 170, 171	Melissa Etheridge 92	Phantom Of The Opera	Aladdin 141	Aaron Tippin 174	Xscape 42
Beavis & Butt-Head 59	Color Me Badd 127	Kenny G 27	Kenny G 27	Highlights 99	The Bodyguard 13	Tony! Toni! Tone! 97	"Weird Al" Yankovic 165
Tony Bennett 159	Confederate Railroad 94	Vince Gill 49	Sammy Kershaw 135	Dolly Parton, Loretta Lynn, Tammy	Menace II Society 161	Too Short 77	Yanni 197
Big Head Todd & The Monsters 140	Conscious Daughters 153	Gin Blossoms 33	Lenny Kravitz 129	Wynette 187	Cool Runnings 136	Tool 73	Trisha Yearwood 145
Blind Melon 63	Counting Crows 7	Green Day 198	Little Texas 55	Menace II Society 161	Free Willy 156	A Tribe Called Quest 69	Dwight Yoakam 74
Suzy Bogguss 134	Cowboy Junkies 150	Guns N' Roses 80, 177	Richard Marx 37	One Life To Live 83	In The Name Of The Father 126	Tanya Tucker 188	Zapp & Roger 123
Michael Bolton 12, 157	Cracker 64	Haddaway 152	Maze Featuring Frankie Beverly 160	Philadelphia 21	Menace II Society 161	U2 118	Zane 44
	The Cranberries 34	Aaron Hall 114	Neal McCoy 119	The Piano 61	Menace II Society 161	US3 40	ZZ Top 31, 200
	Crash Test Dummies 32	Heart 139	Reba McEntire 28	Philadelph 21	Menace II Society 161	VARIOUS ARTISTS	
	Michael Crawford 192		Brian McKnight 137	Reality Bites 57	Habit 189	Alternative NRG 172	
	Crowded House 173			Sister Act 2: Back In The	Rage Against The Machine 47	Common Thread: The Songs Of The	
	Cypress Hill 86			Habit 189			

## SONY BOWS THREE INNOVATIVE CLASSICAL VIDEOS

(Continued from page 1)

dard concert experience.

Henceforth, only programs with strong cinematic, TV, or special-event content will be released by Sony, says Peter Gelb, president of the recently formed division. He believes this is the only approach that can stem reported sales declines in the classical video market.

More importantly, Gelb feels that this strategy, along with more focused marketing, can work to expand the audience for classical music. "People who watch programs are more interested in what they see than what they hear," he says.

The only exceptions to the new policy involve several remaining commitments, primarily a few historically important Herbert von Karajan concert programs that have not yet been released.

Gelb, who was brought over from CAMI Video last summer to head Sony Classical's U.S. recording operation, as well as the new video and film facility, says he expects that most, if not all, of the classical product his new division releases will be created with an eye toward eventual soundtrack release, and to coordinate TV (or theater) exposure with new product for added promotional opportunities.

Packaging of the new titles—"Vladimir Horowitz: A Reminiscence," "Dvorak In Prague: A Celebration," and "Accent On The Offbeat," which documents the creation of a jazz ballet by Wynton Marsalis and choreographer Peter Martins—sport cover art that resembles movie video packaging more than traditional music pro-

grams. This approach is expected to make the product more attractive to general-circulation video retailers and their customers, says Gelb. Pricing, at \$24.95, is comparable to sell-through movie videos.

Laserdisc versions, at \$29.95 list, will be released simultaneously with VHS, but marketing emphasis will be placed on the latter, where the potential is strongest.

### WIDER RETAIL UNIVERSE

An effort will be made to position the new releases in video stores that do not normally carry classical music titles, says Gelb. But even as the wider retail universe is courted, the video sections of classical record stores will continue to be a marketing target.

The larger market Gelb envisions includes culturally aware people, many of whom are interested in art and specialty films.

As Gelb sees it, classical record consumers comprise only a small portion of the total record market. And only a small number of them buy classical videos. "They represent a small percentage of a small percentage," he adds.

Gelb says marketing support for the new product launch will be directed primarily at the wider market. Advertising in major consumer publications and on TV will supplement trade promotion, and ample in-store display materials are promised. He describes his launch campaign budget as "significant."

Feature films with classical music components also are on the Gelb agenda. One in preparation is

"Voices From A Locked Room," inspired by the life of British composer Peter Warlock. Scripted by screenwriter Peter Barnes, the film probes Warlock's split personality and the conflict between his "lives" as composer and music critic, and the attempt by each to destroy the other.

Prerecorded works by Warlock will be featured in the film, as will a score by screen composer Elliot Goldenthal, a protegee of John Corigliano. The soundtrack will be released on disc by Sony Classical.

Goldenthal also has been commissioned by the Pacific Symphony to write an oratorio based on the Vietnam War. It will be recorded by Sony Classical in October and issued on CD the following April, in commemoration of the 20th anniversary of the war's end.

Conducted by Carl St.Clair, the performing forces will include a chorus, a Vietnamese children's choir, soloists yet to be named, and possibly a "well known" rock entertainer to help evoke the Vietnam Era.

The latter project is significant in the pattern it cuts for other recordings to be mounted by Sony Classical. Gelb hopes to develop audio projects that help create new music, "rather than just following trends"—which some other labels riding the contemporary music wave are doing, he maintains.

As in the case of the Vietnam oratorio, Sony sees itself serving an "entrepreneurial" role, convincing others to commission new pieces from talented composers. But the

label will assist in talent casting; most importantly, it will guarantee a recording and CD release.

Gelb shows particular interest in Hollywood composers with classical training who have demonstrated popular appeal in their screen compositions. He is against establishing a special label for new music, as some competitors have done. He says he doesn't want to be pigeonholed in any one stream of contemporary music.

