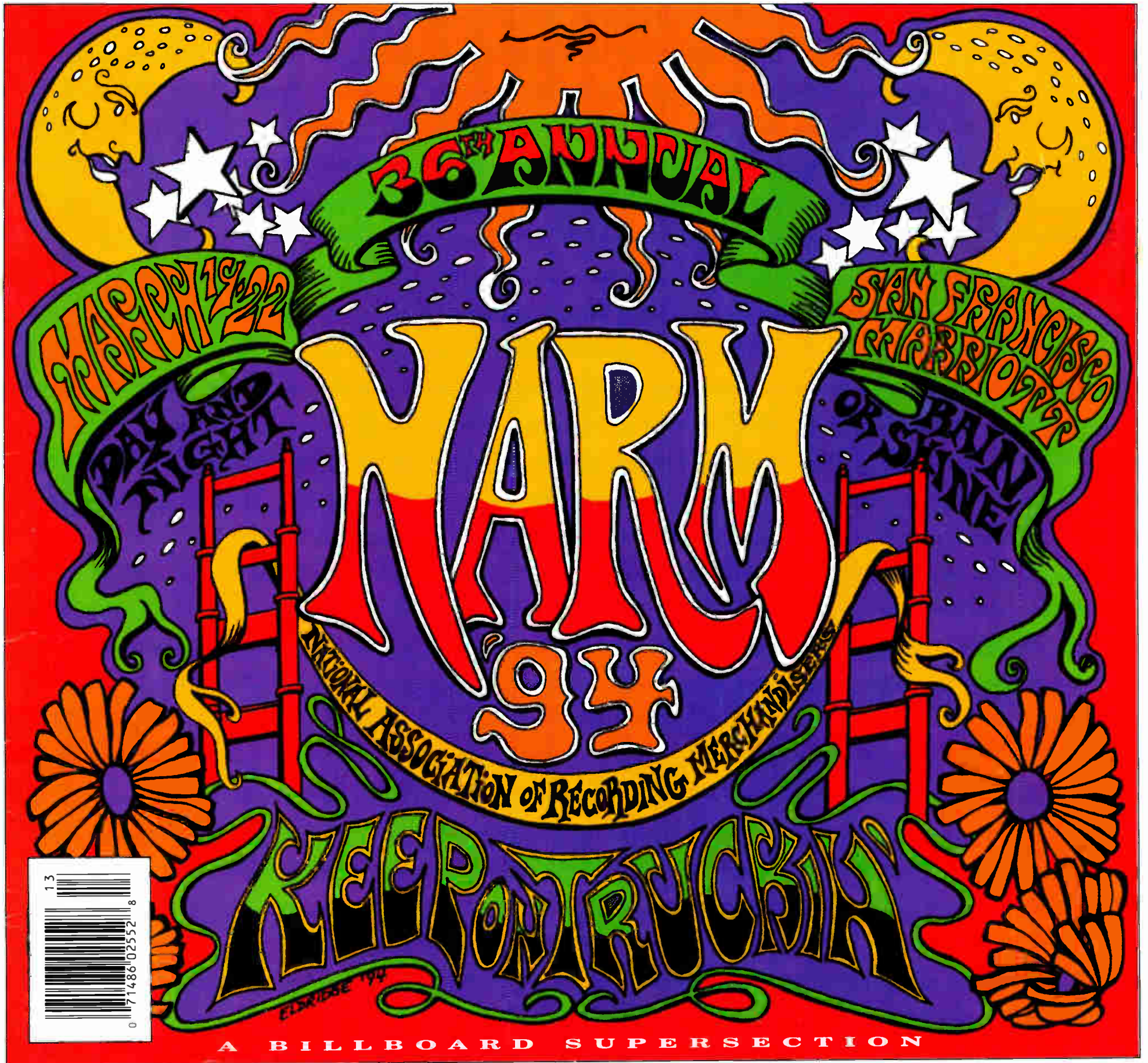


# Billboard

1894 100 YEARS 1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 26, 1994



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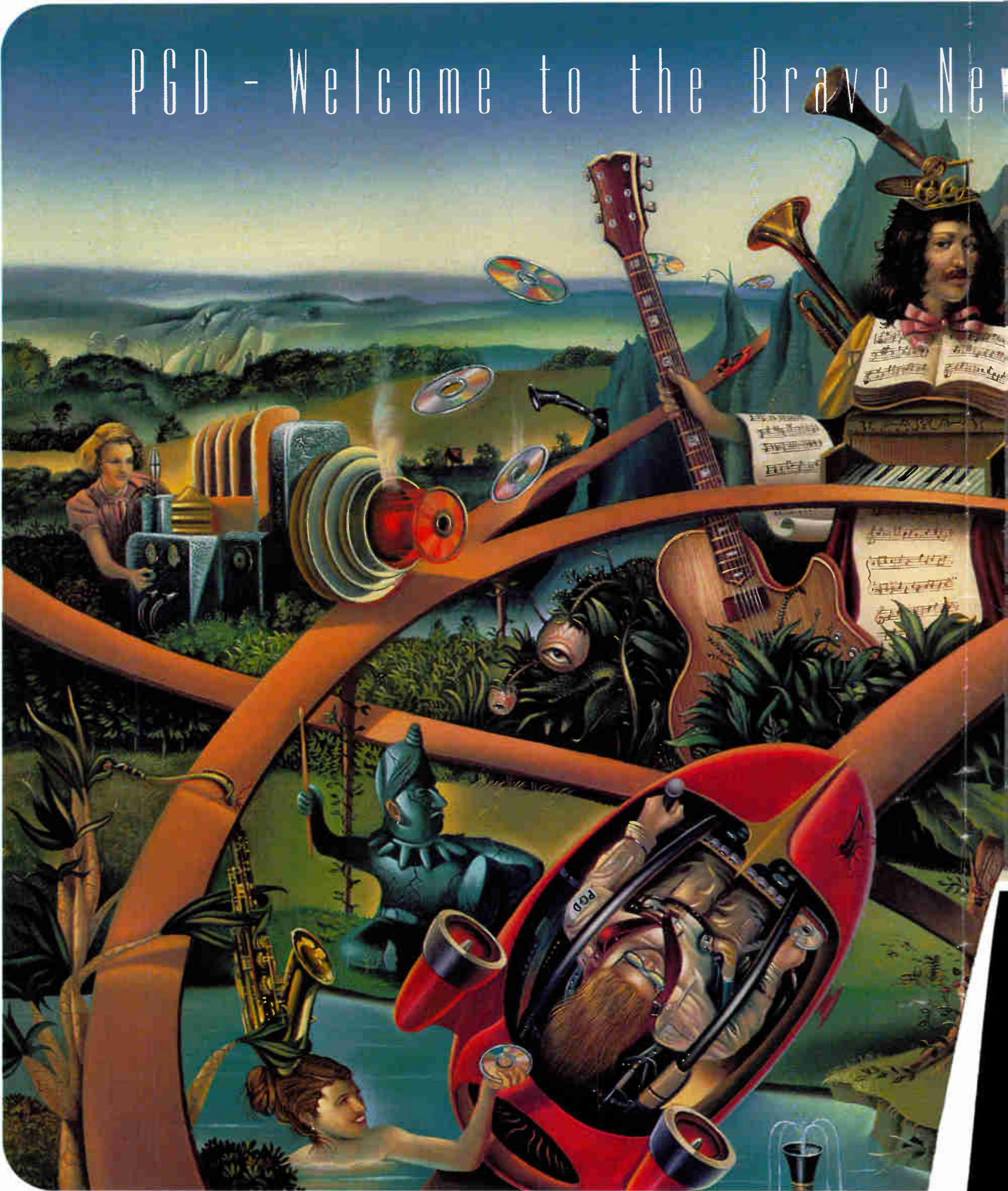
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# Billboard

NEWSPAPER

1894 100 YEARS 1994



**Galliano's Acid Jazz Hits U.S. Via Mercury**  
PAGE 14

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## Is Music Industry Hiring Too Few Women, Minorities?

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—Retailers, wholesalers, and label sales and distribution companies appear to have made some progress in hiring and promoting female executives during the past few years, but have a long way to go with regard to their employment practices for African-Americans.

Statistics on the percentages of minorities working in sales for music companies and merchants are unavailable. But in an informal Billboard survey, minority executives acknowledge that they have made some headway during the last few years in terms of representation in the marketplace. However, they urge the in-

(Continued on page 132)

## Label Sees Gold In Letters To Cleo

BY KRISTIN LIEB

BOSTON—CherryDisc Records here is hoping to bring Letters To Cleo's first full-length album to gold status. But making that happen is going to be a challenge for the small indepen-



LETTERS TO CLEO

dent label, which has seven acts signed to its roster.

Letters To Cleo's album, "Aurora Gory Alice," an acclaimed 10-track effort released in October 1993, is being distributed through Relativity Entertainment Distribution, with which the

(Continued on page 124)

## Women Rap For Dignity Defiant Voices Fight Misogyny

BY J.R. REYNOLDS

LOS ANGELES—Female rappers fighting back at the misogynistic lyr-



SALT-N-PEPA



MADAME STAR



NDEGECELLO



QUEEN LATIFAH

ics often dished out by male gangsta rappers are finding greater acceptance among rap music fans.

Veteran artists like Queen Latifah and Salt-N-Pepa, as well as newcomer Me'Shell NdegeOcello, all have albums that convey messages of independence and themes that defy the one-dimensional, subservient role into which many male rappers place

women.

Sales of the single "U.N.I.T.Y.," a pro-female rap by Motown's Latifah, have passed 285,000 units since its re-

lease in November, according to SoundScan data. Salt-N-Pepa's album "Very Necessary," which was released on Next Plateau/London in October, has sold more than 1.2 million copies, according to SoundScan.

While sales of NdegeOcello's debut album "Plantation Lullabies" on Maverick are still developing due to

(Continued on page 132)

## With Little Fanfare, A Thriving Scene Develops In Little Rock

BY RICK CLARK

LITTLE ROCK, Ark.—The only musical image many people have of Arkansas is Bill Clinton honking a sax on "Arsenio Hall." Those with a sense of history might know the state as home (at one time or another) to Charlie Rich, Levon Helm, Sonny Boy Williamson, Roosevelt Sykes, Billy Lee Riley, and, more obviously, Black Oak Arkansas.

Unlike the neighboring states of Tennessee, Louisiana, and Missis-

sippi, Arkansas doesn't conjure up ready-made, larger-than-life images of a musical legacy. Nevertheless, a small but vibrant scene has emerged there, particularly in the capital of Little Rock—a city that is, geographically and culturally, the meeting ground of the Mississippi Delta plain and the foothills of the Ozark Mountains. It's a scene rich in a wide range of talent.

That talent is supported by a network of clubs, retailers, and radio

(Continued on page 118)



## Cema Unveils Set Of New Policies

BY ED CHRISTMAN

NEW YORK—Cema Distribution is poised to unleash a slate of policies and programs aimed at restructuring the way it does business. The changes are aimed at reducing re-



turns, breaking developing artists, stimulating catalog sales, and eliminating cutouts.

Beginning April 1, Cema will:  
• Extend discount deals on new releases, which generally end on the

(Continued on page 135)

**Indies**  
THE BILLBOARD SPOTLIGHT

SEE PAGE 81

IN THIS ISSUE

Dance Music Captures German Echo Awards

PAGE 58

**Sarah McLachlan** *fumbling towards ecstasy*

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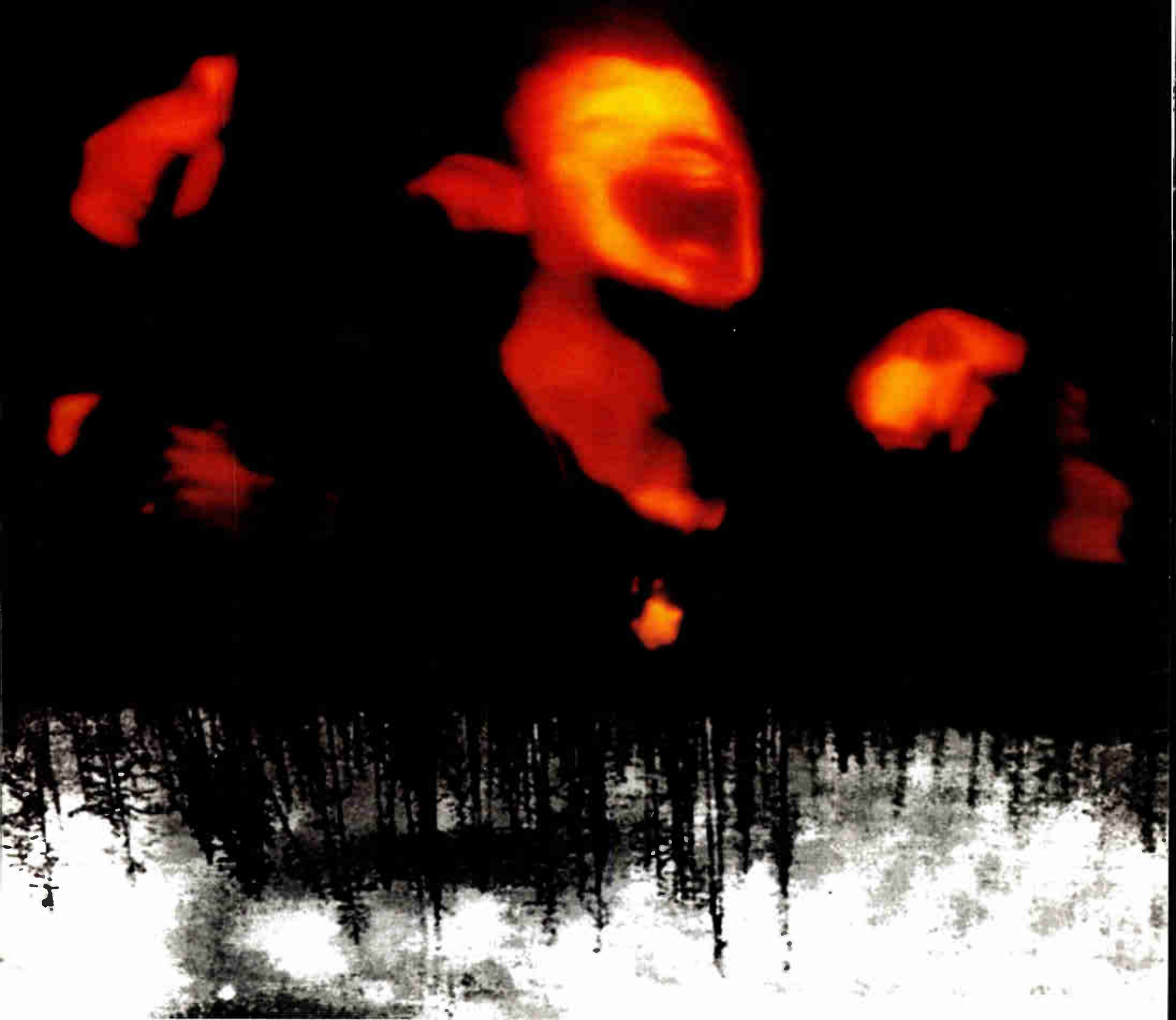
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# SOUNDGARDEN



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# Commentary

## Retailers Need To Jazz Up Stores

BY SONNY LESTER

The word "jazz" conjures a wide variety of images. Some people associate jazz with Count Basie, Duke Ellington, or Benny Carter. Others think Freddie Hubbard or Bucky Pizzarelli personify the genre. Still others equate jazz with the progressive sounds of artists such as Chick Corea. The point is, jazz is as different as those who buy it.

Unfortunately, to most retailers, jazz is simply "Jazz." Which is like saying that top 40 is simply top 40 and there is no delineation between Madonna and Taylor Dayne, or between New Kids On The Block and Guns N' Roses.

This is not another complaint by a jazz producer about the injustices heaped upon jazz. In fact, jazz is alive and well despite the obstacles it often faces getting into the marketplace. Ironically, the injustice retailers create by relegating jazz to a small corner of the store is not at the expense of jazz—it is at the retailer's own expense.

It has been my observation over the years that stores that do not feature jazz prominently find that the genre represents approximately 5% of total sales, while retail outlets that incorporate an inviting, extensive, well-organized jazz section discover that it makes up about 15% of total sales.

In addition to higher jazz sales, there is another benefit for retailers who spotlight the product: In general, jazz buyers tend to have a wider spectrum of interest and more disposable income than other subsets of the music-buying public. They will stay in the store and browse rather than swoop in and out. They will make multiple purchases more often than the teen-ager who is looking for one specific recording. And, perhaps most importantly, they will frequently "cross over" into other sections to make additional purchases.

For example, a Carter fan is likely to buy a Frank Sinatra or Tony Bennett CD while he is in the store. A young Pizzarelli fan

might pick up a Natalie Cole record too. And the Corea fan, who likely is inclined toward other progressive forms of music, could walk out with half a dozen tapes or CDs before he or she is through strolling the aisles.

None of this is intended to denigrate buyers of pop, rock, R&B, rap, or country, nor is it designed as an attempt to somehow elevate the jazz consumer to sainthood. It's just that a No. 1 record is an impulse buy and is

retail store which may have been more conveniently located for him or her.

In other words, the consumer has ventured away from his or her geographic area in order to make music purchases, which is desirable unless a retailer has no ambition other than to be a neighborhood record shop. Moreover, now that the consumer knows where to find a wide selection of jazz, he or she is potentially a regular customer as opposed to an occasional shopper.

The bottom line is this: Regular customers support long-term business prospects. While this is an obvious statement, what is not so obvious is the marketing strategy that leads to a solid customer base. Offer excellent service for buyers of all musical styles, including jazz, and they will come. If a retailer is only interested in capitalizing on the charts, he or she can just hang a chart in the store window and slash the prices to the bone, and they will also come. Unless, of course, they see it offered for a few cents less down the street.

If the above is not a reason compelling enough for a retailer to consider catering to all jazz fans, young and old, consider the fact that America is graying. One only has to look as far as the charts that many retailers use so slavishly. Sinatra, Bennett, and Barbra Streisand have hit albums. And many of the people who bought the new albums by these artists are in their 40s or 50s and maintain large jazz libraries. It's been my observation that these veteran music lovers make up a consistent segment of music purchasers, customers who have always been there and will always be there. A retailer that shows them a little extra appreciation might find that sales are not only less subject to industry swings and the vagaries of mass opinion, but that a significant volume of sales is being made to regular customers. Good customers look for service and exhibit loyalty. One-time buyers only look for bargains and clip coupons.



**'Offer excellent service and they will come'**

Sonny Lester, a jazz producer and former trumpeter, is president of jazz label LRC Ltd., in Melville, N.Y.

generally available at a competitive price. In fact, a widely distributed No. 1 record becomes, by virtue of its availability, a commodity that is easily found, like bread or milk. Why travel miles for a loaf of bread when you can pick one up across the street? On the other hand, if you are looking for a special stone-ground Mediterranean pita, you may have to do a little research in order to locate a store that carries it. And while you're in that store buying bread, you might go ahead and pick up a carton of milk as well.

Likewise, the consumer has no need to travel to a specific retailer for the new Mariah Carey album. But the jazz consumer might very well have to search for the new Pizzarelli album and is more than willing to travel past several other retailers in order to find it. Once he or she has the new Pizzarelli in hand, the next stop might be the pop or R&B section for the Carey CD. Thus, the consumer has chosen to buy a widely available commodity from the retailer with a broader jazz section, instead of from another

### LETTERS

#### APPLAUDING MUSICAL DIRECTION

Billboard has really become a great magazine, and not just because you cover Luaka Bop artists. With your editorial direction, finally the world of music is on equal footing with the world of commerce. And all of us in the music business are here because, in the beginning, we loved music. Thank you.

Yale Evelev  
President  
Luaka Bop Records  
New York

#### LEGAL 'ROLL'

Irv Lichtman's interesting and informative article on piano rolls (Billboard, March 5) prompted me to pass on some additional information.

For years, "mechanicals" was the term almost exclusively used to define record royalties, and is still part of the vocabulary of the business. Its origin goes back to 1909, when a music publisher sued a manufacturer of piano rolls for copyright infringement. The Copyright Act at that time did not mention piano rolls, but forbade unauthorized copy-

ing. The Supreme Court decided against the publisher/copyright owner; anyone could see that a piano roll (paper with holes in it) was not a copy of the sheet music.

The act was amended with language giving the copyright owner the right to control "the parts of the instrument serving to reproduce *mechanically* the musical works." The word "mechanicals," originally designed to cover piano rolls, was later construed to include recordings. It remained in the laws for nearly 70 years.

Also worth noting were Welte piano rolls, which came closer than other rolls to reproducing original performances.

About 20 years ago, Walter "Wally" Heebner, a distinguished recording engineer, decided to make these recordings available through a series of LPs. He remastered about 60 recordings by the great composers and pianists in a collection entitled "The Welte Legacy Of Piano Treasures." Among those were Bartok, Busoni, Debussy, Grieg, Mahler, Paderewski, Ravel, Saint-Saens, and Strauss.

Unfortunately, the project was not a

commercial success, despite favorable critical reviews. At the time, I felt they would be a great addition to the library of any serious musician and should be in every teaching institution. I tried but was unable to convince any commercial label to undertake the exploitation of these treasures. With the advent of CDs, perhaps some label would be interested in reviving Heebner's project. It would be doing a great service to those interested in our musical heritage.

Edward M. Cramer  
Attorney  
New York

#### PIANO ROLLS WERE DIGITAL'S ANCESTORS

I enjoyed the article about piano rolls. However, Irv Lichtman failed to mention one interesting and ironic fact: that piano rolls were the first digital recordings! Think about it.

Bill Lavery  
Owner  
Village Records  
Shawnee, Kansas

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

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# Seattle's Soundgarden Shoots To No. 1 . . .

■ BY DEBORAH RUSSELL

The city of Seattle further secures its place in pop music history this week as "Superunknown," the fourth A&M release by Soundgarden, debuts at No. 1 on The Billboard 200.

The title is the second release by a Seattle band to debut at No. 1 in 1994. Alice In Chains' Columbia EP, "Jar Of Flies," topped the chart Feb. 12 during its first week out.

Soundgarden's No. 1 bow sustains a streak that began with Nirvana, whose platinum "In Utero" debuted at No. 1 in Billboard Oct. 9, 1993, and continued with Pearl Jam, whose multiplatinum "Vs." debuted at No. 1

in the Nov. 6, 1993 issue.

This streak would seem to indicate that the Pacific Northwest home of grunge has defied the hype that exploded in 1992 when Nirvana's DGC/Geffen debut "Nevermind" peaked at No. 1 three months after a quiet debut at No. 144. The multiplatinum title has spent more than 122 weeks on The Billboard 200.

Says Soundgarden guitarist Kim Thayil, "A couple of years ago I would have been surprised. Now I'm just happy for all the other bands and for ourselves."

Some industry observers predict that Seattle will continue to deliver talent and sales and they speculate



SOUNDGARDEN

that the city could one day join the ranks of Detroit, San Francisco, and Liverpool as one of the more commercially fertile regional music scenes outside of traditional music hubs New York, Los Angeles, and Nashville.

"The historians will make that judgement; it's difficult to say right now," says Norm Pattiz, chairman of the board at Westwood One Companies. "But it certainly has the potential. Even after the success of [Soundgarden, etc.], there are groups in Seattle that are just starting to break on college radio. Commercial

programmers will find them because they're interested in what's coming out of Seattle, just because it's from Seattle."

Soundgarden's Thayil says he is amazed by talk of Seattle's exalted place in rock history.

"Perhaps Seattle will be remembered that way," he says. "It would be better if it was remembered for creative reasons rather than commercial reasons."

Susan Silver, who manages Soundgarden and Alice In Chains, echoes Thayil's sentiments, and says the possibility that Seattle could make history is in keeping with the scene's genesis, which many trace to the Sub Pop label.

"When Sub Pop first got started, the way that [co-owner] Bruce Pavitt saw things was that it would be the Sun Studios of the future," Silver notes.

But A&M president/CEO Al Cafaro warns against categorizing Soundgarden and other Seattle bands as one "scene" or "sound."

"The creative linking of these  
(Continued on page 135)

## . . . While Its Home State Passes 'Adult Music' Bill

■ BY CHRIS MORRIS

The music industry in Washington state is again scrambling to mount opposition to a recently passed bill restricting music sales—the latest in a series of such bills in the state.

Opponents of the current bill, SB 6003, believe it could lead to the establishment of "adult music" sections in retail stores.

Introduced in January by state Sen. Adam Smith, SB 6003 is a new version of a "harmful to minors" statute first written seven years ago. The current bill adds "sound recordings" to the covered works.

The measure was passed by the state Senate with only one opposing

vote; the House of Representatives vote was 18-13 in favor of passage. Having cleared the legislature's conference committee March 9, the bill now awaits the approval of Gov. Mike Lowry, who must sign the bill within 20 days of the March 14 close of the legislative session.

The new bill is the latest attempt to place a law on the state books to protect persons under 18 from material "harmful to minors."

SB 6003 would make it unlawful to display or sell material "appeal[ing] to the prurient interest of minors" or depicting "ultimate sexual acts," "violent or destructive sexual acts," or "sexually explicit nudity."

The law also would allow the prosecution of anyone presenting live performances harmful to minors.

Richard White, executive director of the Washington Music Industry Coalition, a group formed to combat anti-music legislation in the state, says that the great danger in the new bill is that it presents sound recordings as "publications."

"Therefore, [records] can be dealt with the same way as adult publications," White says. "There would have to be a special section in record stores. There would have to be an adults-only label."

A staff member of the Senate Law & Justice Committee, who declines to  
(Continued on page 121)

## Wal-Mart Tops Holiday Sell-Thru Video Market

NEW YORK—Video stores faded in the face of competition from mass merchants in general and Wal-Mart in particular during the crucial holiday sales period, according to Alexander & Associates, the New York-based market research firm that tracks the prerecorded videocassette business.

According to Alexander's Amy Innerfield, specialty outlets gained only an 18.7% share of sell-through revenues. She calculates total revenues for the two-month period Nov. 17-Jan. 16 at more than \$1.6 billion.

Dealers have had their ups and downs since Alexander began its "snapshot" surveys in 1987, but they've never finished so far behind discounters, warehouse clubs, and department stores, which combined for 54% of consumer purchases in the period, up from 48.7% in 1992-93.

In between the two sectors is a disparate mix of music and consumer electronics retailers, book stores, and fast-food merchants. These segments combined for 27% of the total.

Wal-Mart alone almost matched the video store total with 16.1% of total sales, a 56.3% gain over its mark of 10.3% from the prior year's survey. For the second consecutive year, Wal-Mart sold more cassettes than anyone else during the survey period.

There were relatively few changes  
(Continued on page 134)

## Billboard Goes On-Line With Database For Computer Users

NEW YORK—The Billboard Music Group has joined forces with Telescan Inc. to create Billboard Online, a database service for home and office PC users that provides quick access to Billboard's charts and articles. The service also makes available a wealth of information from some of the Music Group's other publications and additional sources.

The database includes all Billboard articles from March 1991 to the present, and charts from 1985 to the present. The information is updated each week, just before Billboard hits newsstands across the U.S.

"Launching Billboard Online is a natural extension for all our magazines," says Howard Lander, president of the Billboard Music Group and Billboard's publisher. "While the information superhighway is still in its infancy, its future is paved with vast opportunities. We view our role

as an information provider, and recognize that there will be numerous alternatives to the traditional print medium. We intend to serve our constituents through whatever vehicle they prefer."

Billboard Online also includes weekly updates on Music & Media's album sales and radio airplay charts and Amusement Business magazine's Boxscore (which ranks concert grosses) and touring schedules. The database also has gold and platinum certification listings from 1958 to the present, as provided by the Record Industry Assn. of America; RIAA industry statistics and consumer-profile data; complete lists of Grammy winners; and information on music video credits, as compiled by the Source.

The service, which will be available in April, requires the use of a personal computer and a modem. Users pay

a one-time charge for the software (available in DOS, Windows, and Macintosh versions), and thereafter are charged only for the time they use the service. The state-of-the-art system makes it easy to print out information or save it in the PC's memory.

Billboard Online will be administered by the Music Group's sister company, Broadcast Data Systems. No previous database searching experience is required, says Margaret Shiverick, BDS VP of research and new business development. "This system is designed to emulate the way readers use the magazine, giving quick and easy access to information. For example, you can search 'Whitney Houston' in this week's issue, and immediately see every chart and article in which she appears. You can see the full text of the articles and the full chart, and print out a

## CD-ROM Expense Is Worthwhile, Exec Tells ITA

■ BY SETH GOLDSTEIN

TUCSON, Ariz.—Introducing stores and their customers to CD-ROM hardware and software is worth the expense, but doing it right has required "a very huge investment," Blockbuster Entertainment business development director Michael van der Kieft told attendees at the 24th annual ITA seminar, held here March 9-13.

Blockbuster also must deal with a hodge-podge of program packaging, which van der Kieft described as an "absolute nightmare right now." He's campaigning for uniform standards, along the lines proposed by Wal-Mart. Software that doesn't comply with still-unformulated rules likely won't be carried, he said.

Van der Kieft, one of three retailers on a panel examining the impact of new technologies on video dealers, oversees a 58-outlet test in and around San Francisco. The trial, which began with 52 stores late last year (Billboard, Nov. 13, 1993), has expanded with Blockbuster's growth in the region and will run through June, three months longer than anticipated. Van der Kieft said the extension is indicative of strong consumer interest, tracked by two Gallup Organization polls conducted in December. "We're ahead of all objectives," he maintained.

However, it's apparent that only chains with deep pockets and a strong commitment can bear the cost of a test of this size. Blockbuster, van der Kieft noted, has had to hire 157 demonstrators to "help stimulate" business. They spend approximately 103 hours per week per location to bring full-time staff, as well as customers, up to speed on the five multimedia platforms on display, including the Sega CD, the Philips CD-I, and the Panasonic 3DO set-top devices, as well as the Apple and IBM attachments to personal computers.

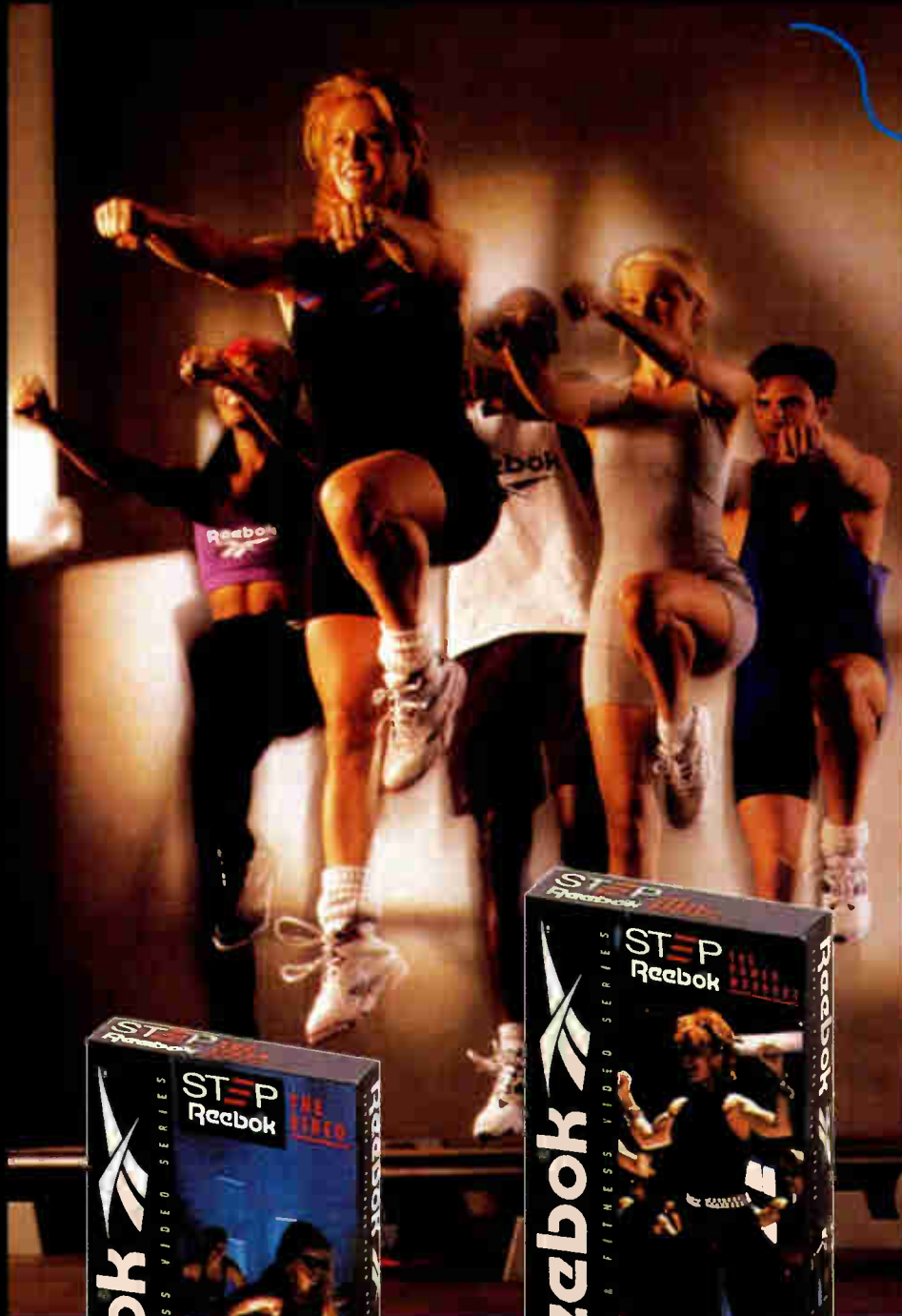
(Continued on page 134)



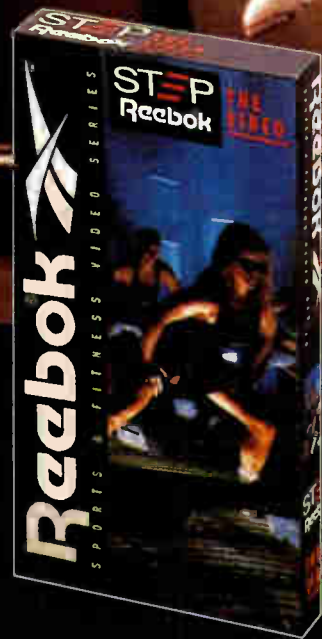
A "Cool" Million. Epic artist Babyface accepts a platinum plaque commemorating sales of more than 1 million units of his album "For The Cool In You." The album features the hit singles "For The Cool In You," "And Our Feelings," and "Never Keeping Secrets." Shown, from left, are John McL. Doelp, senior VP of marketing, Epic; David Glew, chairman, Epic Records Group; Hank Caldwell, senior VP of black music, Epic; Kenny "Babyface" Edmonds; Richard Griffiths, president, Epic; Tracey Edmonds, the artist's wife; Ramon Hervey, manager; and Ged Doherty, senior VP, Epic.

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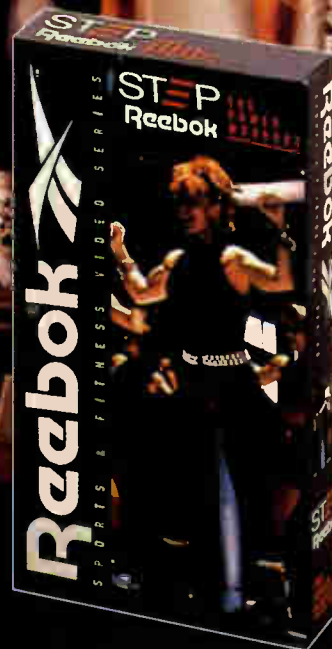
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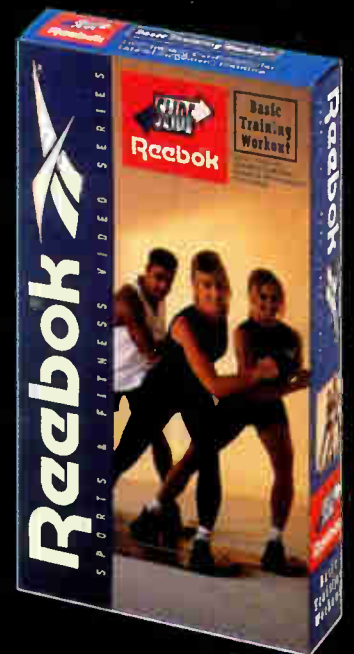
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# Artists & Music

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

## Labels Raid New Wave Vaults As 'Valley Girl' Makes Chart

BY CRAIG ROSEN

LOS ANGELES—With the '50s, '60s, and even the '70s increasingly mined for reissues and compilations, several labels are turning to '80s new wave acts.

Judging from sales of Rhino's "Music From The Soundtrack 'Valley Girl,'" which entered The Billboard 200 at No. 155, it's not too early to get nostalgic about the '80s; this week the album is at No. 196.

"Valley Girl," which includes tracks by the Psychedelic Furs, Men At Work, Sparks, the Plimsouls, and Modern English that were featured in Martha Coolidge's 1983 film, is essentially an '80s sampler. When Rhino follows that release with its "Just Can't Get Enough: New Wave Hits Of The '80s, Vols. 1-5" June 21, it will join a crowded field.



SPARKS



HEAVEN 17

In the past year, a number of labels, from EMI Records Group to the tiny independent Oglio Records, have been attempting to cash in on new wave nostalgia with their own compilations.

EMI Records Group will release its third volume of "Living In Oblivion: The '80s Greatest Hits" March 22. On May 17, Capitol Special Markets' Right Stuff label will issue volume two of its "Sedated In The Eighties" series; on the same day, the upstart Oglio Records bows volume four of "Richard Blade's" (Continued on page 134)

## Galliano Bringing Acid Jazz To U.S. Mercury Act Hopes To Duplicate U.K. Success

BY PAUL SINCLAIR

Does a multicultural, racially integrated U.K. band that defies definition and delivers a positive message with pixieish humor have a chance in the U.S.?

Mercury will attempt to answer that question when it launches a two-tiered crusade to import the sound of English acid jazz/"eclectro" veterans Galliano. Stage one of the campaign starts March 22 with the stateside release of "What Colour Our Flag," a compendium of the band's first two U.K. albums, "A Joyful Noise Unto The Creator" and "In Pursuit Of The Thirteenth Note." The albums were released on PolyGram's Talkin' Loud label in the U.K. in June 1992 and March 1991, respectively.

Stage two of the promotion will be the U.S. release in the fall of a new album (untitled at press time), followed by a U.S. tour. Both U.S. releases are due on Talkin' Loud/Mercury. The untitled album is due for



GALLIANO

release on Talkin' Loud in the U.K. May 23; there are no plans to release "What Colour Our Flag" in the U.K.

According to Talkin' Loud, "A Joyful Noise" has sold about 200,000 units outside North America, while "In Pursuit" is at about 120,000.

Only time will tell if Galliano will play in Podunk, or even New York and L.A. A single, "Just Reach," was released in the U.S. in November 1991 on PolyGram-owned Island Records' 4th & B'way imprint but, a

source says, it received little recognition. But members of the band and their manager say the success of other genre-stretching groups like Digable Planets makes the current U.S. market ripe for Galliano.

In the U.K., Galliano, which released its first single in 1988, is hailed as one of the first "acid jazz" bands. Acid jazz and eclectic are among the monikers—others include jazz/not jazz, street soul, independent soul, rare groove—attached to the dance music offspring who dominate a large part of the British club scene (Billboard, Sept. 18, 1993). The style fuses elements of hip-hop, rap, jazz, '70s soul, dance, Brazilian, dub, reggae, and ska, and the lyrics speak of peace, hope, and solutions.

Themes on "What Colour Our Flag" range from disarmament to high-fat diets. "The whole thing is basically an attitude," says Rob Gallagher, Galliano's founder, lead singer, and chief composer. "It's just a" (Continued on page 134)

## New Warner Set Returns Travis To Country Spotlight

BY JIM BESSMAN

NEW YORK—Randy Travis, the grand old man of new country music, is back with an album designed to recapture the mass radio and retail audience of his recent past.



TRAVIS

Travis says his upcoming Warner Bros. release, "This Is Me," due April 26, is his best since his 1986 debut album "Storms Of Life" and its 1987 follow-up "Always And Forever," which helped redefine country music.

The new album reunites the acknowledged father of modern country's new traditionalist movement with longtime producer Kyle Lehning and quells the widespread impression that, at the ripe old age of 34, Travis had all but retired.

"There seems to be this perception that I've completely quit, probably because I decided not to tour awhile," says Travis, who kept himself seen but hardly heard last year, shooting five movies, including "Wind In The Wire," which spawned his most recent album of the same name.

Last month Travis performed his first concerts in 14 months in Las Vegas and Houston, and played at the March 1 Warner Bros. showcase during Country Radio Seminar in Nashville. "People don't see you out on the road and they assume you've given up," he says. "But that's the farthest" (Continued on page 127)



**New Deal, New Album.** Jazz saxophonist Maceo Parker, who recently signed a deal with Novus/RCA Records, meets with label executives to discuss his first album for the label, due April 26. Shown, from left, are Steve Backer, series director, Novus Records; Natasha Maddison, Parker's manager; Parker; Paul Ramey, national director of jazz, RCA Records Label; Marla Roseman, jazz promotion consultant; Stephen Minor, producer, Minor Music; and Skip Miller, senior VP of black music, RCA Records Label.

## Columbia Newcomer Trevino Is A Hit In Two Languages

BY CARRIE BORZILLO

LOS ANGELES—The release of Spanish- and English-language versions of a country album by 22-year-old newcomer Rick Trevino could have come across as just a novelty. However, programmers and retailers say that the Mexican-American singer's talent is no gimmick.

KKBQ Houston PD Dene Hallam says, "Rick will be a hit artist because he's proven that he's not just a novelty. He's a musician with substance. And the fact that he is of Mexican descent, while he's just as American as anyone, helps to separate him from a crop of good-looking, dark-haired, hat-wearing Texas sing-



TREVINO

ers. The bottom line is that he's a great talent."

"Rick Trevino" was released by Columbia Feb. 21; the Spanish-language "Dos Mundos" was issued by Sony Discos last September (Billboard, Nov. 20, 1993). The Columbia album, which is primarily in English, contains one Spanish song and one bilingual song, while the Sony Discos album, primarily recorded in Spanish, contains two songs in English.

"Dos Mundos," which is being worked separately through Sony Discos, peaked at No. 20 on the Billboard Latin 50 chart and at No. 8 on the Regional Mexican chart Feb. 19.

This week "Dos Mundos" moves from No. 37 to No. 43 on the Billboard Latin 50.

Meanwhile, "Rick Trevino" moves up the Top Country Albums chart to No. 23 this week, after reaching No. 25 and achieving Heatseekers Impact status last week. The album is No. 127 on The Billboard 200.

For the week ending March 6, SoundScan reports sales of 16,000 units for "Rick Trevino" and 9,000 for "Dos Mundos."

The album has been selling well even without a hit single. The first single, "Just Enough Rope," which was serviced to country radio Aug. (Continued on page 124)

## Freston, Berman To Key Latin Confab

Tom Freston, chairman/CEO of MTV Networks, and Jay Berman, chairman/CEO of the Recording Industry Assn. of America, will keynote Billboard's fifth annual International Latin Music Conference, to be held May 16-18 at the Hotel Intercontinental in Miami.

The longest-running gathering of its kind, the conference this year will be capped May 18 by Billboard's inaugural Latin Music Awards. The competition will be based exclusively on Billboard's Hot Latin Tracks radio chart and the Billboard Latin 50 retail chart. The eligibility period for this year's awards ran from March 6, 1993, to March 5, 1994.

During the awards ceremony,



FRESTON



BERMAN

Emilio Estefan will be presented with "El Premio Billboard"—an annual honor for contributions to the Latino market. Billboard also is inaugurating the Billboard Latin Music Hall Of Fame, whose inductees will be honored at the awards ceremony.

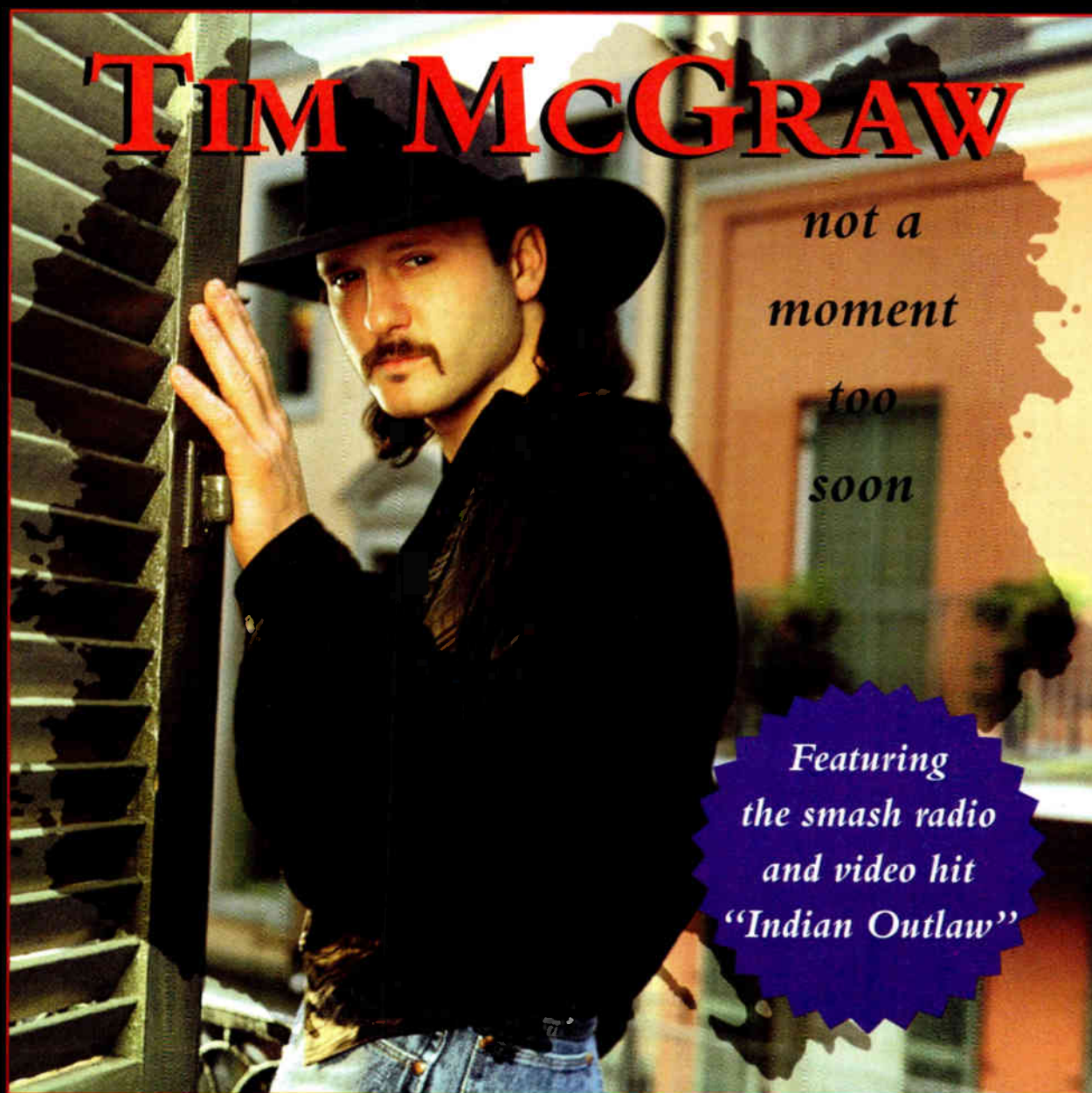
The conference will include two

days of panels on such topics as music publishing, Brazilian music, airplay monitoring by Broadcast Data Systems, and Latin jazz, which will be the subject of a closing-night showcase. Other showcases will focus on pop-oriented Latino acts and Brazilian artists.

Freston's May 17 speech is expected to center on the network's activities in Latin America. Berman will speak May 18 on the RIAA's anti-piracy campaigns in Latin America.

For further information about the conference, contact Melissa Subatch at 212-536-5018 or Angela Rodriguez at 305-441-7976.

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## Murder Charge Extends Hip-Hop's Rap Sheet Arrests Not Affecting Sales, Release Schedules So Far

■ BY CHRIS MORRIS

LOS ANGELES—Rap music's rap sheet lengthened with the arrest of yet another performer on murder charges. Nevertheless, the growing list of felonies lodged against rap musicians has not yet had an impact on the schedules of impending albums or the sales of current releases by those involved.

As the number of rappers facing the bar grew this month, the son of a Wu-Tang Clan member became the victim of street violence in New York.

## Danny Barker Leaves Legacy Of Music And Giving

■ BY MICHAEL TISSERAND

NEW ORLEANS—For the music community of New Orleans, Danny Barker was more than a fixture on the jazz scene. He was a teacher and organizer of young jazz hopefuls who often was seen in the inner-city here, passing out instruments to neighborhood children.

Barker died of cancer March 13 at his home here. He was 85.

"Danny was a true jazz musician, one of the greatest people I ever knew, and a real beneficial guy to young cats coming up," says Mac "Dr. John" Rebennac. Barker played on Dr. John's Grammy-winning album "Goin' Back To New Orleans."

Barker enjoyed a long, multifaceted career as an instrumentalist, vocalist, composer, historian, and teacher. As a child, he played on the street for tips in Storyville, New Orleans' infamous red-light district. "I never was an amateur," he once said of those days. "I wanted that almighty dime."

In 1930, Barker married singer Louise Dupont (aka Blue Lu), and the couple moved to New York to partici-

On March 8, Terry Gray, who records with Street Knowledge's rap act Da Lench Mob under the name T-Bone, was arrested in connection with a Feb. 18 shooting in a bowling alley in the South Central L.A. community of Athens.

Gray was arrested after witnesses identified him as the man who shot to death Harold Battle, 22, and wounded Lashann Townshend, 22, at the Southwest Bowl.

Gray's attorney, Anthony Alexander, says the rapper's arrest is a case of "mistaken identification," adding

that "[Gray had] been at the bowling alley, and left earlier."

Gray pleaded not guilty to the charges at his March 15 arraignment. He remains free on \$1.5 million bail.

Street Knowledge spokesperson Heather Wesley says Gray's arrest will have no effect on the release of Da Lench Mob's second album, "Planet Of The Apes," to be issued this summer and distributed by EastWest. The album is the follow-up to the group's 1992 debut "Guerillas In Tha Mist," which spent 21 weeks on The Billboard 200, reaching No. 24, and was certified gold.

Gray is the second member of Da Lench Mob to be arrested as a murder suspect. Last June, De Sean Laron Cooper, known as J-Dee, was picked up for the fatal shooting in Athens of 22-year-old Scott Charles. Cooper is scheduled for arraignment Monday (21) on murder and firearms possession charges; he remains in jail.

Wesley says Cooper "was replaced a month before Christmas" by rapper Mawhrie in Da Lench Mob.

In another case, rapper-actor  
(Continued on page 115)



Danny Barker at last year's New Orleans Jazz & Heritage Festival. (Photo: Melody Mineo).

pate in the burgeoning Jazz Age, recording for Decca as "Blue Lu Barker With Danny Barker's Fly Cats." Danny Barker also played rhythm guitar and banjo on more than 1,000 recordings, including sides by Jelly Roll Morton, Louis Armstrong, Billie Holiday, and Cab Calloway.

(Continued on page 133)

## Norris Flashback Recorder: A Glimpse Of Digital Future

NEW YORK—A new voice recorder from Norris Communications of Poway, Calif., could open the door to a tapeless digital audio format. The unit, called Flashback, employs a solid-state system that will eventually be able to store up to two hours of digital audio on minuscule cells.

Although the mono device—scheduled to hit the market in June for a suggested list price of \$199.95—is designed for recording speech, not music, a stereo unit capable of delivering CD-quality sound is in the planning stages, according to Norris VP of sales and marketing Stephen Brightbill. Lab prototypes of the still-unnamed music apparatus are expected by year's end, he says.

The palm-sized Flashback weighs less than 3 ounces and is small enough to fit in a shirt pocket, according to Brightbill. So far, it can record up to 30 minutes of music on a random access memory chip called SoundClip, which is included

with the unit; extra 30-minute SoundClips can be purchased for a suggested list of \$69.95, and 60- and 120-minute modules are expected soon.

Once the audio signal is recorded on the SoundClip, it can be played back through headphones or a one-inch speaker on the Flashback, or downloaded onto a sound-card-equipped PC, says Brightbill.

Flashback differs from other digital recorders—like Sony's MiniDisc and Scorpion (a miniature digital-cassette recorder) and Philips' Digital Compact Cassette—in that it is "completely nonmechanical," according to Brightbill. The device uses Intel's proprietary Flash technology of data storage and retrieval, which assigns one bit of audio to each of 16 cells. Other popular applications for Flash are PCs and answering machines.

Brightbill says Flashback will be marketed to high-end audio stores, department stores, and audio hardware chains.  
PAUL VERNA

## New Label Seeks Acts With Cult Followings

■ BY CARRIE BORZILLO

LOS ANGELES—Mike Gormley, president of management company L.A. Personal Development, and Chris Kuchler, president of the soundtrack label Varese Sarabande, have formed Wildcat Records, which will be distributed via Uni.

The label's mission is to sign artists with loyal followings and record and promote them with minimal budgets.

Gormley, whose clients include Oingo Boingo and Lowen & Navarro, will serve as president and will handle A&R duties and creative services. Kuchler, whose label had success with the platinum-

selling "Ghost" soundtrack in 1990, will handle finances for Wildcat. The label's only other employee is Michael Caprio, who serves as director of publicity.



Wildcat's first projects, set for release April 12, are the Boomers YZY's "Art Of Living," Catfish Hodge's "Catfish Blues," comedian Craig Shoemaker's "Craig Shoemaker Meets The Lovemaster," and Zydeco Party Band's "King Cake's Party," which Wildcat licensed from Japan's Pony Canyon Records.

"Everyone is frustrated about

their own acts or friends' acts, or just talented people that are not getting a deal because they're too old or not the latest thing," says Gormley. "Sometimes these artists don't mean the kind of sales a major label needs... So we're taking these artists and getting them out there, and creating a label where everyone involved makes a living."

Rod Linnum, director of distributed labels at Uni Distribution, says, "This label is an excellent opportunity for artists who normally would not have an outlet to record, while at the same time it provides the recordings to their respective fans."

(Continued on page 133)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Roger C. Faxon is appointed senior VP of business development for EMI Music in New York. He was managing director of Sotheby's Europe.

Michael J. Schnapp is appointed VP of rock music for EMI Records Group in Los Angeles. He was director of metal marketing and promotion for Epic Records.

Michael Schwerdtman is named VP and controller of Sony Music in New York. He was senior manager at Price Waterhouse.

Jeanne Mattiussi is promoted to VP of video and media development for the PolyGram Label Group in Los Angeles. She was VP of artist development/video.

Tom Carrabba is promoted to VP of sales and marketing for Jive Records in New York. He was senior director of sales and marketing.

Ira Derfler is promoted to VP of sales for I.R.S. Records in Hacken-



FAXON



SCHNAPP



SCHWERDTMAN



MATTIUSSI



CARRABBA



DERFLER



COOK



DODES

sack, N.J. He was national sales manager.

Tasha Mack is promoted to national director of rock promotion at Capitol Records in Los Angeles. She was Dallas local promotion manager.

Warner Music International in London promotes Britt Gardiner to director of finance, Europe, and Richard Ewbank to director of finance, Asia Pacific. They were financial analysts for the company.

Arista/Nashville promotes Bobby Kraig to senior director of national country promotion and Mike Owens

to director of regional promotion/Southeast. They were, respectively, national director of promotion, and regional promotion manager/Southeast.

Restless Records in Los Angeles names Michelle Roche director of national publicity and Gary Poole national promotion director. They were, respectively, director of publicity for Ichiban, and on-air personality (under the name Sid Presley) at KQLZ Los Angeles and KLOL Houston.

Tse Williams is named A&R/publishing executive, East Coast, for the black music division of Giant in New

York. She was director of creative services for Zomba Music Publishing.

Jive Records in New York promotes Lynda Simmons to director of creative services and Kimmy Mason to manager of artist relations. They were, respectively, manager of creative services and coordinator of artist development.

**DISTRIBUTION.** Vaughn Thomas is named senior director of product development/black music for Uni Distribution Corp. in Los Angeles. He was head of Sharp Marketing.

Kathy Berkholz is promoted to director of national order services for BMG Distribution in Indianapolis. She was manager of national order services.

**PUBLISHING.** Don Cook is named senior VP of Sony Tree in Nashville. He is a Sony Tree songwriter and writer/producer for Brooks & Dunn.

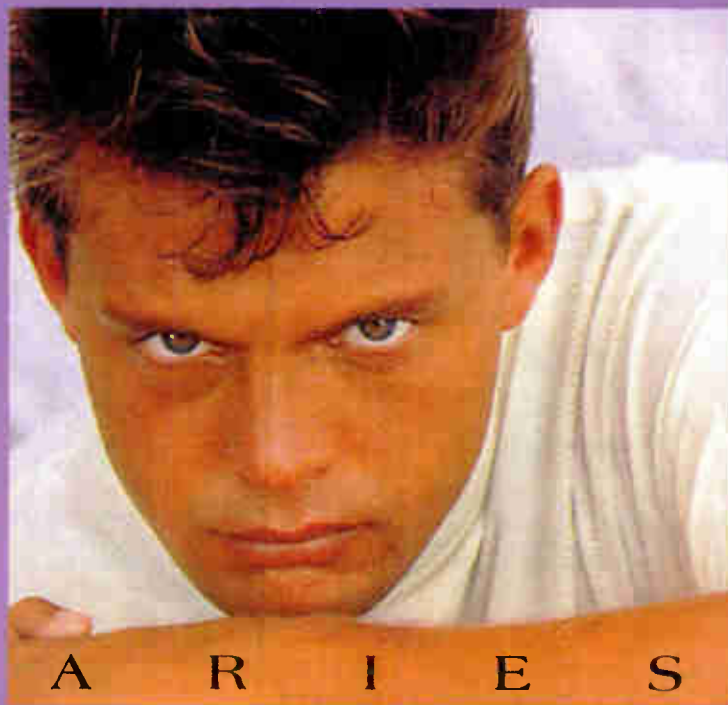
Susan Dodes is named senior director of talent acquisition for Famous Music Publishing in New York. She was director of A&R for MCA Records.



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## MTV Europe's Suit Gets Court Hearing Channel Battling Majors Over Rights, Viva

■ BY DOMINIC PRIDE

LONDON—MTV Europe's legal battle with the major record companies over video performance rights returned to the High Court for a hearing that began here March 16, as the broadcaster sought to short-circuit what could be a lengthy lawsuit.

At the same time, MTV has referred the major label-owned German music TV channel Viva to the European Commission on the grounds of unfair competition. MTV claims that Viva—held by four major music concerns—receives more favorable terms than MTV due to its ownership.

In a U.K. suit filed in August 1993, MTV Europe sought damages from the U.K. subsidiaries of BMG, EMI, PolyGram, Sony, and Warner Music, plus the international label federation IFPI and the London-based body that administers video producers' rights, VPL (Billboard, Aug. 21, 1993).

MTV alleges that the majors use VPL as a means of artificially fixing the price for using its members' videos. A month before the suit, in July 1993, MTV referred the majors and VPL to the European Commission, claiming they had violated Articles 85 and 86 of the Treaty of Rome, which deal with free trade and abuse of dominant position in the market. The same allegations are now being levelled at Viva, which started broadcasting in December.

In its suit against the majors and VPL, MTV was requesting a summary trial to enable its complaint to be dealt with quickly. If successful, the courts would be able to award MTV damages. VPL, by contrast, is seeking a stay of proceedings to enable the complicated issues to be dealt with in full.

At the hearing, VPL attorney Michael Beloff QC argued that MTV had misunderstood the inference of the European Commission when the EC stated that damages would only be available through the U.K. courts. "We suggest that the High Court writ is based on a misinterpretation of one of the paragraphs in the EC's reply to MTV," said Beloff, who ar-

gued that U.K. courts may only decide on damages after the Commission has fully dealt with the case.

Beloff argued that "the complex issues of fact in the trial were not suitable for summary trial," and described the request for a quick trial as "not only unprecedented but extravagantly bold."

At press time, attorneys for MTV had not made their case to the judge. The hearing is expected to last up to three days.

MTV's long-expected reference of German cable music station Viva to the EC antitrust authorities confirms for the first time that the issues of major-label investment in the German channel and MTV's battle over video rights are strongly connected. Shortly after the August '93 reference, EMI, PolyGram, Sony, and Warner Music invested in the channel, despite having previously indicated that it might not be in their inter-

ests.

When announcing PolyGram's annual results for 1993, president and CEO Alain Levy referred to the group's 19.8% investment in Viva and the recently announced cable music venture with the same record companies in the U.S., saying, "We have positioned PolyGram as a provider of entertainment. We believe that retail distribution and broadcasting are a different business. We only enter broadcasting when we feel our strategic interests are under threat."

Levy stopped short of saying that MTV posed an economic threat to record companies, saying, "There's a need in any market for an alternative. In that sense, [MTV] poses a threat. Videos are becoming more important in artist development. If we have only one channel [for them], then we're putting the whole industry at risk."



**Making Beautiful Music Together.** Violinist Gil Shaham renews his exclusive contract with Deutsche Grammophon. His new release is "Paganini For Two: Duos For Violin And Guitar" with Goran Soltscher. Upcoming releases include concertos by Barber and Korngold, and Vivaldi's "Four Seasons" with the Orpheus Chamber Orchestra. Shown, from left, are Shaham, Deutsche Grammophon VP Karen Moody, Deutsche Grammophon executive producer Alison Ames, and ICM Artists Ltd. president Lee Lamong.

## Interactive David Bowie Bows On New CD-ROM

■ BY MARILYN A. GILLEN

NEW YORK—The Bertelsmann Music Group is ready to jump into the interactive realm with an innovative CD-ROM that allows users to create their own audio and music video versions of a David Bowie song.

"Jump: The David Bowie Interactive CD-ROM," due in early May at \$49.95, was developed and produced by Ion, a startup Los Angeles multimedia company in which BMG has a 50% stake (Billboard, Sept. 25, 1993). The title is Ion's first and the first to fall under the auspices of BMG New Technologies, a Bertelsmann unit formed in June 1993 with a mandate to develop interactive music-based product, as well as to advance new channels of music delivery.

Christian Jorg, VP of BMG New Technologies, says that while BMG has closely followed the progress of the Bowie title during production, its primary role with "Jump" begins now that Ion's has finished.

"Our function with Ion-developed titles is content and distribution," Jorg says. "Now that they've completed production, we're taking over distribution. This is our first CD-ROM, so it's not a no-brainer. We're putting a lot of thought into how best to get this out there into stores and into people's hands."