Sony Classical Video & Film also will license video rights to films that fit its creative criteria. One package acquired from Rhombus Media Inc., a Canadian firm, is "32 Short Films About Glenn Gould," to be released theatrically in April. A soundtrack CD will be released by Sony at the same time, to be followed in the fall by the home video package.

Another Rhombus project based on the music of Kurt Weill is in production in Canada. The film will feature Teresa Stratas, along with pop stars Lou Reed and Elvis Costello. Soundtrack and video rights go to Sony.

### MARSALIS AT TANGLEWOOD

On the educational front, Sony is proceeding on an audio-visual project involving Wynton Marsalis, scheduled to be filmed at Tanglewood next summer and be ready for release in 1995. Here again, multi-exposure promotional opportunities will be exploited. CD and home video release will be tied to PBS telecasts of the series.

On the purely audio side, Sony has begun recording Melissa Joan

Hart, star of the Nickelodeon sitcom "Clarissa Explains It All," as narrator in Prokofiev's "Peter And The Wolf" and Britten's "Young Person's Guide To The Orchestra." Saint-Saëns' "Carnival Of The Animals," without narration, will complete the package. Music tracks were recorded by Seiji Ozawa and the Boston Symphony.

That project is a joint effort with Sony Wonder, the label's children's imprint. Here the pitch is to feature a narrator known to kids, says Gelb, rather than a personality that attracts their parents.

Also planned, with other artists, is an audio-only series of classic children's stories narrated over newly composed music. Hollywood producers Miles Goodman and Oscar Castro-Neves are parties to that project.

As president of Sony Classical USA, Gelb reports to the label's A&R center in Hamburg. At Sony Classical Film & Video, he has overall authority and reports to Mickey Schulhof, chairman of all of Sony's entertainment interests.

Gelb still has some obligations to which he committed before coming to Sony. One is as executive music producer of a follow-up to "Fantasia" for Disney. The film's working title is "Fantasia Revisited."

Music for the film is performed by James Levine and the Chicago Symphony Orchestra. They have already recorded a somewhat shortened version of Respighi's "Pines Of Rome" and are slated to cut additional material this March.

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## RAGE FUELS CLAWFINGER'S EUROPEAN SUCCESS

(Continued from page 1)

drawn attention to the tougher side of a music scene better known worldwide for the pop of Roxette or the dance beat of Ace Of Base.

Signed to independent MVG Records in Sweden, and licensed through Warner Music Sweden for most of the world, Clawfinger is gaining fans in Scandinavia, Britain, Germany, and elsewhere with songs of racial conflict, militarism, and hard times on its debut album, "Deaf Dumb Blind."

"An American would not expect this type of music to come out of Sweden," concedes Per Kviman, head of A&R at MVG Records, who signed Clawfinger and now manages the band. "I take that as a compliment."

Since its European release late last summer, "Deaf Dumb Blind" has sold more than 185,000 copies, with half those sales in Germany, Europe's largest market. It is No. 47 on the German album chart and has reached the top 40 on album charts in Sweden, Norway, and Switzerland.

"Our customer age group is between 18-25, and we sold three times as many Clawfinger albums as Phil Collins [albums]," says Wolfgang Kuester, head of independent retailer Musicland in Hannover, Germany, which specializes in rock, hard rock, rap, and techno (and has no relation to the U.S. chain).

John Jackson, managing director of ICM/Fair Warning, one of Europe's leading booking agencies,

signed Clawfinger after viewing a video for the band's song "Truth."

After opening European tour dates last fall for Anthrax and Alice In Chains, Clawfinger is headlining an 18-date U.K. tour that is to include a March 15 show at the Marquee in London. The tour will hit other European markets through spring.

"Deaf Dumb Blind" will be presented to the Warner Music labels in the U.S. in March for an expected signing in America, says Sanji Tandan, deputy managing director of Warner Music Sweden. A U.S. release date has not yet been set.

"This is the act in Sweden which has caused the most excitement in the past six months," says Mattias Wachtmeister, head of international A&R for Warner Music Sweden. "We are really seeing very encouraging signs from everywhere."

### HEAVY METAL AND RAP

For the band members, the past year or so has been "quite a blur," says Zak Tell, Clawfinger's 23-year-old front man. He and band mates Jocke Skog, Erlend Ottem, and Bard Torstensen met while in low-wage jobs at a hospital, now immortalized in the song "Rosegrove."

Torstensten, 32, the band's guitarist, grew up listening to the likes of Deep Purple, Black Sabbath, and Aerosmith. Tell, by contrast, says the first record he bought was by pioneer rappers Grandmaster Flash & the

Furious Five.

Clawfinger made its first attempts at a rock-rap crossover in 1990, and signed to MVG Records in the summer of 1992 on the strength of a demo tape. Kviman urged the band to write more material, and "Deaf Dumb Blind" was released in Sweden in May 1993. The album was licensed to PolyGram in Norway and Warner Music International for the rest of the world. Outside Europe, it has been released by Warner Music labels in Brazil, Australia, and Southeast Asia, and is due in Japan in late March.

"Deaf Dumb Blind" is a furious mix of memorable hard rock guitar hooks, keyboards, live and programmed drums, rap vocals, and provocative lyrics, earning Clawfinger comparisons to bands like Rage Against The Machine.

It is unlikely, however, that the first European single from the album will be released in the U.S., say label executives in Sweden. The song, a radio hit in Sweden and Norway, is a driving anti-racist declaration with lyrics that question the use by some blacks of a racial slur created by whites. But its most striking feature is a chorus that chants the song's title: "Nigger."

"People have misunderstood it," concedes Tell. "I just started thinking about where the word was coming from. It was invented by slave traders. I'm telling people I can't quite

understand why they would want to use such a word," whether they are black or white. Yet Tell also admits it may have been naive for four white musicians to raise the issue with loaded language. "When we wrote that song, we didn't even have a record contract," he says. "I realized afterwards that, 'Whoa, this is quite a lot of weight to carry.'"

Two other singles, "Truth" and "Warfair," have been promoted to DJs at rock-oriented clubs in markets where they are considered too hard for mainstream radio.

Alexander Maurus, marketing manager with WEA Germany, says Clawfinger's following there grew largely through word-of-mouth after promotion at rock clubs, magazines such as "Metalhammer," independent retailers, and the World Of Music retail chain.

"The time was right for the band to break in Germany since there was a demand for music from bands like Rage Against The Machine," says Bernd Rathjen, WEA product manager. "Plus, a lot of good music has come from Sweden lately, and people here were open towards the band."

### A BLEAKER REALITY

But Clawfinger's most compelling appeal among fans in Europe may have little to do with promotion or marketing plans. Coming from a country once widely admired for its social programs, the band's songs re-

flect a far bleaker reality. In the past four years, Swedish unemployment has risen from 3%-13% by one estimate. Clawfinger and their fans are coming of age in a Europe of diminished economic expectations.

Like their counterparts in the U.S. who have found a voice in the rock and rage of Nirvana and Pearl Jam, some European fans have discovered an outlet in the music of Clawfinger. "The way it's working now [in Sweden], the social welfare system is going downhill, the economy is going downhill, and kids that finish school now, they can't find any work," says Tell. "There's a lot to be angry about. It sounds like a cliché, but the music is a good way to get things out of you."

Assistance in preparing this story was provided by Ellie Weinert in Munich.

## MARCH RELEASES

(Continued from page 11)

pets' "Devil Hopping" (Mute, March 22).

On the hip-hop tip, Gang Starr leads the way with "Hard To Earn" (Chrysalis/ERG, March 8). The set is bolstered by the early success of the track "Mass Appeal," which is heating up urban radio. Also drawing attention is Chaos/Columbia newcomer Domino, who bows his critically heralded self-titled debut March 15.

In the urban market, Brand New Heavies step forward with "Brother Sister," a Delicious Vinyl/EastWest offering that sees the band reunited with singer N'Dea Davenport. Angela Winbush moves to Elektra March 15 for a self-titled collection that features her own productions along with those by Chuckii Booker and Ronald Isley.

Country music gets a shot of good ol' boy energy March 8 when Atlantic releases Confederate Railroad's sophomore effort, "Notorious." Producer Barry Beckett was on hand once again for the album. Also on tap this month are greatest hits albums by Chris LeDoux (Liberty, March 15) and Billy Dean (SBK/ERG, March 15), as well as Dale Daniel's "Luck Of Our Own" (BNA, March 1).

On Tuesday (1), MCA unveils "Rhythm, Country & Blues," an album of duets with superstars from the worlds of country and R&B. Produced by Don Was and Tony Brown, the album includes "Ain't Nothing Like The Real Thing" by Vince Gill and Gladys Knight, "Chain Of Fools" by Clint Black and the Pointer Sisters, and "I Fall To Pieces" by Aaron Neville and Trisha Yearwood. No initial single has been chosen.

Soundtracks continue to be a forum for fresh star material. The album supporting "Mi Vida Loca" (Mercury, March 15) has new tracks by A Tribe Called Quest, Tony Toni Toné, and Los Lobos, while "Threesomes" (Epic Soundtrax, March 22) has tunes by General Public, U2, and Duran Duran. Finally, the soundtrack to "The Crow" (Atlantic, March 22) has a lineup that includes Stone Temple Pilots, Nine Inch Nails, the Cure, and Rage Against The Machine.

Assistance in preparing this story was provided by Trudi Miller Rosenblum and Terri Horak in New York, Carrie Borzillo in Los Angeles, and Peter Cronin in Nashville.

# Finalists For Billboard's 1994 International Billie Awards

Here are the finalists for Billboard's 1994 International Billie Awards. The winners will be announced at a March 10 awards ceremony at the Puck Building in New York City. (See story, page 6.)

### MUSIC

Consumer Print: Change Your Attitude ad, the Atlantic Group; Indians/Indianism ad, PolyGram Records; Mick Jagger album ad, the Atlantic Group; Naughty By Nature/Apache, Tommy Boy Music; Tornado ad, Atlantic Records.

Trade Print: Billy Joel, "The River Of Dreams," Slater, Hanft, Martin; the Cutting Edge ad, the Atlantic Group; Fabulon, ERG; Paul Westerberg, "14 Songs" ad, Sire/Reprise Records; Ribbed For Pleasure ad, Capitol Records.

Point-Of-Purchase: Candy Skins, two-sided poster, Geffen Records; Grabber, BMG Distribution; In Concert With Nature, Windham Hill Records; Lonnie Gordon die cut poster, ERG; Velvet Underground, "Live MCMXCIII," Sire/Warner Bros.

TV Commercial: Bob Dylan, "World Gone Wrong," Sony Music; Billy Idol, "Cyberpunk," Chrysalis/ERG; Cypress Hill, "Black Sunday," Sony Music; Gloria Estefan, "Mi Tierra," Sony Music; Michael Jackson, "Dangerous," Sony Music.

Radio: George Thorogood, "Haircut," ERG; Kinks, "Phobia," Sony Music; Ozzy Osbourne, "Live & Loud," Sony Music; Pressure Drop-Front Row-Ear Test, Marlboro Music, Germany; Suede, "Suede," Sony Music.

Standard Packaging: Joe Sample, "Invitation," Warner Bros.; Lifers' Group, "Living Proof," Hollywood Records; "Mad About..." series packaging, PolyGram Classics & Jazz; October Project, "October Project," Sony Music; "Wipe Out Sampler," Geffen Records.