Jorg says BMG is talking with Bowie about promoting the CD-ROM, but that nothing has been set yet. The BMG International artist, whose last album was released in the U.S. on the now-defunct Savage Records, is recording a new album, and "we would have to coordinate anything with his recording sessions," Jorg says. "He is certainly very excited about this project, and has been heavily involved in the creative process."

Part of BMG's strategy for distributing the title involves a cooperative agreement with independent distributor Navarre. "They bring us a whole host of accounts we

don't call on," explains Elizabeth Schimel, director of multimedia development for BMG New Technologies. "BMG is strong on the music side, obviously, but Navarre has a strong presence in computer software and specialist stores."

Schimel expects an initial retail rollout to some 2,000 stores nationwide, with about 500 of those being traditional music or combo stores.

"Most [CD-ROM] software is still sold through a combination of computer stores and mail-order," says digital programmer Ty Roberts, a founder of Ion along with John Greenberg, Ann Greenberg, and Lou Beach. "But record stores are the place where people think to go to buy music. So we need to make sure the product is in all three areas."

Sales are hard to predict in this fledgling industry, but Roberts says 20,000 units would be a successful launch.

### VIRTUAL VIDEOS

When they boot up "Jump," users enter a 3D virtual environment where they can enter various rooms, including a video editing suite and an audio mixing suite.

In the video suite, viewers can cut their own music video to either the album or radio mix of Bowie's "Jump They Say," a track from his "Black Tie White Noise" album. Users assemble their video by clicking onto any of five separate sources of raw video footage from the original nine-hour video shoot, some never before seen, which Ann Greenberg says is cut in real time "so it's very intuitive and spontaneous."

In the audio suite, users encounter a virtual eight-channel audio mixing console on which they can mix their own versions of "Jump They Say."

"It's important to have some sort of a gaming element," Roberts says. Greenberg adds, "You have to engage the viewer. They don't just play music or play videos, they play with them."

## Michael's Contract Unfairly Favored Sony, Lawyer Says

■ BY CHRIS WHITE

LONDON—Sony Music failed to pay George Michael the market rate for his work, claimed Mark Cran, counsel for the singer, in his closing arguments in Michael's long-running court case alleging restraint of trade against Sony.

Michael had an obligation to deliver eight albums under the terms of his contract with Sony, but the contract favored the record company, Cran argued. He reiterated that one of the aspects of Michael's dispute with Sony was whether the

contract was "reasonable," since "it precludes him from supplying product to anyone else and he cannot terminate the agreement at any time, although Sony may do so."

Cran said Sony's exploitation obligations were confined to the initial release of three singles per album in the U.K. and U.S. There were no release obligations at all for some territories, and no release obligations for recordings that were not part of the main delivery agreement, including singles and

(Continued on page 127)

## Kobrin Out As Sony Completes RED Buyout Insiders, Colleagues At Other Labels Stunned By Move

■ BY MELINDA NEWMAN

NEW YORK—Although plans for Relativity Entertainment Distribution Inc. remain vague following Sony Music's March 16 completion of its buyout of the company, one major change already is evident: the exit of RED president/CEO Barry Kobrin from the company he built.

While company insiders and representatives of many of the 39 labels handled by RED say they expected the buyout—Sony already owned 50% of the company—they were stunned to learn of Kobrin's departure.

"That's pretty surprising, that Barry would be out altogether," says Bri-

an Slagel, CEO of RED-distributed Metal Blade Records.

However, according to Kobrin's attorney, Tim Fry of the law firm Marshall, Morris, Bomser & Fry, plans for the buyout—and Kobrin's departure—have been in the works for more than a year.

"Sony wants to use [RED] in tandem with its other assets, and their visions of how it should be used are different from Barry's," says Fry. Although the initial deal between Sony and Kobrin, made in 1990, gave Sony until April 1995 to buy the company or extend other options, Fry says, "In discovering they had different visions, there seemed to be no purpose in [Sony and Kobrin] con-

tinuing to operate the company together."

He adds that Kobrin, who plans to continue to work in the music industry, "has real regret at having to leave his employees and his artists and the labels he's worked with."

Kobrin launched RED, then known as Important Record Distributors, in 1979. In 1981, he formed Relativity Records as the distribution company's in-house label. In recent months, and especially since Sal Licata was named president of the distribution arm last year, Kobrin has involved himself mainly with the label.

Sony bought 50% of RED Inc. from Kobrin in 1990, in part as a conduit (Continued on page 127)

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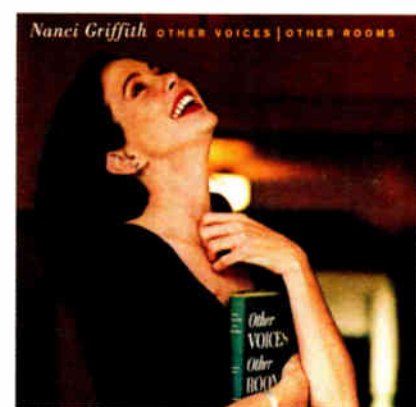


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and new songs from old.

## Nicks Returns With 'Street Angel' Modern Set Finds Singer In Classic Form

BY LARRY FLICK

NEW YORK—Eyeing the May 3 release of her fifth solo album, "Street Angel," Stevie Nicks views her status in the music industry with a seasoned, philosophical sensibility—and a dash of good humor.

"I have no false illusions," she says with a chuckle. "I know that I'm like this little dinosaurette, truckin' and stompin' around. And you know, every once in a while I have to come out and have tea with my fellow dinosaures, Ann and Nancy [Wilson] and Pat [Benatar]. But I am not going anywhere. I've earned my place as an enduring woman in rock'n'roll, and I'm not about to give it up—not as long as I still feel inspired by music."

Actually, Nicks' rich musical history is a key element in the promotional campaign behind her latest effort for the Atlantic Records' Modern imprint. At a time when veteran rockers are sprucing up their sound and image to link up with current trends, "Street Angel" shows Nicks in classic and familiar form. She co-produced the set with Thom Panunzio, weaving her signature pop poetry into a familiar fabric

of steady rock rhythms and fluttering melodies.

Val Azzoli, executive VP/GM of Atlantic Records, says the release "will be a dream to work. Album rock radio loves Stevie Nicks—and so does AC and pop. The direction is clear with a record like this. You give them a great song, do a beautiful video for VH-1 and MTV.

You let the word out, and a lot of people are instantly interested."

Retailers appear to agree. Neil Connor, senior buyer for Record Runner in San Francisco, says he has been answering consumer requests for "Street Angel" for months now. "As soon as people started to catch wind that Stevie Nicks had something new coming, they started popping into the store and phoning regularly to see if it had arrived. Her fans are really devoted. This record cannot come out soon enough for them."

Nicks fans have not only been phoning retailers. According to Paul Fishkin, Modern's president and co-



NICKS

## Epic Eagerly Anticipates Basia's 'Sweetest Illusion'

BY MELINDA NEWMAN

NEW YORK—Basia knew Epic Records was eager for her new album when head honchos Dave Glew and Richard Griffiths dropped by the London studio to check her progress. By the time they'd made their third trip, she figured they were downright antsy.

"The first record they didn't have a chance to hear, because they didn't know who we were," she recalls, referring to herself and her producing and songwriting partner, Danny White. "On the second record, no one, including our manager, heard that record. Only [Sony U.K. A&R exec] Muff Winwood was allowed to come in. On this album, we had so many visitors from America. I think they were all very anxious."

And with good reason: By the time Basia's third solo album, "The Sweetest Illusion," comes out May 3, it will have been four years since her last release.

"We were very eager to get this record," admits Epic VP of product development Dan Beck. "We were very pleased to hear what she and Danny were able to achieve."

What the pair has achieved is a record that embraces all the styles present on previous projects, from the free-spirited, often-Latin-tinged melodies the pair made famous when part of short-lived group Matt Bianco to jazzy, well-arranged pop tunes.

Atop the polyglot of rhythms are relentlessly upbeat lyrics about the possi-

bilities of love, all delivered without a trace of cynicism.

"I am actually quite uncynical—particularly about love," says the Polish-born singer. "I see women sometimes being so bitter and so afraid to take risks because they already got so hurt, and I don't want to be like that."

Love's redemptive spirit informs first single "Yearning," which Epic will service to contemporary jazz stations in mid-April before taking it to other formats later this spring.

"We're going out initially to NAC [with "Yearning"] prior to the album's release," says Beck. "Basia's career really began in the U.S. at the point when NAC was forming, and she's a founding artist of that format. We respect that and want to reinforce that in every way."

Basia credits that format with getting her label to recognize her sales potential.

"I don't think they really believed in [her first album, 1987's] 'Time And Tide,'" she says. "It seemed so un-American, and they didn't really think it was going to be a major record, but because of the radio and word-of-mouth, people were buying 10 to 15 copies for Christmas presents, no hype at all, and that record sold over a million; so it took them by surprise, and they took a little more notice."

What the label noticed with "Time & Tide" is that Basia's records have a lingering shelf life and tend to sell over a long period of time. A multipronged marketing plan that took this fact into account was developed for the platinum-certified "London Warsaw New York," and some of its elements will be repeated for "The Sweetest Illusion."

(Continued on page 26)



BASIA

founder, the label gets "an extraordinary amount of fans calling daily, wanting to know how Stevie is doing and when the record will be released."

He adds that Nicks has captured a "particular sound and feeling that was a trademark of her earlier records, yet fits perfectly with today's market. 'Street Angel' will sit quite nicely next to the numerous multiplatinum, 25-plus artist successes that we have seen recently on the charts."

While everyone handicaps and interprets Nicks' musical choices, the artist herself says she simply does what

(Continued on page 24)



**Mountain Top.** Big Mountain celebrates inking a record deal with Giant Records. The band has a remake of "Baby I Love Your Way" on the "Reality Bites" soundtrack. Shown, from left, are band co-manager Brian Hartenstein; Larry Jacobson, Giant's business affairs exec; band co-manager Bruce Caplin; Giant head of marketing Steve Backer; band member Quino; Giant Records owner Irving Azoff; and Giant A&R exec Jeff Aldrich.

## Bill Graham Management, A&M Launching Horizon Records With Modest, Creative Aim

NEW HORIZONS: Bill Graham Management and A&M Records have formed a new label, Horizon Records. The venture will be overseen by BGM personal manager Morty Wiggins, who handles, among others, the Gin Blossoms and the Neville Brothers. The label will highlight creative music that might not find a home elsewhere. The first release, slated for later this summer, will be by the Songcatchers—a group of American Indians from the Pacific Northwest that came to Wiggins' attention through Charles Neville, who appears on the album.

"I hear all this great music, and it's not so much that it's not commercial, but it's not music that it's viable to spend a whole bunch of money on. The sales expectations are modest unless you hit a home run," Wiggins says. "But this music should have an opportunity. And because of my position [as an artist manager], I can license a bunch of this music... Essentially, I'm a Jewish peddler. I'm buying and selling records. I'm looking for good deals on records," he says with a chuckle.

Wiggins says the releases are geared to be money-makers with sales of as little as 25,000 units. Wiggins, who will remain based in San Francisco, will rely on existing A&M staffers to handle marketing, promotion, publicity, and sales functions. While the Songcatchers may be 1994's only release for the nascent label, Wiggins says more prolific output is likely in future years. "But at most, we'll only put out four or five records a year," he says. "And they would all be before Thanksgiving so they don't get lost in the holiday rush."

Wiggins stresses that the label won't be quirky just for the sake of it. "Essentially, there are four major ingredients to the label: We don't spend too much on the records; we don't put out too many records; it's not going to be staffed [with additional employees]; and I'm not going to sign a sitar musician from Bangladesh just because it's beautiful music. It has to have a hook, like the Neville tie-in with the Songcatchers."

Acts signing to Horizon will not necessarily be managed by Bill Graham Management, though they can be. Additionally, Bill Graham Management has begun administering publishing catalogs, so acts can link with it if they need a publisher. But Wiggins stresses that they are under no obligation to do so.

His goal for the label? Not to sell a million copies, not to have an international hit. No, Wiggins says, "My hope is that maybe after five years, I'll actually get to park on the A&M lot."

In other Bill Graham Management news, the company has opened a Los Angeles office, which will be headed by personal manager Kathy Cook. She brings with her such acts as Love Battery, Lucy's Fur Coat, and Pinching Judy.

ON THE ROAD: ZZ Top starts its Antenna World Tour, named after its new RCA release, April 30 in Shreveport, La. The outing, which will encompass more than 100 U.S. dates, also will include stints in Europe, Mexico, and the Pacific Rim... Barbra Streisand will start her concert tour in London in late April. The singer has already sold out three shows at Wembley Arena. In conjunction with the appearances, retail store Boots has pledged 1 million pounds to the Variety Club of Great Britain. Streisand will present the money to

the organization, which will use the funds to help purchase specially equipped buses for disabled children. No word on the U.S. dates that will come later this spring... SBK/ERG artist Andreas Vollenweider has launched a U.S. theater tour that will last through an April 16 New York date. The Grammy-winning instrumentalist, known primarily for his harp playing, is being accompanied by several other artists,

including Private Music vocalist/guitarist Eliza Gilkyson... The Allman Brothers Band kicks off its theater/arena tour March 28 at the Orpheum in Boston. The band will play songs in support of its May 3 Epic Records release, "Where It All Begins."

THIS AND THAT: No sooner had Beggars Banquet released the newest record from Irish group Rollerskate Skinny last month, than the band up and signed with Sire Records. The band, which is about to go on the road opening for the hotter-than-hot Pavement, must feel a familial connection with the label. Skinny guitarist Jimi Shields' brother is My Bloody Valentine's Kevin Shields. MBV records for, you guessed it, Sire. Rollerskate Skinny's first Sire release will be out in late '94 or early '95... Living Colour's lead vocalist Corey Glover has landed the lead in "Fallen Angel," a musical that opens April 14 off-Broadway. The play centers on Glover's character, a songwriter who depends on the singers in his band to realize his vision and bring him fame and fortune... The Grateful Dead's Jerry Garcia will have his fourth annual spring art showing through April 3 at New York's Ambassador Galleries... Steve Wynn, formerly on Rhino's New Artists label, has signed with Mute Records. His first release will be out later this spring... Guitarist Steve Morse has signed with High Street/Windham Hill Records.

OPS! Given that JFK Stadium in Philadelphia no longer exists, it's safe to assume that when Billy Joel and Elton John play July 9 in the city of Brotherly Love, as reported in last week's column, they will perform at Veterans Stadium.



by Melinda Newman

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## Sichran Spins Out 'Hurricane' For Columbia

■ BY LARRY FLICK

NEW YORK—Although initial comparisons to Bob Dylan are already being made, don't expect new Columbia Records artist Bobby Sichran to buy into any of them.

Even though he possesses a similarly creaking vocal whine and delivers songs with an equally quirky-but-literate view of the world, nothing raises the ire of this New York-based artist faster.

"It's a great compliment, but I would never want my music to exist



SICHRAN

on comparisons to someone else," Sichran says. "Dylan is who he is because he stands on his own. That's what I intend to do. Besides, there are a lot of differences between us."

Sichran is correct in his musical assessment. His May 3 full-length debut, "From A Sympathetical Hurricane," is a blend of pure folk, raw hip-hop, giddy alternative pop, and '70s-fashioned funk elements that paves its own distinctive path. Wildly moody and diverse, two of the set's standout tracks, "That's What People Say" and "Real Live Wire," convincingly cast Sichran as a pensive troubadour one moment, and a swaggering street poet the next. The album was produced by Sichran, who also played all of the instruments.

"Every time I listen to this record, I hear more stuff," says David Kahne, VP of A&R at Columbia. "He is doing something far more unique than a lot of people out there right now. His beats are odd, and his samples are totally off the wall. I really like his songwriting and approach to making records."

Prior to signing to Columbia, Sichran sharpened his musical skills and perspective by working with a number of bands as a musician, producer, and engineer. Among his more notable gigs has been playing guitar with Das EFX. Last year, he released "Soul Runners!" a 7-inch single on his own label that gathered an armful of critical roses. That song, as well as its shuffling, harmonica-juiced flipside, "Lorena Lorena," appears on "From A Sympathetical Hurricane."

Initially positioned for the college/alternative market, the artist will hit the road in the coming months for an acoustic tour in support of the album's first single, "Stray Dog."

"I think he's got great presence, and can easily pull something like this off," Kahne says.

Of course, the outspoken Sichran has some reservations. "I'm looking forward to going out and promoting the record, but I'm apprehensive about being perceived as an acoustic/folk artist. This will be really great, but I honestly can't wait to go

(Continued on page 26)

Jon Anderson, Trevor Rabin,  
Chris Squire, Tony Kaye, Alan White



*Pete Max*

# Talk

## The New Album

Produced by Trevor Rabin

### On Tour This Summer

#### JUNE

2 Binghamton  
3 Saratoga  
4 Portland  
5 Mansfield  
7 Toronto  
8 Montreal  
9 Quebec  
11 Hartford  
12 Buffalo  
14 & 15 Philadelphia  
16 New York City  
18 Jones Beach  
19 Columbia

21 Pittsburgh  
22 Cleveland  
23 Cincinnati  
24 Columbus  
25 Detroit  
26 Indianapolis  
28 Moline  
29 St. Louis  
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Mountainview  
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Phoenix  
Austin  
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Miami  
Tampa  
Atlanta  
Nashville  
Charlotte  
Raleigh  
Richmond

## Dunnery Bites Back With Solo Debut Atlantic Aims Songwriter's Set At Serious Listeners

BY DAVID SPRAGUE

NEW YORK—Before he turned 18, Francis Dunnery topped the British charts as front man of the florid progressive rock band It Bites. By the time his 21st birthday rolled around, Dunnery's guitar pyrotechnics had prompted Robert Plant to tap him for a spot in his touring band. Neither of those experiences, however, foreshadowed the mature, Donald Fagen-esque sound of his American solo debut, "Fearless," due May 3 on Atlantic Records.

"I didn't really want to know what anyone expected," says Dunnery. "The album was recorded in an A&R-free zone, and I still haven't asked anyone's opinion of it. I wanted to see what I had as a writer."

Atlantic Records GM/executive VP Val Azzoli admits that the finished al-

bum came as a bit of a surprise, given the hard-edged nature of Dunnery's previous work (including a 1991 solo debut that Virgin Records released only in Japan). "I thought it was going

to be straight rock, verging on grunge," he says. "But this is perfect for older, more serious listeners—people who go home and listen to Eric Clapton."

Reaching that somewhat older demographic will, Azzoli grants, be a challenge. "You can't get them all in one place, like you can get with MTV and teen-agers," he says.

"You get to these people more slowly. A nice radio interview will get across his personality, hearing his mu-

sic will drive it home further, and making the right video is the final piece. It might take four or five encounters, but this is music that will sink in."

While Dunnery's past efforts have showcased his instrumental prowess—he refers to playing in It Bites as "like taking a music exam every night"—"Fearless" is a surprisingly low-key affair that gives a wide berth to the English native's raspy, soulful voice. The lack of fireworks, Dunnery insists, is no accident.

"I didn't set out to make a guitar album because I don't want to be a guitarist," Dunnery says. "I want to be a songwriter. There isn't very much left to do on guitar—if you listen to early

(Continued on page 28)



DUNNERY

### 'STREET ANGEL'

(Continued from page 20)

comes naturally. "You can't calculate art and stories and life experiences—or, at least, I can't. It has to be real or it just doesn't. I also think people come to expect certain things from you after a while. They want you to be honest and sincere with them, and they want to connect with you. It's like they're visiting an old friend. They love all of those beautiful old shawls and platform boots, and so do I."

In assembling "Street Angel," Nicks visited with a number of her own old friends, using such veteran session players as Waddy Wachtel and Kenny Aronoff, as well as Heartbreakers Benmont Tench and Mike Campbell, who co-wrote the first single, "Blue Denim."

"This album reminds me of when I was manager with Bonnie Raitt," says Atlantic Records president Danny Goldberg. "You have an artist who is still an extremely recognizable figure, and she has a reservoir of good will from a lot of different stations. She is also someone with whom people continue to have a strong emotional connection. This album proves that she's really grown and matured as an artist. Our job is to market this album to best reflect that."

To that end, Atlantic is forging a multimedia campaign that focuses as much on television and print as it does on radio. "Blue Denim" arrives April 11 at album rock radio, with add dates at AC and top 40 formats tentatively planned for shortly thereafter.

An additional component in the push behind "Street Angel" is a lengthy concert tour. Although no dates have been confirmed, word has it the tour will begin early summer, and will likely take the singer to amphitheaters throughout the U.S. and various parts of Europe.

"I absolutely cannot wait to get back out there," Nicks says. "The fact there are people interested in me coming to play for them means so much to me. The thrill never goes away."

For Doug Morris, co-chairman/co-CEO of the Atlantic Group, the return of Stevie Nicks strikes a personal chord.

"She is the first artist I ever signed to this label," he says, "She holds a very special place in my heart. It's great to see her in shape and ready to roll. I can't wait for her to go back on tour. I'll be at the opening date."

## Zomba Brings Alternative Acts Into Already Successful Fold

ALTERNATIVE Way To Growth: Zomba Music says it's doing better than ever—the Clive Calder publishing arm operated by senior VP/GM David Renzer in New York says 1993 was its best year. But there is always room for more success in other areas.

"While Zomba was one of the first companies to take rap music seriously, and we still continue to publish bands such as Def Leppard, Iron Maiden, and Poison, we also realized the emergence of other genres such as alternative music," says

Renzer. "We are sending the message that we are active, aggressive, and offering very competitive deals, even in today's marketplace."

Recent "cutting-edge" signings include Juliana Hatfield, Dinosaur Jr. (J. Mascis), Superchunk, Sonic Youth, Babes In Toyland, Anthrax, and the Breeders.

"With the sale of Virgin to EMI," Renzer adds, "Zomba has become one of the last companies with the clout of a major, yet with a smaller catalog and roster. This makes us very attractive to managers and artists who are concerned with size and the amount of attention they might receive."

BRISK, LIVELY, MERRY... "Today's musicals have less book and more music," said one member of the audience to another during intermission at a letter-perfect, concertized March 3 performance at New York's City Center of Rodgers & Hammerstein's "Allegro," the 1947 musical that didn't follow too well in the footsteps of giants "Oklahoma!" and "Carousel." Replied the other, "That's true, but I'd rather have less of good music than more of bad."

In truth, both points of view carry weight with "Allegro." It's got a hokey book about a country doctor who emotionally waives his Hippocratic oath when he goes for broke in the big city. But "Allegro," happily, is saved by its score, which is probably better than being saved by its book. Yes, there is a mildly pretentious Greek chorus, but Rodgers gave his melodic all for much of the rest of his inventions, which carry warm and stylish lyrics by Hammerstein. How many failures can boast four strong ballads: "The Gentleman Is A Dope," "So Far," "A Fellow Needs A Girl," and "You Are Never Away?" How many new musicals enjoy one ballad that equals any of the four? Show music fans are grateful for the RCA Victor Broadway cast album of "Allegro," but it's woefully abbreviated, erasing the show's place as an early "concept" musical. The score deserves a disc performance as strong and complete as that

of the performance at City Center. "Allegro" was presented as part of an "Encores!" series, which started off with Jerry Bock and Sheldon Harnick's "Fiorello!" and concludes in May with Kurt Weill and Ira Gershwin's 1941 "Lady In The Dark" (an even earlier concept musical).

'GOODWILL' COMPOSER: Mannheim Steamroller composer/conductor Chip Davis has penned the theme music for the 1994 Goodwill Games, set for July and August

in St. Petersburg, Russia. The games will be telecast worldwide to more than 80 countries by Turner Broadcasting International.

Also, Davis is conducting a "Goodwill Games Concert" June 2 in St. Petersburg, featuring Mannheim Steamroller, the St. Petersburg Philharmonic, Russian folk artists, and the group America. The event will benefit the restoration of the Garden Palace of Mikhailov in St. Petersburg. Davis's American Grampho label will release a "Goodwill" album in June with members of the Chicago Symphony.

FANNING THE FLAMES Of Jazz: Hal Leonard president Keith Mardak writes, "We're such big fans at Hal Leonard that we decided to become the official corporate sponsor of the 'Jazz Artists Series At The Pabst' here in Milwaukee. The historic Pabst Theatre provides an intimate setting for this series." The association, Mardak adds, has its appropriate business side, too: The print operation is becoming involved with some of the artists by producing books with them and having them do master classes for music students taking classes in the Milwaukee area.

THE RIGHT TIME: Songwriter Brian Gari wrote a song 17 years ago called "If Our Songs Still Make It (Why Can't We)?" that was addressed to songwriters Ellie Greenwich and Jeff Barry. Gari says that Jay Siegel of the Tokens held onto the song for 17 years, and now he plans to make it the title song of a new CD, which Siegel is seeking to release through a major label. The song also is included in a recent CPP/Belwin song folio of Gari's Off-Broadway musical revue, "A Hard Time To Be Single."

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. Bryan Adams, So Far So Good
2. Philadelphia, Soundtrack
3. Ian Moore, Ian Moore
4. Suzy Bogguss, Something Up My Sleeve
5. Dave Koz, Lucky Man.



by Irv Lichtman

AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Blockbuster Desert Sky Pavilion Phoenix	March 4-6	\$1,411,726 \$28/ \$26	58,430 three sellouts	Bill Graham Presents Evening Star Prods.
GRATEFUL DEAD	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 25-27	\$1,126,460 \$26.50/ \$24.50	44,760 three sellouts	Bill Graham Presents
BILLY JOEL	Target Center Minneapolis	March 10,12	\$1,026,941 \$28.50	36,033 two sellouts	in-house
STING YMX (2-3) PALLADIOS (5-6)	The Paramount New York	March 2-3,5-6	\$945,780 \$65/ \$35	20,952 four sellouts	Delsener/Slater Enterprises
RUSH	Centrum In Worcester Worcester, Mass.	March 11-12	\$535,570 \$35/ \$22.50	22,127 25,008, two shows	Don Law Co.
STING	Sports Palace Mexico City	March 11	\$525,352 (1,492,000 Mexican pesos) \$56.25/ \$37.50/ \$21.88	13,805 15,708	Ocesa Presents
ROD STEWART	Buffalo Memorial Auditorium Buffalo, N.Y.	March 3	\$519,632 \$40/ \$28.50	17,096 sellout	Delsener/Slater Enterprises
ROD STEWART	Richfield Coliseum Richfield, Ohio	March 2	\$492,175 \$50/ \$25	17,407 sellout	Belkin Prods.
ROD STEWART	Civic Arena Pittsburgh, Pa.	March 9	\$466,705 \$40.25/ \$25.25/ \$19.25	16,453 sellout	DiCesare-Engler Prods.
ROD STEWART	Greensboro Coliseum Greensboro, N.C.	March 10	\$444,435 \$35/ \$25	14,457 18,000	C&C Entertainment Cellar Door

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## Artists & Music

### EPIC EAGERLY ANTICIPATES BASIA'S 'SWEETEST ILLUSION'

(Continued from page 20)

Among them will be a servicing of the CD to bookstores, boutiques, and other nonmusic retailers, who hopefully can bolster sales through in-store play.

Much of the campaign focuses on television appearances, Beck says. "We will have an initial phase of television exposure prior to the release," says Beck. "Then we will do another phase just prior to the tour. There will be another push at the conclusion of the tour to reinforce the tour's success, and to start aiming the way into the holiday

selling season."

When possible, all facets of the project will be tied together via the artwork of Polish painter Halina Tymusz, whom Basia discovered. An integration of Tymusz's works and pictures of Basia "will be featured on all of our elements, whether it's a CD pro, a commercial single, or the album," says Beck. "There will be a cohesiveness with everything."

Additionally, during the first week of release, Epic is planning listener ap-

preciation receptions in New York, Chicago, Los Angeles, San Francisco, and San Diego. The parties, coordinated through local radio stations, will be attended by Basia.

Video also plays a big part in the plan. The clip for "Yearning" is being directed by British director Howard Greenhalgh, who is noted for his work with Sting and the Pet Shop Boys. Basia will be VH-1's May artist of the month.

Beck credits Basia's new manager,

Dee Anthony, with helping bring the whole plan into focus. "We started our planning process for this project much earlier, and had more time," says Beck. "That's something that Epic is doing in general, but it was also because of Dee. He has been especially involved in looking at comprehensive touring plans and putting those plans together early."

Basia will start a world tour in July in the Far East that will bring her to the U.S. toward the end of the month. Among the proposed stops, according to Basia, is a two-week stint on Broadway in New York.

"I'm going to bring my mom to New York," he says. "She's never been to America. She's never seen me on stage, and now she's going to see me every day!"

In fact, if Basia has her way, her mother also will see her in Poland. "We're planning to play there because Poland is becoming more and more capitalist, and there are so many promotion companies now," she says. "Once, it was impossible; we would have had to go there and play, and we would have had to add our own money [to cover concert expenses]."

### BOBBY SICHRAN

(Continued from page 22)

out with a full band to play these songs."

While the promotion of "From A Sympathetical Hurricane" has not even begun, the highly prolific and quick-witted Sichran is already planning his next album and thinking about writing and producing more outside projects.

"I'm enjoying the excitement of seeing my dream, my first album, come out, but I can't help but look ahead," he says. "I have so many ideas, and so many things I want to do. Sitting around and waiting seems like such a waste of time."



**Archer's Bow.** Tasmin Archer performs Elvis Costello covers from her new SBK/ERG disc, "Shipbuilding," during a show at New York's Bottom Line. (Photo: Chuck Pulin)

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# HAWAII

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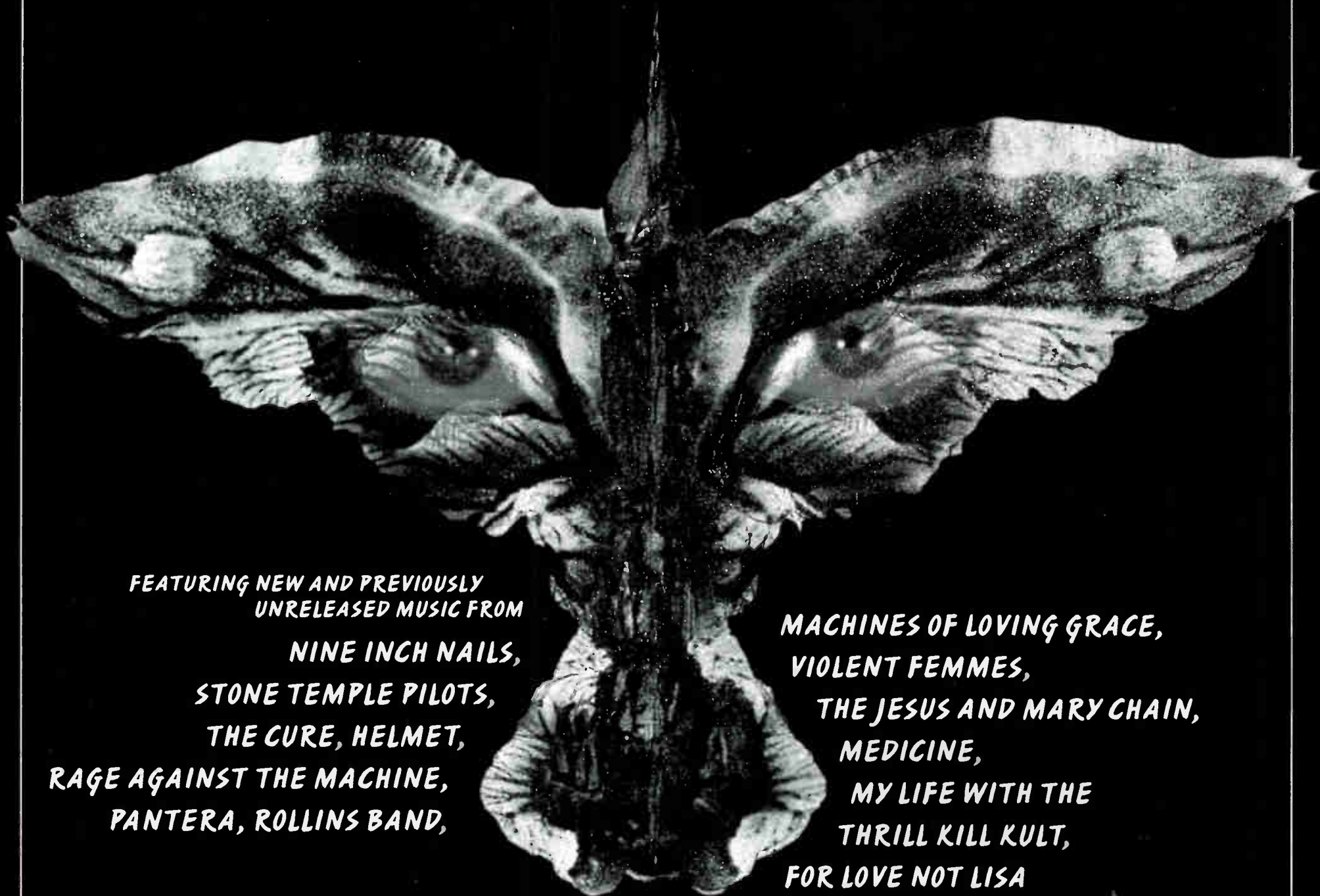
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## ARTISTS IN ACTION

**PAM TILLIS**  
**LEE ROY PARNELL**  
*The Bottom Line, New York*

**T**HE LAST FEW YEARS have been good to Pam Tillis. After a decade-long false start (namely the '80s), she's hit her stride musically, with smart, assertive country, and commercially, with a sea of hits. Tillis took a break from filling arenas with Alan Jackson to play the inti-

mate Bottom Line and preview songs from her upcoming album, "Sweetheart's Dance." From the sound of the new offerings, her winning streak won't end anytime soon.

Backed by a sextet, Tillis, chatty as always, opened with the new "Mi Vida Loca (My Crazy Life)," moved into "Homeward Looking Angel," followed with "Don't Tell Me What To Do," and never looked back during the 60-minute show, weaving

country, rock, and touches of old time gospel.

Life-size hits "Maybe It Was Memphis" and "Shake The Sugar Tree" anchored the show. Other highlights included Tillis' new single, the pretty, piano-heavy ballad "Spilled Perfume"; the yet-to-be-recorded "Tequila Mockingbird," which soared above its unfortunate name; and the raucous closer, "Till  
*(Continued on page 32)*

## DUNNERY BITES BACK WITH ATLANTIC DEBUT

*(Continued from page 24)*

John McLaughlin or Paco DeLucia, you can't do better than that."

Even so, songs like the single "American Life In The Summertime" (which ships to radio April 12) and "King Of The Blues" evince Dunnery's keen ear for arrangements. And despite his desire to avoid being pigeonholed as a "boring muso," he'll admit that, yes, he did play every instrument on "Fearless"—save some harmonica blowing by producer Kevin Nixon.

"I didn't want to do things that way because at heart, I am a band sort of person," says Dunnery, who actually began his career as a drummer. "But everytime I'd try someone out, I'd say 'it goes like this,' and play exactly what I wanted, which made me realize there was no point in paying thou-

sands of dollars to someone and have to show them exactly what to do. I'd rather take the money and go to Barbados."

Before hitting the islands, Dunnery will spend three weeks in the States on a spring promotional tour of album rock outlets. "We're also going to target pop and [album alternative] radio with the single," says Azzoli. "It's really a multifaceted record. He's a great musician, so we can appeal to musicians, he's attractive, which helps in appealing to an older female demographic... And if anyone [at radio] says they can't play a song about summer during the spring, I'll personally put a brick through their ear," Azzoli says with a laugh.

"American Life In The Summer-

time" is actually less breezy that its title suggests, chronicling as it does Dunnery's unhappy L.A. sojourn at the turn of the decade. "The town completely swallowed me up, and I had to get out before I died," he shudders.

The bulk of "Fearless" is more upbeat; Dunnery admits his songwriting fires were stoked by a return to British soil, and a stock-taking process that saw him catch up on some of the musical events he missed while "on the road, totally pissed" for much of the last several years.

"With It Bites, I was doing '70s music in the '80s, which was so unhip that we got crucified," Dunnery says. "But '70s music is hip now, so I decided it was high time I started doing '80s music."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**SAN FRANCISCO:** The 17th annual Bay Area Music Awards (BAMMIES) were held March 5 at Bill Graham Civic Auditorium, with proceeds going to four youth-related organizations: Communities In Schools, BASS Tickets Foundation, Thunder Road, and Blue Bear School Of American Music. Hosts for this year's show were **Rob Schneider** of "Saturday Night Live" and 4 Non Blondes singer **Linda Perry**; presenters included **Gregg Allman**, **Booker T. Jones**, **Neil Young**, **Van Halen's Michael Anthony**, and football star **Jerry Rice**. Memorable performances were turned in by Oakland funksters **Tony Toni Toné**, **Metallica's Kirk Hammett** jamming with 4 Non Blondes, drummer/producer **Narada Michael Walden**, and **Sammy Hagar**, who, with his party band **Tres Gusanos** led the closing 45-minute jam. The winners included Bay Area musician of the year: **Young**; outstanding group: **Chris Isaak & Silvertone**; outstanding song: "What's Up," 4 Non Blondes; album of the year: "San Francisco Days," Isaak & Silvertone; outstanding debut album or EP: "Acoustic Highway," **Craig Chaquico**; outstanding jazz album: "So Near, So Far: Musings For Miles," **Joe Henderson**; outstanding blues album: "Boom Boom," **John Lee Hooker**; outstanding urban/contemporary album: "Sons Of Soul," **Tony Toni Toné**; outstanding hard music album: "Pork Soda," **Primus**; outstanding male vocalist: **Hagar**; outstanding female vocalist: **Perry**; outstanding guitarist: **Carlos Santana**; outstanding keyboardist: **Jones**; outstanding bassist: **Les Claypool**; outstanding drummer/percussionist: **Kenney Dale Johnson**; outstanding reeds/brass player: **Clarence Clemons**; Bay Area club band of the year: **Tommy Castro Band**; Bill Graham Lifetime Achievement Award: **Ralph J. Gleason**; and the Arthur M. Schcot Award For Public Service: **Hagar**.

ROBIN TOLLESON

**MILWAUKEE:** Although various lineups of the **Loyal Order of Water Buffalo** have played Milwaukee all-ages shows and clubs for seven years now, only during the past couple of years have the group's charter members, brothers **John** and **Dan Bitenc**, viewed the project with undivided seriousness. This newly found commitment has done nothing to diminish the band's sense of humor, however. "Pictures Of Molly," from Loyal Order's self-titled CD for Don't Records (P.O. Box 11513, Milwaukee, Wis. 53211), tells the sad tale of a fellow whose high school sweetheart underwent a sex change. "I'm interested in writing about American pop culture and the ridiculousness of it, the talk shows, the Enquirer," says lyricist/vocalist **John Bitenc**. "I'm also trying to focus on the Midwest mentality the way **Ray Davies** wrote about blue-collar England in the '60s." That convergence of the **Kinks** and the American heartland is echoed in the band's music. Concise melodies and intelligently sketched storylines reminiscent of the best British Invasion bands merge with harmonies dusty as the desert wind and guitars that speak with a distinct country-rock accent. Loyal Order has played regularly in Madison, Wis., Chicago, Minneapolis, and the college towns of Iowa. Contact **Karmadillo Productions**, 414-291-9450.



LOYAL ORDER OF WATER BUFFALO

DAVE LUHRSEN

**JACKSONVILLE, Fla.:** Unsigned acts that made their names via the **Bandwagon**, a series of live showcases featuring local talent, may gain greater exposure through a 15-band CD sampler of the same name. Punk-funkers **Piewackit**, a cross between **Living Colour** and the **Red Hot Chili Peppers**; the beat-grooving **Mystic Dino & the Reggae Swat Team**; twang-twisted pop group **86 Love**; and offbeat hardcore outfit **Renegade Livestock** are among the local favorites tapped for the project. The CD, available at chain stores and independent outlets in Jacksonville, Gainesville, and Tallahassee, also includes tracks from **Heavy Sonic Mothers**, **Nudge**, **Tory Voodoo**, **Radio Berlin**, **Cotton Is King**, **Sella**, the **Senses**, the **Swingin' Johnsons**, **Lazy Eye**, **101 Damnations**, and **Chain Of Fools**, organizer **Michael Fitzgerald's** group. "Bandwagon" will serve as a calling card for a scene marked by more than 50 area exponents of original music, **Fitzgerald** says. "We're isolated as hell here," he says. "As far as a sound goes, we're either still fishing around or it's just wildly eclectic. It's a working-class town. People here just don't want to put up with any showbiz stuff. Anything that's glamorous is derided." Contact **Michael Fitzgerald**, 904-241-3692.

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Ben E. King, who performed "Stand By Me" at the event, accepts his Pioneer Award from James "Pookie" Hudson of the Spaniels, left, and Aaron Neville.



Co-hosts Ruth Brown and Bonnie Raitt address the audience.



Jimmy Jam, left, and Terry Lewis present the Pioneer Award to Little Richard, who later entertained the crowd with a rollicking version of "Good Golly Miss Molly."



Ben E. King, left, Bonnie Raitt, and Jerry Butler perform at the ceremony.



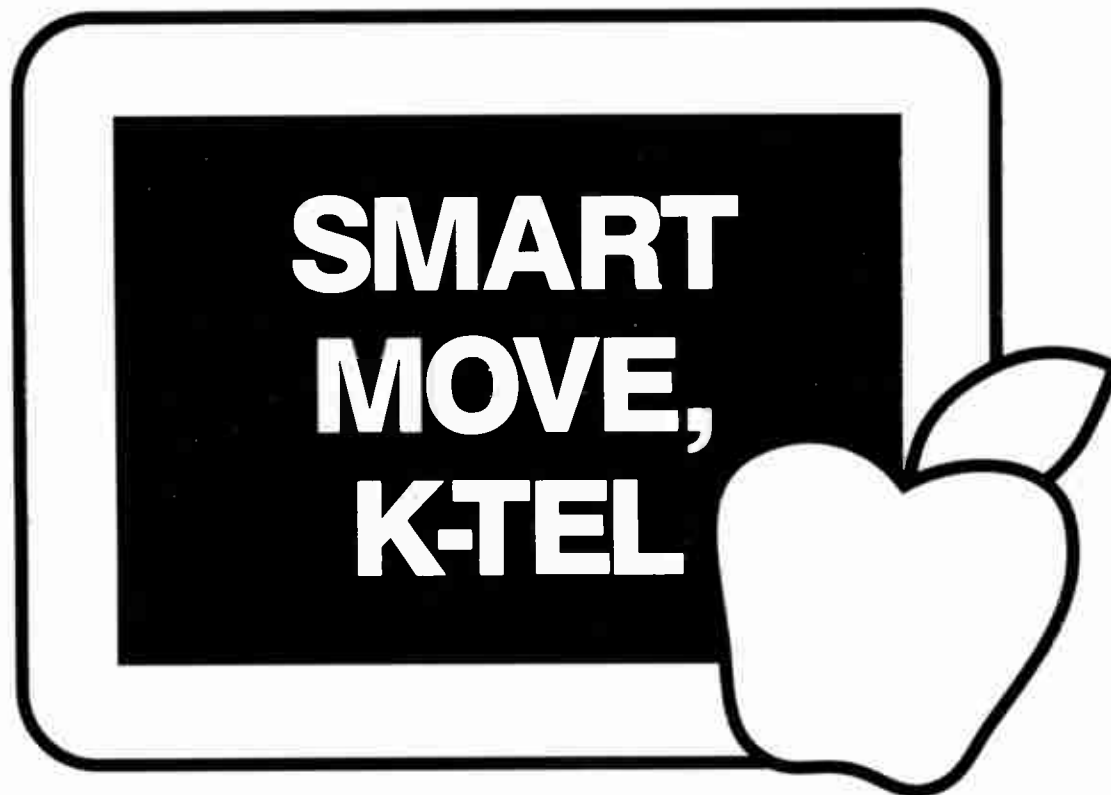
Earl Palmer, left, accepts his Pioneer Award from Steve Winwood.



The Shirelles sing "Dedicated To The One I Love"—their first performance together in 19 years. Shown, from left, are Shirley Reeves, Doris Jackson, and Beverly Lee.

## R&B Pioneers Gather For 5th Annual Awards Ceremony

NEW YORK—R&B legends were honored March 2 at the fifth annual Rhythm And Blues Foundation Pioneer Awards ceremony held at Roseland here. The event was hosted by Bonnie Raitt and Ruth Brown. Honorees were Otis Blackwell, Jerry Butler, Clarence Carter, the Coasters/Robins, Don Covay, Mable John, Ben E. King, Johnny Otis, Earl Palmer, the Shirelles, Irma Thomas, and "Little Richard" Penniman. Individual artists received \$15,000, and each group received \$20,000 to divide among its members. In addition, Little Richard received the Ray Charles Lifetime Achievement Award. Attendees enjoyed performances by the Shirelles, Ben E. King, Clarence Carter, Little Richard, and other honorees. (Photos: Chuck Pulin)



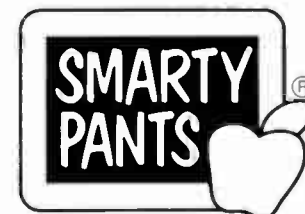
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# THE Billboard 200

FOR WEEK ENDING MARCH 19, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	8	2	34	TONI BRAXTON ▲ <sup>2</sup> LAFACE 26007/ARISTA (9.98/15.98) 2 weeks at No. 1	TONI BRAXTON	1
2	3	9	15	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	2
3	2	3	17	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
<b>*** GREATEST GAINER ***</b>						
6	16	13	68	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
13	17	57	4	SOUNDTRACK RCA 66264 (10.98/16.98)	REALITY BITES	13

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*Congratulations Clive Davis & everyone at Arista*



*Congratulations L.A. Reid, Kenny "Babyface" Edmonds & everyone at LaFace*



*Congratulations Clive Calder & everyone at Jive*



*Congratulations Joe Galante & everyone at RCA*



*Congratulations and thanks to everyone at BMG Distribution*



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*Very best, Pete Jones*





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surveying British activity from the retail perspective



listing upcoming Jazz releases



revealing label plans for commemorating the arrival of British Rock in 1964

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## ARTISTS IN CONCERT

(Continued from page 28)

All The Lonely's Gone," which is included on the April release.

Opening the night's doubleheader was Arista label mate Parnell. "I promise a good time," said the tall, red-headed Texan as he strolled on stage. A low-key slide-guitar player, Parnell stands as a testament to perseverance. Like Tillis, after years of playing, Parnell is now basking in some mighty fine success.

The weathered singer mixed Texas blues with a handful of aching ballads and a couple of Hank Williams and Bob Wills covers to deliver a solid show.

Parnell's latest single, "I'm Holding My Own," falls in the slow song category. It's a stiff-upper-lip tune so sweet that folks will be singing and requesting it for years to come.

Live, it was the title track from Parnell's latest record, "On The Road" that most fully realized his talents. Marrying country, Eagles-type rock, and a strong John Hiatt-like narrative about folks searching for life's answers out on the highway, "On The Road" roared like a barroom on wheels.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	2	18	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
2	1	55	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
3	3	6	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE
4	4	21	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	8	8	SHERYL CROW A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
6	5	2	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
7	7	11	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
8	6	16	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
9	—	1	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
10	12	6	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
11	—	1	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
12	9	8	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
13	10	42	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
14	11	24	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
15	14	7	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
16	13	30	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
17	15	4	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
18	16	14	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
19	17	26	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
20	18	5	RICHARD THOMPSON CAPITOL 81492 (10.98/15.98)	MIRROR BLUE

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	23	13	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
22	26	34	URGE OVERKILL GEFLEN 24529* (9.98/13.98)	SATURATION
23	25	7	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
24	21	17	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
25	22	6	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
26	28	5	DAVID WILCOX A&M 0060 (9.98/13.98)	BIG HORIZON
27	31	4	ROB WASSERMAN MCA/GRP 4021 (9.98/15.98)	TRIOS
28	20	21	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
29	24	6	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
30	33	15	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
31	40	2	MORPHINE RYKODISC 10262 (9.98/14.98)	CURE FOR PAIN
32	32	32	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
33	—	1	JOHN BERRY LIBERTY 80472 (9.98/13.98)	JOHN BERRY
34	29	22	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
35	34	7	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
36	30	32	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
37	35	12	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
38	27	22	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
39	39	2	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
40	—	14	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN

## POPULAR UPRIISINGS

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

**CONCRETE MIXER:** Mercury alternative hard rockers Greta, rap/rock band Shootyz Groove, and Zoo Entertainment hard rockers Varga will be hitting the road on the "Concrete Corner Tour," put together by New York-based Concrete Marketing. The tour hits 500-900-seat clubs in 18 markets on the East Coast April 8-30. Plans for monthly "Concrete Corner Tours" in

tions such as LifeBEAT, NORML, and Greenpeace will set up information booths in the venues. The ticket price is \$5-\$9 a show.

As part of the tour package, the three acts are included in the company's "Concrete Corner" displays in retail stores. The bands' albums will be on sale at these stores as well. In addition, Concrete will place ads in two or three publications and on one radio station in each tour market. The company also sets up interviews with local press and radio and in-store appearances for all three acts.

At the shows, 100 cassette samplers with songs culled from Varga's "Prototype," Greta's "No Biting," and Shootyz Groove's "Respect" EP, as well as other rock acts, will be given to the first 100 concertgoers. Biographies and photos of the bands also will be handed out to attendees and sent to Dean Markley, Dunlop, and other companies for endorsement consideration.

In addition, attendees can enter a raffle to win various prizes, such as an autographed Alice In Chains poster or an autographed Motley Crue guitar. Concrete Corner tour shirts, hats, and condoms also will be given away.

**WILD AT HEART:** DGC tamed skeptics of the eclectic Irish folk-rock sound of Wild Colonialists with a four-track sampler from the group's de-



**Angelic.** Shirley Manson, singer with Scotland-based alternative rockers Angelfish, gave out love advice as a guest on modern rock KROQ Los Angeles' "Loveline" show March 8. "Heartbreak To Hate," from the band's self-titled Radioactive/MCA debut, is its first offering to modern rock radio.

at Geffen.

Aware of the band's likely demographic, DGC is shipping promo copies to alternative-intensive "hot spots," including select restaurants, coffee houses, and resorts.

The label also will place the album in various retail listening-post programs, including Tower Records and Kemp Mill, beginning in April.

**UPDATES:** Canadian act the Boomers landed a U.S. deal with the newly formed Wildcat Records (see story, page 16) thanks to overwhelming response at album alternative radio. (Billboard, Feb. 19).

Chrysalis/ERG jazz/soul/hip-hop act the Solsonics (Billboard, Feb. 19) landed the opening slot on Queen Latifah's tour, beginning May 2. The band's debut, "Jazz In The

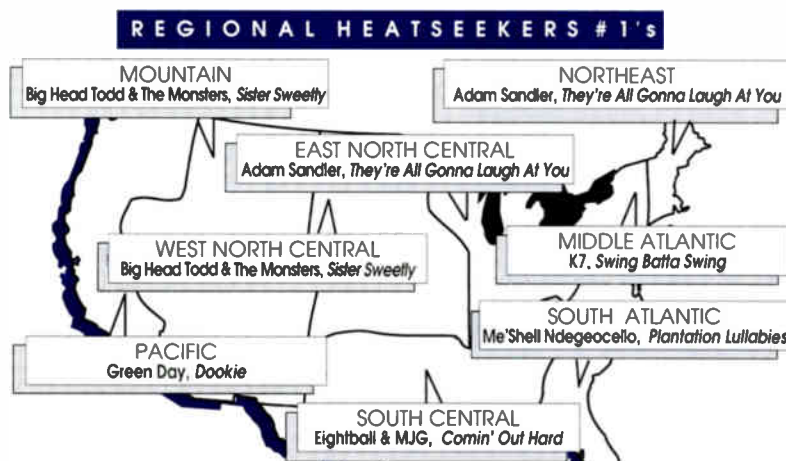
Present Tense," will be in listening posts in Tower, The Wiz, and Musicland in April. The label also is in the midst of an 800-store "New-Jazz Swing Trivia Contest" in which retailers can win \$100 for answering a question on a toll-free number. A similar, consumer-oriented contest is being planned to coincide with the tour.

**TID BITS:** Ska act the Skatalites appeared on "Late Night With Conan O'Brien" March 15. The band is in the middle of a

tour in support of its critically acclaimed Shanachie debut, "Ska Voovee"... Clear View Records is putting snippets of five songs from Syn's "Matter Of Time," due March 29, on an 800 number for retailers and consumers to sample.

The number will be posted on stickers, postcards, and flyers that go out to retailers and press representatives. "Emily," which was serviced to modern

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>WEST NORTH CENTRAL</b> 1. Big Head Todd/Monsters, Sister Sweetly 2. Adam Sandler, They're All Gonna Laugh... 3. Sheryl Crow, Tuesday Night Music Club 4. Liz Phair, Exile In Guyville 5. Martina McBride, The Way That I Am 6. The Mavericks, What A Crying Shame 7. Green Day, Dookie 8. Doug Supernaw, Red & Rio Grande 9. Joshua Kadison, Painted Desert Serenade 10. Dig, Dig	<b>MIDDLE ATLANTIC</b> 1. K7, Swing Batta Swing 2. Sheryl Crow, Tuesday Night Music Club 3. Eternal, Always & Forever 4. Sass Jordan, Rats 5. Adam Sandler, They're All Gonna Laugh... 6. Dig, Dig 7. Haddaway, Haddaway 8. Green Day, Dookie 9. Urge Overkill, Saturation 10. Black Moon, Enta Da Stage

but, "Fruit Of Life," released March 15. In early March, radio, retail, and press received a solicitation sheet, sampler, and a special gatefold bio that

houses the disc. "We've already had positive feedback and heightened interest in the act as a result of the mailing," says Jayne Simon, director of sales



**Good Taste.** Atlantic rap trio Original Flavor is going back to school to promote its second album, "Beyond Flavor," which streets Tuesday (22). The act will be on a nationwide tour of high school and college campuses in April. Fanzine ink includes April features in Right On!, Black Beat, Word Up!, and Kronik.

rock and album alternative radio March 15, and the emotive "Love On My Side" are among the songs on the toll-free service.

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



**Bewitchment.** Elektra alternative act Luna is in the midst of a monthlong string of dates with ethereal Capitol popsters the Cocteau Twins. The quartet garnered features in the April issues of both Pulse! and Raygun. "Tiger Lily" is the first single from the band's sophomore album, "Bewitched."

various regions are underway.

**Yonni,** the tour's manager and coordinator, says, "The idea is to give new artists a chance to tour with a lot of support. These days touring can be difficult for new acts, and we provide a lot of promotion for them."

Tattoo artists and organiza-

## Norman Brown Aims For Breakthrough MoJAZZ Whips Up 'Storm' Of Promotion

BY J.R. REYNOLDS

LOS ANGELES—MoJAZZ is hopeful that guitarist Norman Brown's covers of proven hits will help his new release become a commercial breakthrough.

"After The Storm," which drops May 3, features versions of hits by Janet Jackson, Luther Vandross, and the Isley Brothers.

Despite the three cover versions on the 12-track album, Brown says his latest set better defines his individual identity as an artist than did his 1992 album "Just Between Us."

"Overall, I wanted to show different sides of myself to listeners," he says.

Citing certain technical nuances and creative modifications to his playing, Brown says "After The Storm" is a more "modern" sounding album. "It's personalized, with a hipper sound," he adds.

"The [instrumental] interpretation of my compositions and arrangements by the musicians is a lot closer to my vision than last time.

"The main reason is because the same people who recorded on 'After The Storm' were also on the road with me while I was touring. On the first album, I used session musicians who didn't see the music until the day of the recording session."

Bruce Walker, senior director of MoJAZZ, reports that the label is committing itself to breaking Brown by taking advantage of the commercial appeal of "After The Storm" and launching an all-out assault on the airwaves. He says the first single, a cover of Janet Jackson's hit "That's The Way Love Goes," is slated to hit the streets April 19 and will include snippets from other cuts from the album on its B side.

"The first single is an excellent cover of Janet Jackson's hit, and we'll take advantage of the song's appeal by working it at a variety of formats, including NAC, jazz, quiet storm, urban, even AC," he says.



BROWN

Walker says that following this initial thrust, the label also will promote the single at college radio.

He adds, "The B side's sampling will consist of songs that will probably become the second and third singles." Those tracks also are covers of commercially successful tunes: Vandross' "Any Love" and the Isley Brothers' "For The Love Of You."

Walker says touring is an important aspect of plans to reinforce Brown's name, and will play a large part in the overall marketing campaign. "Norman was received really well when he toured in support of his last album, particularly in Europe," he says. "We'll be sending him out again, beginning April 23 in Tuscaloosa, Ala., where he starts the national leg of what will be a world-wide tour."

Brown is to perform at the National Assn. of Recording Merchandisers conference this week in San Francisco. He's also slated for a show at the annual music conference hosted by Black Radio Exclusive (BRE), scheduled for May in Los Angeles.

Brown says the most difficult part of his latest project wasn't the songwriting—he wrote the album's other nine songs—or the arranging. Rather, it was the noncreative aspects of his producing duties. "I think that moving from artist to producer was most challenging because of the administrative aspects I had to deal with."

Because he is a jazz guitarist with a smooth and easy style, comparisons between Brown and George Benson abound. Brown views such talk as complimentary, since Benson was a major influence, but insists his sound is nothing like Benson's.

"The only thing we have in common is that my tonality is very clean like George, and I use the same brand guitar that he does, an Ibanez GB 10," Brown says.

Brown says a more substantial difference is that his music is more rhythmically based, while Benson's sound has firmer roots in jazz. "George's music is based in traditional pop or swing," he says. "But the real differentiation is through

the segmenting. I've slowed things down in my music."

MoJAZZ's Walker adds, "Norman simply has a different sound, and it's most apparent when you hear him live. Norman's got more of an R&B fusion with a jazz base. Our success with him will be with discriminating R&B listeners and contemporary jazz fans."

Music video exposure also will be a component in marketing Brown, according to Walker. "With his last album, we only did one videoclip," he says. "Because we're going after mass appeal with this project, we'll produce several and promote them toward the VH-1 and BET viewer."

"The familiarity is there," Walker adds. "And with a big radio push, his touring, and the music videos to help tell his story, we're sure to capture some attention."



Guesss Hoops? Warner Bros. R&B duo Guesss recently provided halftime entertainment for a charity basketball game benefiting S.A.F.E. (Sisters About Fathering Education). The celebrity game was held at Fairfax High School and sponsored by urban station KKBT Los Angeles. Pictured, from left, are Darryl Gerdine of Guesss; rapper Def Jeff, who served as the game's announcer; and Deron Irons of Guesss.

## 8th Soul Train Awards Are Aglow With Stellar Performances, Star Appearances

SO WHAT DID superstar wife Whitney Houston think of her first-ever musical performance with superstar husband Bobby Brown at the eighth annual Soul Train Awards?

"He's the best entertainer to be with on stage because he has this incredible energy that you can feed off of," said Houston. "I'm looking forward to working with him again."

Gladys Knight, Patti LaBelle, and Johnny Gill hosted the evening, during which Houston and Arista labelmate Toni Braxton were big winners, walking away with a pair of trophies each, including album of the year for Braxton's self-titled debut set and song of the year for Houston's rendition of "I Will Always Love You." Houston also was presented with Soul Train's special Sammy Davis Jr. Award as entertainer of the year.

Held March 15 at the Shrine Auditorium in Los Angeles, the live, two-hour awards show was kept flowing by a richly eclectic collection of musical talent.

"Today there exists in soul music an exciting cross section of styles and personalities, and that was reflected during tonight's show," commented the visibly fatigued Soul Train head honcho Don Cornelius.

In addition to performances by Houston and Braxton, the show featured an array of great moments courtesy of musical director George Duke. Performances ranged from the textured R&B harmonies of the Winans and R&B album of the year winner Babyface, to the ultra-cool hip-hop of Digable Planets—all the way to the raw gangsta rhythms of Snoop Doggy Dogg and Onyx, winner of best rap album honors.

One of the evening's highlights came when Knight, LaBelle, and Gill issued a rousing medley in honor of Soul Train Heritage honoree Barry White.

Other Soul Train awards went to Tevin Campbell ("Can We Talk"), best R&B male single; Jodeci ("Lately"), best R&B single for a group; Silk ("Lose Control"), best group R&B album; Kenny G ("Breath-

less"), best jazz album; the Mississippi Mass Choir ("It Remains To Be Seen"), best gospel album; H-Town, best new artist; and Janet Jackson ("If"), best music video.

BEHIND THE SCENES, everyone talked about their latest projects and future plans. Barry White is polishing his next A&M set, "The Icon Is Love," due in June. "I did a lot of songwriting collaboration on this album, with people like Gerald Levert, Jimmy Jam & Terry Lewis, and Chuckii Booker, so that makes this project special to me."

R&B album winner Babyface said he is toying with the idea of going on tour. But he was most excited when reflecting on Toni Braxton, who came to Arista via his LaFace label. "I'm so thankful to

be able to work with such talented people as Toni, who turned in a wonderful project," said Babyface. In addition to her album honor, Braxton won best R&B single, female, for "Breathe Again."

Speaking of touring, Lisa Lisa says she's preparing for dates starting in July and promises quite a show. "I'm talking about a major live show here," she said. "It's not going to be like some music video... it's going to be something audiences will come away from dog tired!"

Also excited about touring this summer is Dwayne Wiggins of Tony Toni Toné, who added that the best part of the recording business for him is "attending celebrations like this and producing new artists like [Fox Records signee] Simple-E. Wiggins also touted unsigned soul artist Jo Jo, whom he is producing.

On the prowl backstage with a minimal entourage was the urban-gear-clad Hammer. A gentleman with the women, and a guarded but all-the-way-down homie with the fellas, Hammer happily accommodated autograph and snapshot requests from swarming fans and friends.

"I'm grateful that my new album is doing well and I'm especially happy about the great response it got from the streets," he said. "I love being here for the fans."



by J. R. Reynolds

## ARTIST DEVELOPMENTS

### RAP IN THE 'BADLANDS'

Although the rap and R&B scenes in Houston are mainly defined by artists like Scarface, the Geto Boys, and H-Town, Pendulum/ERG recording artist Papa Chuk says his album, "The Badlands," is different because its hardcore rhetoric contains broad, politically rooted, inner-city commentary.

"Slum-funk" is how Chuk describes the mixture of rough hip-hop, hard bass lines, and reggae-tinged vocals that are featured on his debut disc, which hits the streets May 3. He says

his raggamuffin-influenced sound is a result of listening to college reggae station KAZI Austin as a youth.

Chuk is joined by his hip-hop collective Ruffneck Asylum, which consists of Baja Jedd, Champ MC, Agoné, Kilo, Pepsi, and Johnny Quest. With his sights set on helping to create a better future, Chuk says he formed the group to lift the level of self-esteem and social awareness of people in his Texas 'hood.