Special Packaging: Brian May, "Driven By You," Hollywood Records; "Complete Billie Holiday," Verve/PolyGram; "Ella Fitzgerald 75th Birthday Celebration," GRP Records; Ozzy Osbourne, "Live & Loud" cassette package, Sony Music; "Songs Of The West," Rhino Records; Spliff, Alles Gute, Sony Music Entertainment, Germany.

### MUSIC PUBLISHING

Trade Print: Corporate Image Campaign, Lenny Kravitz, ASCAP; Corporate Image Campaign, Lyle Lovett, ASCAP; EMI Takes The Cake Again, EMI Music Publishing; "Global Friendly," Sony Music Creative Services; Time In A Bottle, EMI Music Publishing; We Work It, EMI Music Publishing.

### MUSIC VIDEO

Consumer Print: "Jason Goes To Hell," New Line Home Video; "Teenage Mutant Ninja Tur-

gles 3," New Line Home Video; "Teenage Mutant Ninja Turtles 3 Christmas," New Line Home Video; Christmas Promotion, FoxVideo; "Zebrahead," Columbia TriStar Home Video.

Trade Print: "The Age Of Innocence," Columbia TriStar Home Video; "Bram Stoker's Dracula," Columbia TriStar Home Video; "Cliffhanger," Columbia TriStar Home Video; "Groundhog Day," Columbia TriStar Home Video; "The Last Of The Mohicans," FoxVideo; Marquee, Baker & Taylor.

Standard Packaging: "The Honeymooners Classic 39," CBS Video; "Jason Goes To Hell," New Line Home Video; "National Lampoon's Loaded Weapon," New Line Home Video; "Pinocchio," Buena Vista Home Video; "Wide Sar-



EMI Music Publishing's "EMI Takes The Cake Again" ad is nominated in the Music Publishing/Trade Print field.

gasso Sea," New Line Home Video.

TV Commercial: "Aladdin—Word Is Out," Buena Vista Home Video; "Killing Of A Chinese Bookie," Buena Vista Home Video; Muppet Watch Offer, Buena Vista Home Video; "National Lampoon's Loaded Weapon," New Line Home Video; "Teenage Mutant Ninja Turtles 3," New Line Home Video.

Point-Of-Purchase: "Aladdin" standee, Buena Vista Home Video; "Cliffhanger," Columbia TriStar Home Video; "Jason Goes To Hell," New Line Home Video; "Pinocchio" standee, Buena Vista Home Video; "Rising Sun," FoxVideo; "The Sandlot," FoxVideo.

Special Packaging: "The African Queen" commemorative edition, Parham Santana Inc./CBS/FoxVideo; "Aladdin" deluxe, Buena Vista Home Video; "Jungle Book—The Collector's Deluxe Video Collection," Buena Vista Home Video International; "Ozzy Osbourne—Live & Loud," Sony Music Entertainment; "Pinocchio" deluxe, Buena Vista Home Video.

### MUSIC VIDEO NETWORKS

Consumer Print: Another Hollywood Legend Unmasked, McCaffrey & McCall Partners Inc.; k.d. lang, VH-1; Meet The Real Mrs. Hilton, Wilding, Todd, Etc. . . ., McCaffrey & McCall Partners Inc.; Straight A Student, Homemaker, Cheerleader, McCaffrey & McCall Partners, Inc.; '93 Video Music Awards Program, MTV: Music Television.

Trade Print: The Box, Sound Structure, Parham Santana Inc.; the Source ad, Trade Service Corp.; the Source sales kit folder, Trade Service Corp.; TNN profile, Adler Boschetto Peebles & Partners; VH-1 awards book, VH-1.

TV Commercial: Alternative Nation/Buzz, MTV: Music Television; Birth Of New Music, MTV: Music Television; Toby Huss/Bow Wow Wow, MTV: Music Television; Toby Huss/Kooky Jeremy, MTV: Music Television; Toothpick Lady, McCaffrey & McCall Partners, Inc.

Radio: Best Of MTV Week '93, MTV: Music Television; "The Jon Stewart Show," MTV: Music Television; Lunch, McCaffrey & McCall Partners, Inc.; 1993 MTV Video Music Awards, MTV: Music Television; Plumber, McCaffrey & McCall Partners, Inc.

### RADIO

Radio Commercial: Charles Barkley's Life Lessons, KTAR Phoenix; The Program, KTAR Phoenix; The Loquacious Leprechaun, KTAR Phoenix; Ode To Ed, KTAR Phoenix; Phoenix Suns, Fatlady, KTAR Phoenix.

TV Commercial: Cuz, Robert Michelson Inc.; KLOU, Oldies Montage, TM Century Inc.; International Rock Harvest, Robert Michelson Inc.; the Recession Buster, Robert Michelson Inc.; Tune In Your Head, WNNX (99X) Atlanta.

### RETAIL

Consumer Print: Congratulations, Don Shula, Blockbuster Entertainment Corp.; Explore, Compton's NewMedia; See Why The World Is Turning, Compton's NewMedia; Soft Kill: A Matrix Fiction Story, Compton's NewMedia.

Trade Print: Grand Opening Reception Invitation, Blockbuster Entertainment Corp.; Screamer, On Target Advertising; We Have The M.O.S.T., Compton's NewMedia; Why Berenstain Bear?, Compton's NewMedia.

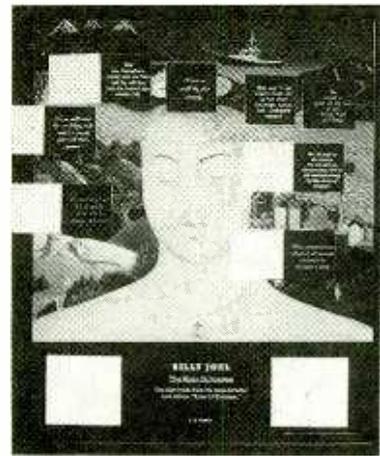
Point-Of-Purchase: "The Blood Of Abraham," Hard Core Marketing; "Major League Baseball," Blockbuster Entertainment Corp.; "Mickey's Mysteries," Walt Disney Records; 1993 MTV Movie Awards, Blockbuster Entertainment Corp.; "Tim Burton's The Nightmare Before Christmas," Walt Disney Records.

TV Commercial: A Night Off, Blockbuster Entertainment Corp.; Grand Opening Animation, Nobody Beats The Wiz; Pure Magic, Blockbuster Entertainment Corp.; Virgin Retail Espana/Sevilla 30, TBWA Madrid; Tower Thru Time, Tower

Records.

Radio Commercial: A Good Cry, Blockbuster Entertainment Corp.; The Wall—Rock Station ID, the Weightman Group; The Wall—Listen Up Station ID, the Weightman Group; The Wall—Breakdown "Guarantee" Radio, the Weightman Group; The Wall—Bathroom "Guarantee" Radio, the Weightman Group.

Outdoor: Virgin Retail Espana/Harley 1, TBWA Madrid; Virgin Retail Espana/Sevilla 2—Store Banners, TBWA Madrid; The Wall—"Guarantee" Outdoor Billboard, the Weightman



An ad for the Billy Joel single, "The River of Dreams," is nominated in the Music/Trade Print category.

Group; The Wall—"Guarantee" Outdoor Train Card, the Weightman Group; Virgin Retail Espana/Sevilla 5—Bus Shelter, TBWA Madrid.

### PRO AUDIO

Trade Print: BASF Chrome Plus Audio Duplicating Tape, BASF Corp. Information System/Houston-Effler Advertising; BASF Ecoshuttle Reusable Packing System, BASF Corp. Information System/Houston-Effler Advertising; Roland Rap-10, Curtis Communications; Roland SC-7, Curtis Communications.

### 1994 INTERNATIONAL BILLIE POSTER

Fishbone Poster, Sony Music; House Party 7 & 8 On Tour, Arcade International—Netherlands; Jerky Boys Poster, Select Records; London Underground II Tour, Marlboro Music, Germany; Three Phase: Past, Present And Future, Miramar Productions Inc.

## VIDEO BIZ DREAMING OF A 'JURASSIC,' 'WHITE' XMAS

(Continued from page 1)

of "Jurassic Park." Wholesalers are nearly unanimous that "Jurassic Park" will arrive in late September or early October, although director Steven Spielberg has the last word, as he did with "E.T., The Extra-Terrestrial."

Disney took the first step toward guaranteeing a monster year-end in home video when vice chairman Roy Disney announced the arrival of "Snow White And The Seven Dwarfs" during the company's annual meeting in Florida Feb. 22. The 1937 title, which racked up box-office revenues of \$50 million in a summer 1993 theatrical rerelease, was the studio's first animated feature and is its last classic to go to videotape.

The studio's decision to withhold until next month details on price, street date, cross-promotions, and the length of what it says will be a "very limited" home video window has heightened trade speculation. Several sources, including a major rackjobber, think Disney will equal or exceed "Aladdin" shipment numbers of

some 22 million units, now worth about \$330 million wholesale.

"This is a much bigger title," says Trish Potts, Ingram Merchandising Services marketing manager. Ann Daly, president of Buena Vista Home Video, which markets Disney's family product, is more cautious. She expects sales to exceed the 12 million units reached by "Pinocchio."

Based on past history, single copies of "Snow White" should be priced at \$24.99. But there is talk that Buena Vista may add anywhere from \$1-\$5 to the suggested list for a title that's high on every collector's roster of most-wanted movies. "They feel the market can bear it," says one distributor. A rack executive demurs: "The risk is too great to tamper with what has been successful at retail." Taking advantage of promotional rebates, mass merchants are sure to bring the title well below \$20.

"Snow White" emerged from the vaults due to a hole created in the fall schedule when Disney ended its three-year run of new full-length car-

toons, including "The Little Mermaid," "Beauty And The Beast," and "Aladdin." Daly notes, "Not having an animated theatrical release this year gave us a window."

Disney hopes to renew the cycle with "The Lion King," due in theaters later this year and on tape in 1995, and "Pocahontas."

**DINOS OR DWARVES?**  
MCA/Universal's "Jurassic Park"

## VSDA, Partner Developing Sell-Thru Scheme

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. and New York-based Promotional Concepts Group are soliciting movies from studios and independents in an effort to create a sales program that would make budget titles attractive to stores that have otherwise shied away from the sell-through side of the business.

Neither principal will comment, but sources tell Billboard that retailers would be offered features carrying suggested list prices as low as \$5-\$7, with rebates limited to VSDA members. Promotional Concepts is expected to receive a fee for processing orders and complaints, and for collecting receivables. The company likely would acquire returned cassettes for its ongoing supermarket promotions as well.

VSDA and Promotional Concepts still must be assured that the titles are fresh to sell-through and are not under-\$10 staples. "We don't want to look like we're playing second fiddle," says one retail executive, who suggests not accepting any title pre-

viously priced below \$19.95. VSDA wants to get the rank-and-file to share in sell-through. "Our members need to quit complaining" about being outsold by general merchants, says acting executive VP Rick Karpel. Karpel, VSDA president Dawn Wiener, several board members, and Promotional Concepts have been pitching the budget scheme vigorously. "We've been approached," says Stuart Snyder, senior VP/GM of Turner Home Entertainment. "We're going to look at the proposal." Snyder adds, "It's brand-new in terms of bringing it to us."

In fact, VSDA and Promotional Concepts have been discussing the proposal for about nine months. The association's board voted its approval in December after worrying that it would be seen as copying promotions like Paramount Home Video's sales of four titles through McDonald's at \$5.99 each with a food purchase. VSDA complained bitterly that the studio was devaluing inventory.