"Everything I focus on [deals with] my inner struggle as a youth trying

(Continued on page 39)

# Billboard HOT R&B SINGLES

FOR WEEK ENDING MARCH 26, 1994

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	<b>BUMP N' GRIND</b> R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
2	2	2	16	<b>U SEND ME SWINGIN'</b> MINT CONDITION (K.LEWIS)	◆ MINT CONDITION (C) (T) PERSPECTIVE 7439
3	3	4	11	<b>GROOVE THANG</b> NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN)	◆ ZHANE (C) (D) (M) (T) MOTOWN 2226
4	4	3	12	<b>WHATTA MAN</b> H.AZOR (H.AZOR, D.CRAWFORD, C.JAMES)	◆ SALT-N-PEPA FEATURING EN VOQUE (C) (T) (V) (X) NEXT PLATEAU/LONDON B57 390/PLG
5	12	18	3	<b>FEENIN'</b> D.SWING (D.SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
6	8	27	5	<b>I'M READY</b> BABYFACE, D.SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
7	7	8	13	<b>I'M IN THE MOOD</b> SOULSHOCK, KARLIN (S. NIKOLAS, B.SILBEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) (V) A&M 0460/PERSPECTIVE
8	14	15	8	<b>NEVER FORGET YOU/WITHOUT YOU</b> BABYFACE, M.CAREY, D.SIMMONS (M.CAREY, BABYFACE)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
9	6	6	11	<b>(LAY YOUR HEAD ON MY) PILLOW</b> TONY! TONY! TONE! (T. CHRISTIAN, D.WIGGINS, R.WIGGINS)	◆ TONY! TONY! TONE! (C) (V) WING B58 260/MERCURY
10	9	10	9	<b>BECAUSE OF LOVE</b> J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38422
11	16	16	4	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) NPG 72514/BELLMARK
12	10	7	18	<b>CRY FOR YOU</b> D.SWING (D.SWING)	◆ JODECI (C) UPTOWN 54723/MCA
13	18	20	13	<b>SO MUCH IN LOVE</b> G.ST.CLAIR, T.O'BRIEN (JACKSON, STRAIGS, WILLIAMS)	◆ ALL-4-ONE (C) BLITZZ 87271/ATLANTIC
14	15	13	10	<b>STAY</b> N.LOWIS (M.STEVENS, B.KHOZOURI)	◆ ETHERNAL (C) (M) (T) (X) EMI 58113/ERG
15	11	23	6	<b>RIBBON IN THE SKY</b> N.HODGE (S.MORRIS)	◆ INTRO (C) (T) ATLANTIC 87269
16	5	5	14	<b>UNDERSTANDING</b> J.DUPRI, M.SEAL (M.SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
17	20	29	5	<b>TREAT U RITE</b> C.BOOKER (C.BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
18	22	19	9	<b>BELIEVE IN LOVE</b> CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574
19	13	17	9	<b>GIN AND JUICE</b> DR.DRE (SNOOP DOGGY DOGG)	◆ SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/ATLANTIC
20	17	11	12	<b>WHEN A MAN LOVES A WOMAN</b> ART & RHYTHM (J.WATLEY, L.CAMPBELL)	◆ JODY WATLEY (C) MCA 54793
21	24	28	6	<b>AND OUR FEELINGS</b> BABYFACE, L.A.REID, D.SIMMONS (BABYFACE, D.SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
22	41	—	2	<b>HOW DO YOU LIKE IT?</b> K.SWEAT, F.SCOTT (K.SWEAT, F.SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
23	26	24	7	<b>IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)</b> A.BETTS (M.NDEGECELLO)	◆ ME'SHELL NDEGECELLO (C) (D) (T) (V) (X) MAVERICK/SIRE 18326/REPRISE
24	19	9	25	<b>CAN WE TALK</b> BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
25	29	39	7	<b>PLAYER'S BALL</b> ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4064/ARISTA
26	21	14	23	<b>NEVER KEEPING SECRETS</b> BABYFACE, L.A.REID, D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
27	25	21	15	<b>CANTALOOP (FLIP FANTASIA)</b> G.WILKINSON, M.SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
28	34	45	7	<b>GONNA LOVE YOU RIGHT (FROM "SUGAR HILL")</b> K.ANDES (K.ANDES, T.HARRIS, R.JONES, W.CAREY)	◆ AFTER 7 (C) (D) BEACON 10006/FOX
29	23	12	16	<b>ALWAYS ON MY MIND</b> B.A.MORGAN (B.A.MORGAN, R.WILSON, O.SCOTT)	◆ SWV (C) (D) (T) RCA 62738
30	30	33	7	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> C+C MUSIC FACTORY (D.COLE, R.CIVILLES)	◆ ARETHA FRANKLIN (C) (M) (T) (X) ARISTA 1-2657
<b>***GREATEST GAINER/SALES***</b>					
31	54	—	2	<b>GOT ME WAITING</b> P.ROCK (HEAVY D., P.ROCK)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
32	28	32	17	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> K.EVANS, D.MICHERY, D.GRIGSBY (I.PINKNEY, R.GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
33	31	31	7	<b>I'M OUTSTANDING</b> E.SERMON (S.O'NEAL, E.SERMON, R.ROACHFORD, R.CALHOUN, A.YARBROUGH, J.ELLIS, L.SIMPSON)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201
34	32	35	8	<b>YOU KNOW HOW WE DO IT</b> Q.D.III (ICE CUBE, Q.D. III)	◆ ICE CUBE (C) (T) PRIORITY 53847
35	27	22	9	<b>IT'S ALL GOOD</b> HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	◆ HAMMER (C) (D) (T) (V) GIANT 18271/REPRISE
<b>***GREATEST GAINER/AIRPLAY***</b>					
36	50	62	6	<b>DREAM ON DREAMER</b> BRAND NEW HEAVIES (D.AUSTIN, N.DAVENPORT)	◆ THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
37	38	48	4	<b>JUST ANOTHER DAY</b> S.I.D. (D.OWENS, APACHE)	◆ QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
38	35	25	22	<b>BETCHA'LL NEVER FIND</b> S.HURLEY (C.SAVAGE, S.HURLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
39	47	64	3	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> A TRIBE CALLED QUEST (J.DAVIS, A.MUHAMMAD, M.TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
40	46	54	6	<b>COMIN' ON STRONG</b> DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	◆ SUDDEN CHANGE (C) EASTWEST 98334
41	33	30	16	<b>YOU DON'T HAVE TO WORRY</b> E.FERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)	◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
42	43	47	6	<b>MASS APPEAL</b> DJ PREMIER, GURU (K.ELAM, C.MARTIN)	◆ GANG STARR (C) (T) CHRYSALIS 58111/ERG
43	36	26	20	<b>GETTO JAM</b> DJ BATTLECAT (DOMINO, K.GILLIAM)	◆ DOMINO (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS
44	39	34	24	<b>BREATHE AGAIN</b> L.A.REID, BABYFACE, D.SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4054/ARISTA
45	55	—	2	<b>MY LOVE</b> D.HALL (K.GREENE, D.HALL)	◆ MARY J. BLIGE (T) UPTOWN 54789/MCA
46	37	38	9	<b>KRAZY</b> D.ALLEN (D.ALLEN, M.DAILEY)	◆ BLACKGIRL (C) KAPER 62665/RCA
47	64	—	2	<b>PUMPS AND A BUMP</b> BAILLERGEAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLERGEAU, CLINTON, SHIDER)	◆ HAMMER (C) (D) (V) GIANT 18218/REPRISE
48	71	73	4	<b>BORN TO ROLL</b> ASE ONE (D.CLEAR, A.A.BROWN, E.MCINTOSH, T.J.KELSIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
49	45	51	8	<b>TELL ME WHERE IT HURTS</b> M.J.POWELL (A.MASON, T.MASON, M.POWELL)	◆ GUESS (C) WARNER BROS. 18303

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	51	55	6	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> STEELY, CLEVE (D.PENN)	◆ DAWN PENN (C) (T) (X) BIG BEAT 98311/ATLANTIC
51	52	56	6	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> PRINCE RAKEEM (WU-TANG CLAN)	◆ WU-TANG CLAN (M) (T) (X) LOUD 62767/RCA
52	40	36	10	<b>QUIET TIME TO PLAY</b> J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, M.HORTON)	◆ JOHNNY GILL (C) MOTOWN 2236
53	42	37	20	<b>U.N.I.T.Y.</b> K.GEE, MUFI (D.OWENS, J.SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
54	57	90	3	<b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b> PARIS (PARIS)	◆ CONSCIOUS DAUGHTERS (C) SCARFACE 53851/PRIORITY
55	70	88	3	<b>ROUND AND ROUND</b> G.JONES, R.WATKINS (G.JONES, R.WATKINS)	◆ GLENN JONES (C) ATLANTIC 87265
56	48	41	15	<b>FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES")</b> S.REMI (S.STEWART)	◆ SHABBA RANKS (C) (T) ATLAS B55 232/PLG
57	60	63	5	<b>STIR IT UP (FROM "COOL RUNNINGS")</b> J.BRALOWER (B.MARLEY)	◆ DIANA KING (C) (T) CHAOS 77325/COLUMBIA
58	61	61	5	<b>ON AND ON</b> RNS (A.QUINN, S.FRANKLIN, J.WILSON)	◆ SHYHEIM (C) (T) VIRGIN 38415
59	56	60	10	<b>FUNK DAT/WHY IS IT?</b> J.C. SLAMM (F.LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 101
60	69	—	2	<b>YOU MEAN THE WORLD TO ME</b> L.A.REID, BABYFACE, D.SIMMONS (L.A.REID, BABYFACE, D.SIMMONS)	◆ TONI BRAXTON (C) (V) LAFACE 2-4064/ARISTA
61	76	95	3	<b>WHEN I NEED SOMEBODY</b> J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ RALPH TRESVANT (C) (D) (V) MCA 54804
<b>***HOT SHOT DEBUT***</b>					
62	NEW	—	1	<b>I'M STILL IN LOVE WITH YOU/PART TIME LOVER</b> AL B.SURE! (D.SWING (GREEN, JACKSON, MITCHELL, SWING, PEARSON)	◆ AL B.SURE!/H-TOWN (C) DEATH ROW/INTERSCOPE 98283/ATLANTIC
63	58	58	14	<b>LET'S MAKE LOVE</b> A.HALL (A.HALL, P.L.STEWART)	◆ AARON HALL (C) SILAS 54783/MCA
64	68	76	5	<b>LESSONS LEARNED</b> D.DARLINGTON, FUNKY POETS (G.JOHNSON ASHE, R.FRAZIER, D.DARLINGTON, P.FRAZIER)(C)	◆ FUNKY POETS (V) 550 MUSIC 77366/EPIC
65	63	53	14	<b>SKIP TO MY LU</b> SALAH (SALAH, CASTOR, THOMAS, PRUIT, CASTOR, THOMAS, R.CHASTAIN)	◆ LISA LISA (C) (M) (T) (V) (X) PENDULUM 58094/ERG
66	66	66	6	<b>ZUNGA ZENG</b> K7, J.GARDNER, F.CUTLASS (K7, J.GARDNER, F.MALAVE, H.J.LAWES, F.W.BURK)	◆ K7 (C) (T) (X) TOMMY BOY 599
67	72	79	4	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> R.GUTIERREZ (S.HAGUE, M.MCLAREN, L.PRICE, R.LARKINS, R.GUTIERREZ, B.RAMIREZ)	◆ LIGHTER SHADE OF BROWN (C) (T) MERCURY B58 402
68	65	71	4	<b>WAS IT SOMETHING</b> CHRISTIAN (C.WARREN, D.SPENCER)	◆ FREDDIE JACKSON (C) (T) (X) RCA 62806
69	77	77	4	<b>YOU DON'T WANNA MISS</b> W.WELLMAN (W.WELLMAN, S.PAYNE)	◆ FOR REAL (C) (T) A&M 0537/PERSPECTIVE
70	62	57	20	<b>THE MORNING AFTER</b> F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
71	59	43	15	<b>BELIEVE THAT</b> G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
72	67	50	16	<b>PROCESS OF ELIMINATION</b> CHRISTIAN (C.WARREN, Y.T.STYLE)	◆ ERIC GABLE (C) (M) EPIC 77288
73	86	89	7	<b>IT ALL COMES DOWN TO THE MONEY</b> TERMINATOR, K.L.SMITH (C.SHOCKLEE, K.MILLER, R.EARL, S.MILLER)	◆ TERMINATOR X (C) (M) (T) RAL/CHAOS 77168/COLUMBIA
74	53	52	8	<b>FAITHFUL</b> D.AUSTIN, A.HENNINGS (A.HENNINGS)	◆ HI-FIVE (C) JIVE 42188
75	84	92	3	<b>ALL OR NOTHING</b> JOE (K.MILLER, JOE, D.T.GERRELL)	◆ JOE (C) (T) MERCURY B58 211
76	79	80	4	<b>BABY WHERE WERE YOU</b> J.THOMPSON, G.LENNON (J.THOMPSON, G.LENNON, D.CULLER)	◆ THE REAL SEDUCTION (C) (T) ATLANTIC 87284
77	83	94	3	<b>HERE WITH ME</b> B.MCKNIGHT (B.MCKNIGHT, B.BARNES)	◆ PHILIP BAILEY (C) ZOO 14119
78	74	81	4	<b>DA BOMB</b> J.DUPRI (J.DUPRI, DA BRAT)	◆ KRIS KROSS (C) (M) (T) RUFFHOUSE 77379/COLUMBIA
79	NEW	—	1	<b>WORKER MAN</b> C.DILLON, A.KELLY (D.SMITH, A.KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
80	81	82	6	<b>WE CAME TO MOVE YA</b> T.MCELROY, D.FOSTER (T.MCELROY, D.FOSTER, R.SERRELL)	◆ FMOB (C) EASTWEST 98352
81	75	75	8	<b>MONEY IN THE GHETTO</b> THE DANGEROUS CREW (T.SHAW)	◆ TOO SHORT (C) (T) JIVE 42195
82	80	83	5	<b>CAPS GET PEELED</b> MC EIHT, DJ SLIP (EIHT, THOMPSON, ALPHA BREED, DJ SLIP)	◆ DFC (DUET WITH MC EIHT) (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/ATLANTIC
83	NEW	—	1	<b>SWEET POTATOE PIE</b> DJ BATTLECAT (DOMINO, K.GILLIAM)	◆ DOMINO (M) (T) OUTBURST/RAL 77349/CHAOS
84	95	—	2	<b>OLD TIMES' SAKE</b> N.MILLER (MILLER, BRACE, STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
85	85	91	4	<b>IT AIN'T HARD TO TELL</b> LARGE PROFESSOR (W.P.MITCHELL, N.JONES)	◆ NAS (C) (T) COLUMBIA 77385
86	82	74	18	<b>COME CLEAN</b> DJ PREMIER (K.J.DAVIS, C.MARTIN, C.PARKER, F.SCRUGGS, K.JONES, T.TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
87	87	96	3	<b>CLOSE TONIGHT</b> J.PENN II (J.POWE, J.CLAY)	◆ UNV (C) MAVERICK/SIRE 18428/WARNER BROS.
88	88	86	13	<b>SOUND OF DA POLICE</b> SHOWBIZ (L.PARKER, R.LEMAY)	◆ KRS-ONE (C) (T) JIVE 42192
89	NEW	—	1	<b>PLAY MY FUNK (FROM "SUGAR HILL")</b> D.WIGGINS (D.WIGGINS, E.WILLIAMS)	◆ SIMPLE E (C) (T) (X) BEACON 10007/FOX
90	NEW	—	1	<b>JOY</b> KANGOL (KANGOL & THE CREATORS, DYNAMITE)	◆ 7669 (C) MOTOWN 2234
91	NEW	—	1	<b>I'M GONNA MAKE YOU MINE</b> S.HURLEY (M.WILLIAMS, J.MCALLISTER, C.SAVAGE)	◆ TANYA BLOUNT (C) (T) POLYDOR B55 534/PLG
92	93	98	3	<b>HEAVEN HELP</b> L.KRAVITZ (G.DEVEAUX, T.BRITTEN)	◆ LENNY KRAVITZ (C) (X) VIRGIN 38412
93	90	93	17	<b>WHAT'S MY NAME? ●</b> DR.DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
94	94	99	20	<b>MAKE LOVE EASY</b> P.LAURENCE (P.LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
95	100	—	2	<b>YEAH YEAH</b> THE NEW 2 LIVE CREW (L.CAMPBELL, C.WONG WON, L.DOBSON)	◆ THE NEW 2 LIVE CREW (C) (M) (T) LUKE 476
96	89	78	9	<b>EGO TRIPPIN' (PART TWO)</b> DE LA SOUL, PRINCE PAUL (K.MERCER, D.JOLICOUER, V.MASON, P.HOUSTON)	◆ DE LA SOUL (M) (T) (X) TOMMY BOY 595*
97	NEW	—	1	<b>WHAT GOES UP</b> F.BEVERLY (F.BEVERLY, A.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
98	73	65	7	<b>BABY IT'S YOURS</b> E.WILLIAMS, C.LIGHTY III (FLEX, RIFF)	◆ RIFF (C) EMI 58104/ERG
99	99	—	2	<b>BANG BANG BOOGIE</b> BLU (RIDDLER, L.RUSSELL)	◆ DBG'Z (C) BUST IT 8017
100	92	—	2	<b>SOUND BOY KILLING</b> M.JOHNSON (MEGA BANTON, B.WHITE)	◆ MEGA BANTON (M) (T) (X) VP 5280*

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

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 26, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	18	R. KELLY ▲ <sup>2</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
★★★ No. 1 ★★★						
2	NEW	1	1	GANG STARR CHRYSALIS 28435*ERG (10.98/15.98)	HARD TO EARN	2
★★★HOT SHOT DEBUT★★★						
3	3	2	16	SNOOP DOGGY DOGG ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
4	4	4	35	TONI BRAXTON ▲ <sup>1</sup> LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	5	3	12	JODEC ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
6	2	—	2	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
7	6	5	20	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
8	7	7	15	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
9	8	8	5	ZHANE MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	8
10	11	9	28	MARIAH CAREY ▲ <sup>5</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
11	9	6	22	SALT-N-PEPA ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*PLG (10.98/15.98)	VERY NECESSARY	6
★★★GREATEST GAINER★★★						
12	12	10	18	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
13	14	15	3	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK	13
14	10	17	69	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
15	15	—	2	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
16	18	14	18	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
17	13	11	22	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
18	16	13	30	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
19	17	28	3	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	17
20	23	24	24	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
21	20	12	5	THE NEW 2 LIVE CREW (LUKE 207 (9.98/14.98))	BACK AT YOUR ASS FOR THE NINE-4	9
22	22	16	17	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	15
★★★HEATSEEKER IMPACT★★★						
23	29	35	7	TOP AUTHORITY TRAK/SOLAR 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	23
24	21	19	43	JANET JACKSON ▲ <sup>5</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
25	19	20	14	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
26	24	22	20	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
27	31	21	15	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
28	25	18	23	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
29	26	23	20	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
30	27	31	69	KENNY G ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
31	28	26	3	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	26
32	34	39	3	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	32
33	32	25	10	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
34	41	42	4	SOUNDTRACK BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	34
35	37	37	14	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
36	35	34	20	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
37	30	30	38	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
38	40	40	65	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
39	38	38	12	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
40	43	41	71	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
41	33	29	29	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
42	47	45	24	E-40 SIC WID IT 340 (6.98/11.98)	THE MAIL MAN	13
43	39	33	22	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
44	36	27	7	CE CE PENITON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
45	44	48	30	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
46	50	55	23	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
47	42	32	8	2 LOW RAP-A-LOT 53834/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA	25

48	45	43	10	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	43
49	52	49	49	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
50	48	46	25	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
51	49	47	13	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	47
52	46	36	8	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	11
53	54	52	72	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
54	51	50	88	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
55	53	51	31	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
56	55	71	8	SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	55
57	62	62	40	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
★★★PACESETTER★★★						
58	67	58	56	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
59	64	63	18	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	54
60	NEW	1	1	ETERNAL EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	60
61	60	54	25	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
62	56	56	18	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
63	57	44	3	SLAVE FEATURING STEVE ARRINGTON RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
64	61	53	25	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
65	58	57	38	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
66	66	60	18	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
67	59	59	17	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
68	63	61	34	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
69	69	66	30	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
70	71	73	30	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
71	70	65	24	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
72	77	70	7	FREDDIE JACKSON CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
73	76	79	32	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
74	65	67	22	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
75	73	77	4	GUESS WARNER BROS. 45481 (9.98/15.98)	GUESS	73
76	81	83	6	VARIOUS ARTISTS TOMMY BOY 1077	BIG BLUNTS	76
77	72	64	6	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
78	68	68	21	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
79	75	93	16	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	75
80	86	75	59	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
81	78	76	3	JOHNNIE TAYLOR MALACO 7472 (9.98/15.98)	REAL LOVE	76
82	80	78	9	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
83	85	86	32	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
84	74	92	3	HWA RUTHLESS 5506*/RELATIVITY (7.98/11.98) HS	AZ MUCH ASS AZZ U WANT	74
85	82	74	17	COLOR ME BADD GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	20
86	79	82	26	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
87	RE-ENTRY	27	27	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
88	97	89	44	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
89	RE-ENTRY	12	12	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
90	96	88	41	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
91	95	—	42	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
92	84	94	52	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
93	RE-ENTRY	26	26	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
94	RE-ENTRY	38	38	COMPTON'S MOST WANTED ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20
95	RE-ENTRY	4	4	VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)	STRAIGHT FROM DA STREETS	58
96	83	69	12	RAAB RIP-IT 1002*/ILC (9.98/15.98) HS	YOU'RE THE ONE	67
97	87	80	12	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
98	94	72	13	RONNY JORDAN 4TH & BROADWAY 444060/ISLAND (9.98/13.98) HS	THE QUIET REVOLUTION	70
99	93	97	3	DIANNE REEVES EMI 28494/ERG (10.98/15.98)	ART & SURVIVAL	93
100	91	—	2	J.T. THE BIGGA FIGGA GETLOW 1 (9.98/14.98)	PLAYAZ N THE GAME	91

○ 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 Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	3	5	9	<b>PLAYER'S BALL</b> (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST 1 week at No. 1
2	1	1	7	<b>GIN AND JUICE</b> (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
3	2	2	10	<b>WHATTA MAN</b> ◆ <b>SALT-N-PEPA FEATURING EN VOGUE</b> (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	
4	4	4	17	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> ◆ <b>12 GAUGE</b> (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	
5	6	6	16	<b>CANTALOOP (FLIP FANTASIA)</b> ◆ <b>US3</b> (C) (T) (X) BLUE NOTE 44945/CAPITOL	
6	7	7	6	<b>I'M OUTSTANDING</b> ◆ <b>SHAQUILLE O'NEAL</b> (C) (T) (X) JIVE 42201	
7	5	3	7	<b>IT'S ALL GOOD</b> ◆ <b>HAMMER</b> (C) (D) (T) GIANT 18271/REPRISE	
8	8	9	6	<b>YOU KNOW HOW WE DO IT</b> ◆ <b>ICE CUBE</b> (C) (T) PRIORITY 53847	
9	17	—	3	<b>PUMPS AND A BUMP</b> ◆ <b>HAMMER</b> (C) (D) GIANT 18218/REPRISE	
*** GREATEST GAINER ***					
10	19	22	8	<b>BORN TO ROLL</b> ◆ <b>MASTA ACE INCORPORATED</b> (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	
11	12	28	3	<b>SOMETHING TO RIDE TO</b> ◆ <b>CONSCIOUS DAUGHTERS</b> (C) SCARFACE 53851/PRIORITY	
12	10	10	6	<b>MASS APPEAL</b> ◆ <b>GANG STARR</b> (C) (T) CHRYSALIS 58111/ERG	
13	13	—	2	<b>ELECTRIC RELAXATION</b> ◆ <b>A TRIBE CALLED QUEST</b> (C) (T) (X) JIVE 42179	
14	NEW ▶	1		<b>GOT ME WAITING</b> ◆ <b>HEAVY D. &amp; THE BOYZ</b> (C) UPTOWN 54815/MCA	
15	11	11	3	<b>JUST ANOTHER DAY</b> ◆ <b>QUEEN LATIFAH</b> (C) (M) (T) (X) MOTOWN 2233	
16	9	8	17	<b>GETTO JAM</b> ◆ <b>DOMINO</b> (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	
17	16	18	6	<b>C.R.E.A.M.</b> ◆ <b>WU-TANG CLAN</b> (M) (T) (X) LOUO 62766/RCA	
18	18	24	4	<b>HEY D.J.</b> ◆ <b>LIGHTER SHADE OF BROWN</b> (C) (T) MERCURY 858 402	
19	22	26	4	<b>COMIN' ON STRONG</b> ◆ <b>SUDDEN CHANGE</b> (C) EASTWEST 98334/AG	
20	20	16	6	<b>CAPS GET PEELED</b> ◆ <b>DFC (DUET WITH MC EIHT)</b> (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	
21	26	23	7	<b>IF THAT'S YOUR BOYFRIEND</b> ◆ <b>ME'SHELL NDEGECELLO</b> (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	
22	14	12	17	<b>U.N.I.T.Y.</b> ◆ <b>QUEEN LATIFAH</b> (C) (D) (T) MOTOWN 2225	
23	15	13	13	<b>FAMILY AFFAIR</b> ◆ <b>SHABBA RANKS</b> (C) (T) ATLAS 855 232/PLG	
24	24	17	7	<b>ON AND ON</b> ◆ <b>SHYHEIM</b> (C) (T) VIRGIN 38415	
25	21	14	29	<b>WHOOMP! (THERE IT IS) ▲</b> ◆ <b>TAG TEAM</b> (C) (M) (T) (X) LIFE 79001/BELLMARK	
26	25	25	6	<b>DA BOMB</b> ◆ <b>KRIS KROSS</b> (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	
27	35	39	7	<b>IT ALL COMES DOWN TO THE MONEY</b> ◆ <b>TERMINATOR X</b> (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	
28	23	20	8	<b>MONEY IN THE GHETTO</b> ◆ <b>TOO SHORT</b> (C) (T) JIVE 42195	
29	27	15	17	<b>COME CLEAN</b> ◆ <b>JERU THE DAMAJA</b> (C) (T) PAYDAY 127 000/FFRR	
30	39	47	3	<b>PLAY MY FUNK</b> ◆ <b>SIMPLE E</b> (C) (T) (X) BEACON 10004/FOX	
31	30	30	5	<b>IT AIN'T HARD TO TELL</b> ◆ <b>NAS</b> (C) (T) COLUMBIA 77385	
32	28	19	19	<b>KEEP YA HEAD UP</b> ◆ <b>2PAC</b> (C) (M) (T) (X) INTERSCOPE 98345/AG	
33	29	27	8	<b>ZUNGA ZENG</b> ◆ <b>K7</b> (C) (M) (T) (X) TOMMY BOY 599	
34	31	21	20	<b>AWARD TOUR</b> ◆ <b>A TRIBE CALLED QUEST</b> (C) (T) (X) JIVE 42187	
35	33	29	19	<b>REAL MUTHAPHUCKKIN G'S</b> ◆ <b>EAZY-E</b> (C) (T) RUTHLESS 5508/RELATIVITY	
36	NEW ▶	1		<b>SWEET POTATOE PIE</b> ◆ <b>DOMINO</b> (M) (T) OUTBURST/RAL 77349/CHAOS	
37	34	33	13	<b>SHORT SHORTS</b> ◆ <b>RAHEEM THE DREAM</b> (M) LIFE 79504/BELLMARK	
38	32	31	14	<b>SOUND OF DA POLICE</b> ◆ <b>KRS-ONE</b> (C) (T) JIVE 42192	
39	37	32	17	<b>BOOM SHAK A-TACK</b> ◆ <b>BORN JAMERICANS</b> (C) (M) (T) DELICIOUS VINYL/EASTWEST 98373/AG	
40	46	—	2	<b>WORKER MAN</b> ◆ <b>PATRA</b> (C) (M) (T) EPIC 77289	
41	40	35	17	<b>COME BABY COME</b> ◆ <b>K7</b> (C) (M) (T) (X) TOMMY BOY 7572	
42	38	41	4	<b>YEAH YEAH</b> ◆ <b>THE NEW TWO LIVE CREW</b> (C) (M) (T) LUKE 170	
43	50	—	2	<b>DO THE BOOTY HOP</b> ◆ <b>95 SOUTH</b> (C) (M) (T) (X) WRAP 2091/CHIBAN	
44	44	34	16	<b>REALLY DOE</b> ◆ <b>ICE CUBE</b> (C) (T) PRIORITY 53843	
45	49	—	2	<b>FREAKY NOTE</b> ◆ <b>RAW FUSION</b> (C) (T) HOLLYWOOD BASIC 64563/ELEKTRA	
46	43	—	2	<b>BANG BANG BOOGIE</b> ◆ <b>DBG'Z</b> (C) BUST IT 8017	
47	45	38	15	<b>I-GHIT (ALRIGHT)</b> ◆ <b>DOUG E. FRESH</b> (M) (T) GEE STREET 440 583*/ISLAND	
48	41	40	19	<b>69</b> ◆ <b>FATHER</b> (M) (T) (X) UPTOWN 54751*/MCA	
49	NEW ▶	1		<b>HOW MUCH BOODIE</b> ◆ <b>DEM BOIZ</b> (C) (M) (T) (X) CMBR 15515/CRITIQUE	
50	36	36	21	<b>(I KNOW I GOT) SKILLZ</b> ◆ <b>SHAQUILLE O'NEAL</b> (C) (T) (X) JIVE 42177	

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.

## ARTIST DEVELOPMENTS

(Continued from page 34)

to find his way in the badlands'—America," Chuk says of the lyrical content on "The Badlands."

Charles Dixon, A&R representative for Pendulum, brought Chuk to the label. He, too, says the rapper is different from other local acts. Referring to one of Houston's infamous ghettos, he says, "The Geto Boys have more of a local 5th Ward style . . . Chuk is very aware of what's happening with his people and culture, [but] has more of a national flavor."

"Desolate One," the album's first single, hit retail racks Feb. 8, backed by B side track "Show Some I.D." With bass-driven, mind-altering beats backing a ragga-style vocal flow, "Desolate One" contains catchy hooks that portray Chuk as being part of a generation of lost and isolated youth ("Desolate one/Carry a gun/Second to none/On the run").

Pendulum's Dixon says that a special mix-show edit was included on the "Desolate One" 12-inch that went to select street DJs and mix shows in January.

The "Desolate One" videoclip, directed by Ian Fletcher, was released in early March and received 25 adds out of the box, according to Dixon. He says the clip is in medium-to-heavy rotation at local video outlets in Texas and California, and is being played on the Box in Texas.

Dixon says Pendulum hopes to break Chuk on a regional basis before seeking national exposure. Strategies are being finalized at ERG and Cema distribution branches in Dallas (which handle all of Texas), and in the San Francisco and Los Angeles markets. Scheduled for subsequent penetration are the Midwest and East Coast.

An April high school tour in Texas is being planned to introduce Chuk to young record buyers and gain crucial visibility and name recognition at the street level. If successful, other markets will be included.

The jazzy "Trunk Of Funk," which Chuk calls "complimentary" to females, is targeted as the second single, and is tentatively scheduled to drop in late March.

Other notable tracks include "Lord Have Mercy," a hard-hitting joint dealing with child abuse, and "I.A.B. (I Ain't Bulletproof)," which Chuk says represents "political rebellion against what the government tries to do to African-American soldiers."

MARLYNN SNYDER

## HE'S SO SHY

Shyheim has a light voice and smooth, boyish looks, but at 16 the Virgin Records rapper seems to know more about hard living than he does cuddly pop-rocking. His debut album, "AKA The Rugged Child," was produced by RNS and offers booming celebrations of selfhood alongside gritty narratives. It's tentatively due to drop April 19.

Although the album's cushiony lead single, "On And On," shipped to retailers in January, it has been developing a buzz since last October. The loping track presents snapshots of life in the 'hood. As it spotlights ghetto games—its dangers, its ruffneck players—it looks at the way these goings-on affect the rest of the

community. "Shyheim is a grass-roots artist, a real narrator from the streets," says Wayman Jones, Virgin's VP of R&B promotion.

Because Shyheim speaks the language of the streets, Jones says, "[Urban] kids are gonna be the first ones that will relate to him." Thus, Virgin began its campaign to expose the artist on the bricks. "We seeded



SHYHEIM

that market because we wanted to see what the vibe was," says Jones. "We wanted to build a groundswell." Shyheim (whose last name is Franklin) is associated with numerous other like-minded artists known collectively as the Wu-Tang Clan. "We were given opportunities to piggyback with their [Loud/RCA] project," says Jones. "But we still had to build a base for Shyheim that was alone and separate."

The first step in this process was the shipping of advance cassettes of the album between October and December. "We got it out to tastemakers," says Jones. "The feedback we got was strong and

positive."

In January, advance copies of the 12-inch shipped to street DJs and mix-show jocks. Eric Brooks, Virgin's VP of A&R and head of the label's Noo Tribe imprint, used promotion staff at both labels to "add another level of experience to the project," says Jones. The result: "We built more credibility and excitement at the base." When the single shipped commercially, "we did a lot of legwork in the East Coast and Mid-Atlantic regions, as well as some parts of Texas and L.A."

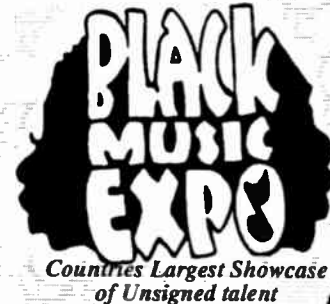
Jones says national video outlets helped stir the buzz on Shyheim. "The Box has been helpful, and BET has been very, very supportive."

To further market Shyheim, Virgin will snipe key cities, develop retail posters, and buy ads in such rap publications as The Bomb, Chronic, and One Nut Network.

Currently, Shyheim is on a six-week promotional tour, which began in San Francisco, during the recent Gavin conference. He'll do mix-show and video interviews as well as spend "a lot of quality time" in each city he visits. Stops will include Los Angeles, Dallas, Houston, Chicago, and Washington, D.C. He'll visit clubs in each "if they're not serving alcohol."

HAVELOCK NELSON

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## Hot, Cool & Vicious Music; Compilation Catch-Up

**ON THE BEAT:** On the lengthening list of young turks currently plying their wares, in hopes of becoming the next David Morales or whatever, few have the wacky creativity of **Johnny Vicious**.

During the past year, he has issued one red-hot jam after the next on his Vicious Music label. With the "(You Need Some) Activator," he offers his best work to date, concocting a dark, rugged house groove that is deceptively textured with cool vocal loops and keyboard passages that subversively take up residence in your brain. Each of the three way-trippy mixes take you deeper than probably anyone has in a long while. Keep an eye (and ear) on Johnny, we think he's gonna be a heavy hitter by the end of the year.

Look for **Kathy Brown** to wreck a few nerves with "Turn Me Out," her new single with Praxis on New York's Cutting Records. Produced with a reliably deft hand by Dave Shaw, the song's lyrics leave a wee bit to be desired, but Brown rocks 'em as if they were pure poetry—imagine what she should could do with something more substantial. Her potent vocal is matched by a lively house bassline and a giddy, pop-ish melody. Ya can't go wrong with Shaw's original version, though harder heads may want to give Benji Candelario and Wayne Rollins' "Swing 52" remix a whirl.

Speaking of diva-driven anthems, be sure to climb into "I Want It, I Need It (Real Love)" by Sandra Williams (Bold!, New York), a fun, retro-minded twirler that gives this longtime background singer a chance to flex and vamp to fine effect. This must-have 12-inch features astute production by the Garvin Brothers, as well as the familiar mixing talent of Marc "MK" Kinchen (*gag* on that dub, kiddies!).

The New York-rooted Northcott Productions christens its new Henry Street label with "Whew," a wildly percussive dub by Kenny "Dope" Gonzalez proteges the Bucketheads. Diehard fans of the Un-

touchables will feel ample influence here, while the less-informed will simply subscribe to the track's hearty retro-funk undercurrent. Doubly wicked is the conga-driven "Tribal Rydims" on the flipside, which combines live breaks (and there ain't *nothin'* like them!) with hypnotic vocal and keyboard loops. Phat.

Underrated English production/remix team **Smith & Mighty** is getting some much deserved props overseas at the moment with its interpretation of **Diana Ross'** "Remember Me" (3 Stripe/London, U.K.). Sung with just the right amount of poignance by **Marilyn McFarlane**, the track soars with a clicking garage/house beat and grand piano/string interludes. **Frankie Focsett** comes to the party with several soulful mixes that complement the original production without obliterating it. For added pleasure, check out the staccato, funk-driven dub "Come Fly Away" on the flipside; it's an original composition that slams.

Remember the good old '80s era of electro-disco? Well, the folks who constitute **Lesbian WaterBed** sure do, and have resurrected the sound with a techno/trance vibe on "Who's Best?" (Friction Media, Ann Arbor, Mich.). Composer/musician **Ivan Victor** keeps the syncopated bottom rapid and steady, while **Michael Jahn's** vocals are appropriately monotone. Way cool for alternative DJs starved for something different.

**COMPILATIONS UPDATE:** Multi-act club collections continue to be massive business for both major and indie labels. As always, let the buyer beware: There are far more duds than gems circulating. Here are some of the better of the bunch.

The U.K. indie OM Records catalog is the source of the double-CD set, "Sound Of The Absolute," which has such genius efforts as "Real Kiss" by **Pleasure Box**, "Fluid" by **Marine Boy**, and "I Am Free" by **Morgan King**. This is trance/house

of the highest order... "The Toronto Sound Of The Underground" on SPG Records offers a ample proof that the Canadian city's club scene has much more going on than meets the eye. Loads of smokin' deep-house to pick from, starting with "Feel Ya" by **PJ**, and **Helen Sharpe's** "Got 2 Have Your Love." Use this album as a primer for must-hear Toronto indie labels like **Stickman**, **Strobe**, and (of course) **Hi-Bias**... Columbia is putting lots of muscle behind its "Get It, Got It, Groove," which includes the worldwide hit "Been A Long Time" by the **Fog**, and two **K-London Posse** ditties, "Who's Gonna Love Me" and "I Believe"... For an unbeatable twirl back in time, check out **Rhino Records'** three-CD boxed retrospective, "Soul Train's 20th Anniversary." Tracing the history of the television program from its early '70s start to the '90s, the set will makes the hairs on the back of your neck twitch and tingle with yummy ear-candy like the **Dazz Band's** "Let It Whip" and "Yes We Can Can" by the **Pointer**

in Miami is the possibility of wayward diva **Sabrina Johnston** jetting off to Chicago to collaborate with **Georgie Porgie** on a single or two. We could not conceive a better pairing. Her soulful, **Aretha Franklin**-like demeanor and his chipper, pop/disco sensibilities could spark quite a fire... Is anyone else confused by the fact that **EMI Records** has just issued a double A-sided 12-inch pressing of "Don't Stop" and "Let Me Show You" by **K-Klass**, but has reportedly passed on the band's fab "Universal" debut album? Quite odd, especially since they are clearly developing into an entity on par with U.K. labelmates **M-People**. Oh, well... For those who think the best days are far behind the U.K.-based **PWL International Records**, think again. Yes, there is a dearth of cutiepie acts like **Rick Astley** and **Kylie Minogue**, which defined the label's late-'80s image. But there is also more trend-savvy material coming from 'em than ever. For proof, check out "Ease The Pressure" by **Bontempi Owners Club**, with its lovely and percussive disco personality, and "I Believe In U" by **Kuttin Edge Featuring Dale Joyner**, which weaves a funky beat with Italo-spiced rave threads. Clearly, **PWL** is now focused more on viable club jams than cookie-cutter popsters. Give **PWL** an unprejudiced listen—we think you will be pleasantly surprised... One of the more intriguing new indies to pop up in London in recent months is **Pigeon Pie Records**. The brainchild of U.K. jock **John Sanderson** and **Joe Borgia**, the label has issued nine records so far, using the van sales route for distribution, and has racked up roughly 5,000 sales on each release. Impressive, eh? Listen to the jiggly new "All It Takes" by **F.O.D.**, or the previous "Keep On

### Billboard. **Dance** **HOT Dance** **Breakouts**

FOR WEEK ENDING MAR. 26, 1994

#### CLUB PLAY

1. I BELIEVE SOUNDS OF BLACKNESS PERSPECTIVE
2. STOMP BIG FUN IMAGO
3. LIGHT KMFDM WAX TRAX
4. GIN AND JUICE SNOOP DOGGY DOGG DEATH ROW
5. DOMINATE THE RHYTHM BEATMISTRESS VRG

#### MAXI-SINGLES SALES

1. DUNKIE BUTT 12 GAUGE STREET LIFE
2. TEARS DA KING & I ROWDY
3. SO DEEP SO GOOD M + M STRICTLY RHYTHM
4. MOVING ON UP M PEOPLE EPIC
5. SO INTO YOU MICHAEL WATFORD EASTWEST

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



by Larry Flick

**Sisters**, which sounds better now than it did when it was first released. Actually, we think this song is ripe for updating by an act like **EnVogue**. Don't you agree?... Finally, the recently launched **Planet Earth Recordings** in Los Angeles is already proving influential, thanks largely to the guiding hand of founder (and ex-Moonshine principle) **Ricardo Vinas**. Expect "The Secret Life Of Trance," with sparklers like "Eternal Prayer" by **OBX**, to click with punters.

**'CAUSE YA NEED TO KNOW:** After more than a year of blood, sweat, and endless recording, **Alison Limerick** is about to deliver her long-awaited second **Arista U.K.** album, "With A Twist." She is in excellent voice, as proven on the recent dancefloor hits "Time Of Our Lives" and "Love Come Down," a cover of the **Evelyn "Champagne" King** disco-era classic that has just made a swift transition to the U.K. pop charts. Notable contributors to "With A Twist" include **Frankie Knuckles**, **John Wadell**, and the **Beloved**, making for a collection that tempers the expected house sound with dashes of lush R&B and rugged funk. No firm word on a U.S. home yet, but we've got our fingers crossed, hoping at least one of the **BMG** labels will get a clue... By the by, where is **Evelyn King**? Isn't it just about time for **Miss Girl** to rise from the shadows with a comeback hit?... One of the juicier results of the recent **Winter Music Conference**

**Movin' "** by **Human Nature**, and you should understand what all of the hub-bub is about... **A&R Alert!** If you are on the hunt for a jam on par with the best of **2 Unlimited** and **Culture Beat**, but with a few fresh twists, look no further than "I Want It Right Now" by **Amen**. Produced by **Panos Liassi** and deftly remixed by the **Development Corporation**, this track percolates with a virtually flawless blend of pop/NRG, trance syncopation, and rave aggression. Add **Luvaine Maximent's** sultry vocal and a jumpy rap by **MC Chill**, and you have the recipe for a potential smash. Call the eternally plugged-in **Mike Sefton** at **BMG Music** in London for further details.



**A Wish For Gabrielle.** Up-and-coming San Francisco producers/remixers **Tuhi Roy**, left, and **Jake Smith**, center, were in **Ameriycan Studios** in Hollywood to add fresh new grooves to "I Wish," the new single from **London/frr** chanteuse **Gabrielle**. The track has just shipped to club DJs in the U.S. Pictured with **Roy** and **Smith** is engineer **Jason Roberts**.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	1	2	8	I WANT YOU REPRISE 41397/WARNER BROS. 2 weeks at No. 1	◆ JULIET ROBERTS
2	2	3	9	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
3	3	4	9	GOT TO GET IT 550 MUSIC 773B2/EPIC	◆ CULTURE BEAT
4	4	5	8	SO INTO YOU EASTWEST 46650	◆ MICHAEL WATFORD
5	7	11	7	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN/RUPAUL
6	9	13	7	DO YOU WANT IT SBK 58114/ERG	◆ LONNIE GORDON
7	6	9	8	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
8	12	15	7	JUNGLE LUST (I WANT YOU) DEEP CRAP 3004/CRAP	URBAN MOTION PROJECT
9	15	19	6	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
10	19	24	5	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
11	13	17	6	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
12	16	21	7	STAY EMI 58113/ERG	◆ ETERNAL
13	18	16	8	GROOVE THANG MOTOWN 484B	◆ ZHANE
14	21	23	6	WORK THAT BODY GREAT JONES 530 629/ISLAND	◆ CHANELLE
15	5	1	9	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
16	14	14	9	GOING NOWHERE GO DISCS IMPORT	GABRIELLE
17	8	6	10	GIVE MYSELF TO YOU TRIBAL AMERICA 5808/IRS	THE DAOU
18	26	30	4	I'LL WAIT ARISTA 1 2659	◆ TAYLOR DAYNE
19	17	12	12	BEEN A LONG TIME COLUMBIA 77303	THE FOG
20	20	10	11	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
21	11	8	11	A DEEPER LOVE (FROM 'SISTER ACT 2') ARISTA 1 2651	◆ ARETHA FRANKLIN
22	24	28	5	X TRIBAL AMERICA 58035/IRS	JUNIOR VASQUEZ
23	10	7	11	I WANT TO THANK YOU AREA 10 004	LATRECE
24	23	20	10	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
25	29	31	4	TAKE ME AWAY REPRISE 41309/WARNER BROS.	◆ BABBLE
26	22	22	14	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
27	30	33	4	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
28	25	25	7	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
<b>★★★ Power Pick★★★</b>					
29	37	48	3	YOU USED TO HOLD ME '94 STRICTLY HYPE 112 RALPHI ROSARIO PRESENTS XAVIERA GOLD	
30	33	36	5	VICIOUS GAMES SMASH 440 812/ISLAND	YELLO
31	35	44	4	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
32	39	45	3	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
33	44	—	2	DO YA COLUMBIA 77401	◆ INNER CITY
34	31	29	9	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
35	34	37	5	OBSESSION AVENUE FOCH 18813/CRUIQUE	◆ FEM 2 FEM
<b>★★★ Hot Shot Debut★★★</b>					
36	NEW	1	1	LOVE & HAPPINESS STRICTLY RHYTHM EP4 RIVER OCEAN FEATURING INDIA	
37	28	27	12	WHEN YOU TOUCH ME CUTTING 292 MASTERS AT WORK FEATURING INDIA	
38	40	—	2	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
39	NEW	1	1	MOVING ON UP EPIC 77417	◆ M' PEOPLE
40	45	—	2	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
41	42	—	2	BREAKDOWN FFRR 120 015	ONE DOVE
42	47	—	2	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
43	36	46	4	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	PASCAL'S BONGO MASSIVE I
44	41	—	2	I WANNA ROCK JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
45	NEW	1	1	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
46	32	26	15	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
47	38	38	8	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
48	NEW	1	1	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	THE OVERLORDS
49	27	18	12	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
50	43	35	10	POWER POLYDOR 859 981/PLG	◆ NU COLOURS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>★★★ No. 1 ★★★</b>					
1	1	12	3	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG 2 weeks at No. 1	◆ SNOOP DOGGY DOGG
2	2	—	2	ELECTRIC RELAXATION (T) JIVE 42196	◆ A TRIBE CALLED QUEST
3	7	2	6	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
4	3	3	6	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
5	8	7	3	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
6	9	6	7	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
7	6	1	6	GROOVE THANG (M) (T) MOTOWN 484B	◆ ZHANE
<b>★★★ Greatest Gainer★★★</b>					
8	16	—	2	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	ROBIN S.
9	4	5	9	A DEEPER LOVE (FROM 'SISTER ACT 2') (M) (T) (X) ARISTA 1 2651	◆ ARETHA FRANKLIN
10	5	17	3	MARCH OF THE PIGS (X) TVT/INTERSCOPE 95938/AG	◆ NINE INCH NAILS
11	10	4	18	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
12	12	14	4	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
13	26	15	4	THE SIGN (M) (T) ARISTA 1 2673	◆ ACE OF BASE
14	20	21	9	CANTALOO (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
15	15	—	2	I WANT YOU (T) (X) REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
16	23	—	2	I'LL WAIT (M) (T) (X) ARISTA 1 2659	◆ TAYLOR DAYNE
17	30	18	5	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	◆ ICE CUBE
<b>★★★ Hot Shot Debut★★★</b>					
18	NEW	1	1	SWEET POTATOE PIE (M) (T) OUTBURST/CHAOS 77349/COLUMBIA	◆ DOMINO
19	40	42	5	DON'T GO BREAKING MY HEART (T) (X) MCA 54796	◆ ELTON JOHN & RUPAUL
20	14	22	7	IT ALL COMES DOWN TO THE MONEY (M) (T) RALPHI ROSARIO PRESENTS XAVIERA GOLD	◆ TERMINATOR X
21	27	—	2	BEAUTIFUL PEOPLE (T) STRICTLY RHYTHM 015	BARBARA TUCKER
22	21	9	3	JUST ANOTHER DAY (M) (T) MOTOWN 4850	◆ QUEEN LATIFAH
23	18	10	7	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
24	NEW	1	1	LOVE & HAPPINESS (T) STRICTLY RHYTHM EP4 RIVER OCEAN FEATURING INDIA	
25	22	25	17	I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
26	NEW	1	1	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
27	13	13	6	BECAUSE OF LOVE (T) (X) VIRGIN 38422	◆ JANET JACKSON
28	17	8	11	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
29	RE-ENTRY	6	6	JOY (T) CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
30	NEW	1	1	BELIEVE IN LOVE (T) ELEKTRA 66227	TEDDY PENDERGRASS
31	33	27	6	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
32	28	20	6	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
33	NEW	1	1	PLAYER'S BALL (M) (T) (X) LAFACE 1-4067/ARISTA	◆ OUTKAST
34	45	37	3	ZUNGA ZENG (T) (X) TOMMY BOY 599	◆ K7
35	24	16	3	GOT TO GET IT (T) (X) 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
36	RE-ENTRY	3	3	I WANNA ROCK (T) JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
37	34	44	4	I CRIED THE TEARS (T) (X) BIG BEAT 10150/AG	JOMANDA
38	NEW	1	1	COMIN' ON STRONG (T) EASTWEST 95969/AG	◆ SUDDEN CHANGE
39	37	28	7	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	NAS
40	32	47	14	SOUND OF DA POLICE (T) JIVE 42191	◆ KRS-ONE
41	41	43	14	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
42	39	—	2	WHEN A MAN LOVES A WOMAN (M) (T) MCA 54802	◆ JODY WATLEY
43	NEW	1	1	PUERTO RICO (M) (T) HOODY 50047/MOONROOF	◆ FRANKIE CUTLASS
44	47	35	3	ON AND ON (T) VIRGIN 38415	◆ SHYHEIM
45	29	—	2	WRONGPLACE (M) (T) ELEKTRA 66244	◆ DEL THE FUNKYHOMOSAPIEN
46	31	29	18	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
47	25	24	29	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
48	42	33	3	STAY (M) (T) (X) EMI 58113/ERG	◆ ETERNAL
49	49	32	23	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
50	46	30	6	I'M OUTSTANDING (T) (X) JIVE 42200	◆ SHAQUILLE O'NEAL

○ 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.

You Ain't Been Nowhere... Until You've Been *THERE*

**"I'LL TAKE YOU THERE"**

with house heavenly remixes by Satoshi Tomiie. The first single from the "Threatsome" soundtrack. Cassette in-store NOW. 12" CD-5 in-store April 5th.

**General PUBLIC**

Soundtrack Executive Producers: Ralph Salt

epic records group



Pam Patterson, creative director for On-Target Advertising, accepts the award for retail/trade print ad for "Screamer."



## To The Victors Go The Billies



Jeffrey Keyton, VP of off-air creative for MTV, accepts the music video/network radio spot award for "The Jon Stewart Show," which was also named best of show.



Executives of MTV: Music Television celebrate their multiple victories at the awards ceremony. Shown, from left, are Lorin Konner, Benita Husdand, Risha Walden, Mikiko Gill, Nigel Cox-Hagen, Mara Marich, Todd Mueller, Angie Li, Christina Norman, Jeffrey Keyton, and Tim Abshire.



Judy Stickel of Walt Disney Records proudly displays Buena Vista Home Video's three Billie Awards. It was honored for point-of-purchase and packaging for "Pinocchio" and for best TV commercial for its "Muppet Watch Offer."



Billie advisory board member Jim Wagner, VP of merchandising and advertising for Warner/Sire Records, accepts music/P-O-P honors for "The Velvet Underground—Live MCMXCIII."



Select Records art director Ian Thornell receives the Billie Award for best poster for the company's Jerky Boys poster.



Billboard president and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and "Downtown" Julie Brown for hosting the Billie Awards.



George Anderson, associate creative director for Columbia TriStar Home Video, accepts the Billie Award for best home video/trade print ad for "The Age Of Innocence."



Billie Awards co-host Peter Max, left, presents the music publishing/trade print award to Chris Regan, copywriter at Sony Music Creative Services, for the campaign "Global. Friendly."

**NEW YORK**—Billboard honored the winners of its second annual Billie Awards competition, shown above, at a March 10 ceremony at the Puck Building here. The event was hosted by artist Peter Max and ESPN personality "Downtown" Julie Brown. The Billie is the only award honoring excellence in advertising and packaging in the music and home entertainment industries. (Photos: Chuck Pulin)



Winners in the music video category share the spotlight. Shown, from left, are Parham Santana's Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingsley and VH-1 copywriter Dan Hedges, who were honored for their VH-1/k.d. lang ad. Parham Santana also won in the home video/special packaging category for "The African Queen—Commemorative Edition."



Billie Awards co-host "Downtown" Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video/consumer print ad for "Jason Goes To Hell."



Alan Cohen, senior VP of Slater, Hanft, Martin, accepts music/trade print honors for the trade print ad for Billy Joel's single "The River Of Dreams."



Joanne Aliber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston-Effler Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.



Philadelphia-based advertising agency the Weightman Group took two Billies in the retail category. Shown, from left, are art director Art Stiefel, senior copywriter Gary Kopervas, and team creative director Nat Gutwirth.



Sony Music Creative Services executive line producer Jacqueline Dincauze, left, and copywriter Hilary Snell accept a Billie honoring Sony's radio spot for the band Suede.



Accepting the music/standard packaging award for the "Mad About ..." series, from left, are PolyGram Classics & Jazz senior designer David Lau, senior VP of product development Peter Munves, and director of marketing Greg Barbero.





**Victoria Victorious.** New Reprise Records artist Victoria Shaw has signed an exclusive worldwide publishing agreement with Madonna and Time Warner's Maverick Music Co. Shown here with Shaw are Freddy DeMann, left, co-chairman of Maverick Entertainment, and Lionel Conway, president of Maverick Music.

## 'Bulletproof' Campaign For Travis Tritt Kragen, Warner Bros. Plan Cross-Promotions

BY JIM BESSMAN

NEW YORK—The "Ten Feet Tall And Bulletproof" title that ties the whole thing together sounds a bit menacing, but Warner Bros. Records is keying on Travis Tritt's "vulnerability" to kick off his comprehensive album campaign. Actually, the album is but one of many components in a remarkable confluence of major career events for the artist.

The first single, "Foolish Pride," a ballad, will try to bring out the softer side of a performer better known for his rocky edge and outspokenness. To be released with a video March 29, the

single heralds "Ten Feet Tall And Bulletproof"—the album—which is due May 10. In a cross-marketer's dream, Tritt's autobiography, also titled "Ten Feet Tall And Bulletproof," will be published the same day, with a video-clip compilation—again with the same title—hitting retail within the following 30 days.

Add to the above:

- Tritt's continuing role as host of VH-1's weekly "Country Countdown" show.
- His acclaimed contributions to the recent "Common Thread: The Songs Of The Eagles" tribute, the "Rhythm Country & Blues" duet compilation, and David Lee Roth's latest album—plus involvement in upcoming tribute albums to George Jones and George Harrison.
- His appearance on the Super Bowl halftime show, and his upcoming performances at the "Rhythm Country & Blues" benefit concert in Los Angeles, the Academy Of Country Music awards show, and the FanFest and Fan Fair festivals.
- A part in the Keifer Sutherland/Woody Harrelson movie "The Cowboy Way," for which he also supplied the title tune.
- Features on TNN's "Country Music



TRITT

Video Hour" (April 1) and American Music Shop (April 20), and an appearance on "The Late Show With David Letterman."

- Coverage of the start of his tour by "Life" magazine.
- A 100-city "Ten Feet Tall Tour" with Joe Diffie and Lee Roy Parnell, commencing April 15 and lasting through the end of the year.

When you combine these activities with the massive press they are certain to generate, you have all the makings of a monster year—even by Tritt's standards.

"Synergistic events coming together at the same time," says Tritt's manager, Ken Kragen, reciting a main Kragen tenet. "The whole thing fits together very nicely: the album, book, and video release; his appearance May 3 at the ACMs, where he has three nominations; then, the next day, his first book in-store at the Crown Books kiosk at FanFest in L.A. Then Letterman in New York a week later, and bookstore appearances there and back home in Atlanta, before going to Nashville for Fan Fair and another bookstore stop, as well as hosting the Grand Ole Opry on June 4—a day after the opening of 'The Cowboy Way.' On top of this is the tour and VH-1. So the package is perfect."

As Kragen indicates, Tritt plans to promote both the book and album heavily at bookstore "combo in-stores."

(Continued on page 48)

## Celebrating What Country Makes A Man Do Mike Henderson Joins List Of Genre's Rowdy Revelers

**MIKE'S MUSICAL MISCHIEF:** As much as we cherish all things morbid in country music, and as pleased as we are to see new artists tap into the grave topics of wilted dreams, broken homes, and major demographic shifts, there are times when we really yearn for songs that simply pulsate with good-natured mischief. Call it "ornery country"—low on self-control and high on having fun. Let's be clear on this point, though: We're not talking about the kind of high spirits that lead to hurling bottles at the band or fist-fights in the parking lot. Rather, we're talking about being so self-aware, so youthfully buoyant, so entranced by life unfolding that one absolutely *must* share these euphoric feelings with others. Right away and loudly.

It's this sunny outlook that gave country music Red Foley's "Tennessee Saturday Night," Hank Williams' "Hey, Good Lookin'," Lefty Frizzell's "Shine, Shave, Shower," Roger Miller's "Chug-A-Lug" and "Dang Me," Jerry Reed's "When You're Hot, You're Hot," John Anderson's "Swingin'," and, more recently, Confederate Railroad's "Trashy Women" and Aaron Tippin's "Honky Tonk Superman."

For devotees of this sub-genre, we heartily recommend Mike Henderson's new RCA album, "Country Music Made Me Do It." Oh, sure, Henderson makes the requisite—and fitting—nods to life's somber side. But above and beyond that, he exudes a goofy, romping, good-time feel that is refreshingly free of chips on the shoulder and all the macho posturing that occurs when country gets this close to rock. The title song—with its refrain of "country music made me do it and I don't care"—is a delightful statement of surrender to one's baser instincts—as well as a declaration that there's no place for guilt in the process. "Hillbilly Jitters," while not the most eloquent account of rampant sexual attraction ever penned, is certainly among the more electrically enthusiastic ones. And the compressed rhythmic energy of "Fountain Of Youth" seems to shear away the years and cares just as surely as the mountebank's elixir the song describes. These aren't just great tracks, they're therapy.

After country music takes care of its serious agenda, it's kind of nice to see it sniff the air, slap on some cheap aftershave, and—with no scores to settle or axes to grind—bound joyfully into the companionate night.

**MAKING THE ROUNDS:** The Country Music Foundation and Track Marketing are jointly creating a mobile exhibit called "Country Music Hall Of Fame And Museum Traveling Exhibition." It will be a self-contained unit of

2,000 square feet with interactive displays, instruments and stage costumes of famous performers, manuscripts, and photos. The exhibit, to be built by the Overland Entertainment Co., will tour state fairs and malls and will accompany concert dates. Plans are for the exhibit to tour this summer.

Billy Dean will return to his native Florida to host the "ABC Spring Break '94" special, set to air April 2. Also on the show: Chris LeDoux, Toby Keith, Charlie Daniels, and John Berry... Former Bread leader David Gates is recording and self-producing a country album for Discovery Records. He was in town meeting radio programmers during the recently concluded Country Radio Seminar... Dwight Yoakam producer Pete Anderson will produce Jamie Hartford's debut album for Asylum... The Bellamy Brothers will release their "Beggars & Heroes" album, originally released in Germany, to the U.S. market in April... A new video released by Thompson-Woods Associates

chronicles the life of Grand Ole Opry comedienne Minnie Pearl. Called "Minnie Pearl: The Life And Legend," the 60-minute tape features old photographs, rare television footage, and remarks from such friends and admirers as George Bush, Yoakam, Willard Scott, Barbara Mandrell, and Ray Stevens.

American Songwriter magazine is offering a free "welcome packet" to songwriters. It includes all manner of useful information to beginners—from a map of Music Row to a rundown of how record royalties are calculated and paid out. However, the packet is available only to those who stop by the magazine's Music Row office.

**MARK YOUR CALENDAR:** Ricky Van Shelton will autograph copies of his new children's book, "Quacker Meets Mr. Moo," March 29 at Davis-Kidd Booksellers in Nashville... Sparrow Records' Michael Card will perform a benefit concert for the Nashville Union Rescue Mission April 23 at War Memorial Auditorium. Tickets can be bought at the Mission or at local Christian bookstores... The Music City Tennis Invitational, benefiting the Child Development Center at Vanderbilt's Children's Hospital, will take place April 30-May 1 at the Brownlee O. Currey Jr. Tennis Center at Vanderbilt. Paul Worley, executive VP of Sony Music, is the honorary chairman... Music Row Industry Summit '94 will be held May 11-13 at the Regal Maxwell House in Nashville... The third annual Country Music Fan Jam will be held May 21-22 at the Stockyard Station Park in Fort Worth, Texas. Signed for the event so far are John Michael Montgomery, Daron Norwood, Neal McCoy, Doug Supernaw, BlackHawk, and Jerry Jeff Walker.



by Edward Morris

## Mercury To Offer Statlers' Boxed Set Via Direct Mail

BY EDWARD MORRIS

NASHVILLE—Mercury Records will reverse the normal sales process for its upcoming Statler Brothers boxed set, offering it via direct mail several months before it goes to retail.

Called "The Statler Brothers: A 30th Anniversary Celebration," the three-CD or three-cassette collection contains 62 songs. Packaged with the set is a separate CD or tape of all the music from Lester "Roadhog" Moran & the Cadillac Cowboys, the Statlers' comic alter egos.

Also included is a 36-page historical booklet that features a long appreciation essay by Collin Escott and 52 pictures.

"This is the first time we've gone straight to direct mail with a regular project," says Kira Bailey, Mercury/Nashville's director of catalog development. Mercury is working the set through the Lois K. Geller direct marketing company in New York.

The label is relying on the popularity of the Statlers' weekly variety show on The Nashville Network to add impetus to the campaign. However, instead of buying ads on the show for network-wide coverage, Mercury will use SoundScan data to pinpoint the markets where the Statlers have their strongest sales and buy spots through the local cable systems



THE STATLER BROS.

there.

There will be other TNN-related buys as well, Bailey says.

In addition to using television spots, the plan also will rely heavily on direct mail solicitations. Mercury will mail ads for the set to more than 70,000 addresses, including 20,000 provided by the Statlers from their own mailing list and about 50,000 purchased specifically for the campaign.