However, VSDA may be aided by the proliferation of fast-food deals—several reportedly are in various

stages of negotiation—and by Paramount's success in taking the McDonald's titles to video retailers. Many who objected to the Big Mac venture bought when the studio reissued "Ghost," "Charlotte's Web," "The Addams Family," and "Wayne's World." Paramount is said to have delivered an additional 3 million cassettes.

The association is trying to catch the rising tide of low-priced releases that promise to float sell-through to record levels this year. "We had an absolutely incredible [holiday] season, and we've not missed a step going into 1994," says Mario DeFilippo, VP of rackjobber Handleman Co. "With the lineup of releases, I don't see any letup at all. It's well-paced, and there's a diversity of product."

Here is how the sell-through season shapes up: Warner Home Video should chip in an estimated 7 million-8 million copies of "The Fugitive" in March, and FoxVideo 6 million-7 million copies of "Mrs. Doubtfire" in late April. Lesser sell-through releases, probably still worth 1 million-3 million cassettes each, include "The Magic Voyage" from Hemdale, "We're Back" from MCA/Universal, and a feature-length Batman cartoon from Warner, plus legions of catalog releases, some of which are being tied to front-line features.

For example, consumers get \$5 off the \$19.98 list for "Doubtfire" when they buy one of FoxVideo's three colorized Shirley Temple titles. The studio is expected to sell 1 million copies of the \$14.98 Temples, including as many as 500,000 units of "Heidi."

Most of FoxVideo's shipments are to mass merchants, however, not to video retailers. President Bob DeLellis says some retailers bought copies of his \$9.98 "Miracle On 34th Street," released last fall, "but in general they didn't participate." FoxVideo shipped 2.5 million units.



by Geoff Mayfield

**THE BIG THAW:** Music merchants' sales figures say even more convincingly than any meteorologist's words that winter-assaulted markets experienced warming trends during the week that began Feb. 14. Volume of units on The Billboard 200 is 10% ahead of the previous, storm-affected chart. Several other sales charts show double-digit percentage increases, including Heatseekers (16%), Top Pop Catalog Albums (14%), Top Country Albums (13%), and Hot 100 Singles Sales (12%).

**THE AFTERGLOW** from music awards show exposure, like the Feb. 7 American Music Awards, can last as long as two weeks, as shown by bullets earned this week by Michael Bolton (15-12 and 168-157) and Brooks & Dunn (58-53) and a double-digit percentage gain for Rod Stewart (37-36). The Whitney Houston-starring soundtrack from "The Bodyguard" (No. 13) and Toni Braxton's debut (No. 2), two of the more impressive movers on last week's chart, both manage small sales gains this week.

**BOUNCING BACK:** Although Braxton betters last week's chart-topping tally, she cannot hold back Mariah Carey, who rides a 19% increase to log her seventh week at No. 1. Carey has two entries in the top 10 on Hot 100 Singles, including a two-song hit at No. 4 that has "Without You" scoring at top 40 radio and "Never Forget You" grabbing airplay at R&B stations. Columbia says part of the album's gain might also be attributed to a pre-Grammy retail campaign that recently kicked in.

**SO FAR, SO MUCH THE BETTER:** Bryan Adams' "Please Forgive Me," the only new song on his greatest hits set, "So Far So Good," has already peaked at radio, and Adams' other current single, "All For Love," with Rod Stewart and Sting, only appears on the soundtrack from "The Three Musketeers," but his album manages a 42% increase and The Billboard 200's largest unit gain. What gives? To cash in on Valentine's Day, A&M fielded a big TV ad campaign that placed the album on sale at some major chains, including the Musicland Group and Camelot Music.

**REBOUND:** His point total in the NBA All-Star Game was meager, but Shaquille O'Neal is scoring in record stores (49-46 on a 21% sales gain). "I'm Outstanding" is dunking many requests on pay-to-see the Box, he performed the track on MTV's NBA All-Star special, and his acting debut, "Blue Chips," clocked in at No. 3 on the box office chart.

**ON SCREEN:** After appearing on Fox's Feb. 13 "Martin," Brian McKnight's sales almost double. He re-enters The Billboard 200 at No. 137... "Arsenio Hall Show" guests R. Kelly (5-3), Richard Marx (41-37), and Celine Dion (10-8) bullet, as does Faith Hill (123-112), who appeared on "The Tonight Show With Jay Leno"... "Reality Bites" hit theaters, ergo, the film's soundtrack scores a whopping 240% sales gain (189-57).

**SWEETS FOR THE SWEET:** Valentine's Day gift shopping boosted sales for the Madacy label's budget-priced box "Romantic Classics," which bows at No. 175 on The Billboard 200 and wins Greatest Gainer on this week's unpublished Billboard Classical 50. Two other classical samplers, "Opera's Greatest Love Songs" on RCA Victor Red Seal and Pro Arte's "Romance And Roses," also got a shot from Cupid's arrow.

## SENATE EXAMINES GANGSTA LYRICS

(Continued from page 10)

months.

Moseley Braun supported Tucker's view. "Based on the clear and substantial evidence [that such lyrics have an impact on children], we have every right to be concerned about the messages that are produced and sold for a profit to our children. And make no mistake, the bottom line driving this music is profit," Moseley Braun said.

While stressing that the hearing was not called to have the government censor lyrics, Moseley Braun added that corporate and personal responsibility should be employed.

Motown's McKeever testified that Motown has had a relatively easy time dealing with the issue of violent and misogynistic lyrics. "First, it doesn't fit the Motown image..." said McKeever. "Secondly... we at Motown feel a true sense of responsibility for the product we release, particularly in our own community." The third reason McKeever cited was "corporate economics," particularly the preservation of the label's trademark. "An association with the most objectionable material could potentially damage or tarnish this extremely valuable and historic trademark," he said.

Some younger witnesses called for what they termed an increasingly insulated and out-of-touch black leadership to come to grips with the root problems and attempt to solve them, spotlighting an increasingly visible problem within black communities.

Darryl James, founder of the journal Rap Sheet, said, "Any solution

aimed at the reshaping of the hip-hop community must come from within, or at least in tandem with that community. Frustrated men and women like the Rev. Jesse Jackson and Dr. C. DeLores Tucker, who misrepresent themselves as representatives of the masses, only serve to fan the flame of controversy."

James said he was concerned by the lyrics, but said they "won't go away as long as we, as a nation, allow a portion of our citizens to wallow in hopeless destitution, ignoring generations of neglect and abuse."

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## ITA/PRO-TAPE

ISSUE DATE: MARCH 12  
CLOSED

## THE BILLIE AWARDS

ISSUE DATE: MARCH 12  
CLOSED

## INDIE LABELS

ISSUE DATE: MARCH 26  
AD CLOSE: MARCH 1

## NARM SUPERSECTION

ISSUE DATE: MARCH 26  
AD CLOSE: MARCH 1

## THE ECHO AWARDS

ISSUE DATE: MARCH 26  
AD CLOSE: MARCH 4

## ROBERTSON TAYLOR TRIBUTE

ISSUE DATE: APRIL 9  
AD CLOSE: MARCH 15

## TEJANO

ISSUE DATE: APRIL 16  
AD CLOSE: MARCH 22

## VITAL REISSUES

ISSUE DATE: APRIL 23  
AD CLOSE: MARCH 29

## GOSPEL MUSIC ASSOCIATION 25TH ANNIV.

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## MUSIC PUBLISHING

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

**BILLBOARD READERS TAKE ACTION AS A  
RESULT OF EDITORIAL CONTENT AND  
ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES  
BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## LOVE SETTLES SUIT VS. WILSON, ET AL

Mike Love of the Beach Boys has settled a defamation suit filed against his former band mate and cousin Brian Wilson. In October 1992, Love sued Wilson; Todd Gold, the co-author of Wilson's autobiography "Wouldn't It Be Nice"; and Wilson's former psychologist and business partner Dr. Eugene Landy, saying that the book defamed him (Billboard, White Paper, Oct. 5, 1991). Terms of the settlement, including a payment to Love, were confidential. Attorney Jerome Billet, the court-appointed conservator for the person and estate of Brian Wilson, says he has been advised that the settlement was dictated by book publisher/co-defendant Harper Collins' insurance company and reflected what would have been the costs of defending the action. Love's attorney Philip Stillman says that a separate suit, in which Love alleges that Wilson deprived him of songwriting credits and royalties, is pending; a trial is set to start April 26 in U.S. District Court in Los Angeles.

## HOUSE MULLS FEE EXEMPTIONS

The House Intellectual Property Subcommittee held hearings Feb. 23 and 24 with an eye toward studying and possibly updating copyright laws dealing with the music licensing practices of the performing rights societies. No bill has been introduced regarding that issue, but there was testimony at the hearing on H.R. 3288, which would exempt

from fees restaurants, tavern owners, and others who use background music from radio, TV, CDs, or cassettes as long as the music is "incidental" to the main purpose of their businesses. The rights groups, of course, oppose any such legislation. Revenue from these sources is estimated at \$60 million annually.

## ALAN JACKSON SWITCHES MANAGERS

In the second such defection by a major country act this year, Arista Records' Alan Jackson has left his management company. The multi-platinum singer departed Barry Coburn's Ten Ten Management, which



JACKSON

has overseen his career since its start, and will now be handled by Gary Overton, who will leave his post as VP of creative for Warner/Chappell. A few weeks ago, Wy-

nonna and Naomi Judd left longtime manager Ken Stilts. Music Row observers say the moves signal a trend of high-dollar artists taking their management in-house and paying a fixed fee for services.

## LANDMARK RESPONDS TO PETITION

Landmark Distributors has filed a response to an involuntary Chapter 7 bankruptcy petition lodged in the District of New Jersey Bankruptcy Court by Max Entertainment, Select Records, and Tommy Boy Records

(Billboard, Feb. 5). In its Feb. 18 filing, Landmark accuses the litigants of "bad faith" and alleges that Tommy Boy, "in close cooperation" with Max and Select, filed the petition to pressure Profile Records, whose owner Steve Plotnicki is a partner in Landmark, to sell its interests at "an artificially low price." A Landmark counterclaim seeks dismissal of the petition and actual and punitive damages.

## A LEGEND IS AN OFFICIAL LEGEND

Frank Sinatra, who has made a remarkable disc comeback with "Duets" on the Capitol label, will receive the special Grammy Legend award for his contributions to recorded music. Bono from U2, who sings on the Sinatra set, will present the award on the Grammy telecast Tuesday (1) ... While L.A. doesn't have the Grammys this year, the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research is sponsoring an "Interactive Grammy Night At The Hard Rock Cafe" in L.A. Tuesday evening (1).

## MATSHUSHITA VID CD SYSTEM

Matshushita says it will be the first to market a Video CD system. The company plans to introduce a playback unit April 1 in Japan, with a North American and European introduction this summer. The SC-VC 10 minicomponent system also includes an analog cassette deck, AM/FM radio, and two speakers. It will sell for 125,000 yen (\$1,190).

## S'track Action Gives RCA A Reality Check

REALITY DOESN'T BITE FOR RCA Records, as the soundtrack to Ben Stiller's "Reality Bites" makes a giant move on The Billboard 200, from No. 189 to No. 57. It's the label's first soundtrack success since "Dirty Dancing" spent 18 weeks at No. 1 in 1987-88 (not to mention "More Dirty Dancing," which peaked at No. 3).