Also following the TV rollout, the label will begin running print ads in selected country consumer publications. Finally, the set will be made available at retail "probably some time before Christmas," Bailey says.

While Mercury is not predicting the number of boxed sets it will sell, it expects that 75%-80% of them will be in the cassette format—since that is the usual ratio for other Statler titles.

The direct mail price for the collection is \$34.95 plus shipping and handling for the cassettes, and \$49.95 for the CDs.

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	2	—	2	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
2	1	1	7	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (9.98/15.98)	KICKIN' IT UP	1
3	3	2	22	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
4	4	5	8	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	4
5	5	3	24	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
6	6	6	75	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
7	7	4	28	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
8	9	10	89	MARY-CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/13.98)	COME ON COME ON	6
9	8	7	55	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	11	9	44	LITTLE TEXAS ● WARNER BROS. 45270 (9.98/15.98)	BIG TIME	8
11	10	8	80	VINCE GILL ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
<b>*** PACESETTER ***</b>						
12	15	22	78	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
13	13	15	18	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	13
14	12	12	51	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
15	16	13	32	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
16	17	11	24	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
17	21	21	5	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	17
18	18	16	98	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
19	20	19	44	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
20	14	14	7	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
21	19	17	6	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
22	23	24	35	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
23	25	29	3	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
24	22	18	47	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
25	27	26	183	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
26	24	20	70	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
27	26	25	135	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
28	29	30	53	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
29	28	23	9	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
30	30	27	38	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
31	31	28	25	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
32	34	35	254	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
33	32	31	47	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
34	33	34	38	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
35	48	44	6	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	35
36	35	32	22	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
37	46	50	4	WILLIE NELSON JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	37	95	BILLY RAY CYRUS ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
39	36	33	20	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
40	43	42	131	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
41	39	40	53	TRACY LAWRENCE ▲ ATLANTIC B2483/AG (9.98/15.98)	ALIBIS	5
42	40	43	102	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
43	38	36	31	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
44	41	39	41	DOUG SUPERNOW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27
45	47	45	38	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
46	45	46	31	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
47	42	38	17	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
48	44	41	21	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
<b>*** HOT SHOT DEBUT ***</b>						
49	NEW ▶	—	1	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	49
50	53	51	75	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
51	54	56	26	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50
52	57	62	9	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52
53	49	47	19	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
54	52	49	20	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37
55	50	48	15	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30
56	55	55	109	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
57	56	52	148	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
58	65	68	47	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
59	NEW ▶	—	1	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	59
60	51	54	19	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/15.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
61	58	53	82	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
62	59	58	65	REBA MCENTIRE ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
63	66	63	29	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
64	60	57	81	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
65	63	59	11	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	54
66	62	60	157	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
67	NEW ▶	—	1	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	67
68	64	64	118	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
69	69	66	7	LEE ROY PARNELL ARISTA 18739 (9.98/15.98) HS	ON THE ROAD	66
70	61	61	77	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
71	67	65	47	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
72	NEW ▶	—	1	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	72
73	70	69	50	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
74	68	67	68	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
75	71	70	200	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4

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

## Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING MARCH 26, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	149
2	2	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	134
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	149
4	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	149
5	8	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	38
6	6	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	32
7	5	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	147
8	7	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	147
9	11	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	147
10	9	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	26
11	13	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	55
12	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	25
13	14	ALABAMA ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	148

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	9
15	17	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	11
16	20	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	26
17	—	ROGER WHITTAKER RCA 61972 (9.98/15.98)	DANNY BOY	1
18	19	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	12
19	16	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	23
20	18	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	121
21	15	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	101
22	—	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	10
23	23	WAYLON JENNINGS ▲ <sup>4</sup> RCA 337B* (8.98)	GREATEST HITS	34
24	—	WILLIE NELSON ▲ <sup>4</sup> COLUMBIA 35305/SONY (6.98 EQ)	STARDUST	8
25	22	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	24

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

# Come home to Branson

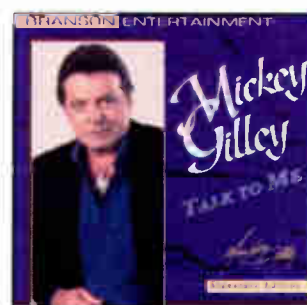
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COUNTRY MUSIC TELEVISION

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MAR. 26, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	15	<b>*** No. 1 ***</b> NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
2	4	5	15	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
3	9	12	15	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17802
4	10	13	11	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
5	2	1	12	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
6	3	4	16	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
7	12	14	9	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
8	6	10	16	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
9	14	15	10	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
10	17	18	12	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
11	7	8	15	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
12	5	2	16	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
13	16	19	8	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
14	15	17	12	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
15	18	20	6	ROCK BOTTOM T.BROWN (J.R.COBB,B.BUIE)	WYNNONA (C) (V) CURB 54809/MCA
16	19	23	11	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
17	8	7	15	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712
18	11	11	19	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
19	13	6	16	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 54768
20	24	28	7	<b>*** AIRPOWER ***</b> PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
21	21	22	9	WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
22	23	24	11	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAW)	TANYA TUCKER (V) LIBERTY 17803
23	22	21	20	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18240
24	25	27	11	WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
25	28	33	7	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
26	20	16	15	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
27	30	37	5	ADDICTED TO A DOLLAR J.STROUD,D.STONE (D.STONE,R.HOOD,R.MADDOX,K.TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
28	29	30	8	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
29	35	43	4	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (C) (V) RCA 62762
30	31	35	8	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)	DOUG SUPERNAW (V) BNA 62757
31	34	38	10	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUART,B.DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
32	39	45	6	TRY NOT TO LOOK SO PRETTY P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
33	38	44	7	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
34	32	29	20	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
35	27	26	18	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
36	41	46	5	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	◆ CLAY WALKER (V) GIANT 18210
37	42	42	13	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
38	33	25	17	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	48	60	3	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	RANDY TRAVIS (C) (V) WARNER BROS. 18208
40	36	31	19	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
41	26	9	17	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
42	40	36	20	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235
43	56	68	5	LOVEBUG T.BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT MCA ALBUM CUT
44	46	49	6	OUTSKIRTS OF TOWN M.MILLER,M.MCANALLY (G.HUBBARD,D.CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
45	44	39	20	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN LIBERTY ALBUM CUT
46	52	54	3	IN MY OWN BACKYARD J.SLATE,B.MONTGOMERY (A.SPOONER,K.K.PHILLIPS,J.DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
47	49	51	7	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
48	51	53	5	COMPANY TIME J.GUESS (M.MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
49	47	47	7	HONKY TONK SUPERMAN S.HENDRICKS (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 62755
50	54	—	2	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
51	45	41	19	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
52	43	40	10	STONE COLD COUNTRY D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
53	53	66	3	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
54	69	—	2	ROPE THE MOON S.HENDRICKS (J.BROWN,J.DENTON,A.BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
55	50	52	8	I LOVE YOU 'CAUSE I WANT TO H.EPSTEIN (C.CARTER,R.FOSTER)	◆ CARLENE CARTER (V) GIANT 18265
56	58	—	2	MY NIGHT TO HOWL R.LANDIS (R.GILES,A.ROBERTS,C.BLACK)	LORRIE MORGAN (V) BNA 62767
57	67	—	2	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
58	59	63	4	ONCE IN A WHILE T.BROWN (S.DORFF,J.BETTIS)	◆ BILLY DEAN LIBERTY ALBUM CUT
59	57	56	4	BORN READY B.BECKETT (A.SHAMBLIN,D.GIBSON)	◆ JESSE HUNTER (C) (V) BNA 62736
60	63	72	3	NEVER BIT A BULLET LIKE THIS B.CANNON,N.WILSON (J.FOSTER,M.PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
61	64	64	4	JUST ONCE T.BROWN (D.L.MURPHY,K.TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
62	55	48	16	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
63	NEW ▶	1	1	<b>*** HOT SHOT DEBUT ***</b> SPILLED PERFUME S.FISHELL,P.TILLIS (P.TILLIS,D.DILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
64	62	58	9	IN MY NEXT LIFE J.STROUD (M.BARNES)	MERLE HAGGARD CURB PROMO SINGLE
65	NEW ▶	1	1	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY X
66	60	59	5	CLOSING TIME S.FISHELL,R.FOSTER (R.FOSTER,M.SAGER)	◆ RADNEY FOSTER (V) ARISTA 1-2652
67	66	61	20	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
68	65	55	18	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
69	61	57	7	SOMEWHERE IN BETWEEN M.CLUTE,T.DUBOIS (A.SHAMBLIN,J.VEZNER)	◆ DUDE MOWREY (C) (V) ARISTA 1-2643
70	NEW ▶	1	1	EAGLE OVER ANGEL D.PHELPS,R.L.PHELPS (G.GUINN,Y.GUINN,J.PETERS)	◆ BROTHER PHELPS (V) ASYLUM 00012
71	68	62	18	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
72	70	69	19	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
73	RE-ENTRY	3	3	IF I HAD ONLY KNOWN T.BROWN,R.MCENTIRE (J.STANFIELD,C.MORRIS)	REBA MCENTIRE MCA ALBUM CUT
74	71	70	3	YOUNG LOVE M.LAWLER,H.SHEDD (C.JOYNER,R.CARTEY)	◆ TWISTER ALLEY MERCURY ALBUM CUT
75	75	73	4	RIDE 'EM HIGH, RIDE 'EM LOW R.DUNN (R.DUNN)	BROOKS & DUNN MCA ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	1	—	2	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER GIANT
2	—	—	1	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB
3	2	1	4	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL WARNER BROS.
4	3	3	8	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
5	4	2	3	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE EPIC
6	5	4	5	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH RCA
7	6	5	12	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
8	8	8	14	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
9	7	9	26	CHATTAHOOCHIE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
10	10	7	4	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
11	11	10	18	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
12	9	6	6	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW BNA
13	15	12	15	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA

14	18	15	21	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
15	16	14	9	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA RCA
16	13	13	12	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT MCA
17	14	16	10	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT MCA
18	12	11	4	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD MCA
19	19	17	19	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
20	21	19	13	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
21	25	—	32	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
22	17	—	2	IS IT OVER YET T.BROWN (B.KIRSCH)	WYNNONA CURB
23	20	18	19	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
24	23	20	10	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA
25	—	23	15	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE EPIC

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



by Lynn Shults

**S**TAYING NO. 1 for the second consecutive week is "No Doubt About It" by Neal McCoy. McCoy's album, "No Doubt About It," produced by Barry Beckett, moves from No. 21 to No. 17 on the Top Country Albums chart. This past week McCoy was honored with a No. 1 party at Sammy B's, a Music Row restaurant. He was most gracious, acknowledging the support of his family, the Atlantic staff, and Beckett, the legendary Muscle Shoals, Ala., producer who now calls Nashville home.

**T**HE MOST ACTIVE TRACK on the singles chart is "Lovebug" (56-43) by George Strait, followed by "Before You Kill Us All" (48-39) by Randy Travis; "Rope The Moon" (69-54) by John Michael Montgomery; "Wish I Didn't Know Now" (54-50) by Toby Keith; "A Good Run Of Bad Luck" (35-29) by Clint Black; "My Love" (10-4) by Little Texas; "Addicted To A Dollar" (30-27) by Doug Stone; "Standing Outside The Fire" (9-3) by Garth Brooks; "(Who Says) You Can't Have It All" (12-7) by Alan Jackson; and "I'm Holding My Own" (17-10) by Lee Roy Parnell.

**C**ONCEPT ALBUMS FEATURING the talents of various artists continue to hog the spotlight, as "Rhythm Country & Blues" (2-1) vaults into the No. 1 position on the Top Country Albums chart. "Common Thread: The Songs Of The Eagles" (3-3) held the No. 1 position for 15 consecutive weeks and shows signs of remaining in the top 10 for quite some time. "Rhythm Country & Blues" also captures the Greatest Gainer award as the album with the largest increase in unit sales over the previous week. The Pacesetter award for the greatest percentage increase goes to the soundtrack album "Pure Country" (15-12) by George Strait. Continuing to climb the Top Country Albums chart is "Moonlight Becomes You" (46-37) by Willie Nelson. The album debuts on The Billboard 200 at No. 188.

**W**E ARE ALWAYS TALKING about airplay, and occasionally we discuss album sales, but rarely do we focus on sales of country cassette/CD singles. We have considered incorporating singles sales into the Billboard Hot Country Singles & Tracks chart. However, not all country releases are available as singles. Still, SoundScan data indicates there is a strong market for them. "Indian Outlaw" by Tim McGraw has proven, again, that the country singles buyer is still active. "Indian Outlaw" moves 9-8 on Billboard's Hot 100 Singles Sales chart and 28-19 on the overall Hot 100, which combines BDS monitored airplay and SoundScan sales data.

**W**HAT ARE THE TOP-SELLING country singles? "Indian Outlaw" is the first listed on the Hot 100 Singles Sales, followed by "I Swear" (17-19) by John Michael Montgomery; "My Love" (46-47) by Little Texas; "No Doubt About It" (55-56) by Neal McCoy; and "Rock My World (Little Country Girl)" (56-59) by Brooks & Dunn. Singles had all but disappeared from the country marketplace several years ago, largely because of label fears that they cut into album sales. But with country's popularity soaring, this appears to be a myth. McGraw's forthcoming album, "Not A Moment Too Soon," undoubtedly will benefit from the sales success of "Indian Outlaw."

## Nashville Honors Top Songs & Writers

### Music City News, NSAI Hold Awards Ceremonies

NASHVILLE—Music City paid tribute to many of its top composers during the Music City News Country Songwriters Awards special March 9 and the Nashville Songwriters Assn. International's achievement award ceremonies March 10. Alan Jackson and Jim McBride took top honors at the former, and Clint Black, Dennis Linde, and Hugh Prestwood dominated the latter.

Jackson and McBride were cited during the TNN special for "Chattahoochee," which was voted song of the year. Odds were on a Jackson win since he also wrote or co-wrote two of the other nominees: "Tonight I Climbed The Wall" and "She Got The Rhythm (And I Got The Blues)" (with Randy Travis).

The NSAI event celebrated the top songs in country, pop, rock, adult con-

temporary, urban contemporary, and gospel.

Black was honored as songwriter/artist of the year and Linde as songwriter of the year. Prestwood's "The Song Remembers When" was selected song of the year.

NSAI's individual winning songs and their writers were:

**Country:** "Ain't That Lonely Yet," Kostas, James House; "Chattahoochee," Jackson, McBride; "Cleopatra, Queen Of Denial," Pam Tillis, Bob DiPiero, Jan Buckingham; "I Don't Call Him Daddy," Reed Nielsen; "I Guess You Had To Be There," Jon Robbin, Barbara Cloyd; "I Love The Way You Love Me," Victoria Shaw, Chuck Gannon.

Also, "I Want To Be Loved Like That," Phil Barnhart, Sam Hogin, Bill LaBounty; "Is It Over Yet," Billy Kirsch; "Learning To Live Again," Stephanie Davis, Don Schlitz; "Let That Pony Run," Gretchen Peters; "Passionate Kisses," Lucinda Williams; "Prop Me Up Beside The Jukebox," Rick Blaylock, Kerry Kurt Phillips, Howard Perdue.

Also, "She Don't Know She's Beautiful," Bob McDill, Paul Harrison; "Soon," Casey Kelly, Bob Regan; "T-R-O-U-B-L-E," Jerry Chesnut; "That Was A River," Susan Longacre, Rick Giles; "The Song Remembers When," Prestwood; "Trashy Women," Chris Wall; and "When You Leave That Way You Can Never Go Back," Steve Clark, Johnny MacRae.

**Pop:** "Somebody Love Me," Michael W. Smith, Wayne Kirkpatrick; "Tell Me What You Dream," Vince Melamed, Josh Leo, Timothy B. Schmitt; and "Cryin'," Steven Tyler, Joe Perry, Taylor Rhodes.

**Rock:** "Wide River," Chris McCarty, Steve Miller; "Cryin'"; and "Perfectly Good Guitar," John Hiatt.

**Adult contemporary:** "In This Life," Mike Reid, Allen Shamblin; "Passionate Kisses"; and "What Might Have Been," Porter Howell, Dwayne O'Brien, Brady Seals.

**Urban contemporary:** "A Song For You," Leon Russell.

**Gospel:** "I Believe," Wes King, Fran King; "Hand On My Shoulder," Greg Nelson, Bob Farrell; "The River," Carmen; "Dancin' In Heaven," Rex Carroll, Dez Dickerson; and "If That Ain't Love," the Brave.

## 'BULLETPROOF' PLAN FOR TRAVIS TRITT

(Continued from page 43)

The album itself was previewed for radio during a meet-and-greet at the Country Radio Seminar.

As for the first single, Warner Bros. senior VP of marketing Bob Saporiti concedes that leading with a ballad is "unusual," but hardly a stretch. "There are very few ballad slots available [on country playlists], and they're given to only a handful of people, like Vince Gill. But Travis is another one. One of his biggest attractions is the big power ballad, like 'Anymore' and 'Help Me Hold On'—which are records that have sold albums for us. So we can come out now with 'Foolish Pride,' which is just a killer."

The ballad also manifests Tritt's sense of "vulnerability," according to Saporiti—a trait that may have been obscured by the singer's highly publicized (but since resolved) war of words with Billy Ray Cyrus.

"Over the past couple of years," says Saporiti, "Travis has really been a controversial character—which is one of his selling points. But he's a yin-yang kind of guy. We're trying to bring a little more of [the softer side] out, which I think is his real strength."

Hence, a recent Tritt photo shoot focused on a "different look [that is]

more accessible," Saporiti notes. He also observes that the macho boastfulness suggested by the album and book title is really "almost tongue-in-cheek," and the exact opposite of what the song of that title conveys.

Musically, "Ten Feet Tall And Bulletproof" is much more country-oriented than Tritt's more recent efforts. "He consciously attempted to serve the country market here," says Krage, "and not move another step toward rock." Saporiti further characterizes the collection as a "full-service album," with material varying from rock'n'roll to country, ballads, and uptempo numbers—"so the listener gets to know who the real Travis Tritt is."

Tritt's product manager at Warner Bros., Scott Heuerman, outlines an initial retail campaign that starts with 15-second teasers on CMT and VH-1 May 1-10. They will feature the first single and will tag the album release date. These will be followed by 30-second spots May 10-24.

A second retail push in September should coincide with the second single's peak, as well as with the CMA awards activities. A third single is planned for Oct. 1 to continue heavy airplay through the holiday season.

Merchandising aids include 1x1 album flats, a full-size poster featuring full discography, and mini standups. Advertising plans involve a full-page back cover in Billboard. Tritt, who has already been covered in TV Guide and People, is the subject of upcoming features in USA Weekend and Entertainment Weekly. He will hold a satellite press conference for major markets about the book and album.

"It's becoming very clear just how deep Travis' talent is," says Krage, who says that Tritt is the only country artist to be asked to participate in the forthcoming George Harrison tribute album, as well as to open for the Eagles' reunion tour. "But he's most excited," Krage adds, "that they let him play lead guitar on the George Jones duet album [now being recorded]."

"Ten Feet Tall And Bulletproof" is Tritt's first album since "T-R-O-U-B-L-E," which came out in August 1992. "We had a great game plan," says Krage, "but then Garth [Brooks] stole the spotlight by releasing his Christmas album right on top of it." But Krage voices no fear of being one-upped this time: "You can't plan a more perfect set-up than what's going on at this point."

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
27 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	67 HIGH TECH REONECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
39 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP)	47 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
28 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	49 HONKY TONK SUPERMAN (Acuff-Rose, BMI) CPP
59 BORN READY (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI)	57 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B Collins, BMI/W.B.M., SESAC/KT Good, SESAC)
66 CLOSING TIME (BMG, ASCAP/Muckleroy, ASCAP/Polygram Int'l, ASCAP/Vector Brothers, ASCAP) HL	16 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)
48 COMPANY TIME (Beginner, ASCAP)	38 I'D LIKE TO HAVE THAT ONE BACK (Music Corp Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
72 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	25 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL
53 ODDY NEVER WAS THE CADILLAC KING (Maypop, BMI/Colgems-EMI, ASCAP)	73 IF I HAD ONLY KNOWN (Jana Stantunes, BMI/Bug, BMI/Alabama Band, ASCAP)
70 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)	35 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
18 GOOBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	13 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL
29 A GOOD RUN OF BAD LUCK (Blackened, BMI)	19 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
2 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getaarejob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL	55 I LOVE YOU 'CAUSE I WANT TO (Tortured Artist, ASCAP/Sony Cross Keys, ASCAP/Polygram, ASCAP/St. Julien, ASCAP) HL
41 HEY CINQUELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM	

10 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)	58 ONCE IN A WHILE (Ensign, BMI/Galewood, BMI/John Bellis, ASCAP/WB, ASCAP) HL	11 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
9 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	44 OUTSKIRTS OF TOWN (Myrt & Chuck's Boy, ASCAP/Flying Fingers, ASCAP) HL	17 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP
64 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) CPP	20 PIECE OF MY HEART (Unchappell, BMI/Web IV, BMI) HL	5 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
46 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)	30 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw, ASCAP)	32 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL
26 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM	75 RIDE 'EM HIGH, RIDE 'EM LOW (Sony Tree, BMI) HL	65 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI)
6 I'VE GOT IT MAOE (Irving, BMI/Hardscratch, BMI) CPP	12 ROCK BOTTOM (BCL, BMI)	22 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
42 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM	15 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM	45 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL
61 JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP)	54 ROPE THE MOON (Almo, ASCAP/Bamatuch, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP)	37 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
31 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL	71 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL	36 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lori Jayne, BMI)
14 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	62 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP	24 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
34 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	69 SOMEWHERE IN BETWEEN (Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP/Warner-Tamerlane, BMI/Minnesota Man, BMI) CPP	7 (WHO SAYS) YOU CAN'T HAVE IT ALL (Maltie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
43 LOVEBUG (Glad, BMI/Blackjack, BMI)	63 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI)	50 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI)
4 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	3 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	21 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
56 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alight, SESAC/Ciantro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP)	40 STATE OF MIND (Wordy, ASCAP) CPP	74 YOUNG LOVE (Lowery, BMI)
60 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI)	52 STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	33 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
1 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	23 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM	51 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI/Longitude, BMI) WBM
68 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McBride, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL	8 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL	

# Music Video

ARTISTS & MUSIC

## JVC Vid Shoot Puts Teens To Work Singer Lettau Reaches Out To Runaways

BY DEBORAH RUSSELL

LOS ANGELES—JVC Music treads into uncharted territory this month with its new video, "Shower The People," a cover of the James Taylor classic recorded by contemporary jazz singer Kevyn Lettau.

The clip marks the 2-year-old label's third foray into video production, and heralds Lettau's own video debut for the imprint. To describe the experimental production as unconventional is an understatement.

A number of teen runaways, housed at the Van Nuys, Calif.-based shelter administered by Children Of The Night, will shoot footage for the clip and work on the production crew under director Ken Tamburri and producer Spencer Thornton. Some of the runaways also will appear on screen with Lettau, a former teen runaway herself.

"The concept of the song is about positive things, and we wanted to give the kids some positive and fun things to do besides singing," says Cary Goldberg, director of public relations at JVC Music. "We figured we'd let the kids have the experience of seeing that if you learn a skill, there's something you can do with it."

JVC's campaign for the video is as untraditional as the production. "Shower The People" is not a single release from Lettau's current album "Another Season," which hit the streets Feb. 15. "Morning Kisses" is the single JVC is working at adult contemporary radio, but that song has no video.

"In a sense, I'm doing this video as part of my own healing, and as an effort to give something back to the community," says Lettau, who left home more than a decade ago at age 15. She has been volunteering at the center since December. "If I can tell these kids my story, and just hang out with them and gain their trust, maybe I can inspire them."

And while Lettau often sings with residents at the center, the video production offers even more to the run-

ways, says organization founder Lois Lee.

"It helps the kids to know there are jobs in show business other than being a rock star," she says.

Allowing the participants to handle the equipment and work on the crew provides a real challenge to Tamburri and Thornton, but they each have backgrounds in education and say they were not worried about working with an inexperienced group.

"We're giving these kids a nod and saying, 'You have possibilities in this life,'" says Tamburri. "It's very natural, and it's fun to put the cameras in their hands. It's the element of chance involved here that makes it really interesting."

Studio City, Calif.'s Innovative Media Productions is helming the production, and most of the budget, which is estimated at about \$20,000, has been donated by local companies. The shooting schedule included two days split between the Children Of The Night site and the L.A. nightclub the Troubadour, where Lettau performed at a mid-March benefit for the center.

Conceptually, "Shower The People" could be compared to Soul Asylum's emotionally charged breakthrough video "Runaway Train," which fea-

tured photos of actual missing persons. A number of people pictured in that video contacted their families as a result of its airplay.

But JVC's Goldberg says the label and Lettau were more concerned with the process than the end result. It's likely the video will be serviced to VH-1 and other adult-oriented outlets, and Children Of The Night will be able to use the video in its own promotional and public service efforts.

Lettau hopes the video does receive commercial airplay, if only to spread the message of hope the clip conveys.

"It would be great if kids in a bad way would see it, and would look into going into a shelter," she says. "At least it displays their options to them. And it would be good if it helps a sibling or a parent come to some realization and to take more care."

At the very least, says Lettau, the production of the video will help the very runaways who made it. "We build our own moral fiber when other people trust us and give us responsibility," she says. "These are not the average kids who were nurtured by mom and dad, and their confidence level is very low. It's important for them to be able to take part in a project like this."

## PRODUCTION NOTES

### LOS ANGELES

- The Squeak Pictures production crew recently wrapped Nine Inch Nails' Nothing/TVT/Interscope clip "March Of The Pigs," directed by Peter Christopherson and produced by Scott Shapiro and Catherine Finkenshaedt; Faith Hill's Warner Bros. video "But I Will," directed by Leta Warner and produced by Finkenshaedt and John Duffin; and Bruce Cockburn's Columbia shoot "Listen For The Laugh," directed by Dana Tynan and produced by Finkenshaedt and Steve Willis. Dick Buckley directed

photography on the Nine Inch Nails shoot, and David Stockton shot the clips for Hill and Cockburn.

- Black & White Television's Paris Barclay directed Giant Records' Ahmad in "Back In The Day." Ericson Core directed photography; Chris Howard produced.

### NEW YORK

- Earache/Columbia rockers Entombed linked with director Frank Drucker to shoot "Wolverine Blues."

### NASHVILLE

- Joe Diffie's new Epic video "In My Own Backyard" is a Jernigan Films production directed by Richard Jernigan. He co-produced the shoot with Jamie Amos.

- "Break These Chains," the new video by Giant Records artist Deborah Allen, is a Scene Three Inc. production directed by John Lloyd Miller. Anne Grace produced; Denver Collins directed photography.

### OTHER CITIES

- Oil Factory director Paul Andresen is the eye behind Sister Machine Gun's new Wax Trax! video "Wired." He shot the clip on location in Chicago's long-abandoned Uptown Theater.

- Visages director George Dougherty shot "Greed" for BMG Canada/Zoo act Varga. Georgia Archer executive-produced the Canadian shoot.

- Berkeley, Calif., is the site of Digital Underground's latest Tommy Boy outing, "Wussup Wit The Luv." Jim Swaffield directed and shot the video; Joseph Nardelli produced.

## MTV Dreams Of Big Apple While Sunning In San Diego

NEW YORK OR BUST: It looks as though MTV's annual Video Music Awards are taking a cue from the Grammy Awards and heading for Radio City Music Hall this fall. The deal is "99.9% done," says the network's VP of production, Joel Stillerman.

The Eye caught up with Stillerman on location in San Diego, where he and a crew of sunbaked personnel were busy lensing the Spring Break festivities they'd created to entertain MTV viewers.

Programming kicks off March 18 with performances by US3, Brand New Heavies, Queen Latifah, Ce Ce Peniston, Salt-N-Pepa, the Lemonheads, and San Diego homeboys Rocket From The Crypt.

Stillerman says he and the MTV crew found Mariner's Point on Mission Bay in San Diego more user-friendly than their old stomping grounds of Daytona Beach, Fla.

"I'd come back here in a heartbeat," Stillerman says. Crowds were enthusiastic yet well-behaved (and apparently sober, due to an alcohol-free environment), production glitches were minimal, and the weather actually cooperated most of the time.

An added bonus this year was Beach Odyssey '94, a festival of food and entertainment that was set up adjacent to the MTV production site.

San Diego mayor Susan Golding says it's likely the city will open its arms to MTV again next year. "We've had a very good experience working with them," Golding says, noting that complaints were minimal. "Whenever you have a lot of people in one area of any city, you get a few complaints. Traffic congestion by the beach is the only real problem we've encountered, but it's been no worse than any summer holiday."

BROKEN Heart-Shaped Box: Silvey + Co. director Kevin Kerslake says he filed a legal complaint against Nirvana front man Kurt Cobain in L.A. District Court March 9 to garner the credit he feels he deserves for imagery that appears in the Anton Corbijn-directed DGC/Geffen video "Heart-Shaped Box."

Kerslake contends that most of the visuals in the bizarre video were culled from treatments he submitted to Cobain during a relationship that spanned four videos, including "In Bloom" and "Come As You Are."

Kerslake contends that he tried, but failed, to settle the issue with Cobain out of court.

"This happens to a lot of directors," says Kerslake, who does not name Corbijn in his complaint. "But most people don't do anything."

Nirvana's manager, Janet Billig, released the following statement on behalf of the band: "The members of Nirvana are saddened and disap-

pointed that Kevin is engaging in what appears to be a very expensive and protracted exercise in reality denial. We can't understand why he doesn't just get a life."

Kerslake actually is working on a Nirvana longform at this time.

BEDROCK'N'ROLL: The Eye recently rubbed shoulders with the modern stone-age family itself, as we made our first trip to a real rock quarry to observe the production of "The Flintstones Theme" music video. The MCA track, taken from the original Hanna-Barbera cartoon series, has been "updated" by the

"B.C.-52's" for the forthcoming, live-action Universal Pictures film starring John Goodman as Fred Flintstone.

Goodman and cast mates Rick Moranis, Elizabeth Perkins, and Kyle MacLachlan—all barefoot, but clad in the finest caveman couture—appear in the clip, set amid Bedrock's shops, bowling alley, and drive-in theater.

The experience was a surreal blending of past and present, as the animated city of Bedrock and its Neanderthal inhabitants came to life before our very eyes. Hairy-backed cavemen wearing Doc Marten's and water buffalo

hats chatted on cellular phones during breaks as scantily-clad cavewomen applied and reapplied sunscreen to their exposed flesh. Two little Pebbles and a Bam-Bam in a bathrobe scaled a pile of foam-rubber boulders, while the B-52s' Fred Schneider, wearing a furry purple suit, fielded questions from an MTV crew shooting a "Bedrockumentary."

Brian Levant directed the Palomar Pictures video. Bruce Cohen and Tom Lowe produced.

REEL NEWS: Sean Fernald is now director of video promotion at N.Y.'s Relativity Records... David Benjamin, formerly executive producer at "Friday Night Videos," is now VP of business development at BMG... Pearl Lieberman, also a veteran of "Friday Night Videos," is now associate producer of the forthcoming news magazine series "TV Nation"... Kurt Steffek has been promoted to director of music programming at MTV... John Roos is VP of marketing at the Charlotte, N.C.-based Inspirational Network... Lavasia Butcher is director of the video department at Hollywood's Solar/Hines companies.

In production: Peter Lauer is represented exclusively for music video by L.A.'s Maddhatter Films. Director Simon Maxwell recently joined the roster... Froi Cuesta has joined the roster at Riviera Films... Dale Dobson is directors' representative at Power Films... Ken Bunt is director of video promotions at American Recordings.

# THE EYE



by Deborah Russell



Back In The Saddle. Liberty recording artist Garth Brooks, right, returns to the music video fold with two new Picture Vision clips from his album "In Pieces." Pictured with Brooks on the set of "Standing Outside The Fire," from left, are director Jon Small and Gerard Fobes, who appears in the clip. Daniel Pearl and Karen O'Connor (not pictured) directed photography and executive-produced, respectively. The same Picture Vision crew is behind Brooks' new "Red Strokes" video, which is being serviced exclusively to international outlets.

# Billboard. Video Monitor™

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



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

- 1 Queen Latifah, Just Another Day
- 2 Janet Jackson, Because Of Love
- 3 Mint Condition, I Send Me Swingin'
- 4 Shaquille O'Neal, I'm Outstanding
- 5 Chantay Savage, Betcha'll Never...
- 6 Eternal, Stay
- 7 SWV, Always On My Mind
- 8 R. Kelly, Bump N' Grind
- 9 For Real, You Don't Wanna Miss
- 10 Salt-N-Pepa/En Vogue, Whatta Man
- 11 All-4-One, So Much In Love
- 12 US3, Cantalooop
- 13 Intro, Ribbon In The Sky
- 14 Sagat, Why Is It?
- 15 Hammer, It's All Good
- 16 Xscape, Understanding
- 17 Tevin Campbell, I'm Ready
- 18 Ce Ce Peniston, I'm In The Mood
- 19 Zhane, Groove Thang
- 20 Aretha Franklin, A Deeper Love
- 21 Kris Kross, Da Bomb
- 22 Snoop Doggy Dogg, Gin And Juice
- 23 Shabba Ranks, Family Affair
- 24 Lisa Lisa, Skip To My Lu
- 25 Outkast, Player's Ball
- 26 Aaron Hall, Let's Make Love
- 27 After 7, Gonna Love You Right
- 28 The Brand New Heavies, Dream...
- 29 D. Benoit/R. Freeman, After...
- 30 Gangstarr, Mass Appeal

★★ NEW ADDS ★★

- SWV, Anything
- Portrait, Be Thankful For What...
- Toni Braxton, You Mean The World...
- Ralph Tresvant, When I Need...
- Ronny Jordan, Come With Me
- Gerald Albright, Anniversary
- Michael Watford, So Into You



**Country Music Television**  
 Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Alan Jackson, (Who Says) You...
- 2 Neal McCoy, No Doubt About It
- 3 Brooks & Dunn, Rock My World
- 4 Billy Ray Cyrus, Words By Heart
- 5 Tracy Lawrence, If The Good Die...
- 6 Travis Tritt, Take It Easy
- 7 Collin Raye, That's My Story
- 8 Lee Roy Parnell, I'm Holding My...
- 9 Martina McBride, Life # 9
- 10 Ricky Van Shelton, Where Was I
- 11 Little Texas, My Love

- 12 Tim McGraw, Indian Outlaw
- 13 Faith Hill, Piece Of My Heart
- 14 Mary-Chapin Carpenter, He...
- 15 Patty Loveless, How Can I Help...
- 16 S. Moore/C. Twitty, Rainy...
- 17 Shenandoah, If Bubba Can Dance
- 18 Pam Tillis, Spilled Perfume
- 19 Toby Keith, Wish I Didn't... †
- 20 Clint Black, A Good Run Of Bad... †
- 21 John M. Montgomery, Rope... †
- 22 Kathy Mattea, Walking Away... †
- 23 Confederate Railroad, Daddy... †
- 24 Kim Hill, Janie's Gone Fishin' †
- 25 Blackhawk, Goodbye Says It All
- 26 Vince Gill, Tryin' To Get Over You
- 27 Lari White, That's My Baby †
- 28 Billy Dean, Once In A While
- 29 Joe Diffie, In My Own Backyard
- 30 Gibson/Miller Band, Stone Cold...
- 31 Mavericks, What A Crying Shame
- 32 John Berry, Your Love Amazes Me
- 33 S. Bogguss/R. Benson, Old...
- 34 Carlene Carter, I Love You 'Cause...
- 35 Marty Stuart, Kiss Me, I'm Gone
- 36 Aaron Tippin, Honky Tonk...
- 37 David Lee Murphy, Just Once
- 38 Rick Trevino, Honky Tonk Crowd
- 39 Linda Davis, Company Time
- 40 Jamie O'Hara, The Cold Hard Truth

† Indicates Hot Shots

★★ NEW ADDS ★★

- Alison Krauss/Cox Family, Walk Over...
- Blackhawk, Every Once In A While
- Garth Brooks, Standing Outside...
- Lorrie Morgan, My Night To Howl



**Music Television**  
 Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Gin And Juice
- 2 Guns N' Roses, Since I Don't... \*\*
- 3 Salt-N-Pepa/En Vogue, Whatta Man
- 4 Beck, Loser \*
- 5 Janet Jackson, Because Of Love
- 6 Counting Crows, Mr. Jones
- 7 Tom Petty, Mary Jane
- 8 US3, Cantalooop
- 9 Alice In Chains, No Excuses \*\*
- 10 Crash Test Dummies, Mmm... \*
- 11 Ace Of Base, The Sign
- 12 Smashing Pumpkins, Disarm
- 13 Danzig, Mother
- 14 Soundgarden, Spoonman
- 15 Cracker, Low
- 16 Nirvana, All Apologies
- 17 James, Laid \*
- 18 Motley Crue, Hooligan's Holiday
- 19 Candlebox, You
- 20 Mariah Carey, Without You
- 21 Queen Latifah, U.N.I.T.Y.
- 22 Xscape, Understanding
- 23 Jodeci, Cry For You
- 24 R. Kelly, Bump N' Grind
- 25 Tori Amos, God
- 26 Dig, Believe

- 27 Tool, Prison Sex
- 28 Bruce Springsteen, Streets Of...
- 29 Urge Overkill, Positive Bleeding
- 30 Cranberries, Dreams
- 31 Ice Cube, You Know How We Do It
- 32 Afghan Whigs, Gentlemen
- 33 All-4-One, So Much In Love
- 34 Eternal, Stay
- 35 Domina, Getto Jam
- 36 Green Day, Longview
- 37 Aerosmith, Amazing
- 38 Salt-N-Pepa, Shoop
- 39 Zhane, Groove Thang
- 40 Sheryl Crow, Leaving Las Vegas
- 41 Van Halen, Right Now
- 42 Lenny Kravitz, Are You Gonna Go...
- 43 Cypress Hill, Insane In The Brain
- 44 Nirvana, Heart-Shaped Box
- 45 Melissa Etheridge, Come To My...
- 46 Stone Temple Pilots, Push
- 47 Rocket From The Crypt, Ditch...
- 48 Big Head Todd, It's Alright
- 49 Red Hot Chili Peppers, Give It Away
- 50 Red Hot Chili Peppers, Under The...

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

★★ NEW ADDS ★★

- Madonna, I'll Remember
- Morrissey, The More You Ignore Me...
- Toni Braxton, You Mean The World...
- US3, Tukka Yoot's Riddim
- SWV, Anything
- The Breeders, Divine Hammer
- ZZ Top, Breakaway
- Nine Inch Nails, March Of The Pigs
- Enigma, Return To Innocence
- Meatpuppets, Backwater
- Lighter Shade Of Brown, Hey D.J.
- Sarah McLachlan, Possession



**The Nashville Network**  
 The Heart of Country  
 30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Little Texas, My Love
- 2 Tracy Lawrence, If The Good Die...
- 3 Collin Raye, That's My Story
- 4 Martina McBride, Life # 9
- 5 Tim McGraw, Indian Outlaw
- 6 Alan Jackson, (Who Says) You...
- 7 Doug Stone, Addicted To A Dollar
- 8 Mary-Chapin Carpenter, He...
- 9 Brooks & Dunn, Rock My World
- 10 Billy Ray Cyrus, Words By Heart
- 11 Travis Tritt, Take It Easy
- 12 Neal McCoy, No Doubt About It
- 13 Lee Roy Parnell, I'm Holding My...
- 14 Vince Gill, Tryin' To Get Over You
- 15 Ricky Van Shelton, Where Was I
- 16 Marty Stuart, Kiss Me, I'm Gone
- 17 Rick Trevino, Honky Tonk Crowd
- 18 Faith Hill, Piece Of My Heart
- 19 Clint Black, A Good Run Of Bad...
- 20 Confederate Railroad, Daddy...

- 21 Shenandoah, If Bubba Can Dance
- 22 Toby Keith, Wish I Didn't Know Now
- 23 Carlene Carter, I Love You 'Cause...
- 24 Aaron Tippin, Honky Tonk...
- 25 Sawyer Brown, Outskirts Of Town
- 26 Clay Walker, Where Do I Fit In The...
- 27 John Michael Montgomery, Rope...
- 28 Twister Alley, Young Love
- 29 Joe Diffie, In My Own Backyard
- 30 Kathy Mattea, Walking Away A...

★★ NEW ADDS ★★

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



**Video Hits One**  
 Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Because Of Love
- 2 Toni Braxton, Breathe Again
- 3 Meat Loaf, Rock And Roll Dreams...
- 4 Mariah Carey, Without You
- 5 Tom Petty, Mary Jane
- 6 Bruce Springsteen, Streets Of...
- 7 Ace Of Base, The Sign
- 8 Celine Dion, The Power Of Love
- 9 Richard Marx, Now And Forever
- 10 Enigma, Return To Innocence #
- 11 Adams/Stewart/Sting, All For Love
- 12 All-4-One, So Much In Love
- 13 Eternal, Stay
- 14 Counting Crows, Mr. Jones
- 15 Aaron Neville, I Owe You One
- 16 10,000 Maniacs, Because The...
- 17 Aretha Franklin, A Deeper Love
- 18 k.d. lang, Hush Sweet Lover
- 19 Sting, If I Ever Lose My Faith In You
- 20 US3, Cantalooop
- 21 Billy Joel, All About Soul
- 22 Bryan Adams, Please Forgive Me
- 23 Billy Joel, The River Of Dreams
- 24 Travis Tritt, Take It Easy
- 25 Paul Simon, You Can Call Me Al
- 26 George Michael, Somebody To...
- 27 Cranberries, Dreams
- 28 Whitney Houston, I'm Every Woman
- 29 Jimmy Cliff, I Can See Clearly Now
- 30 Martina McBride, Life # 9
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

- Madonna, I'll Remember
- Bonnie Raitt, Love Sneakin' Up On You
- Melissa Etheridge, Come To My...

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 19, 1994.



**The Box**  
 Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- 2 Live Crew, Yeah, Yeah

BOX TOPS

- After 7, Gonna Love You Right
- Conscious Daughters, Fonky...
- D.F.C., Caps Get Peeled
- Eazy-E, Real Compton City G's
- Hammer, Pumps & A Bump
- Joi, Sunshine & The Rain
- Lighter Shade Of Brown, Hey D.J.
- Masta Ace, Inc., Born To Roll
- Outkast, Player's Ball
- R. Kelly, Bump 'N Grind
- Shaquille O'Neal, I'm Outstanding
- Simply E, Play My Funk
- Snoop Doggy Dogg, Gin And Juice
- Wu-Tang Clan, C.R.E.A.M.
- Xscape, Understanding

ADDS

- 12 Gauge, Dunkie Butt
- Anotha Level, What's That Cha Say
- Daddy-O, Flavin' In File
- David Lee Roth, She's My Machine
- D.R.S., Skoundrels Get Lonely
- Guess, Tell Me Where It Hurts
- Heavy D., Got Me Waitin'
- Kokane, Slow Burnin' 22.5F
- Lisette Melendez, Will You...
- Meat Puppets, Backwater
- Nas, It Ain't Hard To Tell
- Primal Scream, Rocks
- Pronk, Snap Your Fingers...
- Red Fox, Ghetto Gospel
- Revco, Crackin' Up
- Sepultura, Refuse/Resist
- South Central Cartel, Gang Story
- South Central Cartel, Servin' Em Heat
- Tag Team, Whomp Si Lo Es
- Toni Braxton, You Mean The World...
- Tripping Daisy, Blown Away
- US3, Tukka Yoot's Riddim



**MOR Music**  
 Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

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



**Power Play Music Video Television**  
 Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- David Lee Roth, She's My Machine
- Afghan Whigs, Gentlemen
- Barefoot Servants, Box Of Miracles
- Cassandra Wilson, Tupelo Honey
- Eve's Plum, I Want It All
- Brand New Heavies, Dream On...
- Charlatans, Can't Get Out Of Bed
- Brother Cane, Hard Act To Follow
- Cranberries, Dreams
- Urge Overkill, Positive Bleeding
- Alison Moyet, Whispering
- Sara McLachlan, Possession
- Trends Of Culture, Who's Got My Back

Ce Ce Peniston, I'm In The Mood  
 Anotha Level, What's That Cha Say



**MOR Music**  
 Continuous programming  
 11500 9th St N, St Petersburg, FL  
 33716

- Bryan Adams, Please Forgive Me
- Mariah Carey, Without You
- Mary-Chapin Carpenter, He Thinks...
- Candy Duffer, I Can't Make...
- Ottmar Liebert, Albatross
- Aaron Neville, I Owe You One
- Rod Stewart, Having A Party
- Travis Tritt, Take It Easy
- Conway Twitty, Rainy Night In Georgia
- Bee Gees, For Whom The Bell...
- Deep Forest, Sweet Lullaby
- Vince Gill, Tryin' To Get Over You
- Enigma, Return To Innocence
- Janet Jackson, Because Of Love
- Richard Marx, Now & Forever
- Neal McCoy, No Doubt About It
- Benoit/Freeman, After The Love...
- Jimmy Cliff, Higher And Higher
- Billy Ray Cyrus, Words By Heart
- Gipsy Kings, Escuchame
- Alan Jackson, You Can't Have...
- Knack, My Sharona
- Frank Sinatra/Bono, I've Got You...
- UB40, Higher Ground
- Go West, Tracks Of My Tears



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

- PFR, Goldie's Last Day
- Elton John, True Love
- Mariah Carey, Without You
- Margaret Becker, Keep My Mind
- Charlie Floyd, Man Behind The Wheel
- Mitch Malloy, Tumbling Down
- Lee Greenwood, Hopelessly Yours
- Rhonda Vincent, What Else Could I Do
- Barbara Fairchild, Highest Hosanna
- Patty Loveless, How Can I Help...
- Travelin' Light, Makin' Whoopee
- Steve Gattlin, Alive And Well
- Aaron Neville, I Owe You One
- Zaca Creek, Two Wheel Pony

Twila Paris, God Is In Control  
 Dakota Motor Co., Sondancer  
 Cindy Morgan, I Will Be Free  
 Petra, Midnight Oil  
 Glenn Kaiser, Most Of All  
 Rich Mullins, Here In America



**JBTV WWOR**  
 One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Bo Deans, Closer To Free
- Pavement, Cut Your Hair
- London Suede, Staying Together
- Elvis Costello, 13 Steps
- Fury In The Slaughterhouse, Every...
- Tripping Daisy, Blown Away
- Primal Scream, Rocks
- Soundgarden, Spoonman
- Tool, Prison Sex
- Morphine, Buena
- Stabbing Westward, Nothing
- 13 Engines, Smoke And Ashes
- Smashing Pumpkins, Disarm



**Americana**  
 Continuous programming  
 P.O. BOX 398, Branson, MO 65616

- Andy Childs, Simple Life
- The Marksmen, Grandpa Was A Farmer
- Mary-Chapin Carpenter, The Shirt
- Point Of Grace, Jesus Will Still
- Brother Phelps, Eagle Over Angel
- Anthony Crawford, Fit In
- Bee Gees, For Whom The Bell...
- The Isaacs, He Never Failed Me
- Sawyer Brown, Outskirts Of Town
- Ottmar Liebert, Snakecharmer
- Kathy Mattea, Walkin' Away A Winner
- Mitch Malloy, Tumbling Down
- Lee Greenwood, Hopelessly Yours
- Rhonda Vincent, What Else Could I Do
- Barbara Fairchild, Highest Hosanna
- Patty Loveless, How Can I Help...
- Travelin' Light, Makin' Whoopee
- Steve Gattlin, Alive And Well
- Aaron Neville, I Owe You One
- Zaca Creek, Two Wheel Pony

# the Medialine™

## RCA Cashes In On 'Reality'; Doctoring The Spin On 2Pac

BY ERIC BOEHLERT

**SOUND MONEY:** As RCA's "Reality Bites" soundtrack continues to climb The Billboard 200, its success highlights the media and marketing upside labels enjoy when creating partnerships with Hollywood studios.

After four weeks, the Universal movie about college grads appears to have run out of gas at the box office, taking in a modest \$15 million to date. Yet in its fifth week on the album chart, "Reality Bites" is still going strong. Radio airplay no doubt has helped boost sales, but so too did the film studio's marketing.

In order to promote the film's release, Universal spent \$5 million-\$10 million (the going rate for a major studio push) on TV time, billboards, and print ads. Additionally, to coincide with the movie's opening, Universal's publicity and media department set up scores of magazine, newspaper, radio, and television features about the film and its generational focus.

Meanwhile, RCA was spending just a couple hundred thousand dollars to promote the album, mostly through ads purchased in magazines such as Sassy, Warp, and Option. By label standards, RCA's share was a pretty big chunk of change. But as Hugh Surrat, RCA's senior director of artists development, points out, "We talk in thousands, they talk in millions."

Ultimately, each of Universal's TV spots, drenched in movie music, doubled as a pitch for the record. Quickly, it became irrelevant whether kids went to see the flick or not. Either way, they went out and bought the album.

Surrat notes that Universal has points on the soundtrack, so it too is cashing in on the record's success. No doubt that's small consolation to studio execs.

**I**N A PRESS RELEASE issued days before its April issue hit the streets, Spin touted one of its features as a revealing look at the crime woes surrounding rapper Tupac Shakur, and suggested the weapons and assault charges against the hip-hop artist may be off the mark.

Retracing the steps surrounding the shooting in Atlanta involving Shakur and off-duty policemen, Spin reports that a witness will testify that one of the policemen shot first, and that another was drunk the night of the incident.

As for the woman who accused Shakur of sodomizing her in a New York hotel room, "Shakur's lawyer charges that she gave consent, and much of the evidence points that way," according to the Spin release. The article travels well-covered ground (the reported lewd phone messages the woman once left for Shakur, and the alleged sex act she performed on him in public several days before the night in question), offering no new or credible evidence to

suggest the woman is lying about the attack. She has yet to tell her side of the story in court or in the press.

Choosing sides in pending criminal cases, particularly those of the he said/she said variety, seems to be a mighty risky business for magazines, especially when the reporting is not there to support the boast.

**Q&A:** It seems Entertainment Weekly might owe a New York Times stringer a check for his backstage reporting at the Grammy Awards. During the big night, U2's Bono came back to the pressroom and answered the Times writer's question about what influence the late writer Charles Bukowski had had on the Irish singer. A week later, the question and Bono's tip-of-the-hat response ("I hate when people spot things like that") appeared in EW, complete with a staff writer's byline.

Clearly, answers to press room questions are public domain. Problem is, EW's item never hinted the exchange took place in front of 30-40 other scribes, or that the mag's writer had nothing to do with the insightful inquiry.

EW senior editor Maggie Murphy says the mag didn't mean to co-opt the item and that, in its original form, it was clear someone else was responsible for the observation. Due to a space crunch, though, she says that the proper attribution became less clear in the final, edited read.

**ALL (4) HITS, ALL THE TIME:** Are we witnessing the dawning of a new radio format, the all-Mariah-Toni-Celine-Ace Of Base approach? According to Billboard's Top 40 Monitor, which prints BDS information detailing the number of spins new releases garner, during a recent week KHKS Dallas played its top four songs—Mariah Carey's "Without You," Toni Braxton's "Breathe Again," Celine Dion's "The Power Of Love," and Ace Of Base's "The Sign"—a staggering 354 times. Collectively, that averages 50 spins a day for the bunch.

**LEAK** is a sharp new Birmingham, Ala., quarterly filled with Freedy Johnston, Loudon Wainwright III, and Pete Anderson interviews. It also boasts a CD sampler with cuts from all 14 artists profiled. It's available on newsstands in the South. Elsewhere, write to P.O. Box 131415, Birmingham, Ala. 35213.

**THEN AGAIN:** Some radio programmers are finding that serving as the conscience of a community can be a mighty confusing job. For instance, WPGC-FM Washington, D.C., originally refused to spin Snoop Doggy Dogg's "Gin & Juice" because it promoted drinking. But, according to the New York Daily News, WPGC reversed itself after Dick Clark invited Dogg to appear on the American Music Awards telecast.



## Label Back On Track With New GM Echo's Management In Place With Chuter's Hiring

■ BY NIGEL HUNTER

LONDON—Echo Records, the label being established by Chrysalis Music Group, looks to be back on course with the appointment of a general manager and the announcement of its four-act roster.

Initial signings to the label are Zu, a band whose EP "The Apart" was Echo's first release in February; former Teardrop Explodes front man Julian Cope, described as "a rock eccentric," who is completing an album; nyack, a four-piece New York band; and Orang, members of which composed two-thirds of Talk Talk.

The appointment of John Chuter as general manager at Echo, coupled with the earlier announcement naming Jeremy Lascelles as managing director of Chrysalis Music, completes the management of the restructured Chrysalis Music Division, put in place by chief executive officer Steve Lewis.

Chuter joins April 5 after nine years at Phonogram, where he worked in A&R and product management and was, for the past two years, director of marketing for Fontana and associated labels. He replaces MD Jason Guy, who departed in December after a short tenure at the post.

Lewis, who was recruited by Wright to head the music division in January 1993, was irritated by speculation that the embryonic Echo label was in trouble because of Guy's exit.

"My most important priority for Echo was to build a team and an A&R style," Lewis says. "A good role model was Island Records in its early days. If you bought an Island record then, it would have a standard of excellence and originality. You must have smooth teamwork to achieve this."

"There's no reflection whatsoever on Jason, but it just didn't work out here for him or us. I'm not trying to build a hierarchical structure, but

something flexible and independent in character. Each member of the team has an insight into the process and makes their contribution where it is helpful, rather than in line with a rigid job description."

The Echo team comprises Steve Ferrara, head of A&R; Camilla Calthrop, A&R coordinator and product manager; Darren Woodford, A&R manager; Simon Harvey, head of business affairs; and Neil Fenton, financial controller. As general manager, Chuter's responsibilities will include marketing, sales, promotion and media PR.

Lewis' music career before joining Chrysalis had been spent entirely at Virgin, from its earliest days as a student magazine and mail-order record service. He was managing director of Virgin Management until 1978, dep-

uty MD of Virgin Records from 1978-83, and then headed Virgin Music (Publishing) from July 1983 until July 1992, when Richard Branson sold it, along with Virgin Records, to Thorn EMI. Its demise as an independent entity obviously still rankles Lewis, who had the unenviable task of distributing P45 forms (pink slips), as well as receiving his own.

"I was upset because I'd spent nine years building up the publishing arm," he says. "I started with six staff and some sub-publishing deals, and ended with 34 staff in London alone and 14 overseas companies in every major market of the world. They were great, highly professional people who had excelled at their jobs and had done nothing wrong. They were all friends of mine as well, and still are."

## De Bodinat To Seek Synergies At Sony Software

■ BY EMMANUEL LEGRAND

PARIS—The latest sign that music will play a key role in the emerging multimedia field here is the appointment of Henri de Bodinat, president of Sony Music Entertainment France, as executive VP of Sony Software Europe, a new post. The announcement was made by Sony Software president Michael Schulhof.

De Bodinat is expected to coordinate and integrate the Sony group's European activities in music, movies, television, and electronic games to help develop synergies between the software and hardware divisions. Sony Software's European revenues were \$1.9 billion in 1993, the company reports.

In his new role, de Bodinat will report to four executives: Alan Levine, CEO of Sony Pictures; Olaf Olafsson, president of Sony Electronic Publishing; Ken Hoshikawa, executive VP of Sony Corp. of America; and Bob Bow-

lin, president of Sony Music International.

Previously, de Bodinat was accountable to Paul Russell, president of Sony Music Entertainment Europe. Sources say that when the company reorganized its European operations late in 1992, the Frenchman was disappointed to have lost the top slot to Russell.

Subsequently, de Bodinat was asked by Schulhof to produce a report on the development of multimedia in Europe and on opportunities to integrate Sony's assets at a European level. He says his brief from the Sony Software president was simple. "He told me, 'You have a blank piece of paper. It's up to you to create your job.'"

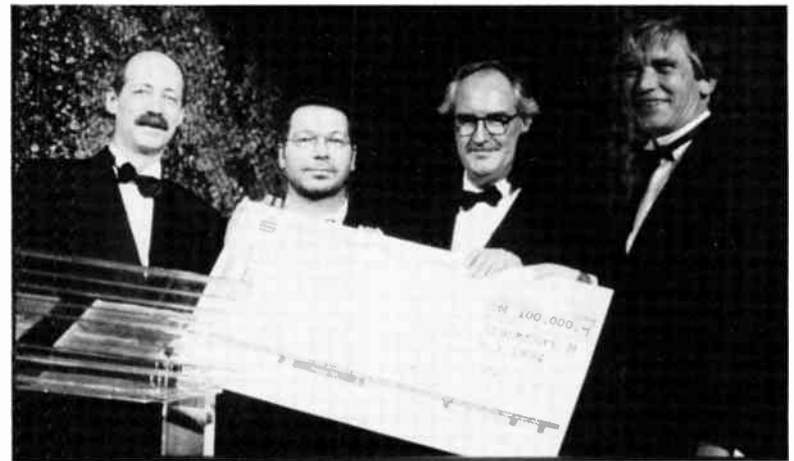
"But behind that, there is the vision Schulhof and the Japanese have of the future of Sony. They have a very long-term outlook and consider that there is a need to forge stronger links between the different software companies within the group, and also get them closer to the hardware side."

The new slot will carry a very light operational structure, with offices in Paris—in the new Sony Music Entertainment building—and in London, where there are European operational headquarters of the various branches.

Says de Bodinat, "I don't want to create another bureaucratic structure. We'll work as a catalyst, searching out, launching, and coordinating projects that can have a multimedia aspect. But it will all be done gently. I am not Mr. Integration, with mandatory requests. It is not a structure of control, but rather a resource center, a think tank."

He cites examples such as movies, which can give birth to soundtracks and other offshoots such as video games. In these cases, each branch will be responsible for its side of the project, but synergies will be sought in order to achieve better cooperation, efficiency, and, in the end, he says, "higher profits for each branch."

Known for his outspoken style, de Bodinat has been CEO of Sony Music France since 1985. Since then, sales at



**Echo Of Success.** The German music business dug deep into its pockets for the third annual Echo Awards, held March 8 in Frankfurt. While providing a glamorous evening out and a one-hour TV show, the Echos also raised more than 160,000 German marks (\$100,000). All will go to the Nordoff-Robbins Music Therapy fund in Germany, which is establishing learning centers for children. Seen presenting the check before the ceremony, from left, are Walter Lichte, managing director of the foundation; Phono Academy chairman Gerd Gebhardt; Professor Werner Hay, Phono Academy managing director; and Dr. Konrad Schily, president of the Private University of Witten/Herdecke, who, as patron of the event, received the check. For expanded Echo Awards coverage, see page 58.

the company have jumped to 1.5 billion francs (\$254 million) from 350 million francs (\$59 million), while its market share, according to de Bodinat, jumped to 21% from 14%. It is believed to be one of the most profitable Sony Music Entertainment operations in Europe.

He will remain president of the com-

pany's advisory board, while a new CEO will be appointed. A replacement has been sought for some time; a short list is now said to have been drawn up. The final decision, according to de Bodinat, will be made "within one or two months," by de Bodinat and Paul Russell.

## Wands Takes Top Honors At Japan Gold Disk Awards

■ BY STEVE McCLURE

TOKYO—Pop band Wands had the magic touch in 1993, selling more albums and singles than any other act in Japan. As a result, the group was named domestic artist of the year at the eighth Japan Gold Disk Awards ceremony, held March 10 in Tokyo.

In the overseas category, the artist of the year accolade went to the Beatles (Toshiba-EMI), after the group's "Red" and "Blue" hits compilations sold a shade more than 500,000 sets here. The Gold Disk Awards are sponsored by the Recording Industry Assn. of Japan and are sales-based.

Wands, a Polydor K.K. act, ended Chage & Aska's two-year reign at the top of the Japanese record industry. Between Jan. 21, 1993, and Jan. 20, 1994, sales of the band's releases amounted to 4.1 million singles and 3.2 million albums. The group was signed to Toshiba-EMI last November.

But Chage & Aska didn't exactly disappear. The Pony Canyon duo collected the best-selling domestic single grand prix for "Yah Yah Yah," which moved 2.4 million copies.

The grand prix for best-selling domestic album went to "Magic" by Sony Music Entertainment (Japan) pop trio Dreams Come True, on the strength of sales of 2.7 million units. Dreams Come True won the same award last year af-

ter its 1992 release, "The Swinging Star," sold more than 3 million copies, making it Japan's all-time best-selling album.

The 1993 prize for domestic new artist went to pop/dance group trf (Avex Trax, distributed by Nippon Crown), after the group sold 1 million singles and 900,000 albums.

The No. 1 foreign single was "A Whole New World" by Brad Kane and Lea Salonga (Pony Canyon), with sales of 120,000 units. Garnering a special award in the foreign single category was Whitney Houston's "Always Love You" (as it is titled here by BMG Victor), which has sold a phenomenal 600,000 copies. Most of those sales were racked up in 1993, but since the single was released in 1992, the RIAJ decided on the special award.

Similarly, the association gave a special award in the foreign album category to the soundtrack to "The Bodyguard" (BMG Victor). It has sold more than 2 million copies, making it the country's all-time top-selling foreign album.

Top foreign album was Mariah Carey's "Music Box" (Sony Music), which sold 770,000 copies. That wasn't enough, however, to beat the Beatles for the foreign artist of the year award, since the Fab Four's compilations comprise four CDs in total, while Carey's album is a standard one-CD release.



**Happy Planet.** Britain's Jamiroquai, alias Jay Kay, celebrates U.K. platinum-level sales of 300,000 units for his debut album, "Emergency On Planet Earth." Pictured, from left, are Muff Winwood, managing director of Sony's S2 label; Kevin Simpson, Kay's manager; Kay; and Lincoln Elias, A&R director at S2.



**The White Deal.** BMG UFA Musikverlage managing director Hartwig Masuch, left, toasts the deal he has made with Jack White, who sold his publishing company, Young, to the major (Billboard, March 5). White's new company, Transcontinent Music, has an administration deal with BMG worldwide for White's future work.

## International Touring Confab Yields Insights North Americans, Europeans Pledge More Cooperation

■ BY THOM DUFFY

LONDON—The first formal meeting between the North American Concert Promoters Assn. and the European Promoters Assn. was one highlight of the sixth annual International Live Music Conference, which brought together more than 400 members of the worldwide touring industry here March 4-6.

Staged at the Regent London hotel, the ILMC also featured its largest-ever assembly of booking agents from around the world and was used as a meeting point of the International Managers Forum to discuss concerns about performance rights income distribution, the issue that re-

cently prompted court action by U2 against the U.K.'s Performing Right Society (Billboard, Feb. 12).

"I wanted people to learn more about what they're doing by hearing other people's point of view," says Martin Hopewell, managing director of the London-based booking agency Primary Talent, which launched the ILMC in 1989. "This year was a big experiment for us; we've been pursuing a lot of different [discussion] formats and social settings."

The meeting of the NACPA with the EPA was one of the conference's new features, with the North American promoters represented by NACPA executive director Ben Liss, their European counterparts by Leon Ramakers of Mojo Concerts in Holland, and the U.K. promoters by Harvey Goldsmith of Harvey Goldsmith Entertainments.

While record companies, booking agencies, and even venue operators are working on an increasingly multinational scale, promoters are key players in the music industry who are largely independent and involved individually in single markets or regions.

"The real challenge we have as promoters is to communicate not only with our strategic partners—the agents and the record companies—but, most importantly, with other promoters around the globe who are also experiencing the same concerns

and share the same strengths and weaknesses," says Liss.

Among the issues on the agenda of the promoters' meeting were their relationships with booking agencies and venues, their right to share in alternative sources of income such as tour sponsorships, and their role as national entities in dealing with multinational companies in the music business.

Liss says the North American and European promoters groups discussed ways of improving communication and cooperation among promoters on an international basis.

"Our goal is to strengthen the relationship," says Liss. "We are all working for the same artists; we are all trying to reach the same music consumer."

Recognizing that the artist is the center of all efforts in the live music industry, but is seldom heard from at gatherings like this, the final session of the ILMC was a panel discussion on touring issues featuring Ian Baker of Jesus Jones, self-managed British artist Fish, Steve Hackett, Peter Hook of New Order, and Cathal Smyth of Madness.

"The balance between the creative and the fiscal has gotten much more difficult," observed Baker, commenting on decisions artists make regarding concert tours. "As times change, the artists' attitudes have got to change."

## Replitech A BILLBOARD PREVIEW

Billboard's April 16th issue will feature a special report previewing the first ever European Replitech Convention being held April 12 - 14 in Munich, Germany.

Billboard will highlight this premiere convention and provide an essential exploration into the duplicating and replicating of audio cassettes, videos, CD's, CD-ROM's, magneto-optical and floppy discs as well as computer tapes.

**Get in on the ground floor of this exciting new event, in Billboard's Replitech special!**

**Issue Date: April 16th**  
**Ad Close: March 22nd**

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**Billboard**

## newsline...

**HOLLAND'S MUSIC** business showed modest recovery in 1993, with a 3% increase in sales value among members of trade body NVPI. Including music video, members' sales were worth NLG 475 million (\$256 million). Album unit sales were up 6% to 26 million, with CD the only format showing growth and representing 95% of all album units shipped. Most outstanding unit sales growth was in two-track CD singles, which were up 2,300% to 1.1 million units. NVPI estimates that its members account for 78% of Dutch sales.

**STEFAN TRAPP**, A&R director at Germany's EMI/Electrola, is leaving the company to set up in CD-ROM production. The company has announced that EMI and Electrola are to merge sales forces for key accounts, while all telephone sales and marketing are to be handled by the telephone marketing departments. The company is appointing EMI sales chief Friedhelm Kaulen as sales director April 1.

**ANDREAS KAPPEL**, A&R chief of the Blow Up label at Intercord, is reported to have signed a label deal with Warner Music. Intercord was bought by Thorn EMI this month (Billboard, March 19), though it will retain its independence.

**POLYGRAM FRANCE** has appointed Cathy Bitton as director of international development for all its labels. Bitton was artistic director for MIDEM Organisation and fills the gap left by Nanou Lamblin, who left six months ago to form NN'B, a dance imprint at BMG France. The label originally was to be called Detour.

**SONY MUSIC ENTERTAINMENT (Japan)** president Shugo Matsuo is to take over from Toshiba-EMI president Takeshi Okkotsu as president of the Recording Industry Assn. of Japan (RIAJ), effective April 1.

**COURTS IN Airdrie, Scotland**, have jailed a convicted pirate for a year, believed to be the strongest such sentence ever handed out in the country's courts. Gerard Owens was charged after police raids involving the BPI's Anti-Piracy Unit. The same offender previously was fined only \$2,250 for a similar offense.

**FORMER LED ZEPPELIN** lead singer Robert Plant is suing his former record label, Lizard Records, in London's High Court. Plant alleges that Lizard boss Andrew Wilkinson sold bootlegs of a concert at Brixton Academy last July.

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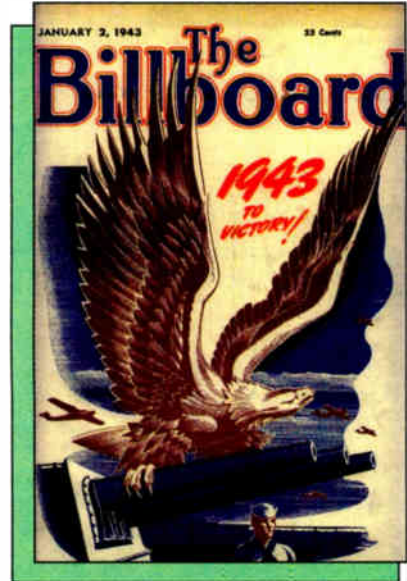
**1894** It was November 1, 1894, when William Donaldson introduced the first issue of Billboard (then named Billboard Advertising). Billboard was a magazine format, only 8 pages long and 10 cents a copy. It covered State Fairs, Carnivals and the live entertainment of a century ago.

**1914** Months after war broke out, Billboard duly noted the sale of publishing rights to the song, "It's A Long, Long Way To Tipperary."

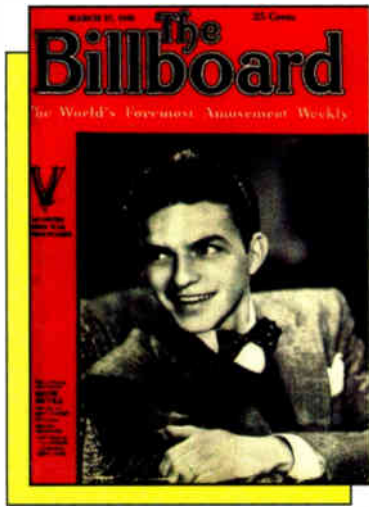
**1930** The theater and vaudeville scene in New York received thorough coverage from Billboard. One reviewer in 1930 wrote, "Ethel Merman is endowed with splendid pipes and blessed with plenty pulchritude."



**1943** During WW II, the entertainment industry flourished. During the big band era, Billboard reviewed Herman's Big Band at the Paramount Theater in New York, "Herman's musicians are the best in the swing swirl."



**1954** The first legitimate challenge to Frank Sinatra's throne debuted in 1954. Billboard reviewed Elvis Presley's first single, "Blue Moon Of Kentucky." "A potent new character who can sock over a tune," said Billboard.



**1975** Technology begins to change the face of music. Said one Billboard article, "Members of the Grateful Dead are adding a new dimension to their records and live appearances, through extensive use of computerized, synthesizer sounds."



**1963** "Meet the Beatles!" trumpeted a double page ad. "Britain's Beatlemania has spread to America. Over 3,000,000 discs already sold in England alone..."



**1984** Michael Jackson's single "Thriller" leapt to No. 7, its second week on the charts, becoming the seventh Top 10 hit from the album of the same name.

**1994** It has been 100 years since that first issue, and Billboard continues as the worldwide leader in news coverage for the music, video and home entertainment industries. In celebration of Billboard's 100th birthday, we will be publishing a centennial anniversary issue on November 1, 1994.

# Billboard

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## Sanremo Fest Sponsorship Up For Grabs Fininvest Hopes To Take Contract Away From RAI

■ BY MARK DEZZANI

MILAN—Italy's major annual national song contest, the 44th Sanremo Song Festival, took place Feb. 23-26 in the Italian Riviera resort town of Sanremo amid speculation that it could be the last time the event remains in the domain of publisher RAI.

The spectacle, which regularly attracts record TV audiences of more than 17 million viewers, is being hotly pursued by RAI's commercial TV rival Fininvest, owned by Silvio Berlusconi. The entrepreneur resigned as the group's president last January to enter politics.

The contract to organize the festival is due for renewal this year, with broadcast rights up for grabs in 1995. If Fininvest wins the contract to organize the event, RAI could be placed in the unprecedented position of broadcasting the event produced by its commercial competitor next year.

Davide Oddo, the new mayor of Sanremo, which owns the rights to the event, belongs to the Lega Nord (Northern League) Party, which has a political partnership with Berlusconi's Forza Italia (Go Italy) Party in Italy's forthcoming general election (March 27-28). However, Oddo

says that all proposals will be considered for the contract. He adds, "RAI does have a historical precedence, which will be taken into consideration."

RAI took over organization of the festival this year following consistent allegations of vote rigging. Last year, festival organizer Adriano Aragozzini was jailed after being found guilty of paying bribes to members of Sanremo's previous PSO (Socialist)-controlled town council to secure the contract to organize the event in 1988 and 1989.

The new festival director, top RAI TV personality Pippo Baudo, guaranteed "transparency" in the selection of artists, voting, and organization in an effort to dispel criticism.

Italy's record industry has been urging the organizers to modernize the archaic event and promote newer artists. Franco Cabrini, managing director of Sony Music Italy, says, "Sanremo has to place even more emphasis on new, emerging talent. The success of Laura Pausini last year is a good example of how it can help careers and the industry."

Pausini, a CGD/Warner artist who was just 18 years old when she won the new talent section of the competition last year, went on to sell

400,000 copies of her debut album and has since achieved international success in Holland, Belgium, Germany, and France (Billboard, Feb. 12). Major stars Zucchero, Eros Ramazzotti, and Vasco Rossi also launched their careers at Sanremo.

This year, Pausini competed in the section for established stars, coming in a respectable third with "Strani Amori" (Strange Love).

Second place went to actor/comedian Faletti (Dischi Ricordi), while the first place award, selected by the 1,500-member public jury, went to the blind singer-songwriter Alejandro Baldi and his self-penned song "Passera" (It Will Pass). Baldi said of his song, a ballad typical of the Italian style of "canzona" presented at Sanremo, "I have always worked in the Italian melodic style, which is still alive and not to be discounted."

He added, "To win the festival, until a few years ago, was the maximum that an artist could achieve. Today, you have to legitimize and make credible your victory, which I intend to confirm with my new songs."

Another blind artist, Andrea Bocelli, won this year's new talent section with the song "Il Mare Calmo Della Sera" (The Calm Evening Sea), an RTI/Sugar Music success. Bocelli is a classical operatic tenor who mixes the style comfortably with light popular music and succeeds in transmitting powerful emotions to his audience.

This year's festival is viewed as a triumph for Italy's independent sector, with Dischi Ricordi artists taking the first two places in the established section. RTI/Sugar artists took first place in the new talent section and fourth place in the established section with Gerardinna Trovata's powerful song "Non E Un Film" (It's Not A Film), a song about the tragedy in the former Yugoslavia.

Two compilations were released immediately after the festival. One presents artists from the major labels represented by the IFPI-recognized trade organization FIMI, distributed this year by Sony Music. The other showcases the independent artists at Sanremo, presented by the indie association AFI and distributed this year by RTI Music. Last year's FIMI compilation, distributed by WEA Italy, sold more than 200,000 copies.

Roberto Galanti, MD of BMG-affiliated label DDD, says that Sanremo does not have the influence on the Italian market that it once had. "Some 15 or 20 years ago, songs performed at the festival could represent over 50% of the year's total sales, whereas today it's more like 5%. Its biggest power is that it can still launch a career overnight."

Record labels also seize the opportunity to reach the record TV audience to promote their international acts. This year's guest stars included Elton John & RuPaul, Phil Collins, Take That with Lulu, Jamiroquai, Incognito, Dee Dee Bridgewater with Amii Stewart, and Matt Bianco.

## Warner Enters Thailand With Acquisition Of D-Day, Muser

■ BY GARY VAN ZUYLEN

BANGKOK—Continuing its habit of acquiring independent music firms to facilitate market entry or accelerate growth, Warner Music International has bought Thailand's D-Day Entertainment and Muser Music from founder/owner Wasana Silpikul.

The deal allows the major to establish a new affiliate, Warner Music Thailand, with Wasana retained as managing director. Warner previously had been represented here by licensee MGA Records, part of market-dominant Grammy Entertainment.

Paul Ewing, Warner Music International VP and regional director for Southeast Asia, says the new venture takes over the entire D-Day/Muser roster of 18 artists—including Ad Carabao, Tom Dundee, Ead Opakul, Mama Blues, Kasab, and Viyada—as well as its A&R, marketing, sales, and distribution infrastructure.

EMI, Sony, and BMG already have affiliates in Thailand—mostly in conjunction with local partners—but none has made significant inroads in local repertoire, which takes approximately three-quarters of the total market. PolyGram is represented by a licensee, Far East Bangkok Enterprises.

Piracy has affected the majors' willingness to invest in the past, but recently there have been improvements in copyright protection and antipiracy enforcement. "The feedback we're getting is that things have vastly improved," says Ewing. "The government has been very vigilant over the past six months."

Warner's license deal with MGA Records expired at the end of last November; there is a six-month sell-off period. Industry sources say Warner tried to buy Grammy, which declined such a deal and responded with a joint venture proposal. While noting that much of the local industry speculation is incorrect, Ewing says, "We looked at quite a few companies—about 10—and their management. We obviously knew Grammy better than the others, because we'd been dealing with them. Grammy wanted to do various things, but we were looking at different options. In the end, we liked D-Day the best." It is a 100% acquisition, he adds, but he declined to reveal the purchase price.

Wasana, who founded D-Day in 1990 and subsequently bought out a partner in 2-year-old Muser, will not yet speak about the deal. All that she will say is that "many" problems remain as she and Warner try to rearrange the two companies plus another distribution firm, Musika, under the Warner Music International banner. About 100 staffers are involved.

The D-Day/Muser artist roster is made up mainly of what the Thais call "songs for life" performers—a

sort of Eagles-go-environmental category. This probably accounts for one-quarter of the market, which otherwise consists roughly of 50% pop and 25% country music, locally known as "luk thung."

Warner gets 39-year-old Ad Carabao, Thailand's leading songs-for-lifer. His 1987 album "Welcome To Thailand" is believed to have sold more than a million copies. Other notable artists in the same mold, but less popular, are Tom Dundee and Carabao's brother, Ead Opakul.

The new company has little presence in the lucrative pop music market, almost all of which is produced by Grammy. And artists like Carabao pale when compared to pop stars like Thongchai McIntyre and Christina, both of whom can chalk up sales of 3 million-plus tapes per album.

However, Warner will "be aggressively looking at signing new artists and established acts," according to Ewing. "If the deals make sense, we may be signing major stars from other labels." He notes that the entire D-Day/Muser roster has now been signed to Warner for the world.

The executive adds that outside Thailand, such artists' best prospects lie in neighboring Vietnam, Cambodia, and Laos. "We see that as a natural direction for those artists, given that they travel into those countries. There'll also be one or two who can break elsewhere in Asia."

The legitimate prerecorded music market in Thailand (population: 58 million) was worth approximately \$91 million at wholesale last year, according to preliminary estimates from the IFPI, which has an office there. Total units were 29 million cassettes and 900,000 CDs. Both value and units appear lower than the previous year, but an IFPI spokeswoman says this is because of downwardly revised figures for 1992, not because the market declined in 1993. As elsewhere in Asia, gathering industry statistics is an inexact process.

Thailand remains on the U.S. Trade Representative's priority watch list, but this is a peg lower than a previous classification after the Thais showed a greater willingness to protect international copyrights. A new copyright law is going through parliament and should be enacted within six months.

However, it is not the law that is important, but enforcement. Some crackdowns have occurred in the recent past, but, curiously, the steady drop from 95% pirated international tape sales to around 75% has more to do with enforcement of a Commerce Ministry labeling law and another price-fixing regulation, which makes it difficult for pirates to avoid and assists the police.

Assistance in this story provided by Adam White in London.

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# HITS OF THE WORLD

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## AUSTRALIA (Australian Record Industry Assn.) 3/20/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ITS ALRIGHT EAST 17 LONDON/POLYGRAM
2	5	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM
3	6	THE POWER OF LOVE CELINE DION EPIC
4	2	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA
5	4	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM/BMG
6	11	WITHOUT YOU MARIAH CAREY COLUMBIA
7	3	GIVE IT UP CUT'N'MOVE EMI
8	8	FEELIN' ALRIGHT E.Y.C. GEFLEN/BMG
9	10	SING HALLELUJAH DR. ALBAN BMG
10	7	ASSHOLE DENIS LEARY POLYDOR/POLYGRAM
11	14	DUM DA DUM MELODIE MC VIRGIN
12	13	ANYTHING CULTURE BEAT COLUMBIA
13	20	WHAT'S MY NAME? SNOOP DOGGY DOGG WARNER
14	9	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
15	17	CAN WE TALK TEVIN CAMPBELL WARNER
16	12	MOVING ON UP M-PEOPLE BMG
17	16	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM
18	NEW	THE POWER OF LOVE BEVERLY COLOSSAL
19	NEW	THINGS CAN ONLY GET BETTER D:REAM WARNER
20	18	HEY MR. D.J. ZHANE EPIC
<b>ALBUMS</b>		
1	1	MICHAEL BOLTON THE ONE THING COLUMBIA
2	2	SOUNDGARDEN SUPERUNKNOWN A&M
3	4	MARIAH CAREY MUSIC BOX COLUMBIA
4	6	BRYAN ADAMS SO FAR SO GOOD A&M
5	5	TORI AMOS UNDER THE PINK WARNER
6	3	HOODOO GURUS CRANK BMG
7	7	DIG DEEPER PHONOGRAM
8	13	SALT-N-PEPA VERY NECESSARY POLYDOR/POLYGRAM
9	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
10	16	DOOBIE BROTHERS LISTEN TO THE MUSIC WARNER
11	NEW	MONKS OF SANTO DOMINGO GREGORIAN CHANTS EMI
12	9	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
13	18	CULTURE BEAT SERENITY COLUMBIA
14	11	PEARL JAM VS. EPIC
15	8	JANET JACKSON JANET. VIRGIN
16	17	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFLEN/BMG
17	15	BJORK DEBUT POLYDOR/POLYGRAM
18	NEW	NKOTB FACE THE MUSIC COLUMBIA
19	10	RICHARD MARX PAID VACATION EMI
20	12	ALICE IN CHAINS JAR OF FLIES COLUMBIA

## NEW ZEALAND (RIANZ) 3/9/94

THIS WEEK	LAST WEEK	SINGLES
1	1	HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL
2	2	BREATHE AGAIN TONI BRAXTON ARISTA
3	3	I CAN SEE CLEARLY NOW JIMMY CLIFF CHAOS/SONY
4	10	HERE I STAND BITTY McLEAN FESTIVAL
5	NEW	DON'T LOOK ANY FURTHER M-PEOPLE deCONSTRUCTION/BMG
6	6	WE AIN'T GOIN OUT LIKE THAT CYPRESS HILL SONY
7	NEW	THE POWER OF LOVE CELINE DION SONY
8	NEW	STAY U2 ISLAND/POLYGRAM
9	5	WHAT'S MY NAME SNOOP DOGGY DOGG WARNER
10	9	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
<b>ALBUMS</b>		
1	NEW	ALICE IN CHAINS JAR OF FLIES SONY
2	4	CYPRESS HILL BLACK SUNDAY SONY
3	1	THE POLICE GREATEST HITS A&M
4	5	MICHAEL NYMAN THE PIANO VIRGIN
5	2	BRYAN ADAMS SO FAR SO GOOD A&M
6	3	TONI BRAXTON TONI BRAXTON ARISTA
7	9	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION/BMG
8	NEW	OTTMAR LIEBERT NOUVEAU FLAMENCO SLM
9	NEW	OTTMAR LIEBERT THE HOURS BETWEEN NIGHT & DAY SONY
10	NEW	NZ CAST RECORDING JESUS CHRIST SUPERSTAR POLYGRAM

## AUSTRIA (Austrian IFPI/Austrian Top 30) 3/19/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	OMEN III MAGIC AFFAIR EMI
3	6	MOVE ON BABY CAPPELLA ECHO
4	7	RETURN TO INNOCENCE ENIGMA VIRGIN
5	3	ANYTHING CULTURE BEAT SONY
6	5	U GOT 2 LET THE MUSIC CAPPELLA ECHO
7	8	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
8	10	GET-A-WAY MAXX ECHO
9	4	THE SIGN ACE OF BASE POLYGRAM
10	9	RIGHT IN THE NIGHT JAM & SPOON SONY
<b>ALBUMS</b>		
1	1	KURTI OSTBAHN & DIE CHEFPARTIE TROST & RAT POLYGRAM
2	2	KURTI OSTBAHN & DIE CHEFPARTIE SAFT & KRAFT POLYGRAM
3	5	HUBERT VON GOISERN OBNUNDUNT BMG
4	7	ZZ TOP ANTENNA GEFLEN/BMG
5	NEW	SOUNDTRACK PHILADELPHIA SONY
6	3	BRYAN ADAMS SO FAR SO GOOD A&M
7	4	NOCKALM QUINTETT GOLD KOCH
8	9	ENIGMA THE CROSS OF CHANGES VIRGIN
9	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	10	ACE OF BASE HAPPY NATION POLYGRAM

## CANADA (The Record) 3/7/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE POWER OF LOVE CELINE DION EPIC/SONY
2	2	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
3	3	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD
4	4	GETTO JAM DOMINO COLUMBIA/SONY
5	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
6	6	JUST KICKIN' IT XSCAPE EPIC/SONY
7	9	GRDOVE THANG ZHANE MOTOWN/PGD
8	13	STAY ETERNAL EMI/CMA
9	11	UNDERSTANDING XSCAPE COLUMBIA/SONY
10	10	FAMILY AFFAIR SHABBA RANKS EPIC/SONY
11	16	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
12	12	I'M IN THE MOOD CE CE PENISTON A&M/PGD
13	17	HERO MARIAH CAREY COLUMBIA/SONY
14	8	INSANE IN THE BRAIN CYPRESS HILL QUALITY
15	7	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD
16	15	STAY U2 ISLAND/PGD
17	NEW	AIN'T GOING OUT LIKE THAT CYPRESS HILL COLUMBIA/SONY
18	14	DIRTY DAWG NKOTB COLUMBIA/SONY
19	NEW	SKIP TO MY LU LISA LISA EMI/CMA
20	NEW	YOU GOT ME FLOATIN' PM DAWN ISLAND/PGD
<b>ALBUMS</b>		
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN/CMA
3	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
4	4	ACE OF BASE THE SIGN ARISTA/BMG
5	5	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY
6	7	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
7	10	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CMA
8	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
9	NEW	BECK MELLOW GOLD DGC/UNI
10	6	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY
11	11	TORI AMOS UNDER THE PINK EASTWEST/WEA
12	13	TONI BRAXTON TONI BRAXTON ARISTA/BMG
13	15	VARIOUS ARTISTS AWESOME 3 POLYTEL
14	9	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
15	NEW	SASS JORDAN RATS AQUARIUS/MCA
16	14	AEROSMITH GET A GRIP GEFLEN/UNI
17	18	SALT-N-PEPA VERY NECESSARY NEXT PLATEAU
18	20	PEARL JAM VS. EPIC/SONY
19	12	MEAT LOAF BAT OUT OF HELL II MCA/UNI
20	17	ROCH VOISINE I'LL ALWAYS BE THERE STAR

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	3	DOOP DOOP CITYBEAT
2	1	WITHOUT YOU MARIAH CAREY COLUMBIA
3	2	THE SIGN ACE OF BASE METRONOME/LONDON
4	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
5	NEW	GIRLS AND BOYS BLUR FOOD
6	5	RENAISSANCE M-PEOPLE deCONSTRUCTION
7	NEW	PRETTY GOOD YEAR TORI AMOS EAST WEST
8	6	RETURN TO INNOCENCE ENIGMA VIRGIN
9	10	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
10	4	BREATHE AGAIN TONI BRAXTON LAFACE/ARISTA
11	NEW	SHINE ON DEGREES OF MOTION FRR
12	17	I BELIEVE MARCELLA DETROIT LONDON
13	NEW	VIOLENTLY HAPPY BJORK ONE LITTLE INDIAN
14	9	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED PWL
15	NEW	WHATTA MAN SALT-N-PEPA FRR
16	14	THE WAY YOU WORK IT EYD MCA
17	7	ROCKS/FUNKY JAM PRIMAL SCREAM CREATION
18	16	LINGER THE CRANBERRIES ISLAND
19	NEW	I'M BROKEN PANTERA EAST WEST
20	13	THINGS CAN ONLY GET BETTER D:REAM FX/UNI
21	11	DON'T GO BREAKING MY HEART ELTON JOHN WITH RUPAUL ROCKET
22	15	LOSER BECK GEFLEN
23	23	GOOD AS GOLD THE BEAUTIFUL SOUTH GOI DISCS
24	26	GLAM ROCK COPS CARTER THE UNSTOPPABLE SEX MACHINE CHRYSALIS
25	12	MOVE ON BABY CAPPELLA INTERNAL
26	NEW	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA
27	31	WHISPERING YOUR NAME ALISON MOYET COLUMBIA
28	18	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
29	19	BECAUSE OF LOVE JANET JACKSON VIRGIN
30	NEW	LET'S FACE THE MUSIC AND DANCE NAT 'KING' COLE EMI
31	8	THE MORE YOU IGNORE ME, THE CLOSER I GET MORRISSEY PARLOPHONE
32	21	THE POWER OF LOVE CELINE DION EPIC
33	NEW	AGAIN/I WANT YOU JULIE ROBERTS COOLTEMPO
34	NEW	GROOVE THANG ZHANE MOTOWN
35	25	COME IN OUT OF THE RAIN WENDY MOTEN EMI
36	NEW	LOVE COME DOWN ALISON LIMERICK ARISTA
37	27	MURDER SHE WROTE CHAKA DEMUS & PLIERS MANGO
38	NEW	EASY LIFE THE CHARLATANS BEGGARS BANQUET
39	NEW	SWITCH SENSER ULTIMATE
40	20	STAY TOGETHER SUEDE NUDE

## GERMANY (Der Musikmarkt) 3/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	OMEN III MAGIC AFFAIR ELECTROLA
2	3	IT'S ALRIGHT EAST 17 LONDON/METRONOME
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	6	MOVE ON BABY CAPPELLA Zyx
5	4	HAPPY PEOPLE PRINCE ITAL JOE/MAR EAST WEST
6	5	RETURN TO INNOCENCE ENIGMA VIRGIN
7	7	RIGHT IN THE NIGHT JAM & SPOON SONY
8	9	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED Zyx
9	18	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
10	8	IS IT LOVE TWENTY 4 SEVEN FEAT. STAY Zyx
11	10	THE SIGN ACE OF BASE METRONOME
12	19	SOMEWHERE OVER THE RAINBOW MARUSHA POLYDOR
13	11	GET-A-WAY MAXX INTERCORD
14	13	TAKE CONTROL D.J. BOBO EAMS
15	15	WHOOPI! (THERE IT IS) TAG TEAM EDEL
16	14	U GOT 2 LET THE MUSIC CAPPELLA Zyx
17	16	KATZEKLO HELGE SCHNEIDER ELECTROLA
18	12	ANYTHING CULTURE BEAT SONY
19	17	BABE TAKE THAT RCA
20	NEW	THINGS CAN ONLY GET BETTER D:REAM EAST WEST
<b>ALBUMS</b>		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	PHIL COLLINS BOTH SIDES WEA
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
5	5	MICHAEL BOLTON THE ONE THING SONY
6	6	ENIGMA THE CROSS OF CHANGES VIRGIN
7	4	ACE OF BASE HAPPY NATION METRONOME
8	19	SOUNDTRACK PHILADELPHIA SONY
9	12	BEAUTIFUL WORLD IN EXISTENCE WEA
10	9	TAKE THAT EVERYTHING CHANGES RCA
11	7	ZZ TOP ANTENNA GEFLEN/RCA
12	13	AEROSMITH GET A GRIP GEFLEN
13	10	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
14	11	EAST 17 WALTHAMSTOW LONDON/METRONOME
15	14	MEAT LOAF THE VERY BEST OF MEAT LOAF SONY
16	18	PUR SEILTANZERTRAUM INTERCORD
17	16	HELGE SCHNEIDER ES GIBT REIS, BABY ELECTROLA
18	NEW	RICHARD MARX PAID VACATION EMI
19	20	PRINZEN ALLES NUR GEKLAUT ARIDA
20	17	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN

## ITALY (Musica e Dischi) 3/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE RHYTHM OF THE NIGHT CORONA DWA
2	7	STRANI AMORI LAURA PAUSINI CGD
3	2	COME MAI (REMIX) 883 F.R.I.
4	10	PASS THE TOILET PAPER OUTHERE BROTHERS TIME/DOWNTOWN
5	5	PENSO POSITIVO JOVANOTTI SOLELUNA/MERCURY
6	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
7	4	MOVE ON BABY CAPPELLA MEDIA
8	9	FADE TO GREY DATURA TRANCE
9	6	ANIMALACTION PARAJE EXPANDED/DFC
10	8	STAY U2 ISLAND
<b>ALBUMS</b>		
1	1	VARIOUS SANREMO '94 RTI MUSIC
2	3	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
3	5	LAURA PAUSINI LAURA PAUSINI CGD
4	2	BRYAN ADAMS SO FAR SO GOOD A&M
5	6	VARIOUS SUPERSANREMO COLUMBIA
6	4	LITFIBA COLPO DI CODA EMI
7	9	GERARDINA TROVATO NON E' UN FILM RTI MUSIC/SUGAR
8	7	FRANCESCO GUCCINI PARNASSIUS GUCCINI EMI
9	NEW	ALEANDRO BALDI TI CHIEDO ONESTA RICORDI
10	10	VARIOUS ARTISTS PHILADELPHIA EPIC

## SPAIN (TVE/AFYE) 3/5/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIGHT IN THE NIGHT JAM & SPOON SONY
2	NEW	THE SIGN ACE OF BASE POLYDOR/POLYGRAM
3	2	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
4	5	ANYTHING CULTURE BEAT SONY
5	3	LA TIA ENRIQUETA CHIMO BAYO BLANCO Y NEGRO
6	8	POEM WITHOUT WORDS TERMINAL MAX MUSIC
7	4	A PITAR D.J. ROMAN MAX MUSIC
8	NEW	THE RHYTHM OF THE NIGHT CORONA BLANCO Y NEGRO
9	7	HEART OF GLASS D. YOU BLANCO Y NEGRO
10	NEW	ANYTIME AND ANYWHERE S.MASSIMO MAX MUSIC
<b>ALBUMS</b>		
1	1	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/DEON
2	2	MICHAEL NYMAN THE PIANO VIRGIN
3	3	GLORIA ESTEFAN MI TIERRA EPIC
4	4	CHICAGO THE HEART OF CHICAGO WARNER
5	5	BRYAN ADAMS SO FAR SO GOOD A&M
6	8	WILLY DEVILLE LIVE TABATA
7	6	MARIAH CAREY MUSIC BOX SONY
8	NEW	ENIGMA THE CROSS OF CHANGES VIRGIN
9	10	AMISTADES PELIGROSAS LA ULTIMA TENTACION EMI/DEON
10	NEW	AEROSMITH GET A GRIP GEFLEN

## NETHERLANDS (Stichting Mega Top 50) 3/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA AXIS/RED BULLET VARAGRAM/SONY
2	2	IK WIL NIET DAT JE LIEGT PAUL DE LEEUW
3	9	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
4	4	ITS ALRIGHT EAST 17 LONDON
5	7	GET-A-WAY MAXX INTERCORD/DURECO
6	6	WHOOPI! (THERE IT IS) TAG TEAM CLUB TOOLS/RED BULLET
7	3	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
8	5	NEVER ALONE 2 BROS. ON THE 4TH FLOOR INDISCONR
9	NEW	BREATHE AGAIN TONI BRAXTON ARISTA
10	10	NO TIME 2 WASTE T-SPOON SAY NO MORE/LA BIANCA
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	PAUL DE LEEUW PLUGGED VARAGRAM
3	3	AEROSMITH GET A GRIP GEFLEN
4	4	ACE OF BASE HAPPY NATION POLYDOR
5	6	TAKE THAT EVERYTHING CHANGES RCA
6	NEW	SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI CLASSICS
7	7	ENIGMA THE CROSS OF CHANGES VIRGIN
8	5	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
9	8	BRYAN ADAMS SO FAR SO GOOD A&M
10	NEW	BONNIE TYLER GREATEST HITS COLUMBIA

## HONG KONG (IFPI Hong Kong Group) 3/6/94

THIS WEEK	LAST WEEK	ALBUMS
1	4	NOODLE CHENG ON STAGE BMG
2	1	NICKY WU LOVING INTO THE FUTURE WARNER
3	6	ALAN TAM ALAN TAM AT CARNIVAL POLYGRAM
4	2	VARIOUS RED HOT HITS UNITED POWER POLYGRAM
5	3	KAREN TONG MA JENNESSE, JE NE LA REGRETTE PAS POLYGRAM
6	5	FAYE WONG FAYE BEST CINEPOLY
7	NEW	VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN 2 POLYGRAM
8	NEW	TONY LEUNG ONE HEART IN ONE LIFE MUSIC IMPACT
9	10	VERONICA YIP COME... LET'S DREAM FITTO
10	NEW	VARIOUS SUPREME KARAOKE GREATEST HITS 8 WARNER

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 3/19/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	MOVE ON BABY CAPPELLA INTERNAL
3	3	RETURN TO INNOCENCE ENIGMA VIRGIN
4	4	THE SIGN ACE OF BASE MEGA/METRONOME
5	5	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
6	8	WITHOUT YOU MARIAH CAREY COLUMBIA
7	9	IT'S ALRIGHT EAST 17 LONDON
8	6	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
9	14	OMEN III MAGIC AFFAIR ELECTROLA
10	12	BREATHE AGAIN TONI BRAXTON LAFACE
11	11	GET-A-WAY MAXX BLOW UP
12	NEW	DOOP DOOP CLUBSTITUTE
13	10	ANYTHING CULTURE BEAT DANCE POOL
14	7	THINGS CAN ONLY GET BETTER D:REAM MAGNET
15	16	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
16	NEW	LOOK WHO'S TALKING! DR. ALBAN CHEIRON
17	NEW	THE MORE YOU IGNORE ME, THE CLOSER I GET MORRISSEY PARIOPHONE
18	13	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
19	15	ROCK AND ROLL DREAMS COME THROUGH MEAT LOAF VIRGIN
20	18	BABE TAKE THAT RCA
<b>ALBUMS</b>		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	5	PHIL COLLINS BOTH SIDES VIRGIN
6	7	BJORK DEBUT MOTHER/ONI LITTLE INDIAN
7	6	ZZ TOP ANTENNA GEFEN/RCA
8	8	AEROSMITH GET A GRIP GEFEN
9	9	TAKE THAT EVERYTHING CHANGES RCA
10	10	TORI AMOS UNDER THE PINK EAST WEST
11	19	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI
12	11	ACE OF BASE HAPPY NATION MEGA METRONOME
13	15	MICHAEL BOLTON THE ONE THING COLUMBIA
14	NEW	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
15	16	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
16	12	RICHARD MARX PAID VACATION CAPITOL
17	17	CHICAGO THE HEART OF CHICAGO REPRISE
18	20	THERAPY? TROUBLEGUM A&M
19	13	DINA CARROLL SO CLOSE A&M
20	14	ELTON JOHN DUETS ROCKE I

### SWEDEN (GLF) 3/11/94

THIS WEEK	LAST WEEK	SINGLES
1	2	RETURN TO INNOCENCE ENIGMA VIRGIN
2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
3	3	THE PROMISE MAN BASIC ELEMENT INHOUSE
4	4	GET AWAY MAXX REMIX D
5	6	VEM VET LISA EKDAHL EMI
6	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
7	7	RIGHT IN THE NIGHT JAM & SPOON EPIC
8	NEW	LOOK WHO'S TALKING! DR. ALBAN CHEIRON
9	NEW	FIRE IN YOUR HEART SISSEL KYRKEBO MERCURY
10	9	MOVE ON BABY CAPPELLA 12 INC PITCH
<b>ALBUMS</b>		
1	1	LISA EKDAHL LISA EKDAHL EMI
2	NEW	SALOR BARBIE-Q-KILLERS VOL.1 METRONOME
3	2	JENNIFER BROWN GIVING YOU THE BEST ARISTA
4	3	ENIGMA ENIGMA II VIRGIN
5	7	CLAWFINGER DEAF DUMB BLIND MVG
6	8	ACE OF BASE HAPPY NATION MEGA
7	6	THERAPY? TROUBLEGUM A&M
8	NEW	DIA PSALMA GRYNINGSTID BIRDNEST
9	4	ZZ TOP ANTENNA RCA
10	5	REBECKA TOMQVIST A NIGHT LIKE THIS EMI

### BELGIUM (IFPI Belgium/SABAM) 3/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA RED BULLET
2	3	RIGHT IN THE NIGHT JAM & SPOON RSIBR
3	2	LA SOLITUDE LAURA PAUSINI CGD
4	4	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
5	5	DON'T BE SILLY DEF DAMES DOPE GAME
6	6	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
7	8	IT'S ALRIGHT EAST 17 LONDON
8	7	TAKE MY LOVE GOOD SHAPE DINO
9	9	MUSTAPHA (CHERIE JE T'AI) PLEASURE GAME AMC
10	10	IT'S A LOVING THING CB MILTON BYTE
<b>ALBUMS</b>		
1	2	LAURA PAUSINI LAURA PAUSINI CGD
2	1	STEF BOS VUUR HKM
3	3	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	AEROSMITH GET A GRIP GEFEN
5	6	JULIAN CLERC CE N'EST RIEN EMI
6	5	ZZ TOP ANTENNA RCA
7	10	TORI AMOS UNDER THE PINK EAST WEST
8	9	WILLIAM SELLER ALBION PHILIPS
9	NEW	VANESSA PARADIS LIVE REMARK
10	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

### IRELAND (IFPI Ireland) 3/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	THE SIGN ACE OF BASE LONDON
3	3	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
4	4	YOU MADE ME THE THIEF OF YOUR HEART SINEAD O'CONNOR ISLAND
5	5	RETURN TO INNOCENCE ENIGMA VIRGIN
6	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
7	6	LINGER THE CRANBERRIES ISLAND
8	8	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED PWL CONTINENTAL
9	7	DON'T GO BREAKING MY HEART ELTON JOHN & RUPAUL ROCKE I
10	9	THINGS CAN ONLY GET BETTER D:REAM MAGNET/EAST WEST
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	4	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
5	NEW	FRANCES BLACK TALK TO ME DARA
6	5	VARIOUS THE ULTIMATE COUNTRY COLLECTION COLUMBIA
7	6	GARTH BROOKS NO FENCES CAPITOL
8	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
9	7	MARY COUGHLAN LOVE ME OR LEAVE ME... THE BEST OF EAST WEST
10	10	BRYAN ADAMS SO FAR SO GOOD A&M

### FINLAND (Seura/IFPI Finland) 3/9/94

THIS WEEK	LAST WEEK	SINGLES
1	7	LOOK WHO'S TALKING! DR. ALBAN BMG
2	2	RIGHT IN THE NIGHT JAM & SPOON EPIC
3	1	MOVE ON BABY CAPPELLA INTERNAL AFFAIR
4	NEW	NAHDAAN TAAS DINGO FAZER
5	8	IN COMAND ROB'N'RAZ TELEGRAM
6	4	COME ON AND DO IT PANDORA VIRGIN
7	NEW	IDANPRINSESSA NELJA RUUSUA PARIOPHONE
8	9	SPOONMAN SOUNDGARDEN A&M
9	NEW	HOOLIGAN'S HOLIDAY MOTLEY CRUE ELEKTRA
10	NEW	MISS YOU IN A HEARTBEAT DEF LEPPARD BLUDGEON RIFFOLA
<b>ALBUMS</b>		
1	NEW	HECTOR SALAISUUKSIEN TALO PARIOPHONE/EMI
2	1	ZZ TOP ANTENNA RCA
3	NEW	EPPU NORMAALI ONKO VIELA PITKA MATKA JONNEKIN? POKO
4	2	PANDORA ONE OF A KIND VIRGIN
5	3	CMX AURA HERODES/EMI
6	NEW	MIKKO KUUSTONEN AURORA COLUMBIA/SONY
7	4	ENIGMA THE CROSS OF CHANGES VIRGIN
8	7	LAURA VOUTILAINEN LAURA VOUTILAINEN FAZER/FINNEVY
9	5	ALICE IN CHAINS JAR OF FLIES COLUMBIA
10	10	HAUSMYLLY PEILIPALLO EMI

### PORTUGAL (Portugal/AFIP) 3/10/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ELECTRICIDADE VIDISCO
2	3	CORO DE MONJES CANTO GREGORIANO EMI
3	2	MICHAEL BOLTON THE ONE THING COLUMBIA
4	4	ENIGMA THE CROSS OF CHANGES VIRGIN
5	9	BRYAN ADAMS SO FAR SO GOOD A&M
6	5	AEROSMITH GET A GRIP GEFEN
7	7	EROS RAMAZZOTTI TUTTE STORIE ODD
8	8	VARIOUS MULHERES DE AREIA SOM LIVRE
9	NEW	PEARL JAM VS. EPIC
10	NEW	VITORINO AS MAIS BONITAS EMI

### ARGENTINA (C.A.P.I.F.) 3/4/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	DIVIDIDOS LA ERA LA BOLODEZ POLYGRAM
2	3	LOS FABULOSOS CADILLACS VASOS VACIOS SONY
3	NEW	INXS FULL MOON, DIRTY HEARTS POLYGRAM
4	2	BRYAN ADAMS SO FAR SO GOOD A&M
5	10	MERCEDES ADAMS 30 ANOS POLYGRAM
6	NEW	LUIS MIGUEL ARIES WARNER
7	5	EROS RAMAZZOTTI TODO HISTORIAS BMG
8	NEW	ACE OF BASE HAPPY NATION BMG
9	NEW	METALLICA METALLICA POLYGRAM
10	1	SERGIO DENIS NATURAL EMI

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**GERMANY:** With clothes and hairdos reminiscent of legendary '60s girl groups like the Ronettes and the Shangri-Las, Berlin-based band the Lemonbabies is grabbing attention with a youthful blend of upbeat pop similar to that of the early Bangles, Go-Go's, and B-52's. The four girls—average age 19, and two of them still at school—are not expert instrumentalists



or singers (although they do pull off some neat, a cappella, four-part harmonies). Rather, they are diamonds in the rough, with a bright, sparkling charm. Powered by ragged guitars, drums, and the distinctive sound of a Farfisa organ, their good-time music is fun, fresh, and very much written from a teen-ager's perspective. With a line-up of Dodo (organ, violin), Diane (guitar), Julia (drums), and Kaja (bass), the band convened in 1990. It released its debut EP, "Fresh'n'Fizzy," the following year on indie label Twang Records. After signing to Sony in 1992, the band made waves at the PopKomm music fair in Cologne, and last month unveiled its debut album, "Poek It!" (an expression invented by the girls meaning "Hug It"). The Lemonbabies themselves are being embraced by audiences on a 15-city tour of 200-500-capacity club venues.

ELLIE WEINERT

**PHILIPPINES:** Every morning for eight years, Regine Velasquez's father took her to the beach. He sat on the sand and watched as his daughter walked into the Pacific Ocean up to her neck and then sang for two hours. The result of this unorthodox training was a slender, five-foot-five Filipino teen-ager with the neck of a swan and the ability to belt out a song like a seasoned pro. The voice is why PolyGram's Asian A&R guru Alex Chan took a chance with Velasquez, now 24 and the country's top female act. Chan masterminded the singer's first international album, "Listen Without Prejudice," and hopes to prove that Asian artists can sing in English and succeed. He's stacked the deck with a lead-off duet between Velasquez and Chinese superstar Jacky Cheung on the song "In Love With You." Their soaring harmonies will likely remind listeners of Aladdin's "A Whole New World" and the voice of female singer Lea Salonga, also from the Philippines. "Can you believe the power in [Velasquez's] voice?" Cheung remarked, graciously playing second fiddle after the song's debut at a PolyGram media banquet in Hong Kong. For her own part, Velasquez was more cautious. "If it works, it works," she said. "I'm a little too amazed by this whole thing to think much about the future." Another standout cut is "Follow The Sun," a number written by Glen Medeiros and knocked into shape by Velasquez, Medeiros, and a couple of producers around a hotel room piano, late at night during last year's Shanghai Film Festival.

MIKE LEVIN

**SWEDEN:** The Swedish Grammy Awards reflected developments in a year during which several of the country's acts have enjoyed outstanding international success. Politico-rap-metalheads Clawfinger took away two awards: best hard rock group and best video for its single "The Truth" (EastWest). So too did rap-funk collective Stakka Bo, for best newcomer and best modern dance music album for "Supermarket" (Stockholm Records). The award for best pop group went to Ace Of Base in the wake of its album "Happy Nation" (Mega/Metronome). Best male pop artist went to Eric Gadd, while Atomic Swing (Global Pulse, May 8, 1993) received best rock group award for its debut album, "A Car Crash In The Blue" (Sonet). The enigmatic chamber-rock fusion act Fleshquartet (Global Pulse, Nov. 27, 1993) was honored with best album of 1993 for its masterful collection "Flow" (MVG/MNW). Other winners included the popular Louise Hoffsten (best female pop/rock artist) and veteran rocker Ulf Lundell, who received awards for artist of the year and best male rock artist.

KEN NEPTUNE

**IRELAND:** The National Concert Hall was the venue for Music Now, a 10-day celebration of new Irish music (Feb. 18-27) presented by state broadcaster RTE and sponsored by the Irish Music Rights Organization and the Contemporary Music Center. Among those taking part were Concorde (with recent music by Raymond Deane, Jane O'Leary, Stephen Gardner, and Ian Wilson), Dublin Jazz Collective, Ronan Guilfoyle (who premiered his "Concerto For Jazz Guitar"), and the National Symphony Orchestra. A young composers' concert included works for chamber ensemble by Elaine Agnew, Siobhan Cleary, Deirdre Gribben, Ann Hoban, and Grainne Mulvey. SoundWorks, a children's music workshop, consisted of an open performance of compositions developed by children from three Dublin schools during a six-week creative improvisation project led by composers Rhona Clarke, Dawn Kelly, and Guilfoyle.

KEN STEWART

**BELGIUM:** "The Great Subconscious Club" (Sony), the stunning debut album by the Choice, has proved a continuously strong seller since it was released last October. With sales now exceeding 10,000 units, it has been boosted by the release of four successive hit singles, most recently "Winter," which came out last month. Built around the nucleus of songwriter Gert Bettens and his sister, singer Sarah Bettens, the Choice has proved its appeal with a catchy pop formula reflecting a broad range of influences from Simon & Garfunkel to Eurythmics. The lyrics are particularly inspired, and audiences on the band's recent nationwide tour clearly knew the words to many of the songs by heart. The Choice's production company, Double T Music, has invested in a 15-minute video of the band, which includes three songs: "The Ballad Of Lea And Paul," "I Smoke A Lot," and "Me Happy." The latter is in rotation on MTV Europe, and Sony Music Belgium is about to introduce "The Great Subconscious Club" as a European priority, with the U.K. (Epic) and U.S. (Columbia) to follow suit before Easter.



MARC MAES

# THE ECHO AWARDS

A BILLBOARD EXPANDED SECTION ON THE GERMAN MUSIC INDUSTRY HONORS

## Dance Music (And A Punk Jester) Captivate Echo Awards Ceremony

BY DOMINIC PRIDE

FRANKFURT—As a showcase to the world for German talent, the third Echo Awards ceremony fit the bill—much to the relief of the country's record business.

Faithfully echoing the sales patterns of the previous year, world-class, exportable, commercial dance music was the clear winner, with Haddaway and Culture Beat taking two awards each.

Following close behind were the home-grown, punk-tinged German acts Die Toten Hosen, Die Prinzen, and newcomers Illegal 2001, who among them dominated the national awards.

Held March 8 in the sumptuous gold-decked surroundings of the Alte Oper (Old Opera House) here, the Echoes were organized by the German Phono Academy. For most of the awards, winners were honored on the basis of sales

during the 12 months ending Feb. 28.

In contrast to the efforts of the previous two years, the show was slickly produced and professionally hosted by TV personality and former music publisher Fritz Egner. The program was filled with irony, humor, and surprise—good news for an industry audience that has the potential to be cynical.

Wits may well have been sharpened by the presence of TV cameras taping for a one-hour broadcast March 31, with a projected audience of some 10 million. Still, the ceremony ran over its allocated time by an hour. The pace was somewhat improved by a shuffle of the awards, with the classical Echo being hoisted out for use March 25 in a separate ceremony at classical trade meet KlassikKomm in Cologne.

Haddaway, honored for best national single and best national dance single,

performed "What Is Love," and Culture Beat, which won the Echo for most successful single abroad, delivered a rendition of the winning song "Mr. Vain."

Egner poked fun at the Grammys in his opening remarks, saying that the most thanks went to God, with Clive Davis a close second. The tuxedo-clad, bilingual Haddaway almost remained faithful to that maxim, thanking the BMG family and then Arista.

Frank Fenslau accepted the award for best national producer on behalf of his brother Torsten, producer of Culture Beat, who died in a car crash last year. Fittingly, the award was presented by Grammy winner Harold Faltermeyer, composer of "Axel F," the theme music to "Beverly Hills Cop."

Sweden's Ace Of Base scooped up the best international act award, and was on hand for a rendition of the No. 1 Euro single "All That She Wants."

The best videoclip award went to Die Prinzen for "Alles Nur Geklaut" (Everything's Stolen), in which it "borrowed" a string of ideas from famous videos such as Robert Palmer's "Addicted To Love" and Queen's "I Want To Break Free." The video award was chosen by viewers of Viva, the German music channel, and presented by VJ Nils Bokelberg.

Die Prinzen had an award of its own to present: Its publisher, Georg Glueck, was hauled up on stage to receive the "Golden Nose" trophy for his work during the year.

Die Toten Hosen, one of Germany's longest-standing and most colorful punk bands, won national group of the year honors. The members gained a laugh when they said how much the award meant to them, while simultaneously stuffing their trophies into a trash bag.

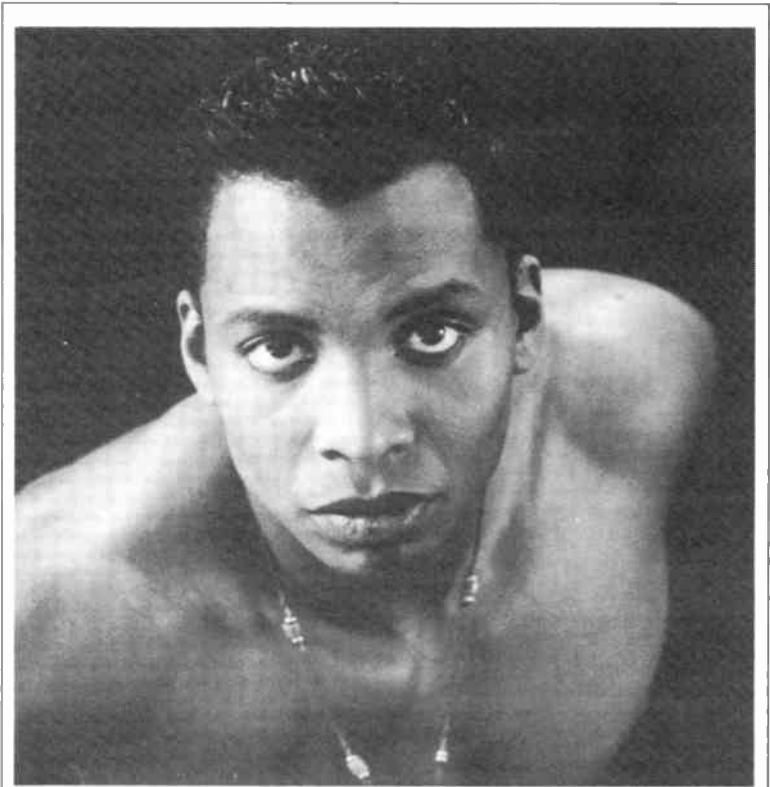
Poking fun at the corporate world, Toten Hosen's members first thanked the BMG group and then realized their label's distribution had changed to EMI nine months ago.

Toten Hosen lead singer and ring-leader Campino probably should have been given an award as official Echo jester. When Dr. Michael Kunze described lifetime achievement award winner Udo Jurgens as "one of the best lyric writers of the country," Campino was seen atop his table taking the credit.

Toten Hosen's label, Virgin, took home the best marketing campaign for the group's album "Kauf Mich."

Commented Virgin managing director Udo Lange, "Their campaigns are stressful, fun, but ultimately successful."

Best national male artist was Herbert Grönemeyer, who took the award for the second time in three years. Grönemeyer was accompanied by an all-acoustic, eight-piece band for an ex-



HADDAWAY

## CASEBOOK: HADDAWAY

CHARISMATIC, Caribbean-born Haddaway became an international star last year with his first single for Coconut Records, "What Is Love."

The single, written and produced by Dee Dee Halligan (aka Tony Hendrick, co-managing director of Coconut) and Junior Torello, was released in Germany in January 1993 and immediately took off, hitting No. 1 in several European territories. It was a No. 2 hit in the U.K. and Germany, where it sold 900,000 copies. Released in the U.S. on Arista, it climbed to No. 11 on Billboard's Hot 100 Singles chart and achieved gold status. Worldwide sales are at 2.6 million copies.

The follow-up single, "Life (Everybody Needs Somebody To Love)," was released in July and has sold 1.5 million copies, peaking at No. 2 in Germany, No. 6 in the U.K., and No. 42 in the U.S., where the artist is doing a promotional tour.

Haddaway's self-titled album was released in mid-September and has become a top 10 seller throughout Europe. In Germany, it shipped 180,000 units, according to the record company, entering the official Musikmarkt charts at No. 12 and later peaking at No. 5. It also has been a strong seller in markets including Chile, Brazil, and Mexico, where Haddaway will undertake a three-week tour in April and May. In the U.S., Haddaway has achieved Billboard Heatseekers status.

The third single, "I Miss You," was released in November and charted in eight European territories. Worldwide sales are at 300,000, and BMG Ariola says several territories preferred to release this ballad on compilation CDs and concentrate on selling the album. A fourth single, "Rock My Heart," was released March 7.

A native of the island of Tobago, Haddaway now makes his home in Cologne.

ELLIE WEINERT

## CASEBOOK: HERBERT GRONEMEYER

HERBERT Grönemeyer, this year's Echo winner as best national male artist, ranks alongside last year's winner, Marius Müller Westernhagen, as one of the two pillars of German-language rock. His 1993 EMI Electrola album "Chaos" is regarded by many as the artistic high point of his career, with reflective, personal lyrics on singles such as "Land Unter" (Land Below) and "Fisch Im Netz" (Fish In The Net).

Grönemeyer has carried the torch for a generation of post-war Germans, injecting a touch of humor and sarcasm into his observations of their national obsessions and lifestyle. For example, earlier recordings on Intercord such as "Kadett," on the album "Gemischte Gefühle" (Mixed Feelings), poked fun at the common man's pride in driving the German equivalent of a Chevette.

His album titles and subject matter often are a watermark of national sentiment. His previous album, "Luxus," released in 1990, touched on the materialism of the '80s, whereas "Chaos" encapsulates the feelings of uncertainty in post-unification Germany.

With the rise of neo-fascist groups in Germany, Grönemeyer has added his voice to the increasingly vocal majority: "Die Härte"



HERBERT GRONEMEYER

depicts the life of a supposedly tough skinhead who lives with his mother.

Grönemeyer was the first German artist to release a CD-ROM. The disc contains images, lyrics, and music from the album and videos to "Chaos" that can be manipulated by computer users. He believes that artists, rather than technicians, should show the way forward in interactive media.

DOMINIC PRIDE

otic version of his current single, "Die Härte."

Winner of the best male international artist category was Meat Loaf. "Herr Loaf," as he was introduced by the award's presenter, comedian Dirk Bach, was unable to attend, but thanked the audience on video for his award by attempting to tap dance.

Bonnie Tyler was voted best international female artist, vindicating years of working in Germany with her Ber-

lin-based label, Hansa. Tyler performed the song "Stay."

Metal siren Doro romped home in the best national female artist category, although a video took the place of her live performance.

A bonus for Volksmusik fans came when Austrian-born Angela Wiedl thanked the audience for her best female schlager/volksmusik artist Echo with a captivating yodel.

(Continued on page 70)



AL BANO & ROMINA POWER · ALPHAVILLE

*We at WEA were proud to*

NINO DE ANGELO · RÜDIGER BAYER · BEAUTIFUL

*observe the third presentation*

WORLD · ANNETTE BERR · BINGO BOYS · BURKHARD

*of the echo award at the*

BROZAT · CASANOVA · CANDY DATES · CHARADE

*"Alle Oper" in Frankfurt.*

CURT CRESS · DOB RUSSKIN · EDELWEISS · FAIR

*We would especially like to*

WARNING · FLOY · PATTY GALORE · GITTE HAENNING

*congratulate all the artists and music*

SUSANNE GRAWE · INGA HUMPE · PIET KLOCKE · KINGDOM

*business people on their awards,*

COME · HEINZ RUDOLF KUNZE · JOHNNY LOGAN

*and hope this german musical event*

PARADOCS · PASSPORT · HEINER PUDELKO · SANDY

*will echo around the world.*

REED · ACHIM REICHEL · THE RIVER BOYS · ROMAN

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ECHO · 11



The late producer/DJ Torsten Fenslau, left, with the members of Culture Beat: vocalist Tanya Evans and rapper Jay Supreme.

## Echoes Honor Torsten Fenslau Posthumous Award To Culture Beat Producer

■ BY ELLIE WEINERT

FRANKFURT—Torsten Fenslau, the man who brought techno to the masses through Culture Beat, the band he produced, was honored posthumously with the producer of the year award at the Echos. Fenslau died in a car accident last November at age 29.

Fenslau, who made his home in Darmstadt in the Frankfurt area, won acclaim as one of Germany's most creative and innovative DJ/producers. He originally aimed to become an architect, but, as a student, began working as a DJ.

For the past 11 years he was a DJ at renowned Frankfurt disco Dorian Gray. He also worked at radio station Hessischer Rundfunk in Frankfurt,

where he presented two dance music shows.

In a *Billboard* interview, Fenslau said, "My heart belongs to dance music because this kind of music is honest. To get people dancing means that they are actively moved by the music, whereas merely listening to music is only passive."

Fenslau was known to test the dance appeal of his upcoming releases on the dancefloor at the Dorian Gray club. "At some point I was no longer satisfied with merely playing records, and started editing and experimenting with existing recordings," he said.

In 1988, on the label ZYX, Fenslau released his first production, "The Dream," by the project group Out Of The Ordinary. The track included excerpts from the Rev. Martin Luther King Jr.'s legendary "I Have A Dream" speech, underscored with dance beats.

One year later, Fenslau scored his first hit with Culture Beat's "Erdbeermond" on CBS. The song spent 18 weeks on the official German charts, peaking at No. 11. The English-language version, titled "Cherry Lips," reached No. 55 in the U.K. and hit the top 10 on the *Billboard* dance chart. Four years later, Culture Beat massively surpassed that success, becoming an international phenomenon.

"Mr. Vain" (Dance Pool/Sony Music), the first single from Culture Beat's 1993 album "Serenity," held the No. 1 spot in Germany for nine weeks and sold platinum (500,000 copies). It also hit the top of the charts in 11 European countries, including the U.K., and climbed to No. 17 on *Billboard*'s Hot 100.

"Serenity" has sold more than 1 mil-

lion copies worldwide; in Germany it is heading for platinum status, with more than 400,000 copies sold. Two follow-up singles from the album, "Got To Get It" and "Anything," went gold in Germany (250,000 units); the latter was a top 5 hit across Europe. All told, Culture Beat has sold 1.7 million singles in Germany and 800,000 in the U.K.

Fenslau said, "My strength lies in evaluating the consumer's ear." In fact, he was a businessman as well as a DJ, computer arranger, and sound engineer. He ran the Darmstadt-based ParaDox Studio, Abfahrt Record label (distributed by ZYX), and Abfahrt Publishing (administered by Warner/Chappell Music). These ventures are now handled by his brother, Frank Fenslau, who, with the existing creative team of guitarist/composer Nosie Katzmann, Peter Zweier, and Alexander Abraham, will carry on producing Culture Beat.

In regard to the development of techno, Torsten Fenslau once said, "In spite of its success, techno music is still being belittled. However, this music is of high intellectual quality, since you can musically experiment with anything you can dream of, not like rock music where you have your instrumental limitations. I feel that the experience we have gained in this field can be applied to fertilize other popular music directions."

Later this month, Frank Fenslau will release a compilation CD titled "The Dream—Best Of Torsten Fenslau" on Abfahrt Records. The CD will present a selection of his brother's productions from 1988-93. A follow-up album by Culture Beat also is in the works for Sony Music.

## For One Night, Frankfurt Is Glamorous Artists Mingle While Execs Revel In Echo's Success

This roundup of Echo events was prepared by Wolfgang Spahr, Ellie Weinert, and Dominic Pride.

GLAMOR IS NEVER a word associated with the rather sterile city of Frankfurt, but for one night the Echo Awards brought the two together.

For an industry dotted around five cities in different corners of Germany, the post-Echo party was a rare occasion for artists and executives to schmooze and congratulate one another, swap gossip, and meet old friends and associates. The attendees also showed they knew the meaning of the word "buffet."

It certainly was the first time in the three years of the Echo Awards that the German business had experienced such a glitzy occasion, with a panoply of national stars, movers and shakers, and the inevitable high-class hangers-on.

**MONEY MATTERS:** Balthasar Schramm, whose legal firm, Lichte & Schramm, is coordinating the collection of Echo funds for Nordoff-Robbins Music Therapy, said, "The industry here is only just getting used to such fundraising events." The bottom line: Echo raised 100,000 marks in ticket sales and another 60,000 marks in pledges on Echo night, for a total of \$100,000. Not bad for beginners.

While thinking of more cost-effective ways of fundraising, Wolfgang Orthmayr, purchasing director for retailer WOM, suggested that the money could be better shoveled from the record business into charity by donating a couple of marks from those "secondary exploitation" compilation albums. Others suggested he might have missed the point of the evening.

**BRANDISHING THEIR** matte steel Echo trophies, artists mingled happily with mere mortals among the golden pillars of the Alte Oper's foyer. Not content with performing one song onstage, Bonnie Tyler joined in with the after-show pianist for a couple of impromptu numbers.

**AMONG THE LEAST** boisterous of the partygoers were the four members of Sweden's Ace Of Base, hoping to blend into the background at their corner table. But they failed miserably on account of the cluster of 18-inch-high Echo trophies in the center of their table.

What the Swedes lacked in spirit was compensated for by the combined members of Die Prinzen and Die Toten Hosen, who proved to be birds of a feather when it came to the serious business of staying up late and discussing very little at great length. Chief agitators were Die Prinzen's flame-haired Sebastian and Die Hosen's lead singer, Campino.

Other, more bizarre combinations who got on like a house on fire were "Granddaddy" Udo Jurgens and Die Prinzen, and Volksmusik yodeler Angela Wiedl with rockers Illegal 2001.