Two songs from the soundtrack grace the Hot 100. In its second chart week, "Baby I Love Your Way" by Big Mountain is the Greatest Gainer/Airplay, leaping from No. 78 to No. 59. The group's first single, "Touch My Light," peaked at No. 51. This is the third consecutive decade in which "Baby I Love Your Way" has charted as a single. Peter Frampton released a version from "Frampton Comes Alive!" that peaked at No. 12 in August 1976. In 1988, Florida DJ Bob Rosenberg combined the Frampton song with a Lynyrd Skynyrd tune. Will To Power's medley of "Baby, I Love Your Way/Freebird" spent a week at No. 1 in December. Five years and three months later, we're ready for another go-round of the Frampton classic, and Big Mountain is headed for a big hit.

The other "Reality Bites" track on the Hot 100 is "Spinning Around Over You" by Lenny Kravitz. He debuts at No. 80 with a two-sided Virgin hit, featuring "Heaven Help" on the A side.

SPAGHETTI SINGLE: Sure, it's impressive that "Baby, I Love Your Way" has charted in three different decades, but it will have to endure in the 2000s and the 2010s to catch up with "Since I Don't Have You," which returns to the Hot 100 via the latest single by Guns N' Roses. That makes it five decades in a row for the song that originally was written and recorded by the Skyliners, a Pittsburgh-based quintet that took the song to

No. 12 in April 1959. Chuck Jackson brought the song back to the Hot 100 at the end of 1964, when it peaked at No. 47. The song charted twice in the '70s—first for Eddie Holman, when, as the flip of "Don't Stop Now," it reached No. 48 in May 1970, and then for Art Garfunkel, who peaked at No. 53 in July 1979. Don McLean had the second-biggest version of the song to date, in May 1981, when it peaked at No. 23. That makes the Guns N' Roses version the sixth to chart this century.



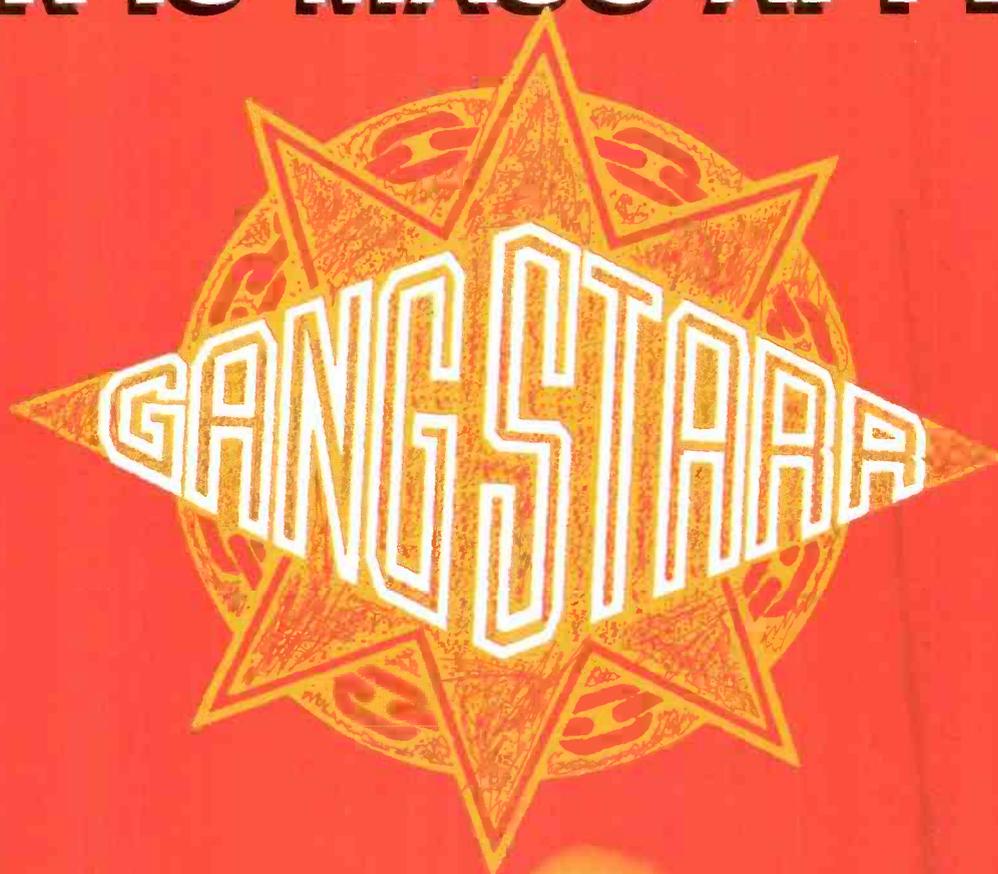
by Fred Bronson

SEVEN DOUBLES: This is the seventh week in a row that an artist has had two singles in the top 10. The increased activity is due to successful releases by Bryan Adams, Ace Of Base, and Mariah Carey, who has two singles in the top 10 for the third consecutive week. Actually, Carey has three songs in the top 10, as "Without You" and "Never Forget You" move up two places to No. 4 and "Hero" dips to No. 10. Over on The Billboard 200, Carey's "Music Box" returns to No. 1 for the third time.

LA CHANSON EST NO. UN: Dan Kraft of Tower Records in Boston notes that Celine Dion is the first French Canadian artist to have a No. 1 single in the U.S. As "The Power Of Love" continues atop the Hot 100 for a fourth week, Kraft adds that other artists from the province of Quebec who have had top 40 hits in the U.S. include Corey Hart, Men Without Hats, Cheri, and Aldo Nova.

COUNT ME IN: William Simpson of Los Angeles noticed that artists on the Hot 100 in the last month include KRS-One, 2-Pac, US3, All-4-One, Hi-Five, K7, 12 Gauge, UB40, and then a big leap to 10,000 Maniacs.

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