**DEMONSTRATING THAT** rock'n'roll and family values are not incompatible was Herbert Grönemeyer, making the rounds with his wife, Anna Henkel. Asked how it felt to win an Echo, the artist surveyed the assembled guests and said modestly, "The prize itself isn't so important—it's that the business has a chance to meet in one place."

**NOT WITHSTANDING** the party atmosphere, old differences between Grönemeyer and Phono Academy chairman Gerd Gebhardt (day job: Warner Music managing director) couldn't be reconciled. Still sour at not being consulted by the Phono Academy about Lufthansa airlines' involvement in an anti-racist charity project in which he took part, Grönemeyer refused Gebhardt's outstretched hand of reconciliation. Maybe next year they will kiss and make up.

The rebuff failed to dent the armor of euphoria surrounding Gebhardt, who has been grappling with the Echo since its inception two years ago and only now can enjoy the fruits of his labor.

**STEALING SOME THUNDER** was EMI's GSA president Helmut Fest, cigar in hand, looking like the cat who got the cream after announcing the buy-up of Germany's biggest indie, Intercord. The deal was the big topic of conversation at Echo, and as the night wore on, speculation placed the purchase price at more than 1 billion marks. "Crazy," was Fest's comment, though it is believed that the regular "undisclosed sum" was indeed Fest's trump card in the major-label poker game for the indie.

BMG Ariola president Thomas Stein spotted Fest joking with PolyGram chief Wolf Gramatke, who took Fest's last 50 mark note and stuck it to his forehead. Stein noted it was the "last one left after that Intercord deal."

Looking slightly less pleased was Intercord's hottest rock act Pur, which, in addition to ending up in the clutches of a major, also was the only act to perform at Echo and not win a prize.

**REMEMBER** the Weather Girls? Germany has never forgotten them, and their presence at the party was impossible to miss. Martha Wash was convinced the floor was shaking in the old Opera House. "I know about shaky ground. I'm from San Francisco!" she declared.

## CASEBOOK: DORO

DORO PESCH, from the Rhineland city of Düsseldorf, is Germany's hard rock queen. This energetic, dainty 29-year-old with the husky voice has been in the business for more than 10 years—and is not beyond showing some of the hard lads from the heavy metal scene just what life is all about.

With "Angels Never Die," her eighth album on Phonogram, Germany's steely female wonder is about to launch a big international solo career. The ballad "Deep Inside My Heart" is a hit worldwide, and "All We Are" has become an anthem for German metal fans.

Known simply as Doro, she began her career at 17 as a singer with a cellar band called Snakebite. Then, as the leader of her own metal act, Warlock, she made her international heavy metal breakthrough in 1984. Critics spoke of "the most successful hard rock act of the '80s." In 1986, Doro and Warlock opened the British "Monsters Of Rock" festival, making her one of the first women to break into this male-dominated domain. This was followed by highly successful worldwide tours.

When the band members went their separate ways, the energetic



DORO

Doro started over again in New York, working with Kiss star Gene Simmons and ex-Bon Jovi guitarist Jack Ponti. The result: good voice, strong sound, musical diversity, and memorable lyrics. It is heavy metal at its best; that's why she has taken the Echo Award for top national female artist.

WOLFGANG SPAHR



# ECHO '93!

CONGRATULATIONS HERBERT GRÖNEMEYER!  
ON WINNING THE ECHO AWARD FOR  
NATIONAL ROCK/POP ARTIST OF THE YEAR.

 ELECTROLA GMBH

# German Music Biz Welcomes Viva

■ BY MIRANDA WATSON

Excitement, hope, and relief have greeted the advent of Viva, Germany's first 24-hour, national-language music TV channel, which went on the air in December 1993. Viva gives Germany its own medium to present new talent, and hopes are high that the ailing German music video industry will be revitalized by Viva's presence.

But Dieter Gorny, Viva's managing director and former PopKomm supremo, knows only too well that a lack of

German music videos is a big problem for a channel that promises to come up with 40% national music programming.

The playlist for one of Viva's first weeks on air featured just two German acts out of 14 in heavy rotation (three, if Enigma is counted), with the remainder taken up by the likes of Bryan Adams, Depeche Mode, Take That, and Phil Collins.

Viva estimates that it is managing to air, at best, 25% German-language music. Gorny says Viva is considering becoming actively involved in boosting German video production with several partners. The channel constantly is delving deep into every music scene on the hunt for new videos, says program director Christoph Post, former managing director of the Me, Myself & Eye (MME) production company and former music director of satellite channel Tele 5.

Viva's programming is built largely on music videos, but the channel has established several genre shows and regular programs. Already on air are the hip-hop show "Freestyle"; the alternative rock show "Wah Wah"; the Viva Chart Show, with the top 100 German Media Control countdown as well as a look at U.K. and U.S. charts; and "Metalla," a heavy rock, metal, and thrash show.

A dance program will be added in March. Viva also runs a number of magazine-style and discussion shows, as well as regular Viva News programs and a weekly news roundup.

Still, the channel has been unable to escape the inevitable comparisons with



Among the roster of VJs that has given Viva its youthful appeal are, from left, Phil Daub, Heike Makatsch, and Nils Bokelberg.

MTV Europe, the English-language channel that airs videos throughout the continent.

Most of the press coverage on Viva has been positive, and VJs such as 22-year-old Heike Makatsch are well on their way to becoming household names. Indeed, one of the selling points offered by Viva is that its fresh-faced presenters appear more in tune with the channel's 14-to-29-year-old target

audience, as opposed to the sophistication of MTV's VJs.

Yet there have been negative comments, too. A particularly scathing article in Cologne newspaper Der Koelner Stadtanzeiger claimed that the only time Viva came up to MTV's standards was when it was running videoclips.

"The VJs on MTV are young adults who take the music they are presenting

seriously and try to provide the viewer with information. On Viva, very young VJs make clumsy transitions from one clip to the next," the author wrote.

Housed in an industrial estate on the outskirts of Cologne, Viva's offices are surprisingly unchaotic considering that they opened only two months ago. Yet the studio Viva shares with German TV channel Vox is a far cry from MTV Europe's premises in the heart of London's trendy Camden Town.

The frequent comparisons between MTV Europe and Viva irritate Gorny somewhat. "It's getting boring, to be quite honest—it's just like all the comparisons between PopKomm and MIDEEM. We are both music media, but I think that we can manage to be quite different. Just as we have many music radio stations co-existing in Germany, I think you can have a lot of music TV channels, too. Music television is a growing market, and I think it's only natural that Europe's largest record market should have its own channel."

While recognizing the influence MTV Europe has undoubtedly had over Viva, Post says the two channels are very different. "In general, we will always have a certain similarity to MTV because we are both running music channels, but the key word is 'how.' I think our main advantage is that we aren't the first, but the second music (Continued on page 70)



DIE TOTEN HOSEN

## CASEBOOK: DIE TOTEN HOSEN

**W**ANT LIVING PROOF that punk isn't dead? Take a look at Die Toten Hosen. For the past 11 years the quintet from Düsseldorf—the city with the longest beer bar in the world—has been giving fans all over Europe mind-blowing punk rock and brash lyrics at full blast.

Their most recent Virgin album, "Reich & Sexy" (Rich & Sexy), a best-of compilation, has shot straight into the German charts, as usual. Hosen concerts are always sold out from the word go. This makes the team surrounding mercurial singer Campino unquestionably the most successful—and most original—group on the entire German music scene.

Die Toten Hosen—whose name translates as "the Dead Trousers"—has proven that cult status and commercial success need not be a contradiction in terms. The off-beat band originally made a name for itself with provocative songs whose content ranged from bawdy drinking verses in "Bommerlunder" through drug addiction in "Alex" to appeals for an end to aggression against foreigners, as in their song "Sascha. Ein Aufrichter Deutscher" (Sascha, A Proud German).

Despite their success, the group's members did not lose their street credibility. Tickets for their concerts are probably the cheapest around, and the band has never shied away from provocative stands and unconventional projects, such as a joint album with the Ramones.

While many of the songs by the Hosen still have no chance of being played on German radio, this has had no effect on the group's success. "Kauf Mich" (Buy Me), the 1993 predecessor to "Reich & Sexy," went to No. 1 and sold 1 million units in Germany, according to Virgin.

The Toten Hosen received the '93 Echo Award as best national group.

WOLFGANG SPAHR

## CASEBOOK: ILLEGAL 2001

**T**HE FRIVOLOUS AND CHEEKY band Illegal 2001 has been chosen 1993's newcomer of the year. The northern German act's successful recipe: melodious, catchy rock, humorous lyrics, and an original live show.

Although it now is signed to a major, the band, founded in 1990, broke into the charts on the basis of two self-produced albums. Illegal 2001's success story began like that of so many other young, amateur German bands: Thomas Löttsch (vocals), Stephan Vollbehr (guitar), Wilfried Schlüter (keyboards), Fred Mislack (bass guitar), and Jens Liebscher (drums) were following careers as a teacher, sales-



ILLEGAL 2001

man, student, baker, and piano tuner. In their spare time, they began touring throughout the north of Germany, giving lively rock performances. Soon the band had built a core following and was

being tipped by those in the know.

In 1991, the five-man band produced its first album, "Harte Zeiten" (Hard Times). This was followed in 1993 by the CD "Skandal" (Scandal), which the band also produced at its own expense. Next, a local radio station, Radio Schleswig-Holstein, became aware of the talented group and put it on the playlist. "A7," "Sei Mein Freund" (Be My Friend), and "Nie Wieder Alkohol" (Alcohol—Never Again) became hits.

From that moment, it was a forgone conclusion that the record companies would soon be calling. The act is now signed to MCA and has sold more than 100,000 records. WOLFGANG SPAHR

## New 'Label' Lands On International Charts

■ BY GERD GEBHARDT

HAMBURG—"Made in Germany" is a label that for years has been a hallmark of quality. Usually it was to be found on state-of-the-art technology or well-manufactured goods, from automobiles to built-in kitchens.

In recent years, "made in Germany" has also begun to mean more on the international charts. Never before have so many German productions been found on the international best-seller lists. Whether you look at the U.S., the U.K., France, Italy, or Scandinavia, music from Germany is gaining recognition and

has finally cast off its image of "kraut rock" and imitative artists. The Echo Awards for German acts are the best proof of the enormous creative potential of German music makers.



GEBHARDT

Behind world-famous acts such as Enigma, Culture Beat, Captain Hollywood Project, Haddaway, Sven Väth, U 96, and many others are personalities who for years have been at the front line of international music's

hard, competitive contest, and who finally are achieving success. It is thanks to their hard work and patience that Germany has become, in Europe and perhaps worldwide, a focal point in the music business as the world's third-largest market for recorded music.

Joining this sector of international success is a German-language music scene that is the equal of its counterparts all around the world, from the point of view of status as well as eloquence. Whether we're talking about stars like Marius Müller-Westernhagen, Herbert Grönemeyer, or Peter Maffay, or groups such as Pur, Die Prinzen,

Die Toten Hosen, Die Aerzte, and the Fantastischen Vier, the German music market is exploding with creativity and variety. New talent is being discovered every day.

The members of the German Phono Academy are proud that the seeds they have been sowing for the past few years—in the form of promotion of new talent—have begun to take root. The label "made in Germany" is now a hallmark in the international music business, too.

Gerd Gebhardt is the president of the German Phono Academy and managing director of Warner Music Germany.

congratulations!

# Echo 1993

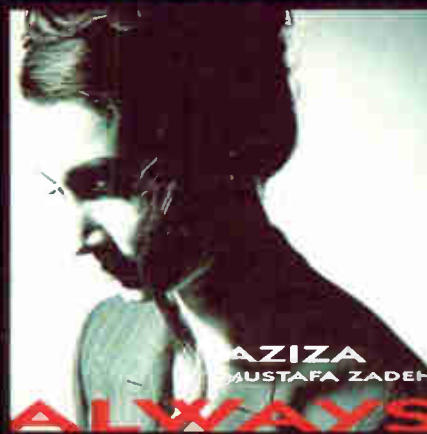
DER DEUTSCHE SCHALLPLATTENPREIS

Most  
successful  
local  
artists  
internationally



CULTURE BEAT "SERENITY"

Most  
successful  
local  
jazz  
production



AZIZA MUSTAFA ZADEH  
"ALWAYS"  
(produced by Reinhard  
Karwatky)

Most  
successful  
local  
producer



TORSTEN FENSLAU  
(producer of culture beat)

# Echo Awards



The EMI Electrola team—with Herbert Grönemeyer, back row, third from left, and band—proudly display their evening's one and only treasured Echo award, for best national male artist.

## Echo Party Resounds With Excitement

FRANKFURT—The Echo Awards provided an unrivaled opportunity for mingling with Germany's top musical stars and for renewing old business acquaintances. Seen here are a few of the 400-plus guests who attended the after-show party in this city's Alte Oper.



Udo Jurgens, center, toasts his lifetime achievement award with manager Freddy Burger, left, and promoter Marcel Avram of Mama Concerts.



Gabriel Schulze-Spahr, Warner/Chappell's legal & business affairs director, poses with Polydor managing director Götz Kiso.



Phono Academy chairman Gerd Gebhardt, second from right, who also is Warner Music Germany's managing director, shares his joy at a successful ceremony with, from left, PolyGram president Wolf-D. Gramatke, EMI GSA president Helmut Fest, and Thomas Stein, BMG GSA president.



Phonogram metal siren Doro Pesch shows off her Echo for best national female artist.



EMI Electrola managing director Erwin Bach, left, helps customer relations along with a greeting for Wolfgang Orthmayr, purchase managing director of WOM World Of Music.



Coconut artist Haddaway, left, gets a grilling from the media about how it feels to win two Echo Awards.



Frank Fenslau, right, brother of the late Culture Beat producer Torsten Fenslau, shows off Torsten's award for best national producer, while the members of Culture Beat display their "export" prize for most successful single abroad.



BMG International president/CEO Rudi Gassner, left, and Heier Laemmler, press officer to Udo Jurgens, discuss their contributions to Jurgens' lifetime achievement award.



Singer Sandy Reed converses with WEA marketing director and deputy managing director Bernd Dopp.



A London-based German, Warner Music Europe president Manfred Zumkeller, left, returned to his old stomping grounds for the evening and was found sharing some thoughts with Snap genius Michael Muenzing and his wife.



MCA head of national A&R Uwe Meyer-Duerkop, left, has an after-show chat with BMG Ariola Media promotion head Biggi Hamer, while MCA managing director Heinz Canibol adds his two pfennigs' worth. One of MCA's two German signings in '94, Illegal 2001, won the newcomer prize.



Jupiter Records president Ralph Siegel and his wife celebrate Angela Wiedl's best female schlager/volksmusik Echo award.



The BMG Ariola Media staff made it up from Munich for the Echo Awards. Among those enjoying the event, from left, were A&R and marketing executive Susanne Schulenburg, managing director Albert Czapski, and Vera Epp-Winter, deputy managing director.

virgin  
congratulates the  
**echo award**  
winners



**die toten hosen**  
kauf mich!



\*most successful national band of the year.

\*best marketing campaign of the year.



**meat loaf**  
bat out of hell II -  
back into hell



\*most successful international artist of the year.



**hans zimmer**  
the house of the spirit

\*most successful national score music of the year.



Virgin

## Frankfurt On Music Biz Map As Techno's Commercial Capital

■ BY OWEN LEVY

FRANKFURT—Best known around the world as the home of Germany's Bundesbank and the nation's financial industry, this city also is the commercial center for techno dance music.

While Berlin's underground ravers party and innovate, the scene in Frankfurt is geared more to production and distribution.

Out of the Frankfurt-Rhine-Main area have emerged Culture Beat, Captain Hollywood Project, Jam And Spoon, Dance To Trance, BeeGee The Prince Of Rap, Intermission, and Snap—all acts and producers charting worldwide.

"Everybody's trying to cross over," grouses Heinz Roth, who, with partners Matthias Hoffmann and high-profile DJ Sven Väth, runs Frankfurt-based Eye Q Records. "We don't see it that way. Our main goal as a company is to establish electronic music like jazz, hip-hop, or anything else [has been established]." Harthouse and Recycle Or Die are Eye Q's strong-selling labels.

Harthouse acts Resistance D and Spicelab are solid sellers, and Sony's Jam And Spoon are moving about 10,000 units a day. Smaller labels usually sell 1,000 to 2,500 units of any release.

Another Frankfurt label doing well internationally is Logic Records, which

puts out Snap and Dr. Alban. But there are as many as 25 smaller independents in the area. "Frankfurt is underground and commercial," says Jam And Spoon manager Matthias Grind.

Compared to Berlin, the Frankfurt club scene is a small one—three clubs essentially provide the center of electronic dance floor activity.

Dorian Gray is the oldest and largest of the local venues. Located at Frankfurt airport, it was there that DJ Talla 2XLC pioneered the area's first techno parties in 1984. Talla, who now heads Music Research, his own electronic music company, thinks the Frankfurt scene is getting more important. "People from Europe and all over Germany are coming to these clubs. They used to go to Berlin, but now they're traveling to Frankfurt because it's happening here." Two of Talla's bands—Bigod 20 and the Armandilloes—are signed to Sire Records in the U.S.

Omen and XS are Frankfurt's two other main dance floors. Local promoter Alex Azary opened XS two years ago. It is a cellar room with low ceilings, couches, and lots of visuals. "We're trying to bring some real club atmosphere to the scene," says Azary. "Frankfurt has always mostly been a weekend scene, but I'm trying to open XS up to five nights a week."

While XS tends toward house and breakbeat, Omen and Dorian Gray are more trance and techno. Omen, located

in a downtown parking garage, has cement walls painted with Hindu symbols inspired by DJ Väth's frequent trips to India. Väth does a Friday night set at Omen when he's in town; otherwise, clubgoers might catch up with another globetrotter, DJ Dag. On Saturdays, DJ Jimmy Jam plays house at XS while Mark Spoon spins at Dorian Gray. XS does a Sunday Chill-Out party that runs into Monday morning.

The fact that the DJs, producers,

and labels work closely together is the main reason that Grind thinks the Frankfurt scene is clicking. "You also find these guys in the nightlife in the club," he says.

Frankfurt's music reputation owes a lot to the U.S. armed forces stationed in the area. Their presence put the city on the map musically in the post-war era, since acts touring Europe were always assured of a huge turnout of music-savvy GIs.

Other music styles in Frankfurt are alternative rock, hip-hop, and rap. "The hip-hop and rap scene is growing at the moment," says journalist and producer Peter Huber. "They've learned from the techno scene, doing their own labels, their own magazines, founding their own distribution." He also notes that they are no longer copying U.S. acts, but rapping about their own cultural surroundings and social milieu.

## CASEBOOK: ANGELA WIEDL



ANGELA WIEDL

ANGELA WIEDL IS among the most popular interpreters of traditional folk music in Germany. When she was 12, Wiedl's father taught her to yodel. "I had the choice either to sing classical music or traditional folk," she says, "and so I decided—from the point of view of tradition—to go for the latter."

In 1980, Wiedl appeared with the Original Chiemgauer Buam and the Wasserburg Stadkapelle band. She went on tour in Canada, Mexico, Malaysia, Singapore, Tokyo, France, and Italy. Beginning in 1981, she sang and yodeled with the Tegernsee Alpenquintett, directed by Sepp Heiss.

With her single "La Storia della Montagna," she reached No. 1 on the "Volkstümliche Hitparade" on Ger-

many's second TV channel, ZDF. Among her many honors are the Superhitparade der Volksmusik prize in 1992 and 1993, the Goldene Stimmgabel and Hermann Löns medal, and the Edelweiss 93 award. The songs "Mama Theresa" and "So A Tag," from her new Jupiter album "Meine Schönsten Lieder" (My Most Beautiful Songs), were released as singles. The former is a benefit for Mother Theresa; the producer, composer, lyricist, record company, and artist all have relinquished their fees, and Wiedl went to Calcutta to present Mother Theresa with the first check.

Wiedl was awarded the 1993 Echo prize as the top schlager/traditional folk music singer. **WOLFGANG SPAHR**

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## CASEBOOK: UDO JURGENS

COMMERCIAL SUCCESS and continuity could hardly be combined better than in Udo Jurgens. The figures alone tell the tale: It has been calculated that the artist has sold enough records for every single German to have one of his records in his or her collection.

Yet his career has been about music and words, rather than numbers. The 59-year-old Austrian has produced a string of unforgettable tunes—from "17 Jahr, Blondes Haar" (17 Years Old And Blond) through "Merei Cheri" to "Aber Bitte Mit Sahne." For decades, Jurgens, whose real name is Udo Jürgen Bockelmann, has been delighting his audiences with social criticism—and it has made him the most successful entertainer in German-speaking Europe. His latest CD, "Cafe Grossenwahn" (Cafe Megalomania), is no exception, striking a clearly critical note.

This entertainer sells more than 1 million records per year. He has long been the most successful touring artist in German-speaking markets, attracting 520,000 fans to 86 concerts in 1992. His many awards, some of them international ones, include seven "Goldene Europas"; numerous gold and platinum discs from Germany, Austria, and Switzerland; the German Phono Academy's "Deutsche Schallplatten Preis"; a "Most Outstanding Performance" award at the World Popular Song Festival in Tokyo; and an ASCAP award



UDO JURGENS

for best country song for "Buenos Dias Argentina."

In 1961, this multitalented performer began his international career as a songwriter for stars such as Sammy Davis Jr. and Bing Crosby. His composition "Reach For The Stars" was a hit in the U.S. for Shirley Bassey. It was then that Jurgens began singing himself. His work to date consists of 64 albums and several books.

In an unprecedented move, BMG Ariola gave the artist—who has been under contract to the company for 25 years—a new lifetime contract last year. This year, the German Phono Academy bestowed upon him its Lifetime Achievement Award.

WOLFGANG SPAHR

## Dance Acts Look To 'Mr. Hook' For Hits Nosie Racks Up Songwriting Credits On Top Sellers

BY WOLFGANG SPAHR

HAMBURG—He has had 22 songs on the international dance charts, more than half of them in the U.S. Six of his songs currently are in the German top 40. In the last calendar year, 13 of his songs made the German Media Control charts.

Dance groups like Culture Beat, Captain Hollywood Project, Loft, and Intermission owe their international careers to him. He's Nosie Katzmann, "Mr. Hook" of the international dance scene around Hamburg.

Worldwide, recordings co-written by the 35-year-old Katzmann have sold more than 10 million. Whenever a dance song needs a vocal part or has no hook, along comes Nosie Katzmann. "My lyrics are diary entries and reflect my feelings," he says. "Whatever I write has actually happened."

Katzmann's career began in 1986 with the German song "Der Erdbeermund" (Strawberry Mouth). The song reached the charts in the U.K. and the U.S. with the title "Cherry Lips." Katzmann produced it with Torsten Fenslau, who died in a recent accident (see story, page 60), and Jens Zimmermann. The song vaulted Katzmann straight onto the international charts.

After that, he never looked back. For Culture Beat he wrote songs like "Mr.



NOSIE KATZMANN

Vain," "Got To Get It," and "I Like You," which became the signature tune of the U.S. television series "Beverly Hills 90210."

Captain Hollywood has Katzmann to thank for "More And More," "Only With You," "Impossible," and "Love Is Not Sex."

The group Loft entered the international charts with the Katzmann song "Summer Summer," and the new Loft number "Hold On" is on its way to the top in several European territories. Intermission performed the Katzmann songs "Honesty," "What You Want From Me," and "Piece Of My Heart," all best-sellers. With his songs, Katzmann sent acts such as Kim Sanders, Paris Red, Flame, and Daniel Gomez onto charts around the world.

Katzmann is keen to emphasize that teamwork has always played a big part in his successes. "It's a joint effort, where each member makes a personal contribution," he says. "The lyrics are mostly mine, except the raps. The others add important ingredients. That's how the hits are made."


Katzmann started playing in local bands at 16, beginning with folk in the style of Crosby, Stills & Nash, and progressing to rock in the style of the Beatles and Creedence Clearwater Revival. Then there was pompous rock as per Saga. And West Coast rock along the lines of the Eagles.

"I got bored by this," says Katzmann, "and fell in love with soul, my heroes being Curtis Mayfield, Johnny Mathis, and Sly & the Family Stone—through to Prince, who, for me, is the greatest."

In addition to Prince, his favorites today are Joni Mitchell, the Beach Boys, and U.K. band the Sundays. Their music helps him unwind from the dance scene, he says.


Having anonymously lent his voice to many hits, electrifying millions of listeners, Katzmann has been persuaded to start a solo project of his own.

But he has this reassurance to offer all his friends in other projects: "I'm not going to cut myself off. I'll still be joining in, all over the place."



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## DANCE MUSIC, PUNK JESTER CAPTIVATE ECHOES

(Continued from page 58)

The prize for top newcomer went to MCA's second German signing, would-be punk Illegal 2001. The words to the group's current single, "Nie Wieder Alkohol!" (Alcohol—Never Again), which it performed live, must have been ringing in the ears of the more determined revelers at the after-show schmoozathon. Presenting the award, Fritz Rau of Mama Concerts & Rau said, "All four other [nominees] deserve this prize," paying tribute to Brings, Stephan Massimo, Wiebke Schroeder, and Dub Russkins.

The legendary Udo Jurgens showed the benefit of his three-plus decades of entertaining. He received standing ovations before and after his performance of "Die Welt Braucht Lieder" (The World Needs Songs) following his acceptance of the Phono Academy Lifetime Achievement Award.

In the numbers game, acts on BMG-owned or affiliated labels were top dogs, chalking up six of the 19 awards. The largest number of awards for any single label was Virgin with four

Echos. PolyGram labels notched four, Sony three, and MCA, EMI, and Koch took home one each. Warner Music was the only major label without awards, though it cleaned up at the previous year's awards with armfuls of honors for Westernhagen and Genesis.

In three years, Echo has made giant strides toward becoming an international-class ceremony. The separation of the classical awards from the main ceremony appears to have elevated the status of both awards, and the addition of dance, jazz, and film music prizes this year gave the Echo a more rounded feel.

However, it is still stuck in the situation of being "neither fish nor fowl," with international acts receiving awards alongside local retailers and local media heroes. More than one observer suggested giving the trade awards a separate ceremony to give the show direction and pace, and to avoid the "tokenism" of trade awards.

Next year, the Echoes will doubtless grow even louder.

## GERMAN BIZ WELCOMES VIVA

(Continued from page 62)

channel. With Viva, Germans can now see and experience all that they've been missing over the last few years. MTV is a youth channel without youth—you never see any viewers on screen saying what they like. We want to fill this gap—you get the most credibility if you take it from your viewers."

The music industry has welcomed Viva with open arms. "It's a good alternative to MTV," says Warner Music Germany managing director Gerd Gebhardt. "I can see German videos I haven't seen for years and German acts

which have never appeared on MTV."

Winfried Ebert, head of promotion at EMI Germany, says Viva's playlist is always discussed at promotion meetings. One of the most interesting reactions, he adds, has been from his children, ages 9 and 10, "who were never into MTV" but who "love the idea of Viva, especially the fact they can understand the comments in between the videos and can see German records."

Miranda Watson is staff reporter with Music & Media in Amsterdam.

## CRIA Kicks Off Drive To Support CDs

BY LARRY LeBLANC

TORONTO—On March 20, during the Canadian Music Week conference here, the Canadian Record Industry Assn. will announce a \$200,000 (Canadian) record marketing campaign centered on the slogan "Music... For All It's Worth." With 26 members, CRIA represents labels that collectively own 95% of the sound recordings manufactured and sold in Canada.

The campaign's logo, a compact disc, is designed to send the public the message that the CD is the music industry's primary carrier. The line "For All It's Worth" is intended to underscore the



value of CDs and remind the public of the value of recorded music. "DCC, MiniDisc, and CD-ROM may be around, but we want to tell the consumer not to stop buying CD players," says Brian Robertson, president of CRIA. "They're still only at 33% market penetration [of CDs] here."

CRIA's three-year national campaign is designed to emphasize three themes: the value of record music, the importance of music in people's lives, and the pride in owning recorded music. The campaign is being kicked off by a logo and slogan campaign in cooperation with major Canadian record retail chains and department stores. The logo and slogan are being used on shopping

bags, POS materials, and label-purchased advertising.

In the fall of '94, the slogan and logo will be featured on a television campaign to run on the MuchMusic and MusiquePlus video networks, as well as in co-advertising with electronic hardware manufacturers and fast food and soft drink manufacturers.

The impetus for the CRIA's "Music... For All It's Worth" initiative began in 1990, following several years of declining record sales in Canada. Unit sales tumbled from 94 million units in 1979 to 54 million units in 1990. At the same time, Canadian industry figures were alarmed by dollars being lost to home taping, as well as the growth of new technologies and the start-up of satellite-to-cable ventures in the U.S.

"There were a lot of unknown areas about why there was a decline and what consumer attitudes were," says Robertson. "We did a market research survey and some focus group testing in London, Ontario, and then we formed a 16-member marketing committee composed of senior marketing people from major labels and indies."

From the market research and input from the committee, CRIA concluded that Canada's industry faced:

- A lack of consumer confidence in Canadian music retail;
- A loss of pride in the ownership of music;
- An increase in competition for the entertainment dollar, coupled with a decrease in disposable income available due to worsening economic conditions;
- A perception among consumers that music wasn't a good value;
- A sizable increase in home taping in recent years; and
- Fewer opportunities for the public

to be exposed to new music and new artists.

During the second year of the campaign, CRIA will assess its effectiveness and, if it is deemed successful, the association's members will be asked, for the third year, to underwrite a costly direct advertising approach.

"There's been zero negativity to the campaign within the industry," claims Robertson. "After all, the bottom line here is to improve the sale of recorded music."

"We cannot start something like this and then drop it," says

Deane Cameron, president of EMI Music Canada. "This is going to be a long-term campaign, and it requires a commitment."

"It's a stepping-stone," says Joe Summers, president of A&M/Island Records of Canada. "CDs and music are a great value. \$20 to \$24 is not outrageous for the entertainment value we're giving."

"The campaign reinforces the value of music, which too many people perceive as overpriced," says Stan Kulin, president of Warner Music Canada. "We've done a lousy job convincing people that what you pay for a CD in this country is about the best in the world."

Top-line CDs sell at retail in Canada for \$14.99-\$23.99, with the average price at \$16.66. Mid-price lines can fluctuate from \$10.99 to \$18.99 or more.

Paul Alofs, president of HMV Canada, while welcoming the CRIA campaign, notes that the industry has been

(Continued on page 115)



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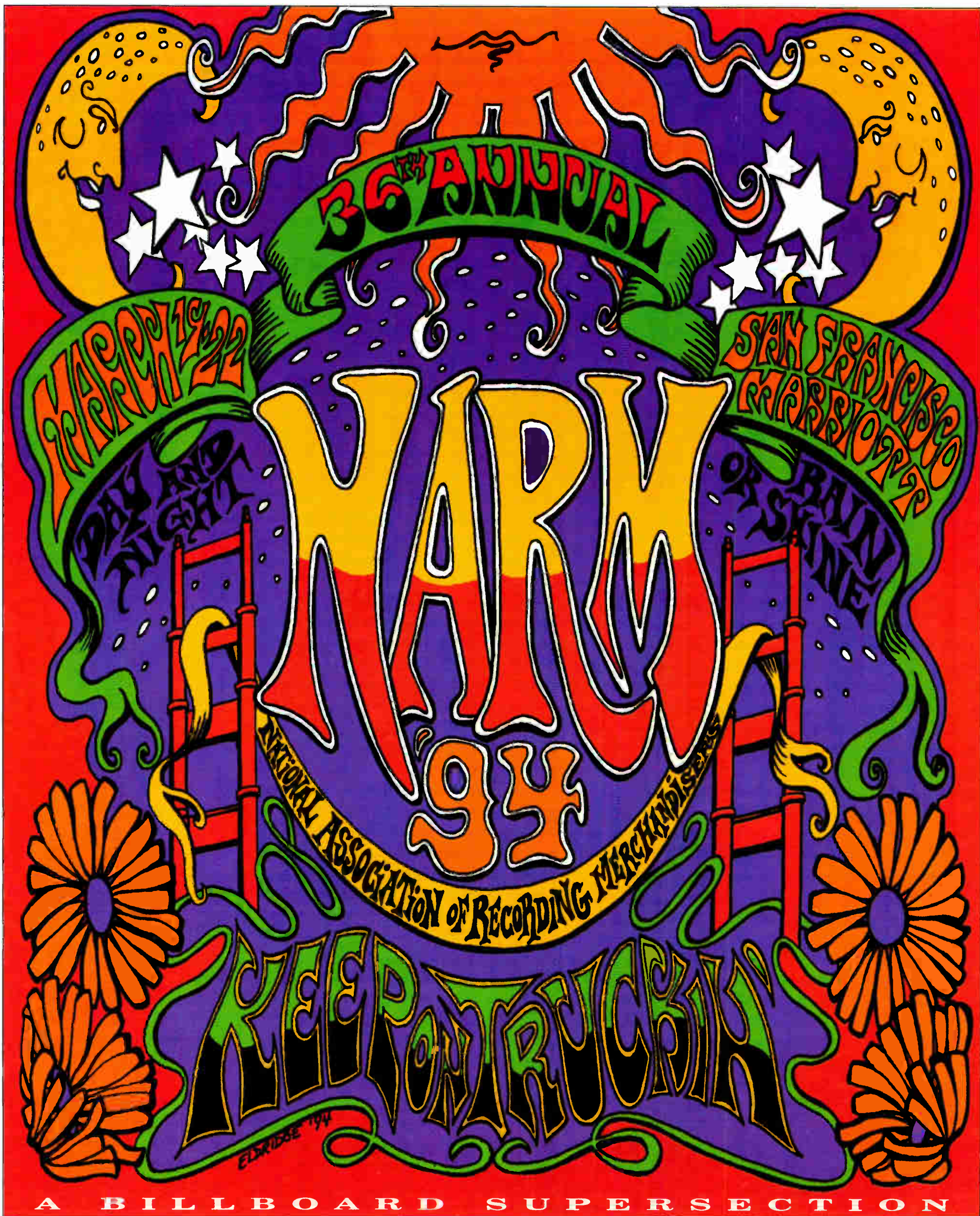
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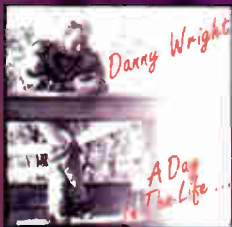
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# NARM '94

A BILLBOARD EXPANDED SECTION

## Retailers Battle With Direct Marketing, Source Tagging And Censorship—And Don't Discount Price Wars

BY ED CHRISTMAN

As merchants converge on San Francisco March 19-22 for their annual pilgrimage to the National Assn. Of Recording Merchandisers' convention, they face a landscape growing exceedingly more hostile.

In the last year, a number of well-financed chains began building an army of superstores in an attempt to dominate the music retail sector. Moreover, a price war could eventually break out as Best Buy, Circuit City, Media Play, Nobody Beats The Wiz and, sources say, Target, roll out discount pricing to every market in the land. Furthermore, since the last NARM convention, when Robert Morgado gave a keynote address with the central theme that labels' efforts at marketing are here to stay, manufacturers have been showing that they are willing to go over, under, around and through music retailers to sell music directly to consumers.

And as if music merchants didn't have enough to worry about, the source-tagging issue has become a political football with no resolution in sight, and activists are bringing more pressure to bear on the explicit-lyric issue.

Even though the music business is still under investigation by the Federal Trade Commission to determine if, among other things, price fixing is an industry practice, a number of merchants and manufacturers worry that a devastating price war looms on the horizon.

Currently, Best Buy and Circuit City, two electronic retailers that carry music, have been going head-to-head in a number of major markets. Best Buy became a major force in the music industry when it doubled the size of its music department in 1990. Since then, it has been using an aggressive pricing strategy on hot hit records to drive shoppers into its stores, hoping they'll load up on the electronic merchandise offered there.

In addition to its loss-leader strate-

gy for hit titles, Best Buy also employs everyday low pricing for the rest of its inventory. Circuit City began duplicating that strategy last year. And Media Play, which likely will have 100 stores in place by



Jeff Abrams of Best Buy

December 1995, also employs everyday low pricing, while Target, the giant discount department-store chain, is about to adopt such a strategy.

Among those four merchants—and Nobody Beats The Wiz, which has stores in markets from Connecticut to Washington, D.C.—discount pricing could be a factor in most major markets within the next 18 months.

An executive with one of the above five chains says that his company endorses everyday low pricing, but says he would hate to see a "price war ensue, because then no one wins." That merchant says, "Obviously, we are a discounter, and we are in this category in a serious way. But we know the effect that coming down in price will have for the industry, and we don't think it is good."

A senior distribution executive with one of the majors agrees that no good will come of it. But that executive says, nonetheless, considering that four of the merchants involved are national in scope, "other merchants will be forced to react" to the pricing issue, making a pricing war unavoidable.

John Marmaduke, president and CEO of the 91-unit Amarillo, Texas-based Hastings Books, Music & Video chain, simply notes, "If the price continues to decline, there will be few retailers selling the product."

Another factor that could force consolidation is the growing abundance of superstores. In addition to Tower Records, the other merchants employing a superstore strategy include Blockbuster Music, Virgin, HMV, the Musicland Group, Trans World Music Corp. and Hastings. In addition, chains like Spec's Music have experimented with superstores, while Peaches, which helped pioneer the strategy, continues to field its large 10,000-square-foot stores in the Southeast.

One executive with a major chain sees the superstores hurting free-standing outlets run by regional chains more than the mall stores. He argues that the day of the 2,000- to 4,000-square-foot regional store is over. But not everyone agrees with that assessment.

Bill Teitelbaum, chairman and CEO of Carnegie, Pa.-based National Record Mart, asks, "How much of a brain surgeon does [an executive with free-standing chains] have to be to say 'Screw it' and undercut [the superstores] in price? In fact, the superstores make it easy for them, because they are creating the market by bringing \$8 million to \$10 million in business to a certain area. All a retailer would have to do is open across the street and undercut them."

Hastings' Marmaduke argues that superstores don't necessarily cannibalize existing business and that such outlets have the ability to grow a market. Other retailers agree, saying that savvy merchants can withstand a superstore invasion if they remain at the top of their game.

But as if music retailers didn't have enough to worry about in the form of other retail competitors, the music manufacturers have moved well beyond their record clubs, jumping feet first into many forms of direct

Continued on page N-8

## Rachelle Friedman Sees That The NARM Gathering Goes Beyond The Conventional

BY TRUDI MILLER ROSENBLUM

NARM's 36th convention will look to the future, with informative discussions and demonstrations of multimedia, retail trends and new ways of merchandising. Attendees will also be entertained with musical performances, awards and banquets.

Michael Schulhof, president/CEO of Sony Corp. Of America, will get things started with his keynote



speech. "His talk will be very, very interesting," says NARM convention chairman Rachelle Friedman, noting that Schulhof's position as head of Sony's U.S. hardware operations gives him a keen overall perspective of "software, hardware, multimedia, movies, interactive machines, MiniDisc and all kinds of new technology" and their impact on the music retail industry.

The look into tomorrow continues with a talk by Watts Wacker, managing partner of Connecticut-based Yankelovich Partners. As the firm's "resident futurist" and senior strategy consultant, Wacker specializes in forecasting retail trends. "We are extremely pleased to add Watts

Wacker to our 1994 convention program," says Friedman. "His projections about the blurring of the manufacturing-to-retailing relationship, what will motivate consumers in the years to come, and the impact of 'smart retailing' and new technologies on the shopping experience are particularly relevant for our industry."

NARM will depart from the usual seminar approach this year. Instead, the seminars will be replaced by an all-in-one closing session. First, futuristic sounds will emanate from D'Cuckoo, a recording group made up of certified electrical engineers who have created their own musical instruments. This leads naturally into a talk by industry analyst Gary Wall, who Friedman says will discuss "the balance between 'high tech' and 'high touch.'" Then Wall and behavioral analyst Paco Underhill will present the results of NARM's study of consumer habits, preferences and responses to different merchandis-

*Hot topics at the convention are expected to be interactive media, the information highway and source-tagging.*

ing approaches. "They'll present ways to merchandise different types of software, hardware and interactive technologies, and will talk about the study and what we got out of it," says Friedman.

In addition to all the educational opportunities, attendees can kick back and enjoy performances by the Kronos Quartet, rock star Jackson Browne, jazz artist Terence

Continued on page N-20

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## NARM '94

### Labels Expand Performance Plans For NARM Presentations

WHEN D'YA GET IN? As Track goes to press, the industry is gearing up for its annual pilgrimage to NARM, which, to the uninitiated, is the annual convention of the National Assn. of Recording Merchandisers, to be held this year in San Francisco March 19-22. As anybody who has been reading this column over the last month knows, NARM this year promises to be quite an event, particularly on the entertainment front, as the convention schedule is loaded with artist performances.

In addition to the performances already announced here, look for product presentations to feature more than the usual supply of live acts. In a quick survey around the industry, the indie presentation, in the enviable leadoff spot, will have more live performances—six—and less video than usual, according to Ichiban's Nina Easton, who is overseeing that sector's presentation.

At BMG Distribution, which last year had the most creative presentation thanks to a spectacular laser show, executives this year are promising even more bells and whistles in addition to seven live performances. BMG senior VP of marketing Rick Bleiweiss, who is overseeing the presentation, humbly says, "We will knock people's asses off. We intend to take the art of NARM presentations to a new height."

Sony Music Distribution president Paul Smith says his company, which in the past has generally featured one live performance in its presentations, will use more live acts this year. Like execs in the other six camps, Smith says the presentation will focus only on upcoming product, and he promises that Sony will issue releases from some of its biggest names this summer.

Meanwhile, Cema president Russ Bach says the company will present its "normal wonderful NARM show," while George Rossi, WEA executive VP, says the WEA presentation, "as usual, will present our product in its best light." PolyGram Group Distribution president Jim Caparro says the company's product presentation should be viewed in conjunction with the PGD Zone, the nightclub that the company is setting up in the hotel each night. Acts under the PGD umbrella will perform there, with each night focusing on a different genre of music.

John Burns, Uni Distribution president, says that this year's Uni presentation will take a "new approach that will be very entertaining." In addition to three live acts, the company will have a door prize, which will entice NARM attendees to "really want" to be at the Uni presentation.

BE THERE: Track warns all NARM attendees that they had better make the most of this year's product presentations, because this may be the last

time anyone gets the chance to view them. Behind the scenes, some major distribution executives are wondering whether the expense of the presentations is justified by their reach. As one distribution executive puts it, "Do I care if my competition sees my presentation? If you look at the cost per seat, the presentations may not be the most cost-efficient way to reach our customers."

Another senior distribution executive observes that there has been tremendous consolidation in the business during the last few years, and maybe NARM's format should be adjusted to accommodate those changes. Stay tuned.

PRICED RIGHT? Two weeks ago,

Track reported on retail's long-held belief that price drives sales volume. In that column, Bob Higgins, chairman/CEO of Trans World Music Corp., basically renewed retail's call for lower CD prices. Well, it looks like music merchants' wishes are about to come true, but, unfortunately, it will be at the expense of gross margin, not due to any shift in label pricing strategies.

As predicted elsewhere in this section, in a story written to meet an earlier press time (page N-5), Target Stores has adopted everyday low pricing. According to Bob Pollack, Target's divisional merchandise manager for music, movies, and books, "We have adjusted our everyday retail to bring those in line with some of the real aggressive competitors." Target, which previously set prices at \$1 off list, now will sell frontline CDs at \$12.99-\$13.99. Sale pricing will range from \$9.99 to \$11.99, depending on the market.

Pollack didn't name them, but Best Buy and Circuit City have been beating each other—and everybody else, for that matter—over the head with price. Also, the Musicland Group's Media Play uses an aggressive pricing strategy, as does Nobody Beats The Wiz. In addition, Track wonders if Kmart and Wal-Mart will respond to Target's shift in pricing.

In general, most savvy industry executives worry that soon there will be a discounter in every major market that will ignite a price war, causing further consolidation among the account base.

DEALS: At press time, TSW Inc., the Omaha-based parent of the RTI one-stop and the five-unit Homer's chain, reported that it has acquired the six-unit, Lincoln, Neb.-based Pickles Chain... The Alliance Entertainment Group, according to sources, is about to complete its long-contemplated acquisition of Premier Artist Services, the Coral Springs, Fla.-based management company that handles Frank Sinatra and Liza Minnelli, among others.

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## NARM '94

RETAILERS BATTLE  
Continued from page N-5

marketing, including using 800-numbers, direct mail and the home-shopping cable networks and working actively toward creating delivery of digitalized music directly to the home.

Merchants resent all forms of direct marketing but realize it is inevitable. Steve Strome, president of Troy, Mich.-based Handleman Co., says, "I think that the consumer will continue to be bombarded with a number of different methods in which he can buy product. Eventually, the consumer will choose from buying music over the electronic superhighway, interactive TV, direct mail—or from the store."

Since direct marketing will continue, it likely will enhance the merchandising skills of those retailers that want to survive. "From the merchants' perspective, direct marketing gives them more challenges; they have to be better merchandisers and be better in stocking their stores," says Strome. "If the retailer better fulfills the need of the consumer than does the alternative [delivery systems], he will be the ultimate winner. And that is the challenge for retail."

On the other hand, there is a concern on the part of retail because of the promotional strategies used by record clubs that can't be duplicated by merchants. The real issue on direct marketing that retailers would like to see addressed is having all participants competing on a level playing field, Strome states.

Although the unlevel playing field has been a major issue for the last three years, the record clubs themselves continue to ignore merchant complaints.

Another issue that seems to have taken on a life of its own is electronic article surveillance. Since the six majors unilaterally decided to do away with the longbox, music retailers have been pushing hard for placing an EAS tag concealed inside the music carrier at the point of manufacture—a process known as source tagging.

But the Recording Industry Assn. of America has rejected NARM's recommendation that acousto-magnetic technology be used, leaving the issue at a standstill and retailers frustrated. Jeff Abrams, merchandise manager at Best Buy, says, "EAS is still a real concern. And yet here we are with another year gone by, and we still aren't anywhere on the issue."

Like EAS, the explicit-lyric issue seems to go on forever, with merchants on the front lines fighting this battle. But in the last year, the focus has changed from sexually explicit lyrics to songs promoting violence. Most merchants have adopted policies to deal with the issue.

Whether merchants wrestle with censorship, a price war or competition from a superstore neighbor, Strome, who is just ending his tenure as NARM president, reminds that the successful retailer can overcome a hostile environment. "There are a number of factors that create a successful retailer," he states. "It takes selection, location, ambience, service—and then price is a final factor. It takes all of those ingredients working synergistically to make a retailer successful." ■

## NARM's Pam Horovitz Aims To Educate And Expose Members To Industry Trends

BY DON JEFFREY

With all the scare stories around about how technology will put the retailer out of business, Pamela Horovitz, executive director of the National Association Of Recording Merchandisers, says it is the trade organization's responsibility to expose members to the rapid developments that could change the way in which music is delivered.

This year's NARM convention has been structured with that goal in mind.

The opening ceremony will include a keynote address from Michael Schulhof, president of Sony Corp. Of



America, who oversees not only one of the biggest entertainment software companies in the world but also a giant electronics unit that produces many of the machines used to create and play that software.

"He is in a very unique situation as the CEO of a major hardware and programming company," said Horovitz in a telephone interview. "We anticipate that some of his remarks will focus on where we'll be heading."

On the other end of the convention—at the closing session—there will be much time devoted to a presentation of some of the technological marvels that have retailers worrying about the future.

"We've spent a considerable amount of time in the past two years trying to expose the membership to new technologies like digital cable radio, satellite delivery and fiber optics," Horovitz says. One strong message she believes she has gotten across to her retail constituency is that the "economies of the information superhighway are really undeveloped."

Last year, technology was not the topic on retailers' minds. For some it was the security and investment issues associated with the demise of the CD longbox. For many others it was the selling of used compact discs, an issue that exploded into public consciousness soon after the convention.

According to Horovitz, the issue has not died, despite the fact that the major music companies have backed off from their threats and punitive measures against retailers, and the

national consumer media have lost interest in the matter.

Says Horovitz, "Is the business going away? Definitely not. Is it going to grow much more? There are not as many companies getting into used CDs as last year." The executive lists a few reasons for the used-CD slowdown: The business requires too much labor; it's difficult to know what price to pay for the product; and it raises security issues when employees are allowed to dispense cash to customers.

The cassette, meanwhile, is not much on anyone's mind except for its supposed vulnerability to degradation through the use of electronic security tags. If there is any hot issue now for NARM, it may be source tagging. At last year's convention, NARM endorsed Sensormatic Electronics' security system. Then music manufacturers and Checkpoint Systems, a major competitor to Sensormatic, began saying that the NARM-approved technology damaged cassettes. The ball is back in NARM's court but no new serve is expected at this year's event. Nevertheless, Horovitz admits, "I think source-tagging is going to continue to be a major topic in discussions at the convention."

As for other music configurations, the Digital Compact Cassette and the MiniDisc are not generating much heat or revenue, but Horovitz believes retailers will continue to keep them on the shelves as a show of support for their suppliers (Sony makes the MD, PolyGram's parent Philips the DCC). "I think the retail community has adopted a wait-and-see attitude on DCC and MD. Nobody's seeing significant action on either one, but retailers will continue to support the manufacturers' roll-outs of these products," she says.

If there is a change in the perspective of NARM this year, it might be its increasing global presence. In the past year, Horovitz has traveled to international conventions and visited with the music organizations of many foreign countries. Representatives of those groups are expected to attend this year.

Attendance was running ahead of last year's pace at press time, but Horovitz was expecting about 3,000 to show up—the same as last year. She notices that there has been "a nice spike in attendance from independent retailers" as well as from retailing companies and suppliers that were not present last year.

Something else NARM is proud of this year is that there will be more live music during the convention than ever before. Horovitz notes, "The record companies heard from their customer base: Videos do not have the same impact as live performances."

And among the most visible changes at the event will be the convention program. Upgraded from 10 or 15 pages, this year's program will run about 150 pages, will be "bigger and glossier and will contain more information than in previous years," says Horovitz. ■

# Michael Schulhof Notes The Key Issues, From Superstores To Future Formats

BY DON JEFFREY

**M**ichael (Mickey) Schulhof, chairman of Sony Music Entertainment and president and CEO of its parent company, Sony Corporation Of America, has been asked to deliver the keynote speech at the opening ceremony of NARM this year. Here are excerpts from an interview conducted in February in Schulhof's office in New York.

**Billboard:** Can you name an important issue retailers are facing?

**Michael Schulhof:** As a context, I think we'll see major technological

realize and provide more reasons to leave home, more things to do, more ways to tap into the emotional interest of the consumer—the heart not just the mind.

**BB:** How is your own retail store here at headquarters doing?

**MS:** The response has been extremely enthusiastic, and I think we've done a nice thing for our retailers as well. We've provided a display of some of our merchandise and by retailing at full margin we help establish the relationship of value of the product to price. A couple of retailers who are good customers of ours have said their only regret is that they

available on MiniDisc than were available on CD in its early years, so, by and large, I'm very satisfied. Retail activity, of course, is always slow to move at the beginning. The MiniDisc, because of the success of CD, probably had too high a level of expectation by the retailer. I have no doubt that it will be a successful format, that retailers will find that it is a profitable format, and that it will help to pick up the drop-off in the tape cassette, which we are seeing accelerate.

**BB:** Is the cassette a dying format?

**MS:** In Japan, the tape cassette has been declining every year for the last three years. In the U.S., the tape cassette business is declining. In countries like Holland, the tape cassette market is only 4% of total music sales, so Holland is already a one-carrier market; there is no tape business. I think that eventually the world will become all optical disc for every pre-recorded format, eventually even including video.

**BB:** What is your stand on source-tagging recordings?

**MS:** We will of course go along with whatever format the industry adopts. Protection and security of our products at the retail level is important to our company. I think it's unfortunate that the claims flung back and forth have wound up confusing many people and therefore have not led to a unified position regarding a standard format for retail. But our distribution group works very closely with major retailers, very closely with the industry groups, and I hope something comes out of that process.

**BB:** Do you support Blockbuster and IBM's CD-on-demand technology test?

**MS:** We have sent people to visit with Blockbuster. I know the heads of Blockbuster and IBM personally. They are very fine companies. So far, none of the marketing people inside our music company feels comfortable with this as an approach. The technology is still at an early stage, and while they can demonstrate the ability to reproduce product in the store—and for some back catalog product there could be some attractiveness—overall the Sony Music groups are not enthusiastic.

**BB:** How do you answer retailers who say CD prices are too high?

**MS:** First, the CD investments that we made to retool all our factories and for the higher recording costs for the CD have to have some kind of reasonable return. It's not that CDs are too high; I think the CD margins are very reasonable for a company that makes our kind of investment. But this comes back very much to what is the legitimate expectation the record company can have in its partnership with the retailer. I don't think retailers should see themselves as being nothing more than a big warehouse that people walk into and grab something off the shelf. Because if they

*Continued on page N-18*

don't have a shop next-door to ours.

**BB:** Do you plan to roll out these stores in other cities?

**MS:** No. We have one in Chicago, and we have one here. If we thought that another outlet in some major city

*"I like to get as close as I can to the marketplace... We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time."*

would help enhance our image and help enhance total sales of our products, we might consider it. But at this time, there are no plans.

**BB:** Are you satisfied with the sales of MiniDisc players and software?

**MS:** Yes. The first year of product introduction was very good, especially compared to the first year of CD. The CD's first 12 months in 1982 saw about 30,000 pieces of hardware in the U.S. market. MiniDisc's first 12 months are well over double that—in excess of 75,000. There are more titles



changes in terms of electronic distribution of information—one-way and two-way. And so the question that ought to be on the minds of a lot of retailers is: Is there any future in retailing? And that is an issue I want to discuss. The future of electronic shopping and how it will affect retailing has a serious impact not only on retailers but on record companies, because record companies also need to think in terms of: How do we create mass market demand? As a company, Sony is heavily involved in the creation of content and the presentation of content to the end user. We don't own the wire, but we certainly have a vested stake in how our content gets to the customer. So we and the retailer very much have common interests.

**BB:** How can retailers get onto the electronic highway?

**MS:** The people who understand what's happening with electronic distribution and home shopping will always be in a position to stay ahead of the wave. As with all changes, people are scared. Yet in most change there is also a good deal of opportunity.

**BB:** Does the retail superstore or megastore trend look promising?

**MS:** Yes, but what they're doing is not enough. Simply assembling a collection of merchandise is not going to be the way to attract customers in the future. Retailers are going to have to understand that they are in the entertainment business more than they

## That's Entertainment: Varied Talent Shows Itself At NARM

BY TERRY BARNES

(This listing of performers was accurate as of press time and may not reflect later additions or substitutions.)

### C.C. Adcock

Towns in southwest Louisiana with names like Opelousas and Crowley have given the world many master musicians. Usually, however, their contributions are overshadowed by the glory of neighboring New Orleans. Hoping to change all that is Lafayette, La.'s C.C. Adcock: master guitarist, Southern soul man



C.C. Adcock



Tony Bennett

and originator of a passionate, patois-tinged style that pervades his eponymous Island debut. Now in his early 20s, Adcock has logged thousands of miles touring and recording with Buckwheat Zydeco, Bo Diddley and others. Coming from a state still ruled by the Napoleonic code, Adcock acknowledges a musical corollary: "The music's gotta make 'em dance. That's it."

### Tony Bennett

Frank Sinatra called him "the best singer in the business"; Bing Crosby said, "Tony Bennett is the best singer I've ever heard." A pillar of pop history, Tony Bennett's 27 charted albums, released from 1957

to 1993, are peppered with such classics as "The Shadow Of Your Smile," "I Wanna Be Around" and Grammy-winner "I Left My Heart In San Francisco." Last year's "Steppin Out" album—a tribute to mentor Fred Astaire—was produced by David Kahne, who is best-known for his work with the Bangles and Romeo Void.

### Terence Blanchard

Known to the movie-going public as the man behind the music for five Spike Lee films, Terence Blanchard is known among jazz circles as the trumpeter who replaced Wynton Marsalis in Art Blakey & The Jazz



Terence Blanchard

Messengers. Blanchard formed a duo with Donald Harrison in 1986, and two years later won Sony's first Innovator's Award. In 1990 Blanchard played the horn for Denzel Washington's character, Bleek Gilliam, in Spike's Lee's "Mo Better Blues" and scored a Grammy nomination for his track with the Branford Marsalis Quartet. Blanchard's work on Lee's "Malcolm X" resulted in 26 tracks capturing four decades of Harlem-flavored sounds.

### Norman Brown

Twenty-two-year-old jazz guitarist Norman Brown was the first

*Continued on page N-20*

**MICHAEL SCHULHOF**

*Continued from page N-17*

view themselves that way, then, sure, price is the only thing that matters. But retailers who take the position that it is only price that sells the music may not survive past the end of this decade. Merchandising and marketing are different from order-taking, and the record companies understand it because we spend enormous amounts promoting our product. Retailers that are going to survive into the 21st century are the ones that are also going to promote the music and enhance the experience and help create the demand. That doesn't come for free, so they're going to need the margin that comes out of the higher price just as much as we do. They also are going to find that maybe CDs are underpriced.

**BB:** *Is the selling of used CDs no longer an issue?*

**MS:** Well, of course, legally people can still do it. But it's like the people who eat the milk cow. If you start to chop off the leg of the milk cow and then some other parts of the body, eventually you find you have something that doesn't give you any milk. Used CDs, because of the permanence of the medium, are something that there's a market for. But if retailers promote it, they're ultimately going to find that it's all done at the expense of their core business. And the margins that are going to be in the used CD business are never going to be as attractive as on frontline product. Whatever issues remain will get resolved in private discussions.

**BB:** *How do you feel about being asked to be keynote speaker at NARM?*

**MS:** I think it's a nice opportunity. I like to get as close as I can to the marketplace. Retailers are the ones who deal with our customers every day.

We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time. So the decision-making that takes place in the mind of the consumer is very important for us. I'm happy to be among retailers. It's important to hear what they have to say, to understand how they view the relationship with the customer, and to learn from the experience.

**BB:** *What do you hope to accomplish with your speech?*

**MS:** I want to let them know a little bit about how I see the future and the kinds of directions we are thinking about, and also to let them know what is still unclear for us, where we have questions, where we have self-doubts. They shouldn't think we know everything; we don't have every answer. But unless we can find the way to develop for the future, we can't grow. And if we can't grow, they're going to have a hard time too. ■

## NARM President Steve Strome Reflects On The Issues Of His Term

■ BY ED CHRISTMAN

**L**ike NARM presidents before him, Steve Strome expresses satisfaction for the accomplishments achieved during his year as head of the trade association and regrets that some unfinished business will have to be resolved by his replacement.

Strome, the president of Troy, Mich.-based Handleman, began his tenure as NARM president at last year's annual convention. His ascension to the NARM presidency comes after spending the last three years on the National Assn. Of Recording Merchandisers board of directors and the last 15 years at Handleman.

Prior to joining Handleman, Strome, who graduated from Hillsdale College and earned an MBA from Wayne State University, worked at Kmart for seven years in various capacities, including research and human resources. He then moved to the Freuhoff Co. as a regional manager of labor relations.

Strome, who grew up in Massachusetts and has spent his entire adult life in Michigan, joined Handleman in 1978 working in operations, before moving into sales. He subsequently worked on developing the company's presence in computer software and then video. In 1988, he was named executive VP and chief operating officer.

During the last year as NARM president, Strome saw many industry issues emerge. For example, during the year, the music and wholesale community experienced the transition to jewelbox-only merchandising, and put into high gear its initiative to make source tagging a reality. Also, the most highly publicized issue of the year was the war over used CDs.

As the NARM convention approaches, the EAS issue remains unresolved. NARM recommended acousto-magnetic technology be implemented for source-tagging, but five of the six majors, all except CEMA, found that the technology results in sound degradation on the cassette tape. Currently, NARM and the Recording Industry Assn. Of America are battling the issue back and forth with no solution in sight (see accompanying story).

Strome terms the current status of EAS as "disappointing," saying, "EAS is and remains a critical area that needs to be addressed."

"I think that one of the problems that was not addressed by the RIAA or their members was that there were no standards set for the testing procedures," he notes. "Each company developed their own procedures, which showed varying results. Without standards, what makes something acceptable or unacceptable?"

Looking forward, Strome says the NARM security committee will take a look at the issue again and there will be further discussions to determine what options are available for source tagging.

On the other hand, he says that NARM played a role in resolving the



"topic that created the most discussion" last year: used CDs. "NARM quickly reacted to that by trying to shed some light on the situation and how it impacted the business," he states. NARM commissioned a study, carried out by SoundScan, which found that most used CDs were either promos or from the record clubs, among other findings.

Another accomplishment that Strome cites was NARM's action to stem the shrinking classical music marketplace. The trade association's classical committee put together a guide to selling classical music. "That was a marvelous job," he claims. "It should help every retailer and the one-stops as well."

One area that NARM remains ever vigilant on is the explicit-lyric issue (see accompanying story). "NARM's position has been that we will protect and work with the individual merchants in their markets with whatever they choose to do," he states. "As we have in the past, we will defend the concept of having the right to sell the product."

In addition to reacting to local issues like the explicit-lyric situation, NARM "is looking at becoming more global in its perspective," Strome states. "We have met with similar organizations from other countries, and we want to put together an alliance," which could communicate on various issues.

NARM itself continues to grow, Strome states, not only in membership but in the kinds of responsibilities it takes on. "The Retailer Conference was the largest one this year, and this convention will be the biggest ever," he says. "Financially, we have the resources to continue to service our membership."

Strome says that he is thankful to executive VP Pam Horovitz and the NARM staff for making his year as NARM president easy for him. "They do an excellent job in terms of responding to the membership," he says. ■

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# NARM '94

## RACHELLE FRIEDMAN

Continued from page N-5

Blanchard and crooner Tony Bennett. "We're very excited about having Tony perform," says Friedman. Aside from tying in with the theme of San Francisco, Bennett's timeless work bridges the gap between past, present and future, she says. "He is a legend who has been popular for decades yet is being embraced by younger people now." Another special performer is Lena Horne, who will be presented with the Presidential Award and will perform a few songs.

The NARM convention will also be highlighted by awards ceremonies. In addition to Horne's award, this year's confab will include the scholarship foundation dinner and the traditional awards banquet, which will feature some new categories. Label of the year and distributor of the year will be selected by voting; in the merchandising division, there will be two independent retailer of the year awards—one for small chains and one for independent stores. "These are for people who buy from one-stops," explains Friedman, adding that those awards will rely more on SoundScan numbers as opposed to votes.

Hot topics at the convention are expected to be interactive media, the information superhighway and source-tagging. Retailers are still somewhat confused by all the new technologies and media, but are eager to incorporate them into their stores, says Friedman, who is president of J&R Music World. "As a retailer that sells music, audio hardware and computers, I welcome [interactive technology]," she says. "I see it as the merging of three industries. Basically, we as retailers need to find new ways of selling these products; we have to be one step ahead and keep stores interesting."

"I'm sure that EAS (electronic article surveillance) will be a popular topic of conversation," says NARM communications director Jim Donio. "It would have been wonderful if it could have been resolved at this stage. This is the forum at which the original recommendation [on source tagging] was made a year ago, so now we're coming back a year later. Hopefully, there will continue to be productive dialogue about moving ahead with it. Everyone's still committed to making it a reality."

This year also sees some new faces at NARM, as many new companies joined the organization this year, says membership director Holly Rosen. "We've gotten a lot of new independent labels and some bookstores that were not members before," she says. "Another new category is companies that manufacture and market listening stations for music retail stores. And a cable television station in Florida just joined—it's a retailer who doesn't have a storefront but sells through the cable station. They advertise the product right on the air, then have a number where people call in and order. I think this station will be the first of more to come."

At press time, registration figures were "a couple of hundred higher than last year at this time," says Donio, who notes that last year's attendance was slightly over 3,000 and this year's is expected to be the same or slightly higher. ■

## THAT'S ENTERTAINMENT

Continued from page N-17

artist released on Motown's new MoJazz label. His debut single, "So High," became the main theme for the film "Passenger 57" and catapulted the album "Just Between Us" to No. 4 on Billboard's Jazz Retail Chart. Brown's career began shortly after high school, when he found himself opening for Bobbi Humphrey, Brian Auger, Stanley Turrentine and other jazz stars. He accepted a position as



Norman Brown

participated in the 1986 Amnesty International Conspiracy Of Hope tour and the 1988 Birthday Tribute to Nelson Mandela. He has released five platinum albums.

## Cracker

In 1990, six years after founding Camper Van Beethoven, David Lowery linked up with his Redlands, Calif., country-bred compadre Johnny Hickman and formed Cracker. The group released their eponymous debut album in 1992, led



Jackson Browne



Cracker

staff instructor at the renowned Musicians' Institute Of Hollywood and began performing his compositions in L.A. nightclubs. Since the '93 release of his debut album, Brown has performed before 180,000 fans. His second album, "After The Storm," is set for summer 1994.

## Jackson Browne

Jackson Browne made his debut in 1972, sharing a burden of social consciousness with rockers across America. One of the era's great songwriters, Browne also produced hit albums for Warren Zevon and David Lindley. He re-invented the live album with "Running On Empty," which consisted of entirely new material. Browne co-founded Musicians United For Safe Energy (MUSE) and

by the tongue-in-cheek tirade "Teen Angst." Cracker's 1993 album, "Kerosene Hat," marked the eighth album for Lowery, whose combined unit sales from college and commercial alternative radio is approaching the 1 million mark.

## Crowded House

In the decade since they were formed from the shards of New Zealand's Split Enz, Crowded House has celebrated triple- and quintuple-platinum sales in New Zealand and Australia. Split Enz guitarist/songwriter Neil Finn and drummer Paul Hester formed the group in 1985, and a year later they signed with Capitol and released their debut album, "Crowded House." Since then, a total

Continued on page N-24

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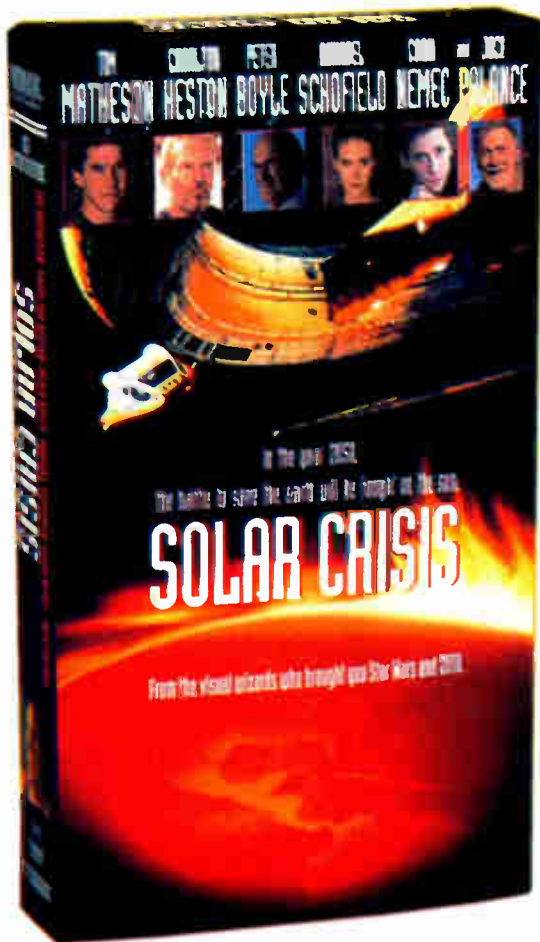
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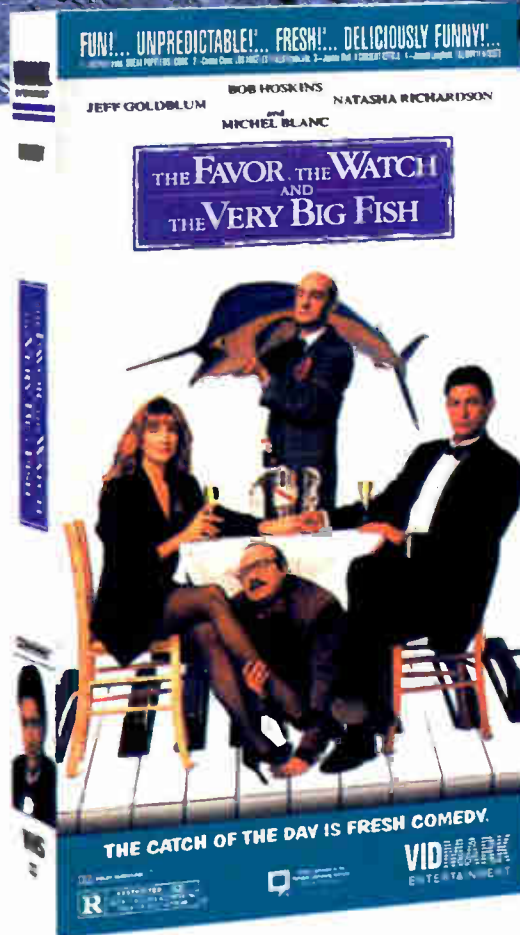
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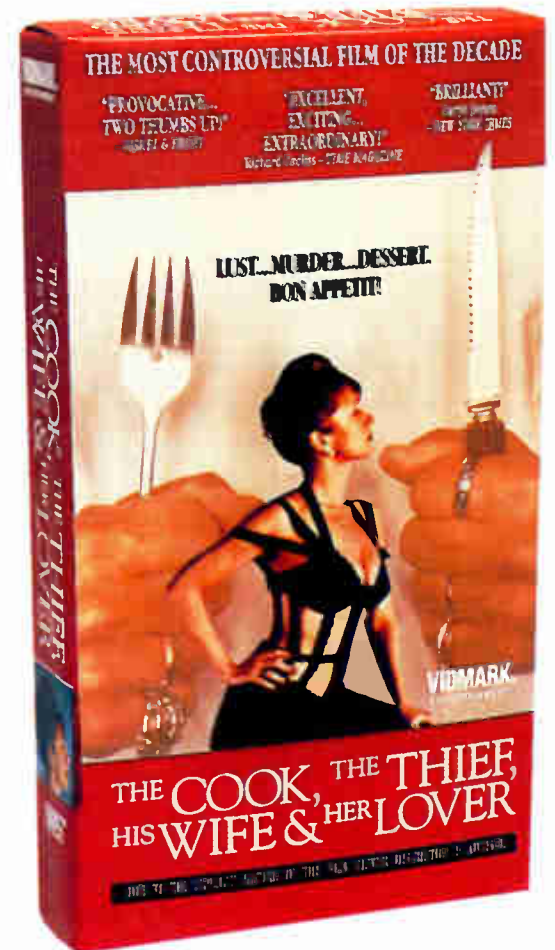
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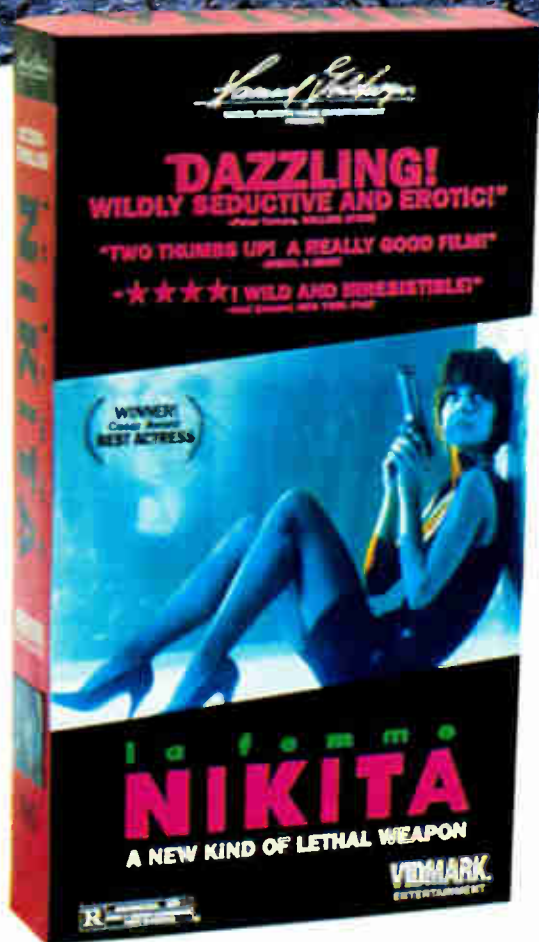
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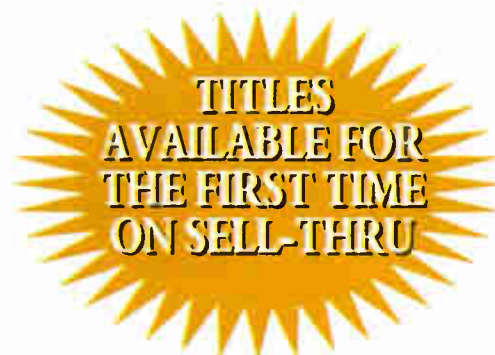
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ENTERTAINMENT

## THAT'S ENTERTAINMENT

Continued from page N-20

of four albums have yielded two Top 10 U.S. hits, "Don't Dream It's Over" and "Something So Strong." Their latest album, "Together Alone," released in January '94, followed "Woodface," a project that reached Top 20 in eight countries and sold 1.2 million units worldwide.

### Dada

With seamless two-part harmonies, a rock-solid backbeat and a brutal lead guitar, Dada made its IRS Records debut last summer with "Puzzle." The trio's prime harmonizers, bassist Joie Callos and guitarist Michael Gurley, originally struck out on a coffeehouse tour as an acoustic duo before hooking up with drummer Phil Leavitt. In their live performances, rather than doing cartwheels to reproduce the album's multi-tracking, Dada replaces the layers with



Crowded House



Dada



Lena Horne

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D'Cuckoo

aggression, volume and attitude (heard in the Joe Jackson snarl of Gurley's lead vocals). Managed by Hit and Run, the group joins a team of talent that includes Genesis and Jesus Jones.

### D'Cuckoo

These four digital divas not only write their own pop/techno/dance/world music, but also design, build, program and play their own one-of-a-kind electronic instruments. Already booked to appear at 15 virtual reality/computer conferences this year, D'Cuckoo are pioneers of the interactive concert hall. Their performances enmesh the audience in multimedia layers: live MIDI-interfaced music, video and an animated 3-D computer-graphics puppet built on a silicon graphics computer platform. If that's not enough, D'Cuckoo keeps fans on their toes with their "Midi Ball," a helium sphere that triggers sounds as it bounces through the audience. D'Cuckoo's debut album, "Umoja," was released in February.

### Dr. Elmo

The world's only practicing veterinarian who's recorded a 4-million-selling single, Dr. Elmo made music history last year when his "Grandma Got Run Over By A Reindeer" became the first song to knock Bing Crosby's "White Christmas" out of the No. 1 spot on Billboard's Christmas chart. Raised in Virginia and Kentucky, Dr. Elmo had performed bluegrass and

folk/pop for years before the release of "Dr. Elmo's Twisted Christmas" album. Its follow-up, "Dr. Elmo's Twisted Tunes," debuts this month on Laughing Stock Records.

### Lena Horne

One of the century's most unforgettable women, Lena Horne has dazzled stage and screen audiences for the past 60 years. At 16, she made her debut at the Cotton Club, which led to big-band touring and recording stints. Under contract to MGM in the '40s, Horne starred in "Cabin In The Sky" and "Stormy Weather." Over the next 40 years she recorded a string of hit albums and became an international nightclub sensation, culminating in her record-breaking, Tony-winning one-woman Broadway show, "Lena Horne: The Lady And Her Music." May marks the release of her first album for Blue Note.

### The Indians

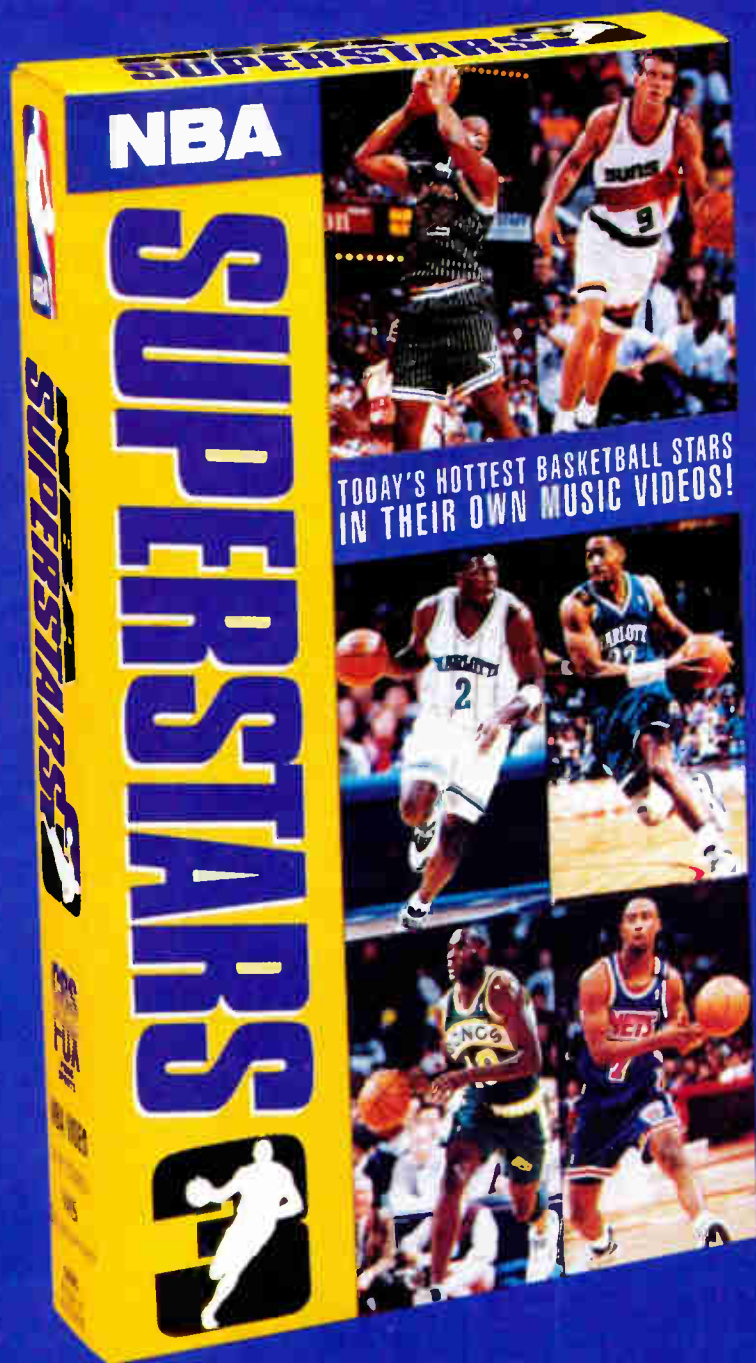
Twenty-six-year-old Angelique Bianca is a Los Angeles native who's woven her Arawak Indian, Haitian, French, Spanish and Russian roots into her music. A decade ago, she switched goals from writing raps for Ice-T to writing for herself. After a few years singing in New York and spinning discs in L.A. clubs, she moved to London. There she enlisted a British bassist and an Italian guitarist to form the Indians. The group originally hoped to make an album

Continued on page N-28

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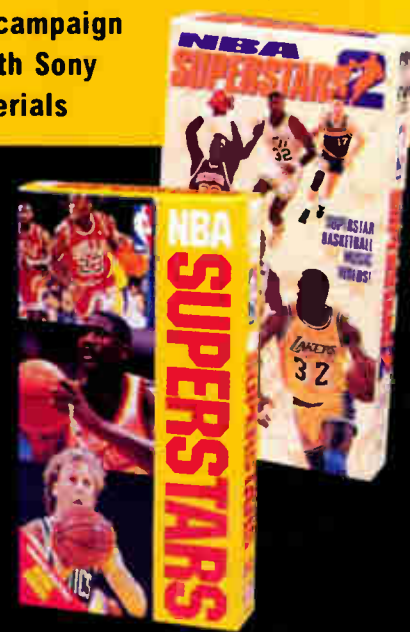
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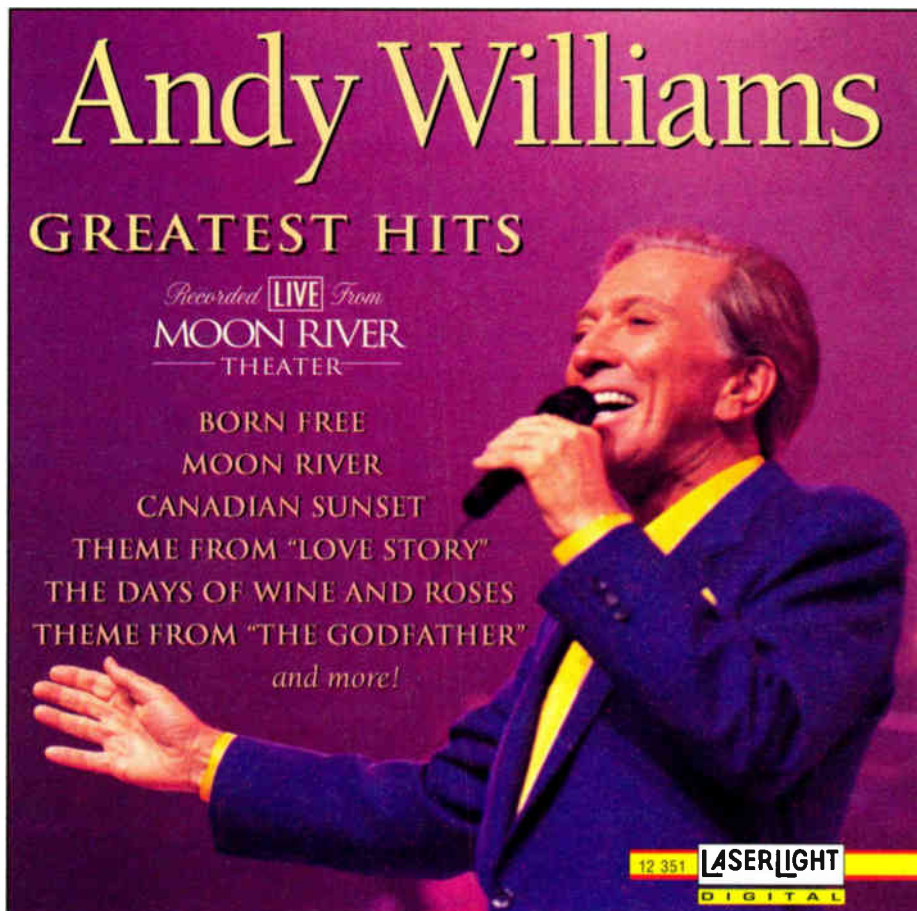


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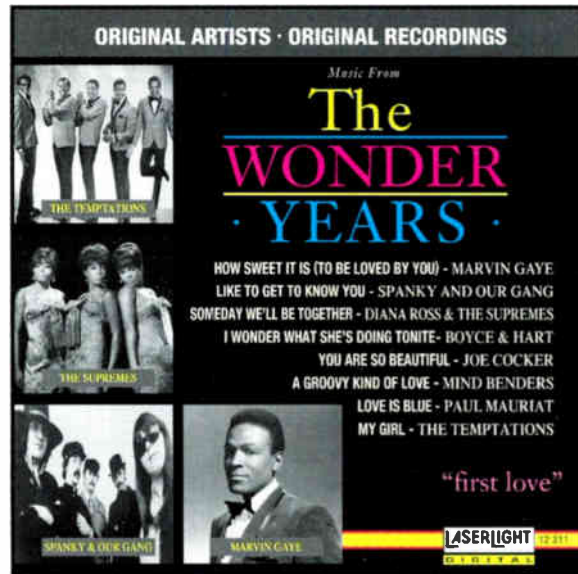
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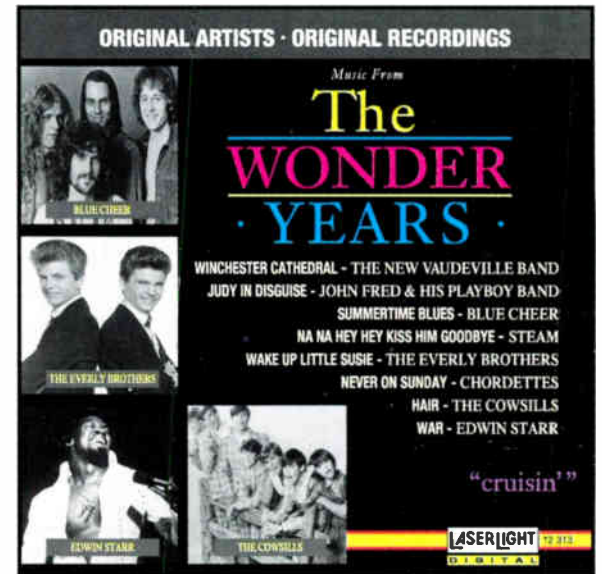
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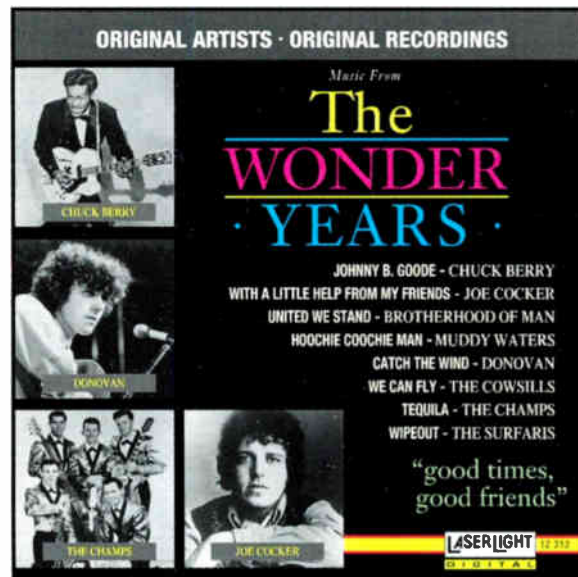


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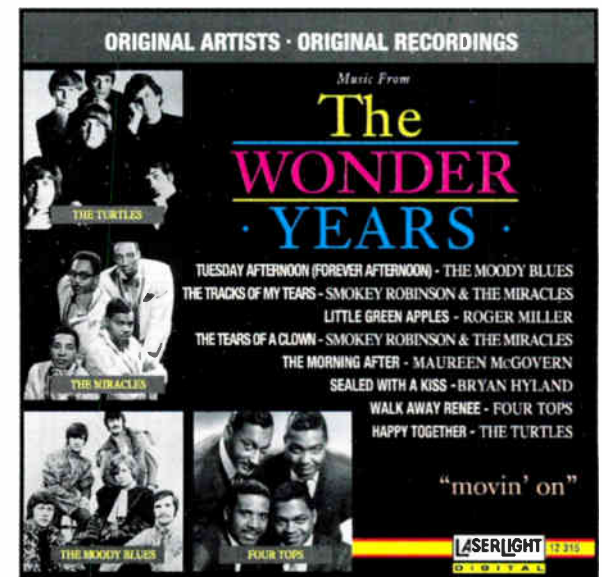


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## THAT'S ENTERTAINMENT

Continued from page N-24

with former Bangles producer Davitt Sigerson, but when Sigerson became Polydor's president he signed the Indians instead. The group's first recording, the "Kaivalva" EP, won the Indians a slot on a British tour. The band spent the first half of 1992 in Los Angeles recording their second album, "Indianism."

### James

There was no shortage of off-the-wall music in early '80s Britain, but James mined a niche all its own. Originally released on Manchester's ultrahip Factory label, James' first two singles launched a tide of British 'zine covers and public acclaim. The band signed to Sire in the U.S. in 1984, producing two critically acclaimed albums in four years. Convinced of the power of their live performances, James bankrolled a live album. It was snapped up by PolyGram and was followed by a No. 2 U.K. hit, "Sit Down." In 1992 James released the million-selling "Seven" album and began a series of acoustic tours—one with Neil Young. Producer Brian Eno captured much of James' acoustic magic on the band's 1993 album, "Laid."



The Indians

and a meeting with up-and-coming producer Vincent Herbert. Together the two wrote "Don't You Give Up" for Vanessa Bell Armstrong, which brought Joe to the attention of Zomba Music and Mercury Records. In his debut album, "Everything," the 20-year-old singer/songwriter/producer crosses the bridge from R&B to hip-hop, combining funky, soulful styling with kinetic, hip-hop beats.

### Sammy Kershaw

Raised in the backwoods and swamps of Bayou country—Kaplan, La.—Sammy Kershaw splashed onto the country charts in 1991 with the No. 3 hit "Cadillac Style." The record not only earned him a Cadillac but a position as spokesperson for a nation-



James



Joe



Sammy Kershaw

### Joe

With the purchase of a one-way ticket to New Jersey, Joe left his Georgia childhood for a career in music. He began singing and accompanying himself on guitar in local churches, which led to demo work in recording studios



Kronos Quartet



Shari Lewis

### Shari Lewis

Shari Lewis and her lovable sidekicks—Lamb Chop, Hush Puppy and Charlie Horse—have been entertaining zillions of children (and their parents) for more than 30 years. An accomplished actress, producer, orchestra conductor, recording artist, ventriloquist-puppeteer and author, Lewis is seen daily on her hit PBS TV series, "Lamb Chop's Play-Along." Among her many awards are nine Emmys, a Kennedy Center Award for Excellence, and four platinum and three gold plaques for her A&M videos.

### Lucky Peterson

Twenty-nine-year-old guitarist/pianist/organist Lucky Peterson was 3 when he took up drums and 5 when he recorded an album with Willie Dixon. His father operated a blues club in Buffalo, where Lucky grew up on the stages where blues legends

Continued on page N-45

al car dealership association as well. Kershaw's first album, "Don't Go Near The Water," debuted in March 1992 and produced the flamboyant "Queen Of My Double Wide Trailer" and the No. 1 "She Don't Know She's Beautiful." For the past year, Kershaw has been on one long, continuous tour, taking off the month of January to record his third album, which is scheduled for June 1994.

### Kronos Quartet

With a fearless dedication to experimentation, the 21-year-old Kronos Quartet has assembled an unparalleled body of work that combines classical with jazz, rock, pop and world

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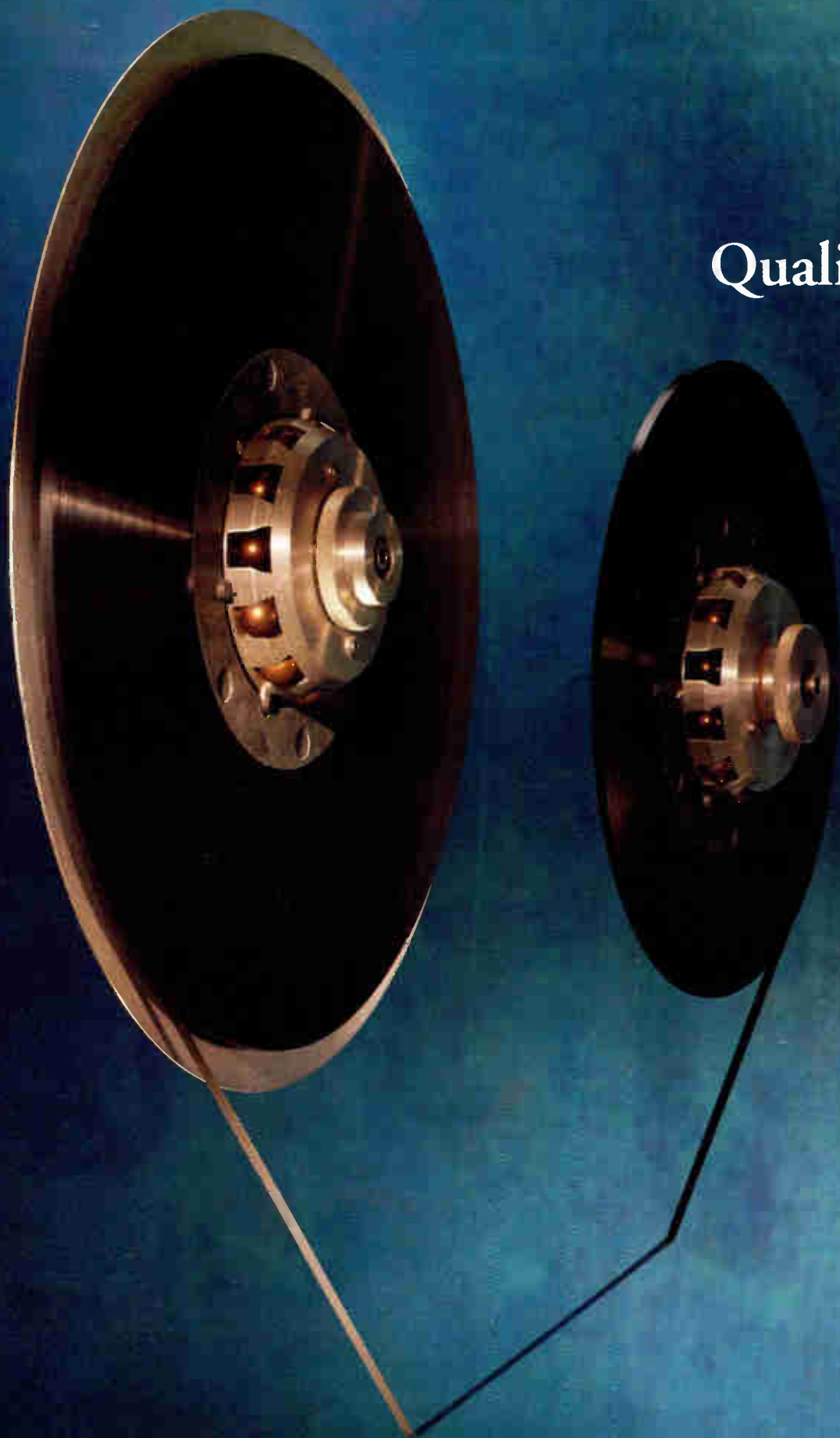
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## Selling Options: Will Consumers Buy Into The Retail Alternatives?

BY DON JEFFREY

With all the new outlets people have for buying music, one might wonder why anyone would bother poking through CD bins and standing in line at a checkout counter. Let us count the alternate ways: record clubs, direct mail, TV home shopping, digital interactive TV, computer online services, vending machines, digital-download kiosks.

Direct marketing of music accounts for about 10% of overall sales in the U.S., or about \$900 million last year, according to the Recording Industry Association of America. But the percentage is getting bigger, and if you listen to the prognostications of Wall Street and marketing consultants, the record store is the dinosaur of merchandising. Retailers disagree wholeheartedly, of course. And many of them point out that all these new markets are creating more demand for their merchandise.

One of the oldest means of selling music outside stores is direct mail. Reader's Digest Association has been successfully marketing recordings since 1959. Last fiscal year it sold nearly 9 million music units, up from 7 million the year before. The numbers are not surprising when you look at one of Reader's Digest's biggest assets: a 100-million-household worldwide database. "Our mailing list is golden," says spokeswoman Tara Phethean. But Reader's Digest's offerings are not considered a big threat to retail



John Robson of Video Jukebox Network

because they are largely compilations marketed to older people who read the company's flagship magazine and have little interest in browsing along record-shop aisles.

Ditto for the record clubs, some say. The biggest, Columbia House (a joint venture between music giants Time Warner and Sony) and BMG, provide a service for the non-retail customer. But retailers continue to grouse over such club introductory offers as eight CDs for a penny.

Club executives defend their pricing and strategy. "Our pricing in the end is very little different from theirs," says Ralph Colin, senior VP,

business and government affairs, for Columbia House. He points out the balance between the discounts retailers offer and the list-price buying club members engage in over time.

BMG's direct-mail operation stands by its strategy, noting that studies show club buying stimulates sales at retail by awakening the "dormant" music buyer. Cliff Knight, VP of business affairs for BMG Music Service, says, "We have gotten very good support from record labels—and also in many cases from artist management—who understand that club advertising is positive. It gives a boost at retail." Retailers don't buy that study, but BMG had the guts to present the findings in the lion's lair—at a NARM conference.

Record clubs and direct-mail companies, though, mostly market through the old-fashioned, low-tech means of magazines and newspapers. The bigger threats to retail will arrive through the computer and the TV set.

Shopping by TV is growing fast, but its numbers are still microscopic: about \$2.25 billion out of an estimated \$2 trillion retail market. So far, the cable shopping networks have not concentrated much on music, probably because of relatively low margins and the need for heavy volume to make it worth the expenditure of air time.

QVC Network, Barry Diller's cable shopper, moved many Willie Nelson CDs and tapes after the musician promoted a boxed set compilation of hits with an on-air performance and interview. QVC spokesman Don Van de Mark says a new channel, On Q, which is set for a spring rollout, will focus on the MTV generation and may include the selling of records. "Music could become a very big business for us," he says.

Interactive cabler Video Jukebox Network, which makes its money when music fans use 900 phone lines to request their favorite videos, is expected later this year to start promoting the sale of recordings while customers are on the phone requesting the artists' videos. VP John Robson says the details have not been worked out yet, but the service may include deals with record companies or retailers. The problem here, he points out, is "finding a way consumers can pay for it." The Box's audience does not own credit cards.

Most of the big record companies are diving directly into the home-shopping waters, making waves with plans to debut music video channels that will have some shopping component. This grates on retailers. Ian Duffell, president of Virgin Retail Group, says, "With the strength of home shopping in America, that's definitely pulling the rug from under our feet."

But many retailers believe that TV shopping, since it is essentially a mail-order business, will hurt the record clubs more than it will record

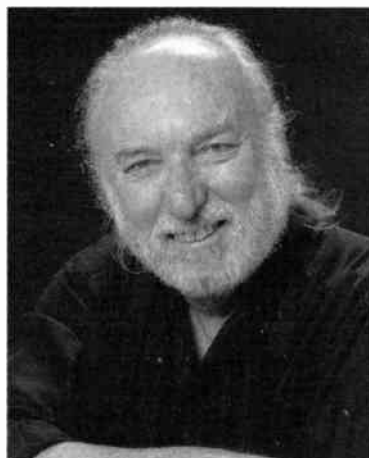
*Continued on page N-34*

## Sizing Up The Superstores' Impact On Music Retail

BY DON JEFFREY

Superstores, megastores, multimedia stores, home entertainment centers: Whatever they're called, they're sprouting like weeds across the retail landscape of America, and the hope is that like weeds they'll prove to be hearty survivors of any climatic or economic change.

What is a music superstore? Retailers argue about the definition. Some say it's a store with at least 10,000 square feet; others put the minimum at 15,000. But a few retailers say it has nothing to do with size, since those stacks may also contain video, books and computer software; they say it means an inventory of at least 100,000 units of music.



Russ Solomon of Tower Records

"Maybe what people call a superstore is nothing more than a lot of square footage," says Russ Solomon, president of Tower Records, which introduced the superstore concept to the U.S. around 1960. He adds, "You can't have a 40,000-square-foot record store unless it's in a city."

The latest trend is to offer more than music. Musicland has its 45,000-50,000-square-foot Media Plays. Virgin has its Megastores. The concept of the one-stop home entertainment location—music and books and computer software and video all under one roof—seems to make sense, but for such a concept to succeed, subtle shifts in inventory levels must be made to create the right mix for the best profit margins. Too much tinkering with one product line or another could alienate the disparate audiences the retailer set out to seduce. Some executives, though, say that sophisticated point-of-sale and inventory-management systems prevent product-mix and selection problems.

Nearly all the major music merchants are experimenting with the big-store concept or are expanding the number of supersized outlets in their chains. Tower, which has 81 big stores, plans 10 to 15 new ones this year. Musicland has signed leases for at least 20 of the 30 Media Play stores it hopes to debut in 1994. HMV expects to announce an ambitious expansion program at NARM. The

Blockbuster-Virgin joint venture plans to have at least 10 Megastores open in the U.S. this year. And Blockbuster Music is set to open 100 new stores before year's end, most of them in the 15,000-18,000-square-foot range.

With all this square footage being laid down across the land, can saturation be far away?

Not even close, say music executives. They also maintain that the building of superstores downtown does not siphon sales away from their sister stores in the malls. They say the mall customer is a different breed from the shopper who goes to a big freestanding record store.

But some observers warn that there are limits to growth and that companies planning to build bigger stores ought to weigh the numbers carefully. "There's only so much business," says Joe Bressi, senior VP of Camelot Music, which counts about 18 large freestanders out of its nearly 400-store chain. "At the point where three or four are knocking heads, you're going to have casualties."

The superstores have several advantages.

They provide a wide range of recorded music the malls cannot touch, the kind of deep catalog that carries attractive profit margins. "You hope that inventory—the depth and range of product—will allow you

*Retailers argue about the definition of a music superstore. Some say it's a store with at least 10,000 square feet; others say it means an inventory of at least 100,000 units.*

not to discount as much product," says Bob Douglas, VP of operations for HMV USA, which started the superstore trend in England more than 30 years ago.

Superstores are viewed as fun and easy places to shop. They offer longer operating hours than the malls and feature broad aisles with numerous listening posts for sampling new music and bins for budget-priced CDs and tapes.

Although they cannot compete with the malls for foot traffic, they can more than compete on the prices they pay for space. Mall space is expensive because of the traffic it provides. The recent recession, which hit the real estate business hard, has made non-mall locations a bargain—and that has fueled the superstore trend. "There is a much more moderate real estate climate today, and there is good availability for the size of the units we're looking for," says Gerry

Weber, senior VP, domestic music and video, for Blockbuster Entertainment.

Additionally, having a big store allows a merchant the room to offer all those high-margin items like accessories and T-shirts, which boost bottom lines. A typical big store might yield \$500 to \$800 in sales per square foot.

Nevertheless, the success of these



Ian Duffell of Virgin Retail Group

stores depends on the truth of retailers' assertion that the pie is getting much bigger and so there are tasty pieces for everyone. The challenge for these big-store merchants is to find ways to expand that pie, to get those baby boomers or couch potatoes who haven't stepped into a record store since the '70s back to buying music. Ian Duffell, president of Virgin Retail Group, says, "Megastores tend to add sales instead of cutting the cake into fewer pieces. We're generating sales from people who weren't buying music, who had given up because the experience wasn't rewarding or was intimidating."

It is not just the music chains that are embracing the entertainment superstore concept. Book retailers like Barnes and Noble and Borders are starting to put more music on their shelves. Consumer electronics retailers like Best Buy and Circuit City are turning over space in their large outlets to music and undercutting the lowest prices of the music stores down the street.

But, as Virgin's Duffell says, "Music lovers won't go to a bookstore to buy music." He and other managers maintain that the music store will always have the edge when it comes to selling recordings if employees are knowledgeable and enthusiastic about their products and if the stores offer something extra in the way of fun or spectacle; live music, interactive games and machines, DJs, listening posts, whatever.

Many retailers maintain that these multimedia superstores are a reflection of the strength of the home entertainment industry. But they are discounting the existence of all the alternate forms of selling these products to the public, which may increase exponentially with the coming information superhighway and its fast and flashy lanes directly into the home. ■

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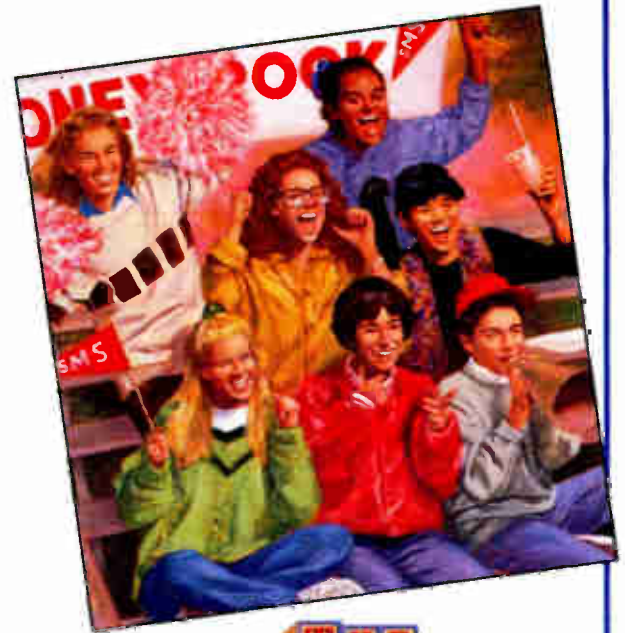


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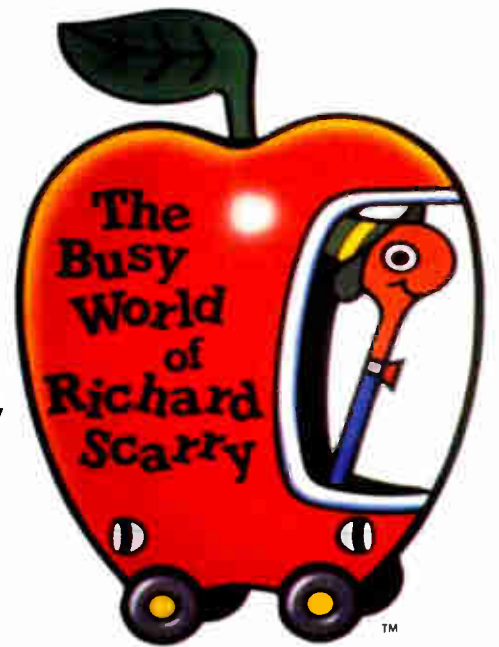
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## SELLING OPTIONS

Continued from page N-30

stores.

These moves by the cablers and the record companies, though, are the baby steps toward a future that will enable consumers to order albums simply by pushing buttons on their TV remote-control devices. They will be able to browse electronically through long lists of recordings and order catalog as well as new titles. The record companies hope this technology will expand the market for music.

*Record clubs and direct-mail companies mostly market through the old-fashioned, low-tech means of magazines and newspapers. The bigger threats to retail will arrive through computers and TV.*

"I see it logically drawing in some of those older couch potatoes," says Keith Benjamin, analyst with Robertson, Stephens & Co. "But it will take till the end of the decade to provide easy-to-use interactive music purchasing."

This is the much anticipated information superhighway, and many say the technology is there already. All it needs now is a market. That is the key element. Although multimedia cheerleaders say digital interactivity will make retail shopping obsolete, what they don't say is how much it is going to cost that consumer to push those control buttons at home. Or how easy it will be for him when he finds out that his TV set has turned into a sophisticated computer.

Lee Isgur, analyst with Volpe, Welty, says, "It's very simple. How many VCRs in the U.S. are flashing 12:00 on them? The technology is there, but people will be fairly slow in picking it up." He adds, "I haven't seen anyone willing to say it will be so successful in so many households that we'll give it to you as a freebie. It will take quite a while to get enough population to amortize this cost."

Some retailers say that instead of being cowed by the new technology, they will find ways to harness it for their own use.

A Blockbuster-IBM joint venture has developed the means of creating CDs in record stores by digital transmission over telephone lines and hopes to roll out this technology to Blockbuster Music stores this spring. The problems, critics say, are time and money. It may take too long to make a single CD, which will reduce the return on the retailer's investment.

The same is true for music vending machines, which have failed because they cannot bring in enough revenue to justify their cost and the room they take up in supermarkets and other stores. ■

## EAS Update: Getting To The Source Of The Tagging Debate

BY PAUL VERNA

A year ago, as attendees to NARM's annual convention will no doubt recall, the U.S. music industry seemed poised to make history by becoming the first major retail sector to adopt a system of source-tagging its merchandise, that is, concealing anti-theft stickers in products at the point of manufacture (thereby making them less susceptible to shoplifting).

Just prior to last year's convention in Orlando, Fla., NARM recommended Deerfield Beach, Fla.-based Sensormatic Electronics Corp.'s acousto-magnetic technology as a standard for source-tagging, a move that was applauded by the majority of the industry, with the notable exception of Sensormatic rival Checkpoint Systems Inc. of Thorofare, N.J., and its proponents.

It seemed at the time that NARM's recommendation would be endorsed and implemented by the six majors, judging from their generally favorable reactions to the recommendation. However, before making any commitments to the source-tagging project, the six heads of distribution cautioned that they themselves would have to evaluate NARM's decision



Hilary Rosen of RIAA

closely and conduct their own testing.

Those tests proved to be a major sticking point for source-tagging, as opposition to Sensormatic's acousto-magnetic system mounted, based on its perceived deleterious effect on the sound quality of audiocassettes.

Even before NARM made its recommendation, Checkpoint had already launched a crusade against Sensormatic on the sound-degradation issue. Checkpoint—which specializes in radio-frequency systems—eventually received the support of

some key artist managers, among them Nirvana and Bonnie Raitt manager Ron Stone of Gold Mountain Entertainment, who undertook a letter-writing campaign to the heads of every major record company.

What effect the efforts of Checkpoint, Stone and others had on the labels is unknown. However, when the six majors tested electronic-article-surveillance (EAS) systems in mid-'93, they reached the same fundamental conclusions that Checkpoint had propounded all along: that acousto-magnetics damages the sound quality of audiocassettes.

The labels, under the aegis of the Recording Industry Assn. Of America, went even further, finding fault with Sensormatic's system on the basis of its on-line applicability and other aspects. The RIAA consequently rejected NARM's recommendation and invited the merchandisers' group to either select a new standard or limit the use of acousto-magnetics to non-magnetic media, i.e., compact discs and MiniDiscs (Billboard, Nov. 20, 1993).

Neither one of those options held water with the NARM board, so it returned the fire by denouncing the RIAA-member-companies' tests as inconsistent and insufficiently controlled to support their conclusions

(Billboard, Jan. 22). RIAA executive director Hilary Rosen rebuffed NARM's complaints as irrelevant to the larger question of sound degradation. The record labels, she said, "have decided there is no acceptable level of degradation."

With the two associations so firmly at odds with one another on this issue, it is unlikely that the source-tagging project will move forward any time in the near future. NARM executive director Pam Horovitz says she can't even venture a guess as to what will happen next. The two options proposed earlier by RIAA—recommend a different EAS technology or limit acousto-magnetics to CDs—are still available to NARM, she says, but the association is no more likely to adopt one of those courses now than it was last fall.

Instead, a much darker scenario looms in the picture. "The [EAS] committee has the option of doing what it did in 1989, which is to say, 'We're not satisfied with any of our alternatives at the moment, and therefore we're not going to recommend anything,'" says Horovitz.

NARM's next move is not likely to materialize before the March 19-22 convention, according to Horovitz. "The convention will be a good time for NARM to gather feedback from its members on the various options and their preferences in terms of a direction," she says.

Stay tuned. The road to source-tagging has been fraught with enough twists, turns, roadblocks and other surprises to suggest that anything is possible. ■

## Stickered Stock: Retail's Reaction To Increased Responsibility

BY ED CHRISTMAN

While rock 'n' roll has been termed the "devil's music" since the '50s by the more conservative elements of society, it has only been since 1990 that music retail has become the battleground for the explicit-lyrics controversy.

Up until then, church groups may have staged album burnings, the Parents' Music Resource Center may have held hearings that inspired stickering in 1984, and, during the mid-1980s state legislatures may have discussed record labeling bills. But when the Sarasota, Fla., police arrested a teenage record store clerk on March 15, 1990, for selling a 2 Live Crew album to a minor, it took the controversy to a whole other level.

Merchants like Martin Spector, patriarch of the Spec's Music chain, Russ Solomon, president of Tower Records, and Terry Woodward, president of WaxWorks, say while the issue has been hotly debated for years, they can't remember any incidents prior to the 1990 arrests of store clerks.

However, Mickey Granberg, director of legislative and government affairs for the National Assn. Of Recording Merchandisers, says that the issue has impacted retailing previous to that. "They forget that John

Lennon's "Two Virgins" album had a frontal nude cover, with brown paper wrapped around it, which caused a stir," she says. "Also, for years there have been albums that Kmart wouldn't carry."

But Granberg acknowledges that lyric legislation bills only started to become plentiful over the past four or five years. In fact, she says that a lot of states have long had statutes concerning obscene material, and it is only since the late 1980s that they've begun to amend them to include music.

"What is happening [concerning the explicit-lyric issue] is part of a much larger picture," Granberg explains. "People have been looking for causes as to what's wrong with society, and through their frustration about the prevalence of violence and crime, they started to blame music," with an emphasis on rap. The issue brings up the old debate: Does art reflect society or influence it?

Music retailers, however, find themselves caught in a different debate. Should they try to appease conservative groups who assail chains for selling albums with explicit lyrics, or should they stand with the music industry, which sees itself embroiled in defending First Amendment rights.

So far, most music merchants have decided to walk a fine line between



John Marmaduke of Hastings

the two extremes. Unlike the six majors, which are either based in Los Angeles or New York, many of the large chains are based in the more conservative Midwest or the South, and when the music industry started to feel the pressure over the explicit-lyric issue, some chain executives privately endorsed the PMRC's suggestion to sticker product.

In responding in that manner, those merchants were heeding another concern preying on their minds. Most shopping center leases contain a clause stating that a tenant must adhere to community standards, and music merchants were afraid that if

their stores became the center of a controversy, future store locations would be at risk.

On the other hand, when WaxWorks decided to stop carrying stickered product in February 1990, both music merchants and label executives alike rallied to the "First Amendment" issue, causing a reversal of the chain's decision.

Since 1991, chains have adopted a number of strategies to deal with the issue. Chains like Waxworks, Sound Shop and Hastings Books, Music & Video require that purchasers of stickered product must be at least 18 years of age—and customers are carded for proof.

"In our markets, that [strategy] is a no-brainer," says John Marmaduke, president of Amarillo, Texas-based Hastings, which has stores mainly in the Southwest. "It's easy to have ideals [about First Amendment rights] when you don't deal with customers. We think the country is becoming more alarmed at lyric content. Parents don't want censorship, but they want information so that they can have a handle on what their kids are purchasing. The carding [at Hastings] brings the parent into the process."

Other chains, such as Camelot Music and Trans World Music Corp., try to be good citizens in their com-

Continued on page N-36

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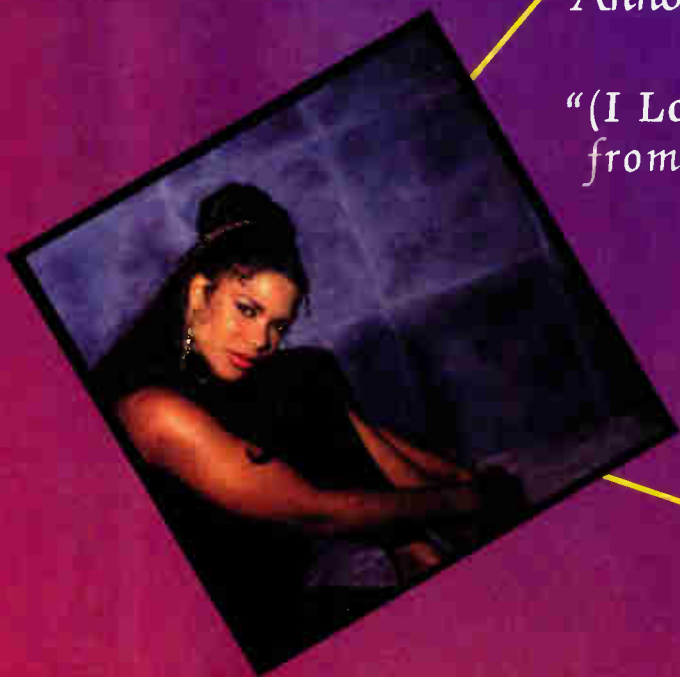
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## The Format Forecast: CDs Offset Cassettes While Vinyl Still Vital

■ BY STEVE TRAIMAN

**W**hile CDs continue to expand their domination of the retail music market, mostly at the expense of cassettes, vinyl continues to hang on. Venerable 7-inch singles are still vital to some 60%, or an estimated 150,000, of the total 250,000 jukebox universe; 12-inch maxi-singles and EPs remain a factor in dance music enclaves, and "collectible" vinyl LPs are a mostly licensed fact of life.



Eli Okun of CEMA

The actual figures for both software and hardware units obviously favor a growing CD dominance over cassette, with the new Digital Compact Cassette (DCC) and MiniDisc (MD) just starting to get exposure in both chains and independent operations.

What a difference a decade makes! In 1983, the first year CDs were officially "counted" and the first year that albums on cassette topped the LP version, according to RIAA, manufacturer unit shipments to retailers (net of returns) were as follows: CDs: 800,000 or 0.1%; cassettes: 236,800,000 or 41.4%; LPs/EPs: 209,600,000 or 36.7%; vinyl singles: 124,800,000 or 21.8%.

For 1993, according to figures just released by the RIAA, the format shipments had changed dramatically. CDs: 503,200,000 or 53.3% (including 7,800,000 CD singles); cassettes: 425,100,000 or 45% (including 85,600,000 cassette singles); LPs/EPs: 1,200,000 or 0.1%; vinyl singles: 15,100,000 or 1.6%.

All indications point to accelerating figures for CD albums and singles in 1993, with most chains reporting a typical 60/40 CD/cassette album split, and some saying CDs account for as much as 80%.

### CD-Friendly Hardware

CDs are continuing their penetration of 97 million U.S. households, with these estimates by the EIA/Consumer Electronics Group, sponsor of the semi-annual Consumer Electronics Shows, as of January 1994:

- CD Home Players in 43% or 41.7 million households (up from 42% the prior year)
- Autosound CD units in cars at 11% or 10.7 million households (up from 10% the prior year)

While it remains the last major bastion of vinyl singles, the jukebox industry is moving toward CD as well, according to the Chicago-based Amusement & Music Operators Assn.

(AMOA). James Hayes, chairman of the AMOA promotion committee and president of Gem Music & Vending, Dayton, Ohio, says, "As of late '93, our survey estimates about 250,000 jukebox locations in the U.S., with CDs being used in as many as 35% to 40%. This means about 150,000 are still using vinyl 45s, but it's inevitable that the industry for the most part will go to CD.

"For a lot of these 'low-income' locations, we're very appreciative of the special licensing and custom pressing that keeps vinyl singles alive. On the CD side, we're talking to several majors related to CD boxed sets that a jukebox operator can't afford. We're looking to trade ads on CD labels and location posters to promote the retail boxed set in exchange for special custom CDs with limited cuts of top selections."

### Viable Vinyl

Certainly, the dual Gotham Distributing and Collectables Records operations in Ardmore, Pa., are playing a major role in vinyl preservation (Billboard, August 14, 1993). They continue to acquire domestic licensing rights from a growing number of companies for both 7-inch singles and EPs/LPs.

"Going into '94, we want to focus on getting as many of the older top singles back out on vinyl as the new hits," VP Melissa Greene says, making the point that the jukebox industry and one-stops account for a lot of



James Hayes of AMOA

vinyl singles: "If we don't put out the new hits on vinyl, sales are likely to stagnate."

Collectables Classic Hits services vinyl to selected stores in such major chains as Tower, The Wall, Disc Jockey, Transworld, Musicland, Rose Records and National Record Mart. "There's also a great demand in these locations and others for colored vinyl singles; we sold 22,000 Beatles colored 45s in one day!" she says.

Her comments are echoed by Eli Okun, VP & GM, CEMA special markets, who observes, "We would put out new product basically for the jukebox market alone, a good portion of which is still on vinyl, particularly in rural America. There are quite a

*Continued on page N-38*

### STICKERED STOCK

*Continued from page N-34*

munities. For example, Trans World, which has about 700 outlets, requires customers purchasing stickered product to be at least 18 years old in about 50 of its outlets.

Other chains, instead of applying such a policy to all stickered product, come up with their own much shorter list of product that could be considered controversial. At Best Buy in Minneapolis, Jeff Abrams, merchandise manager, reports that the chain has a list of about 10 or 15 titles on which it puts its own 18-to-purchase sticker. In addition, the chain has a few titles it refuses to carry at all.

Other chains publicly say they have an 18-to-purchase policy, but privately admit that they do not enforce them.

Still other chains, such as Tower Records and Kemp Mill Music, feel that the issue is a "First Amendment issue" and do not limit the sale of music to anybody. Howard Appel-

baum, executive VP at the latter chain, based in Beltsville, Md., says, "As a retailer, we can't put ourselves in the position as to what is acceptable

*Should retailers try to appease conservative groups who assail chains for selling albums with explicit lyrics, or should they stand with the music industry, which sees itself embroiled in defending First Amendment rights?*

or not. That is an impossible position for us to be in." He says if you start an ID policy for gangsta rap, that may mean you should carry it over to drug-oriented lyrics. "Where would you stop?" he asks.

That, however, is the very same question that the black community in the U.S. is asking itself. In January, Rep. Cardiss Collins (D-Ill.) called for a series of hearings on gangsta rap lyrics and their effect on American youth. In a statement released Feb. 9 by Collins, who chairs the sub-committee on Commerce, Consumer Protection, and Competitiveness, says that many African American leaders are concerned about the message music is sending to the country's "already beleaguered black youth." A similar hearing had been called in the Senate by Sen. Carol Moseley Braun (D-Ill.) before the Juvenile Justice Sub-Committee, scheduled for Feb. 23 (beyond press time).

At press time, while most industry participants contacted on the topic were of the opinion that the sub-committee hearings would have some kind of impact on the issue, they added that it would be impossible to predict in what way that would take shape. ■

## A Selected Chronology Of Musical Controversy

■ COMPILED BY FRED BRONSON

*Though the heat's been turned up at retail, the threat of censorship is nothing new to the music industry.*

### FEBRUARY 1954

Rep. Ruth Thompson (R.-Mich) introduces a bill in the House that would ban mailing any phonograph record or "other article capable of producing sound" that was "obscene, lewd, lascivious, or filthy." Punishment would include fines up to \$5,000 and five years imprisonment.

### OCTOBER 1954

WDIA in Memphis bans "Work With Me, Annie" and "Annie Had A Baby" by the Midnighters as well as "Honey Love" by the Drifters because of "offensive lyrics."

### JANUARY 1957

Elvis Presley makes his third and final appearance on "The Ed Sullivan Show," but the camera operators are directed not to pan below the waist.

### MARCH 1957

Cardinal Stritch, head of the Catholic archdiocese in Chicago, bans rock 'n' roll from schools because of its "tribal rhythms" and "encouragement to behave in a hedonistic manner."

### JANUARY 1959

Link Wray's instrumental "Rumble" is dropped by many radio stations because the title refers to teenage gang violence. On "American Bandstand," Dick Clark introduces Wray but does not mention the title of the song.



Elvis The Pelvis

### JANUARY 1962

In Buffalo, N.Y., Bishop Burke forbids students from dancing, singing about or listening to "The Twist" in any school or parish or at any youth event.

### FEBRUARY 1962

The Radio Trade Practices Committee recommends that lyrics of all pop songs be screened by the NAB Code Committee "due to the proliferation of songs dealing with raw sex and violence beamed directly and singularly at children and teenagers."

### FEBRUARY 1963

CBS tells Bob Dylan he cannot sing

"Talking John Birch Society Blues," his take on the right-wing organization, on "The Ed Sullivan Show." Dylan refuses to appear.

### FEBRUARY 1964

Gov. Matthew Welsh of Indiana deems "Louie Louie" by the Kingsmen to be pornographic and asks the state broadcasters association to ban the song.

### FEBRUARY 1965

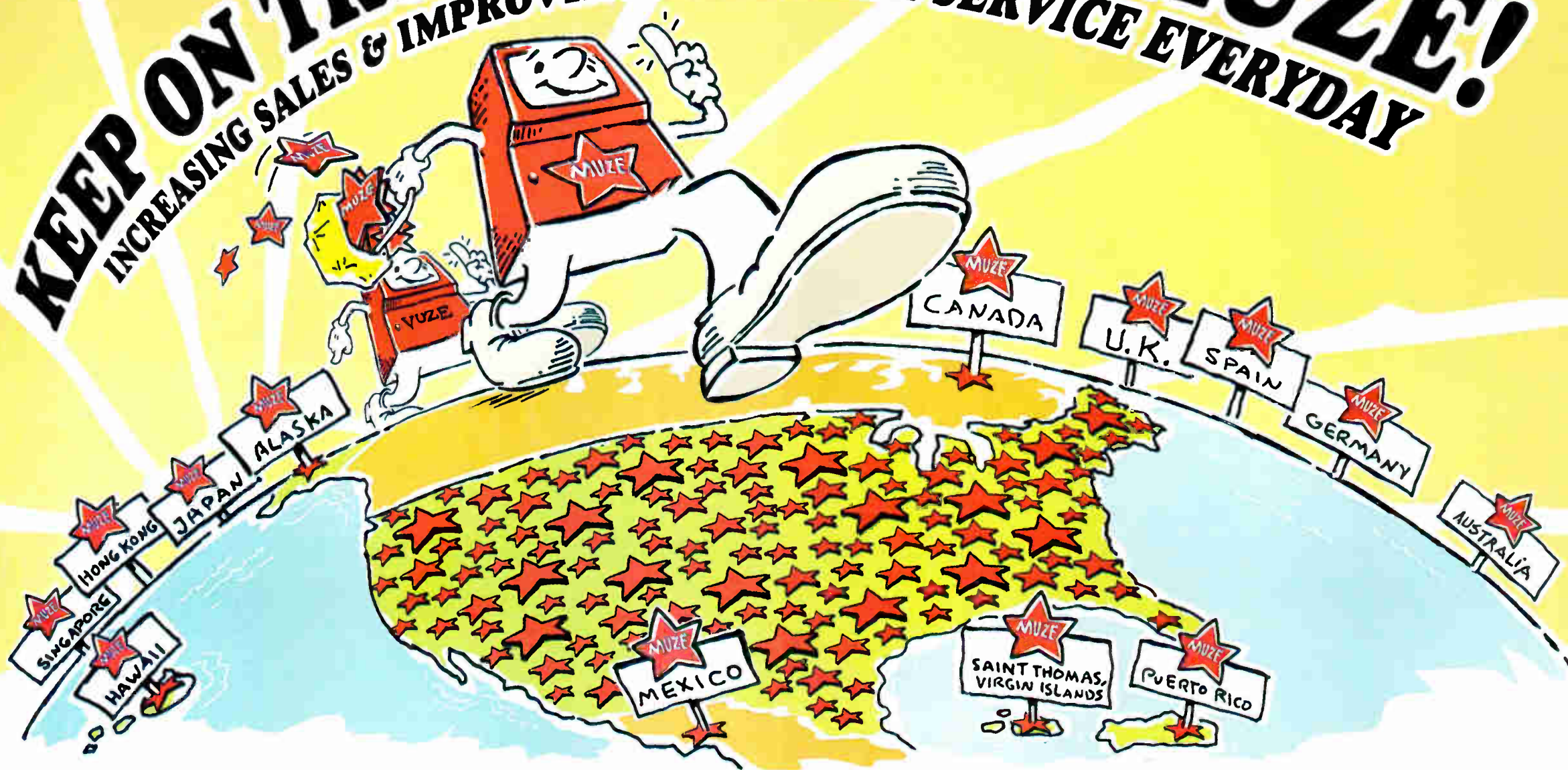
After splitting his pants during a London concert, P.J. Proby is banned from appearing on ABC-TV's "Shindig."

*Continued on page N-41*



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## Past/Present.

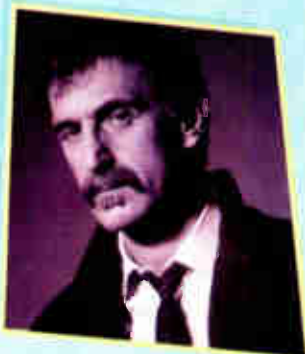


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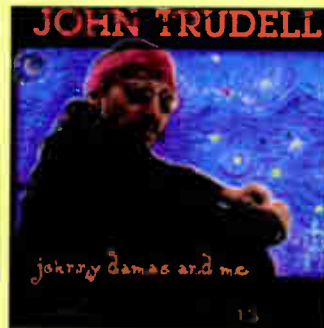
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Executive Producer: **Jackson Browne**



### OYSTERBAND

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Imminent releases include: **Jerry Jeff Walker**, **True Believers**, **That Petrol Emotion**, **Bill Laswell's Black Arc series**, and new ones this fall from **Sugar**, **Nils Lofgren**, and **Mickey Hart**!



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NARM

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### FORMAT FORECAST

Continued from page N-36

few boxes out there and a good title, like last year's Janet Jackson, can sell about 50,000 units. We also put out some vintage titles, with five 'new' Beatles singles in February, and more to come later this year, as well as some Christmas oldies.

"If there's a market for it, we'll do it," he emphasizes. "We press 12-inch maxi-singles or EPs on a private-label basis and reissue old full-length LPs in their original form for the collectibles area. It's becoming a dinosaur, but still good business."

Gotham Distributing went into 12-inch singles in mid-'93, "and we're carrying hundreds of them now," Greene notes. "It's a natural, since two-thirds of our accounts buy vinyl singles from us. Some of the most successful titles were U2's "Lemon," REM's "Everybody Hurts" and Salt 'N' Pepa's "Shoop." They also distribute 12-inch LPs on a smaller basis, doing very well with some front-line releases. They sold more than 4,000 units of Pearl Jam's "Vs.," and over 2,000 each of the latest U2, Guns 'N' Roses and Nirvana. "And we would have done much more if their labels had shipped as much product as we ordered," she claims.

Some of their better one-stop/juke-box accounts include Scott's One Stop (Ind.), Arc Distributors and Brown Bros. (Ohio), Dolphin Music (Fla. and Ga.), Music Operators and Norwalk (Calif.), Don's and Wuro (N.Y.), and Eastern Music and Mobile (Pa.). Noteworthy indie locations specializing in 7-inch singles are Deluxe Music, Chicago; Wax Trax, Denver and Chicago; Music Memories, Flint, Mich.; Forever Young, Arlington, Texas; Yesterday And Today, Rockville, Md.; and Downstairs Records, Manhattan, while Vogel's, Elizabeth, N.J., is doing a good job with 12-inch maxi-singles.

### Changes At The Chains

Mike Murray, Blockbuster's VP & GM, music operations, spent 24 years with Tandy Electronics (Radio Shack), so he's seen many format changes. "CD continues to climb, but cassette is still 30% of dollars and 40% of units overall," he says. "In some of the new Blockbuster Music Plus stores where demonstrations are good, CDs are as much as 90% of dollars." Blockbuster plans to open 100 more superstores this year, with both DCC and MD in a selection of stores after positive response to both formats in recent limited trials. Vinyl is very limited and dwindling, with Big State racking some Sound Warehouse locations.

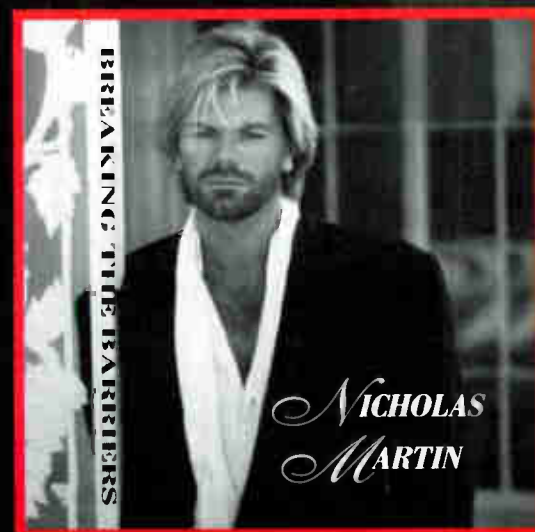
For the Musicland Group, Arnie Bernstein, president of the music stores division, sees the overall trend to CDs still growing nicely, with cassettes down about the same 9% in '93 that they were in '92. "It's still a very viable part of the business in dollars," Bernstein emphasizes, "and until there's a substitute for the analog cassette in both affordability and portability in both hardware and software, we've got to have it." He notes they've been testing both DCC and MD since last Christmas and "haven't seen any real positive reaction that the consumer has started buying the hardware." Vinyl is no longer available by

Continued on page N-40

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FORMAT FORECAST

Continued from page N-38

special order, although some stores are successfully racked by Gotham Distributing, and the Media Play superstores carry a good vinyl selection for collectors.

For 82-store Tower Records/Video, Stan Goman, senior VP, retail operations, reports CD dollars and units as high as 70% of volume this year, with CDs "continuing to grow if the price is right." Goman says cassettes can remain useful "if the manufacturers would cut the price in half and use the

*As for DDC and MD, Tower's Stan Goman says, "We'll stick with them as long as our suppliers do!"*

tape as a step-up to CD; we could market that for \$4.99 or \$5.99 to really break a new artist." Vinyl isn't really a factor, although he acknowledges that some of the stores racked by Collectables are doing 1% of volume. As for DCC and MD, "We'll stick with them as long as our suppliers do!"

About 10% of the 117 stores for Pittsburgh-based National Record Mart have vinyl sections, notes singles buyer Dave Goist. "All the stores had previously been racked by Collectables, and we were looking for oldie CD singles," he recalls. "Melissa kept talking 'oldies' and when we checked, many stores were still getting requests for 45s. We tried it at a few stores and I was stunned at how well they did. Now we're doing about 700 vinyl sales a week at 15 stores." For sales overall at the chain, CDs are up to 60% as cassettes continue to drop in volume.

With 140 Disc Jockey stores in 36 states, WaxWorks in Owensboro, Ky., has Collectables Classic Hits racked in about 90 stores, according to singles buyer Debbie Cox. "We do real well in current country and oldies," she says. Last year saw sales up 72% for maxi-singles, cassette singles and the new CD 5-inch singles, plus a big jump in maxi-cassettes. For the chain, CDs continue to grow at the expense of cassettes.

Capsuling the overall format changes in the industry, Brian Wilson, VP, sales and marketing, for HMG Digital Technologies in Hauppauge, N.Y., recalls the predecessor firm's experience as a major record presser, with up to 100,000 LP album and 12-inch units daily. The HTM cassette duping operation was already an industry leader when the vinyl plant was phased out, and then the HVM videocassette operation was launched. "We see the trend continuing to shift to CD—probably up to 60% of the mix at this time," says Wilson. "We've increased market share in a shrinking cassette duping market and added CD capability with our new Optical Disc plant last October. We'll be at a 15 million annual level by the end of summer, and with planned expansions, up to 30 million over the next 12 to 14 months. That's where the industry is going." ■

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# LASERLINE

**MUSICAL CONTROVERSY**  
Continued from page N-36

**JUNE 1965**

Many American radio stations refuse to play the Rolling Stones' "(I Can't Get No) Satisfaction" because of "suggestive lyrics."

**MARCH 1966**

In an interview with London's *The Evening Standard*, John Lennon talks about Christianity and says of the Beatles, "We're more popular than Jesus Christ right now." As a result, burnings of Beatles records take place around the world.



The not-so-saintly Beatles

**JUNE 1966**

The Beatles' "Yesterday And Today" album is released with "the butcher cover," featuring the Fab Four sitting with pieces of meat and decapitated baby dolls. The cover is withdrawn from stores and replaced by an innocuous photo of the Beatles.

**JANUARY 1967**

The Rolling Stones perform "Let's Spend The Night Together" on "The Ed Sullivan Show" after Jagger agrees to substitute the lyrics with "Let's spend some time together." Later, he claims to have sung the original words, but says he slurred them.



Morrison stands by his lyrics.

**SEPTEMBER 1967**

The Doors appear on "The Ed Sullivan Show." Jim Morrison is asked to delete the lyric, "Girl we  
Continued on page N-42



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## MUSICAL CONTROVERSY

Continued from page N-41

couldn't get much higher" from "Light My Fire," but doesn't.

### SEPTEMBER 1968

One month after the Democratic convention, radio stations in Chicago ban the Rolling Stones' single "Street Fighting Man," fearful it might incite people to riot.

### JANUARY 1969

Some 30,000 copies of John Lennon and Yoko Ono's "Two Virgins" album, featuring the couple nude on the cover, are seized by police at Newark airport in New Jersey. In Chicago, a record store displaying the cover is closed down by the vice squad.

### FEBRUARY 1969

Protests greet the original Blind Faith LP cover of a nude 11-year-old girl holding a phallic-looking model airplane. Atco releases the album with two different covers so retailers can choose which they prefer to stock.

### APRIL 1969

Detroit rockers MC5 agree to delete an expletive from the title song of



The treasonous Sex Pistols

their album "Kick Out The Jams." But Elektra drops the quintet after the members write another expletive on company letterhead and personally deliver the stationery to stores that refused to stock their album.

### JULY 1969

Almost half of the Top 40 stations in the U.S. refuse to play the Beatles' new single, "The Ballad Of John And Yoko," because of the lyric, "Christ,

you know it ain't easy..."

### SEPTEMBER 1969

A two-page ad in the *Seattle Post-Intelligencer* calls for criminal prosecution against "rock festivals and their drug-sex-rock-squalor culture." The spread, paid for by the city's Roman Catholic archdiocese, includes photos from local festivals with nudity and drug use blacked out.

### OCTOBER 1970

President Richard Nixon tells radio broadcasters that rock lyrics should be screened and any songs suggesting drug use should be banned.

### MARCH 1971

WNBC radio in New York bans "One Toke Over The Line" by Brewer & Shipley because of alleged drug references. Songwriter Tom Shipley compares pulling a record from the airwaves in the '70s to book-burning in the '30s.

### APRIL 1971

The Illinois Crime Commission publishes a list of "drug-oriented rock records," including "Puff The Magic Dragon," "Yellow Submarine," "A Whiter Shade Of Pale" and "Hi-De-Ho (That Old Sweet Roll)."

### APRIL 1973

On the syndicated "Soul Train," Curtis Mayfield is censored when references to drugs are deleted from his song "Pusherman."

### NOVEMBER 1975

In Tallahassee, Rev. Charles Boykin of the Lakeswood Baptist Church burns rock 'n' roll records, calling

them the "devil's music."

### DECEMBER 1976

In an interview on British television, the Sex Pistols land in hot water when bassist Glen Matlock utters an expletive. As a result, their U.K. tour collapses as most venues refuse to book the group. A month later, EMI drops the group from its roster. A&M signs the group and ends the deal nine days later without releasing any product.

### MAY 1977

Virgin Records signs the Sex Pistols. The single "God Save The Queen" is banned from British radio because of "treasonous sentiments," but hits No. 2 on the chart anyway.

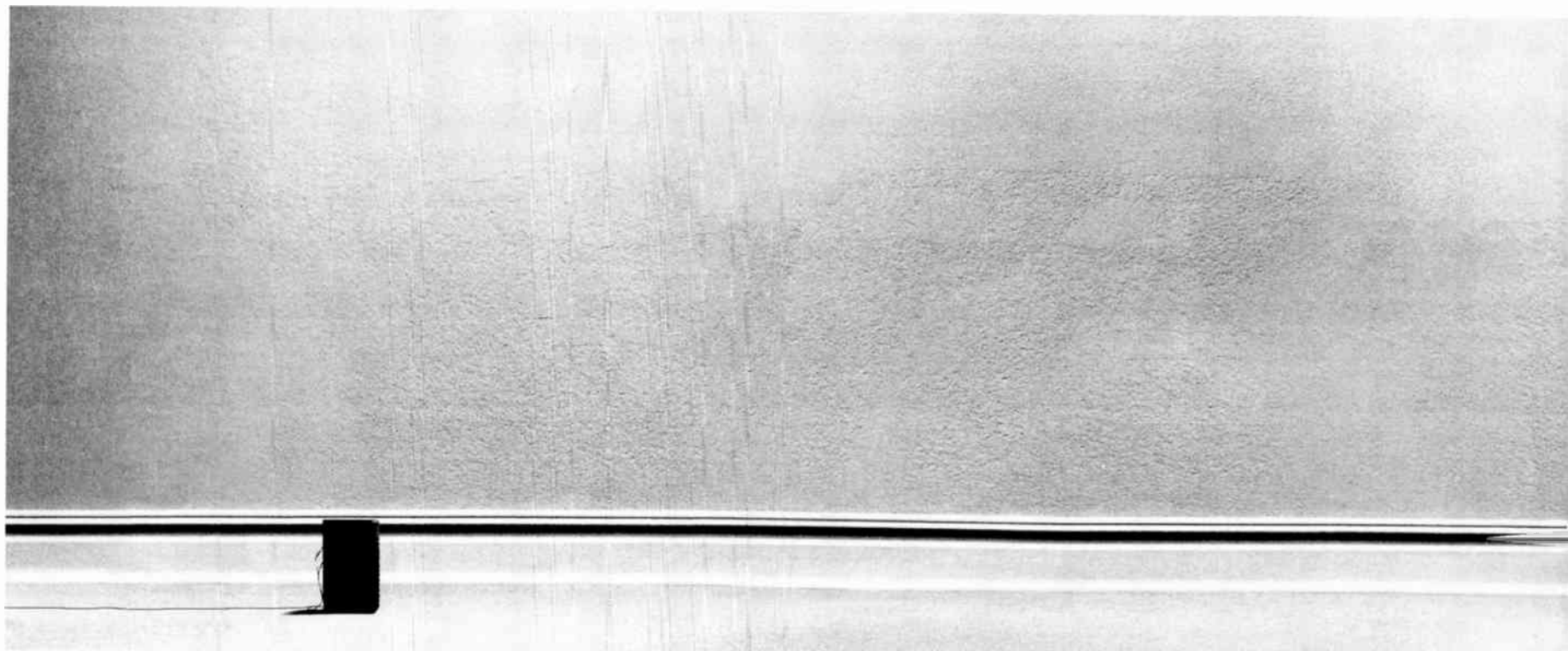
### MAY 1985

The Parents' Music Resource Center (PMRC) is established by a group of mainly wives of Washington politicians, including co-chairs Susan Baker and Tipper Gore. Identifying five basic negative themes in rock music—free love/sex, sadomasochism, rebellion, the occult and drugs—the group fights for a rating system in order to alert parents to explicit lyrics.

### FEBRUARY 1989

The City Council of New Iberia, La.,

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passes an emergency ordinance requiring that materials that might fall under the state's definition of obscenity be placed out of view of unmarried people under the age of 17. Violation carries a penalty of 60 days in jail and a \$500 fine.

After Yusuf Islam, once known as Cat Stevens, endorses the Ayatollah Khomeini's call for the execution of "Satanic Verses" author Salman Rushdie, radio stations around the U.S. drop Stevens from their playlists. KFI talk show host Tom Leykis holds a Cat Stevens record-burning.

**JANUARY 1990**

A bill introduced in the Missouri legislature prohibits the sale of records that contain lyrics that are violent, sexually explicit or perverse, unless they have an affixed parental advisory warning label and the lyrics printed on the album cover. Similar proposals follow in Maryland, Delaware, Florida and Kansas.

Police in Dade County, Fla., investigate incidents in which three retailers were caught in a sting set up by attorney Jack Thompson. Thompson says that the three stores sold unedited versions of 2 Live Crew's album to a 16-year-old. As a result, the 52-store Spec's Music chain institutes an 18-to-purchase policy on stickered product. ■

# S.F.'s Music Scene: Places To Go, People To See

■ BY MARLYNN SNYDER

**W**hile in San Francisco for the NARM convention, take advantage of a wide range of Bay Area record shops and clubs. The creativity of San Francisco's music scene—whether shopping for it or experiencing it live—will be a pleasant surprise for out-of-towners. (Club schedules are subject to change; call for most current information.)

**What's In Store At Retailers**

**Amoeba Music**, 2455 Telegraph Ave. (at Haste), Berkeley, 510-549-1125. Mon.-Sat. 10:30am-10pm, Sun. 10:30am-9pm. Offers 100,000 new and used LPs and thousands of used CDs and videos, all in addition to low prices on new CDs. Original posters from legendary SF venues the Fillmore and the Avalon.

**Creative Music Emporium**, 26 Ocean Ave. (between Mission and Alemany), San Francisco, 415-334-1011. Mon.-Sat. 11:30am-8pm. Diverse neighborhood store catering to jazz, blues, R&B and international tastes.

**Leopold**, 2518 Durant Ave. (at Telegraph), Berkeley, 510-848-2015. Mon.-Sat. 9am-midnight, Sun. 9am-



Club 131

11pm. Extensive urban and jazz selection, with expanding sections for used-CD stock and music-related clothing items. Large selection of vinyl. Many hard-to-find import CDs.

**Rasputin**, 2333 Telegraph Ave. (at Durant), Berkeley, 510-848-9004. Mon.-Sat. 10:30am-11pm, Sun. 11:30am-11pm. Funky new space specializing in alternative music. Great

acid-jazz/import selections. One of the Bay Area's largest used-CD sections.

**Recycled Records**, 1377 Haight St. (at Masonic), San Francisco, 415-626-4075. Mon.-Sat. 10am-10pm, Sun. 10am-8pm. Small and funky. Specializes in collectible jazz and soul LPs, many of which are out of print. Growing used-CD selection.

**Rough Trade**, 1529 Haight St. (at Ashbury), San Francisco, 415-621-4395. Mon.-Sat. 10am-11pm, Sun. 10am-8pm. Well-known source for hard rock and alternative music. Strong selection of reggae and international.

**The Wherehouse**, 30 Powell St. (at Market), San Francisco, 415-951-8612. Mon.-Sat. 9:30am-8pm, Sun. 10am-6pm. Large chain's premier SF location. This bi-level space, near the city's tony Union Square shopping district, is reportedly the city's largest record store. Strong classical selection.

**Love The Nightlife**

**Cafe du Nord**, 2170 Market St. (at Sanchez), San Francisco, 415-861-5016. Underground (literally) jazz club decorated in old-world style;

*Continued on page N-44*

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Art Porter



Texas

### THAT'S ENTERTAINMENT

Continued from page N-45

to sax at 15. At 16, Porter attended the prestigious Berklee School of Music in Boston and decided upon music as a serious career. He won a full scholarship to Northeastern Illinois University, where he jammed every Tuesday with local sax legend Von Freeman (father of Chico). Porter began his adult career with a degree in music education and gigs with Pharaoh Sanders, Gene Chandler and After 7. His first album, "Pocket City," was released in 1992 and made a Top 10 debut on Billboard's contemporary jazz charts. In June 1993, he released "Straight To The Point," and he'll release his third album this spring.

### Texas

The roots of Texas are in Glasgow, where American blues and soul sometimes echo the sentiments of Scotland's working class. There, in 1986, bass player Johnny McElhone (Altered Images, Hipsway) met singer Sharleen Spiteri and formed a duo. Almost immediately, they wrote their future Top 10 U.K. hit, "I Don't Want A Lover." Three other members eventually rounded out the band, which is named for Ry Cooder's 1985 "Paris, Texas" soundtrack. Texas, first album, "Southside," sold over 1.6 million units worldwide. In spring 1992, an acoustic version of Al Green's "Tired Of Being Alone" launched the band back into the U.K. Top 20. Producer Paul Fox (10,000 Maniacs, the Wallflowers) completed Texas' third album, "Rick's Road," which was released in February.

Continued on page N-49



**CAROLINE LABEL  
SINCERELY THANKS  
V.E.S.A.C., TOWER RECORDS/VIDEO,  
CAROLINE DISTRIBUTION  
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FOR THEIR SUPPORT IN MAKING THE  
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performance in  
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**NEW HORIZONS**  
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**THAT'S ENTERTAINMENT**  
Continued from page N-46

**Richard Thompson**

Guitarist Richard Thompson's first group, Fairport Convention, bent the twig that grew into modern rock of the '70s. Electrified by Thompson's exquisite lead guitar, Fairport Convention pioneered British folk rock, a melange of British traditional music dating to the Middle Ages, American and Appalachian folk and blues, and state-of-the-art rock 'n' roll. A series of albums as a duo with Linda Thompson led to the Grammy-nominated "Rumor And Sigh" in 1991. In January 1994 Thompson released "Mirror Blue" on Capitol.

**Zhane**

Former Temple University roommates Renee Neufville and Jean Norris are classically trained pianists who graduated with music degrees. By November '93, the duo had reached No. 6 on Billboard's Hot 100, No. 1 on the dance charts and No. 3 on Hot R&B Singles with their debut single, "Hey Mr. D.J." Written by Zhane and produced by Kay-Gee, the hit was issued on "Roll With The Flava," a compilation album on Queen Latifah's Flavor Unit label. When Queen Latifah made her move to Motown, Zhane followed—and completed their debut album, "Pronounced Jah-Nay," with Kay-Gee, featuring the second single "Groove Thang." ■



Richard Thompson



Zhane

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Only \$17.99!

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## The NARM Schedule Of Events

(The following information was accurate as of press time and may not reflect later changes.)

### FRIDAY, MARCH 18

**11AM-5PM**  
Early Bird Registration

**1-3PM**  
Indie Distributors & Manufacturers Meeting

**1:30-5:30PM**  
NARM/RIAA Merchandising Committee Meeting

**3:30-5:30PM**  
One-Stops Meeting

**5:30-6:30PM**  
Reception: One Stops Welcome Indie Retailers  
(Open to one stops and retailers only)

### SATURDAY, MARCH 19

**9AM-NOON**  
Retailers Advisory Committee Meeting

**9AM-5PM**  
Registration

**NOON-6PM**  
Exhibit Area Open

**12:30-2:30PM**  
Rack Jobbers Meeting

**3-5PM**  
Manufacturers Advisory Committee Meeting

**7-8:30PM**  
Opening Reception  
"Flower Power Flashback to Haight-Ashbury"  
Hosted by Navarre Corp.

**10PM-MIDNIGHT**  
PGD Zone: A Nightclub Showcase at the Marriott  
Hosted by PGD JAMES courtesy of Fontana/Mercury

THE INDIANS courtesy of Polydor/PLG

TEXAS courtesy of Mercury

### SUNDAY, MARCH 20

**7:30-8:15AM**  
Breakfast

**8:30-11AM**  
General Session

*Special Performance*  
KRONOS QUARTET courtesy of Elektra Nonesuch

*Convention Chairman's Welcome*  
Rachelle Friedman, J&R Music World

*Keynote Address*  
Michael P. Schulhof, Sony Corp. of America/Sony Music Entertainment

*State of the Association Message*  
Steve Strome, Handleman Company  
1993-94 NARM President

*Featured Speaker*  
Watts Wacker, Yankelovich Partners

**11:15AM-12:30PM**  
Independent Product Presentation  
Independent Distributors & Manufacturers

**12:45-1:15PM**  
Express Lunch

**1:30-2:45PM**  
BMG Product Presentation

**3-6PM**  
Exhibit Area Open

**7-8PM**  
Scholarship Foundation Reception  
(Invitation only)

**8PM**  
Scholarship Foundation Dinner

*Annual Best Seller Awards Presentation*

REGIS PHILBIN courtesy of PPI Entertainment Group

*Superstar Entertainment:*  
TONY BENNETT and TERENCE BLANCHARD courtesy of Columbia

**11:30PM-1AM**  
PGD Zone:

ART PORTER courtesy of Verve

NORMAN BROWN courtesy of MoJazz

### MONDAY, MARCH 21

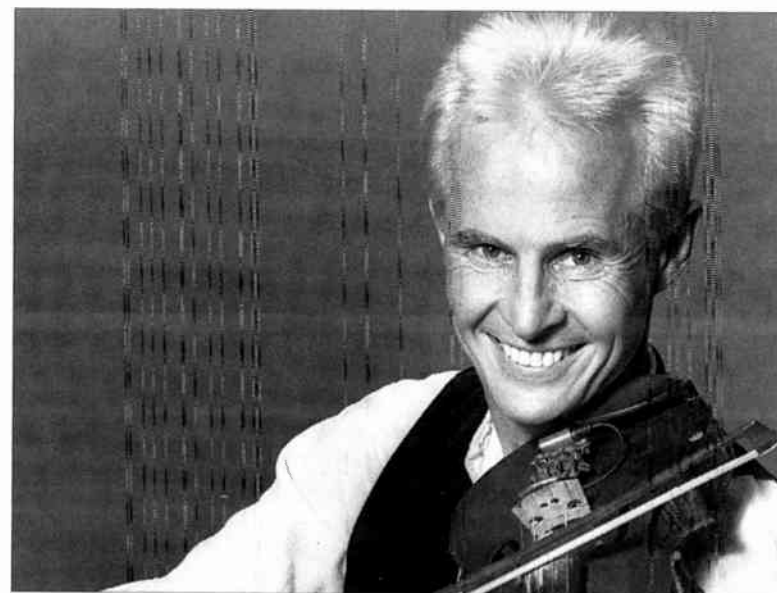
**8-9AM**  
Breakfast & Annual Members Meeting

**9:15-10:30AM**  
CEMA Product Presentation

**10:45AM-NOON**  
PGD Product Presentation

**12:15-12:45PM**  
Express Lunch

**1-2:15PM**  
WEA Product Presentation



Dr. Elmo

**2:30-5:30PM**  
Exhibit Area Open

**6-7PM**  
Reception For International Attendees  
(Invitation Only)

**7-9PM**  
Store Managers Bash "Truckin' In The City"  
Hosted by Tower Records

**9PM-1AM**  
"Showtime At The Warfield Theatre"  
Hosted by CEMA Distribution & The Album Network

CRACKER courtesy of Virgin Records

CROWDED HOUSE courtesy of Capitol Records

DADA courtesy of I.R.S. Records

SAM PHILLIPS courtesy of Virgin Records

RICHARD THOMPSON courtesy of Capitol Records

**10PM-1AM**  
PGD Zone:

SAMMY KERSHAW courtesy of Mercury Nashville

LUCKY PETERSON courtesy of Verve

C.C. ADCOCK courtesy of Island

Continued on page N-53



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PGD Zone:

SAMMY KERSHAW courtesy of Mercury Nashville



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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

► **ARETHA FRANKLIN**  
**Greatest Hits (1980-1994)**  
 PRODUCERS: Various  
 Arista 18722

The Queen of Soul never rests on her well-earned laurels. Instead, she keeps making music that adds new fans to her legions and new credence to her crown. This collection of hits rung up since she moved to Arista in 1980 includes uptempo smashes such as "Freeway Of Love," "Who's Zoomin' Who," and "Jump To It," as well as standard-bearers like "United Together" and "(You Make Me Feel Like) A Natural Woman" (rerecorded for a 1993 TV special with Bonnie Raitt and Gloria Estefan). The three superb new tracks team her with producers (Livvilles & Cole ("A Deeper Love," from the "Sister Act 2" soundtrack), Babyface & Daryl Simmons (the infectious "Willing To Forgive"), and Babyface (the soulful, delightful "Honey").

► **SASS JORDAN**  
**Rats**  
 PRODUCERS: Nick DiDia, Steve Salas, Sass Jordan  
 Impact/MCA 10980

Jordan has one hell of a voice, as well as a hell of a showcase for it, on her follow-up to 1992's "Rats"—which cracked the Heatseekers and Billboard 200 charts—scampers into the darker corners of life, rooting out raw tales of addiction that are delivered in unsparring images and unvarnished vocals that smack the message home. Hard subjects meet hard rock rhythms on tracks like driving album rock single "High Road Easy," "Damaged," and "Honey," but they're cradled in softer stuff on lovely "Sun's Gonna Rise," "Breakin'," and anthemic "Pissin' Down." "Dirty is my style," Jordan sings on funkified "Ugly" (with guest George Clinton). She wears it well.

INSPIRAL CARPETS  
**Devil Hopping**  
 PRODUCER: Pascal Gabriel  
 Mute 61632

Wicked organ work wends itself through the vivid, varied landscape of the Carpets' strapping new album, which boasts far more sonic peaks than valleys. First single "Party In The Sky" rolls along a taut melodic line, occasionally getting stuck in a looping guitar or synth groove, while that organ pokes about tantalizingly. In addition to other tough-edged pounders like "I Want You," on which the Fall's Mark E. Smith shares vocals with group's Tom Hingley, there's also some dreamy, driving psychopop here—sweetly goofy "Plutoman" and hauntingly spooky "The Way The Light Falls," which features an assist from Manchester R&B singer Basil Clarke. Hop to it.

★ **MADDER ROSE**  
**Panic On**  
 PRODUCERS: Madder Rose & Mark Freergard  
 Seed/Atlantic 82581

New York alternative rock foursome fronted by Mary Larson received plenty of critical acclaim to compensate for the limited commercial success of its debut last year. On its second go-round, the group harnesses its considerable creative talents toward writing tight, melodic, and edgy music that promises to turn on modern rock PDs as well as critics. Best cuts are "Car Song," the irresistibly tuneful title track, "What Holly Sees," and "Almost Lost My Mind." Band deserves at least as much recognition as similarly styled acts like the Breeders and the Cranberries.

★ **DIE MONSTER DIE**  
**Withdrawal Method**  
 PRODUCER: Steven Hagler  
 Roadrunner 9025

New York alternative quartet's extremely enjoyable debut makes its

## SPOTLIGHT



**BONNIE RAITT**  
**Longing In Their Hearts**  
 PRODUCERS: Don Was & Bonnie Raitt  
 Capitol 81427

Set up by cross-format hit "Love Sneakin' Up On You" and bursting with equally compelling material, the hotly anticipated new Raitt album seems destined to clinch a multiplatinum hat trick for the Grammy winner. From rockin' title cut to bluesy "Sho-Do" to easy rocker "Steal Your Heart Away" to sweet ballad "Storm Warning," top 40, AC, all-um alternative, and album rock programmers have plenty of choices here. Further enhancing album's appeal are contributions from such top-notch talent as Levon Helm, Paul Brady, David Crosby, Charlie Musselwhite, and Richard Thompson, who plays acoustic guitar on his own "Dimming Of The Day." Another feather in Bonnie's cap.

erlectic mark with catchy vocal harmonies and guitar lines. Led by the strong, often multitracked vocals of Alice Cohen, highlights include the rockin' metallic psychedelia of "Barknuckle" and "Swallowed," the teeming guitars of raga-pop tune "Slumber," the ringing '60s harmonies of "Bones," and the well-wrought hooks of "Portrait."

★ **BLOOD ORANGES**  
**The Crying Tree**  
 PRODUCER: Eric "Roscoe" Ambel  
 East Side Digital 80792

Blood Oranges open up and bleed the rich roots-rock vein with a memorable collection of sharply detailed songs built of backwoods atmosphere and modern attitude. In other words, heart and head in perfect, earthy harmony. Whether it's the just slightly off-kilter bluegrass of "Halfway Round The World," the choice picking of "Miss It All," or the frosty beauty of "The Crying Tree" and "This Old Town," the tunes all drip with a richness and confidence that leaves a lasting impression.

**ROBERT VAUGHN & THE DEAD RIVER ANGELS**  
 PRODUCERS: Robert Vaughn & Mike Harris  
 Miramar 8101

Not-quite-rock shot up with country and laced with dobro and accordion accents, Vaughn's strange brew is a heady mixture of songs that ranges from the mournful balladry of "4th Of July" to the racy machismo of "You Could Be Mine." When Vaughn wraps his tattered vocal around them, all emerge in various shades of gray, but this is the kind of rainy-day introspection that's a delight to sink into. First rock release from the new age label.

## RAP

**VARIOUS ARTISTS**  
**Original Motion Picture Soundtrack: Mi Vida Loca**  
 PRODUCERS: Various  
 Mercury 518 882

Album swims in themes of street games

## SPOTLIGHT



**ANGELIQUE KIDJO**  
**Aye**  
 PRODUCERS: David Z., Will Mowat  
 Mango 539 934

Sophomore release from this energetic chanteuse from Benin reaffirms her status as one of the brightest stars of world music, spinning innovative dance grooves embellished with potent horn charts and electronic keyboards. Highlights of a very strong set include the world-funk beats of "Tatchedogbe," the bittersweet, multitracked vocal harmonies of "Djan-Djan," and the tuneful hooks of Afro-pop gems "Lon Lon Vadjro," "Idje-Idje," and "Tombo." Expected to kindle the World Music chart for months to come.

and sexual politics. It has textural depth that ranges from Proper Dos and Boss' lowrider funk, 4 Corners' Latin hip-hop and slippery salsa, Tony Toni Toné's retro-nouveau soul, and A Tribe Called Quest and Lighter Shade Of Brown's East Coast hip-hop. The latter group's single from this album, "Hey D.J.," is climbing the Hot 100, and there is much else to catch in this rich sea of sonic diversity. Go fish!

## JAZZ

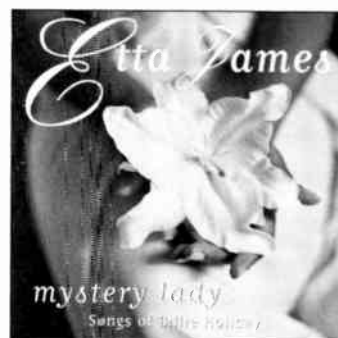
**FRANK WESS**  
**Tryin' To Make My Blues Turn Green**  
 PRODUCER: Carl E. Jefferson  
 Concord Jazz 4592

Fourth label release from this veteran reedman is a fine accompaniment to recent reissues of his seminal Savoy albums from the '50s. Jazz flute pioneer Wess—whose rhythm section here is augmented with horns—picks up that instrument on the slow, nearly arhythmic ballad "Listen To The Dawn," accompanied by Steve Turré on conch shell. Aside from sax sideman Scott

**DR. JOHN**  
**The Dr. John Anthology: Mos' Scocious**  
 PRODUCER: James Austin  
 COMPILATION PRODUCERS: John Brenes & Jeff Hannusch  
 Rhino 71450

How do you sum up a career as long and varied as Mac Rebennack's? You give up, stand back, and simply let it speak for itself, which it does eloquently and in a multitude of accents on this new two-disc collection, which includes album material dating from 1968's "Gris-Gris" through 1989's "In A Sentimental Mood." A play-through of the songs, which also include '50s singles such as "Bad Neighborhood" and "Morgus The Magnificent," offers less a portrait of the charismatic artist than a moving picture, showing his procession from early New Orleans R&B through classic voodoo and into rock before returning to New Orleans stylings. Take

## SPOTLIGHT



**ETTA JAMES**  
**Mystery Lady—Songs Of Billie Holiday**  
 PRODUCER: John Snyder  
 Private 21142

R&B diva's jazz/pop excursion is a most refreshing one, thanks to her decision to make the Holiday classics her own rather than sing them in the style of Lady Day. James plies her singularly husky alto to standards like "Lover Man (Oh Where Can You Be)," "Body And Soul," and "The Very Thought Of You," which are exquisitely played by a first-rate band led by pianist/arranger Cedar Walton, and impeccably produced by Snyder. At a time when too many tribute albums are either self-indulgent or apish, one finally comes along that spotlights both honoree and devotee, rewarding the listener with good music rather than an event.

Robinson's sweet Bossa Nova theme "Night Lights" and sharp, propulsive "Blues In The Car," standout standards include a hard-swinging "Come Back To Me" and a lively version of Bacharach/David's "Alfie."

★ **VARIOUS ARTISTS**  
**Flashback On M-Base**  
 PRODUCERS: Various  
 JMT 514 010

This collection draws samples from 1985-90 sessions of the M-Base Collective, a loosely knit, New York-based aggregation that included Cassandra Wilson, Robin Eubanks, Kevin Eubanks, Steve Coleman, Geri Allen, Greg Osby, René Rosnes, Kelyyn Bell, Michele Rosewoman, Lonnie Plaxico, Marvin "Smitty" Smith, Jean Paul Bourelly, and Terri Lyne Carrington. Curious listeners will get snagged by Wilson's vocals on offbeat funk themes "Rock This Calling" and "I'm Going Home," Coleman and Osby's alto duet on "Micro-Move," and Robin Eubanks' jazz/funk themes "Midtown" and "Never Give Up."

## VITAL REISSUES

it with a dose of 1993 Grammy victor "Goin' Back To New Orleans," and call it a winner.

**TRUE BELIEVERS**  
**Hard Road**  
 PRODUCERS: Jim Dickinson, Jeff Glixman  
 Rykodisc 40287

Fronted by three guitar-wielding vocalists—brothers Javier and Alejandro Escoveo and Jon Dee Graham—this blistering, Stooges-inspired Austin rock band unjustly fell through the cracks of the record biz in the late '80s, splintering into solo projects after an acclaimed debut and a never-released follow-up. Those two albums are brought back from obscurity and released on a single disc by Ryko, offering college-rock pundits hip to the Troobs, or to forerunners Rank And File and the Zeros, an indispensable addition to their libraries.

**DONALD HARRISON**  
**The Power Of Cool**  
 PRODUCER: Creed Taylor  
 CTI 67237

New Orleans saxophonist Harrison returns for a smooth contemporary jazz outing that features trumpeter Wallace Roney, vocalist James "D Train" Williams, and guitarists Larry Coryell and Chuck Loeb. Standouts of a consistent set include the snappy pop/funk theme "The Tropic Of Cool," the sharp, midtempo title track, and the pastoral ballad "Too Fast." Covers include a poppy revision of Jimi Hendrix's "Wind Cries Mary" and a rather drastic rearrangement of the Miles Davis classic "Four."

**VARIOUS ARTISTS**  
**Fujitsu-Concord 25th Jazz Festival**  
 PRODUCER: Carl E. Jefferson  
 Concord 7002

Concord Jazz celebrates 25 years of label chief Jefferson's California festival with the Howard Alden Trio, the Gene Harris Quartet, and the Marian McPartland Trio, plus featured tenor sax soloists Scott Hamilton and Chris Potter. This sweetly enjoyable double-CD set is highlighted by Alden's lyrical reading of "Crazy She Calls Me," Harris' ultrabluesy original "Kung Fu Willie," and McPartland's sensitive, lovely take on "My Foolish Heart."

## LATIN

► **VARIOUS ARTISTS**  
**Grandes Voces Románticas**  
 PRODUCER: none listed  
 Orfeo/Sony 25 CDN-538

Splendid retrospective of 20 immortal Latino love songs of the past half-century, this compilation lacks only liner notes giving historical background on classics such as Juan Arvizu's "Amapola"—a No. 1 pop hit by Jimmy Dorsey in 1941—Lucho Gatica's "No Me Platiques Mas," and "Muñer" by Agustín Lara, contributor of four tracks on the set.

## COUNTRY

► **MARTY STUART**  
**Love And Luck**  
 PRODUCERS: Tony Brown & Marty Stuart  
 MCA 10880

By tying his image so closely to childhood mentors like Flatt & Scruggs, Bill Monroe, and Johnny Cash, Stuart has set high goals for himself. Happily, he gets closer to that standard with each release, and on his fourth outing for MCA he does his teachers proud. Highlights from this uncharacteristically consistent set include covers of Gram Parsons' Burrito Brothers classic "Wheels" and Billy Joe Shaver's "If I Give My Soul," as well as fine Stuart originals like the rowdy "I Ain't Giving Up On Love" (written with Harlan Howard) and the sturdy "That's What Love's About."

**MIKE HENDERSON**  
**Country Music Made Me Do It**  
 PRODUCERS: Mike Henderson & Blake Chancey  
 RCA 66324

Already well known around his native Nashville as a formidable and innovative picker, Henderson brings a bluesy edge and authenticity to the fiddle-and-guitar-driven songs on his first mainstream country offering, all of which he wrote or co-wrote. Henderson comes to the party with plenty of attitude and a distinctive point of view, particularly on "Prisoner's Tears" and "If The Jukebox Took Teardrops"—which sound like instant country classics—and on the Waylon-like "The Restless Kind."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MADONNA** *I'll Remember* (4:19)  
PRODUCERS: Madonna, Patrick Leonard  
WRITERS: P. Leonard, M. Ciccone, R. Page  
PUBLISHERS: WB/No Tomato/PolyGram International/  
Global Cooling/Webo Girl, ASCAP  
Maverick/Sire 18247 (c/o Warner Bros.) (cassette single)

Tune from the soundtrack to the new Joe Pesci film, "With Honors," places the chameleon-like artist inside an easy-paced pop chugger that is etched with slightly Caribbean percussion. Subdued synth pulses frame Madonna's pensive performance. Single will please folks who found "Erotica" too intense, and should take up instant residence on playlists at all possible formats.

► **TONI BRAXTON** *You Mean The World To Me* (4:00)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons  
WRITERS: L.A. Reid, Babyface, D. Simmons  
PUBLISHERS: Cuff Link/Warner-Tamerlane/ECAF/Sony  
Songs/Boobie-Loo, BMI  
LaFace 4064 (c/o BMG) (cassette single)

Recent Grammy honoree continues her budding romance with top 40 and urban radio by issuing this warm and fuzzy ballad from her double-platinum, self-titled debut. Finger-poppin' rhythms give motion to a virtual mountain of slick synths. Of course, her increasingly familiar vocal style is a total joy. Watch this one soar up the charts within mere moments.

► **GABRIELLE** *I Wish* (4:48)

PRODUCER: Jonathan Douglas  
WRITERS: Gabrielle, J. Douglas  
PUBLISHER: not listed  
London 1195 (c/o PLG) (cassette single)

Top 40 follow-up to the breakthrough hit "Dreams" shows Gabrielle in fine, feline voice, delivering sweetly romantic lyrics atop a plush shuffle beat. Coated with delicious strings and a light soul subtext, single has the strength to easily surpass its predecessor's chart peak and firmly establish Gabrielle as a radio star with a long and bright future.

★ **NKOTB** *Never Let You Go* (3:46)

PRODUCERS: Teddy Riley, Leon F. Sylvers III  
WRITERS: T. Riley, L.F. Sylvers III, A. Dickey, M. Riley  
PUBLISHERS: Zomba Enterprises/Donrill/Color It Funky/  
MCA, ASCAP  
Columbia 77274 (c/o Sony) (cassette single)

If people can get over their preconceived notions of NKOTB, they will discover this richly textured, wonderfully sung pop/R&B ballad—the likes of which would add sparkle to any station it graces. Jordan Knight has developed a worldly falsetto, and he is well-served by Teddy Riley's astute production. Donnie Wahlberg's rap injection is fine window dressing. Programmers should listen without prejudice—and then add it.

★ **LISA KEITH** *Love Is Alive & Well* (4:10)

PRODUCERS: Bryan Lenox, Spencer Bernard  
WRITERS: L. Keith, S. Bernard  
PUBLISHER: New Perspective, ASCAP  
Perspective/A&M 7444 (c/o PGD) (cassette single)

Few pop albums from 1993 have held up as well as Keith's sterling "Walkin' In The Sun." On this glistening ballad, the singer offers a nicely shaded performance that lends considerable weight to the song's unabashedly optimistic lyrics. Pop programmers planning quiet playlist moments need to give this one a chance.

**GIOVANNI SALAH** *Blur* (4:04)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5583 (cassette single)

Recent interest generated by his production of Lisa Lisa's "Skip To My Lu" will boost label's campaign behind this unique pop/hip-hop anthem. Boogie beats are covered with neo-psychedelic guitars, deep spoken-word passages, and female chanting on the chorus. Intense track likely will spark comparisons to Prince, though record stands fairly tall on its own merits and will snag the attention of adventurous listeners.

**JOCELYN ENRIQUEZ** *I've Been Thinking About You* (3:49)

PRODUCERS: Glenn Gutierrez, Mario Agustin Jr.  
WRITERS: G. Gutierrez, M. Agustin Jr.  
PUBLISHER: Rhythm Vision, ASCAP/BMI  
REMIXERS: Glenn Gutierrez, Mario Agustin Jr.  
Classified 1001 (CD single)

Enriquez is a chirpy and charming presence on this break-beatin' freestyle confection. She does a fine job amid wriggling percussion and icy-cool synths. All bets are hedged with seven remixes that try to entice harder hip-hop heads and house music fans. Worth a few spins. Contact: 510-475-5760.

## R & B

**SIMPLE E** *Play My Funk* (4:56)

PRODUCER: Dwayne Wiggins  
WRITERS: D. Wiggins, E. Williams  
PUBLISHERS: Tony Toni Toné/PolyGram International/  
TCP, ASCAP  
Fox 10007 (c/o BMG) (CD single)

Female singer/rapper launches the soundtrack to the new Wesley Snipes movie "Sugar Hill" with a jazz-spiced platter of funk and hip-hop treats. It's tough to decide what Ms. E does best, since she excels as both a chanteuse and a rhyme mistress. The refrain "now everybody wanna play my funk" will sink into your consciousness and never let go. Wholly deserving of multiformat acceptance.

**FOR LOVERS ONLY** *The Closer I Get To You* (4:00)

PRODUCERS: Den-Den, Honey Of An "O," Mel' Biu  
WRITERS: J. M. Mtume, R. Lucas  
PUBLISHERS: Ensign/Scarab, BMI  
Motown 1154 (c/o PGD) (cassette single)

It takes a special act to inspire the likes of the Temptations' Otis Williams and Melvin Franklin to guide its career. Male vocal trio exudes an unexpectedly classic sound and tight harmonies on this grinding rendition of the Donny Hathaway and Roberta Flack evergreen. Although older audiences will climb aboard first, it seems a fair bet that track will meet with ardent approval across the board.

## NEW & NOTEWORTHY

**MILLA** *Gentleman Who Fell* (4:07)

PRODUCER: Richard Feldman  
WRITERS: M. Jorovich, R. Feldman, M. Holden  
PUBLISHERS: EMI-Blackwood/Sense O'Milla, BMI;  
Oco Songs/PolyGram International/Dreaming God,  
ASCAP  
SBK/ERG 58053 (c/o Cema) (CD single)

Enigmatic newcomer is likely to pique the curiosity of pop and AC radio programmers with this quasi-poetic, musically sweeping ditty. Milla's voice lands somewhere between Tori Amos and Kate Bush, but is not nearly as self-aware. The song's string-lined melody comes on like a breath of fresh air. Utterly charming single aims to broaden radio parameters, and holds promise for a career worth monitoring. Look for the forthcoming album, "The Divine Comedy."

**DA NAPPY HEADZ** *I'm Nappy* (3:53)

PRODUCER: Marc "2-Eaze" Smith  
WRITERS: T. Robinson, A. Spriggs, J. Mason, M. Smith, B. Caldwell  
PUBLISHER: not listed  
Polydor 1155 (c/o PLG) (cassette single)

Male trio drops serious science on midtempo throwdown that rocks easy-going classic funk and jazz elements with hard, jock-grabbin' gang chants. Tongue-twistin' rhymes pop inside an arrangement of languid guitar licks and chunky beats. Brief toasting midway through the track jolts pleasantly, adding one more reason to believe that this thoroughly satisfying single has all that's required to easily penetrate the pop, urban, and hip-hop markets.

**H-TOWN** *Part Time Lover* (no timing listed)

PRODUCER: Devante Swing  
WRITERS: D. Swing, D. Pearson  
PUBLISHERS: Swing Mob/EMI, ASCAP  
Death Row/Interscope 5582 (c/o Atlantic) (cassette single)

Seductive moment from the soundtrack to "Above The Rim" shows H-Town developing quite well. A nice leap in style and maturity from the act's 1993 debut, track slinks and sways with ample sex appeal and radio accessibility.

**ERIC GABLE** *Process Of Elimination* (3:52)

PRODUCER: Christian  
WRITERS: C. Warren, Y.T. Style  
PUBLISHERS: Louis St., BMI; Truteazin/Type Nite/WB,  
ASCAP  
Epic 77435 (c/o Sony) (cassette single)

It's good to hear Gable finally lend his considerable vocal skills to a song of comparable weight. Skittling jack/funk beats provide support to a memorable hook and a solid rap interlude by Serge. Should do respectably in the battle for urban play. R&B-minded DJs may want to investigate the house-inflected club mixes.

**ARTIE 'BLUES BOY' WHITE** *Hot Wired My Heart* (3:51)

PRODUCERS: Tommy Couch Jr., Paul "Heavy" Lee  
WRITERS: G. Jackson, C. Culp  
PUBLISHER: Malaco, BMI  
Waldoxy/Malaco 1004 (CD single)

Oooh baby! There's nothing like a real blues jam to get the blood flowing. White tells the tale of a woman who stole his heart (as well as a few choice material belongings) like he's truly lived it more than once. All the while, a plunking guitar/bass trade-off simmers, while shiny horns frame the track quite nicely. Will go over the heads of young turks, but mature minds will find single an absolute blast.

## COUNTRY

► **KATHY MATTEA** *Walking Away A Winner* (3:30)

PRODUCER: Josh Leo  
WRITERS: T. Shapiro, B. DiPiero  
PUBLISHERS: Great Cumberland/Diamond Struck/Little Big  
Town/American Made, BMI  
Mercury 1173 (c/o PolyGram) (CD promo)

Mattea comes busting out of the gate with this rousing first single from her forthcoming album—her first with producer Josh Leo. Aiming for a balance between quality and commerciality, the singer hits the bullseye with this one. She has never sounded better.

► **COLLIN RAYE** *Little Rock* (3:51)

PRODUCERS: Paul Worley, John Hobbs, Ed Seay  
WRITER: T. Douglas  
PUBLISHER: Sony Tree, BMI  
Epic 77436 (c/o Sony) (7-inch single)

Cinematic production and Raye's on-the-money delivery are the perfect vehicles for this moving song about a guy who's hit bottom and is climbing back up one step at a time. This is sure to be a big one for Raye.

► **MARK CHESNUTT** *Woman, Sensuous Woman* (3:10)

PRODUCER: Mark Wright  
WRITER: G.S. Paxton  
PUBLISHER: Acoustic, BMI  
MCA 54822 (c/o Uni) (7-inch single)

Chesnutt uncovers a worthy nugget in this song, which was a 1972 hit for Don Gibson. A Texas shuffle beat kicks things into gear, and Chesnutt's behind-the-beat, honky-tonk vocal drives it all the way home.

**KIM HILL** *Janie's Gone Fishin'* (3:32)

PRODUCER: Wayne Kirkpatrick  
WRITER: W. Kirkpatrick  
PUBLISHERS: Emily Boothe/Magic Beans/Reunion, BMI  
BNA 62768 (c/o BMG) (7-inch single)

A strong vocal performance from this newcomer is not enough to overcome the tired subject matter of this song or the assembly-line feel of the track.

**LARI WHITE** *That's My Baby* (3:26)

PRODUCER: Garth Fundis  
WRITERS: L. White, C. Cannon  
PUBLISHERS: Almo/LaSongs, ASCAP; Taste Auction/  
Wacissa River, BMI  
RCA 62764 (c/o BMG) (7-inch single)

Furiously strummed guitars and an overwrought lead vocal seem out of place in this frivolous ditty about somebody's baby. White's got the chops, but she's going to

need something a little more substantive than this to prove it.

## DANCE

★ **JUNIOR VASQUEZ** *Get Your Hands Off My Man*

(11:53)  
PRODUCER: Junior Vasquez  
WRITER: not listed  
PUBLISHER: IRS Songs, ASCAP  
REMIXER: Junior Vasquez  
Tribal America 58117 (c/o I.R.S.) (12-inch single)

Quirky producer/DJ serves up a familiar stew of trippy underground house beats and ear-grabbing sound effects. Long, sprawling arrangement allows him to change moods slowly and effectively. Track derives its sassy nature from a dude vamping the track's title like a bitch mantra. With four juicy, slightly varied remixes to choose from, house DJs have no excuse not to work this one to the hilt.

**2 IN A ROOM** *El Trago (The Drink)* (6:25)

PRODUCERS: Danny "Holiday" Vargas, Victor Vargas  
WRITERS: D. Vargas, V. Vargas, R. Vargas, E. Ovalles, W. Rosa  
PUBLISHER: not listed  
Cutting 297 (12-inch single)

Duo that commanded the world to "wiggle it" a couple years ago is back with a saucy hip-house anthem that swerves back and forth between Spanish chatting and English rapping. The instrumental base blips with electro vibes and salsa spices, making it among the more interesting jams out there right now. Only problem is the abrupt tempo shift midway through the track. Otherwise, climb aboard and shimmy accordingly.

**I.M.T. FEATURING KELLY** *I Don't Want 2 B Alone* (no timing listed)

PRODUCER: Jamie Montalvo  
WRITER: not listed  
PUBLISHER: not listed  
Miss Girl 002 (12-inch single)

Kelly exudes all the drama this pensive deep-houser requires. She is bolstered by a dark and intense groove that seems custom-made for underground consumption. Several mixes are included, and each is heavier than the next. Be sure to check out the new mix of the previously available "The Devil Made Me Buy This Dress" on the flipside. Contact: 516-435-1128.

## AC

► **BETH NEILSEN CHAPMAN** with **PAUL CARRACK** *In The Time It Takes* (4:17)

PRODUCER: Jim Ed Norman  
WRITER: B.N. Chapman  
PUBLISHER: BNC Songs, ASCAP  
Reprise 6836 (c/o Warner Bros.) (CD promo)

Chapman teams up with Paul Carrack (of Squeeze and Mike & the Mechanics) for a happy li'l love song from her current "You Hold The Key" collection. Their voices mesh perfectly, adding to the already considerable charm of the track's sing-along chorus. A brassy sax solo during the instrumental break is tasty icing on the cake of a single that will please mature radio listeners—and maybe even make the switch to younger top 40 outlets.

★ **SHERYL CROW** *Leaving Las Vegas* (4:21)

PRODUCER: Bill Bottrell  
WRITERS: S. Crow, B. Bottrell, D. Baerwald, K. Gilbert, D. Ricketts  
PUBLISHERS: Warner-Tamerlane/Old Crow, BMI; Ignorant/  
Zen Of Iniquity/Almo/WB/Canvas Mistress/48/11, ASCAP  
A&M 8208 (c/o PGD) (CD single)

It's time for the critically revered Crow to finally get a moment of radio fame. Bright spot on her "Tuesday Night Music Club" album is a kicky blend of acoustic strumming and percussion. Crow's voice is raw and incredibly expressive, which helps the song's cinematic lyrics pack the powerful punch they do. Track is of equal interest to punters at rock and pop radio.

**LeSUCHAN** *Something I Said* (3:32)

PRODUCERS: LeSuchan, Alex Wilkinson  
WRITERS: B. Fasman, M. Pianga, LeSuchan  
PUBLISHER: Globatron, ASCAP  
United 7993 (CD single)

Los Angeles-based singer has already enjoyed success overseas with this spare but twinkly pop/rocker. He flexes his voice for

all it's worth while electro-drums kick and a sax line flutters in the background. Ready for AC radio picking. Contact: 818-752-0480.

## ROCK TRACKS

★ **LUNA** *Tiger Lily* (4:07)

PRODUCERS: Victor Van Vugt, Luna  
WRITERS: D. Wareham, Luna  
PUBLISHERS: Tomato Poodle Music/EMI Blackwood, BMI  
Elektra 8884 (CD promo)

On first single from sophomore outing "Bewitched," Luna comes across all Velvets-like—but the band softly, stubbornly holds its own. Wareham's sweetly homely voice mostly creeps along at a low level, while nuances of the guitars and the rock-steady, feather-light drumming build the song to a properly taut pace. Requires a bit of patience, but this subtle, affecting track is a winner.

**MATTHEW SWEET** *Devil With The Green Eyes* (4:41)

PRODUCERS: Richard Dashut, Matthew Sweet  
WRITER: not listed  
PUBLISHER: not listed  
Zoo 11078 (c/o BMG) (CD promo)

What's it going to take to break Matthew Sweet? This typically tuneful rocker, which bears R.E.M.'s Byrdsian jangle of yore, could be the track to snare the talented songwriter some album rock airplay in addition to expected modern rock spins, but pop crossover seems unlikely. PDs may want to mine EP for other tracks.

**CRACKER** *Low* (3:45)

PRODUCER: Don Smith  
WRITERS: D. Lowery, J. Hickman, D. Faragher  
PUBLISHERS: Biscuits And Gravy/Warner-Tamerlane, BMI  
Virgin 14142 (c/o Cema) (CD promo)

Pop push for this more serious effort from "Kerosene Hat" set comes on the heels of the release of "Get Off This," its fine predecessor. "Low," built on thick guitar chords, piercing slide, and slightly melancholy sound, will make a fine pop add, but PDs should be aware that "Get" wins hands down in the catchy, hummable department.

**THE GRAYS** *Very Best Years* (3:26)

PRODUCER: Jack Joseph Pug  
WRITER: Falkner  
PUBLISHER: not listed  
Epic 5601 (c/o Sony) (CD promo)

Well-crafted but somewhat clunky tune is in the classic pop vein, with guitars that careen into the metal realm. Chorus, with chiming melody and spot-on vocal harmonies, brings out song's sweetness and rock radio potential (as well as band's abilities), while stilted rhythms elsewhere may erode interest. Second track "Outdoor Miner" may interest modern rock.

## RAP

**DFC** *Caps Get Peeled* (no timing listed)

PRODUCERS: MC Eht, DJ Slip  
WRITERS: MC Eht, DJ Slip, T.K. Allen, B.T. Thompson, A. Breed  
PUBLISHERS: Power Artist/Tamu/What's Not/To Bee  
Cleared/Drive-By/X-Men, BMI  
REMIXERS: MC Eht, DJ Slip  
Assault/Big Beat 98331 (c/o Atlantic) (cassette single)

Male duo proves that you need not break a sweat to be tough or powerful. Downtempo track, which has a sweet, wafting line of dramatic strings, boasts smartly syncopated rhymes and a swelling chorus that sticks to the brain. Musical context is an effective contrast to the track's serious lyrical content. Potent single should be noted as a worthy contender for pop crossover.

**MADAME STAR** *Baby's Father* (4:31)

PRODUCERS: Russell Pressley, Steven Flagg  
WRITER: not listed  
PUBLISHERS: Stick & Move/Jus' Livin', BMI  
Cold Chillin' 2020 (CD single)

Spicy cut takes on the "you play, you pay" credo of unplanned parenthood. Madame Star dogs irresponsible men who are "no damn good" with a bitter but wise tongue. A well-phrased jam on this tip is long overdue, and this one hits the mark—and then some.

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

## Video Game Group Unveils Ratings Plan

BY MARILYN A. GILLEN

NEW YORK—As promised after a Dec. 9 Senate hearing first turned the public spotlight on the issue of video game violence, members of the video game industry returned to Washington this month armed with a self-policing ratings plan designed to deflect government action.

The system sketched out by the new Interactive Entertainment Industry Rating System Committee will be implemented in time for the holiday selling season, representatives from Electronic Arts, Sega, and Nintendo told the Senate subcommittee March 4.

The industry rating system committee, formed in January, also includes representatives from Acclaim, Atari, Philips, and 3DO, which collectively account for 60% of all video game sales, according to Jack Heistand, chairman of the committee and senior VP of Electronic Arts. Hundreds of smaller companies also publish titles; some 2,500 are released annually.

Sega and 3DO, which have implemented their own ratings systems, say they will adopt the new industry system as soon as it is in place.

The industry ratings plan calls for software titles coming onto the market

after Nov. 1 to be rated for violent and sexual content using a system similar to that employed by the Motion Picture Assn. of America in rating films; the specifics of the ratings system, expected to include designations for general audiences, audiences over 13, and audiences over 17, as well as brief descriptions of actual content, are to be hammered out by summer, industry committee spokesman Doug Lowenstein says. Existing titles are exempt.

Games will be rated by an independent board made up of "people from a variety of fields, including educators, parents, and child development experts," says Lowenstein. The board members will rotate and their identities will remain unknown. Publishers will be required to submit samples of the games, as well as an affidavit answering a series of questions about the title and certifying that the submission is representative of game play.

The ratings board will evaluate the submissions and either certify the manufacturer's rating as appropriate or impose a different one.

Submission for a rating will be voluntary, as with the MPAA system. Publishers will pay a fee per submission, which has not been set yet, Lowenstein says.

### SENATORS' REACTION

The senators chairing the hearing, while applauding the industry initiative as a step in the right direction, say they will proceed with legislation mandating a ratings system. A bill already introduced by Sens. Joe Lieberman, D-Conn., and Herb Kohl, D-Wis., gives the industry one year in which to devise its own rating or warning-label system for games, which would go into effect if approved by an independent panel of volunteer experts. If the industry came up with no system, or one judged inadequate, the panel would have the power to establish its own system under the proposed legislation.

"Until a good ratings system is in place, we won't be pulling the plug on our bill," says Lieberman.

Kohl says he would like to see participation by more of the 200 software industry players and a broader range of retailers, adding in a prepared statement, "My concerns lie with enforcing whatever system is developed. We must make sure that the retailers are on board—that the videos marked unsuitable for kids aren't sold to them."

Chuck Kerby, merchandising manager for Wal-Mart Stores; John Sulli-

van, VP of Toys 'R' Us; and Mary P. Evans, VP of Babbages Inc., told the subcommittee that upon implementation of a ratings system, their chains will purchase and stock only games that had gone through the process.

"That's something the software publishers will have to see as a real incentive [to get rated]," says Lowenstein.

But the question of enforcement at the cash register, considered vital by Lieberman and Kohl, has not been addressed. A Wal-Mart spokesman says the question is moot until an actual system is put into place. "What we have said is that we will be part of the process as it evolves," he says.

Lowenstein notes that the committee is "not in a position to tell retailers how to handle store sales. That is something they decide for themselves. What we have been doing in our talks with retailers is trying to keep them informed of what we are doing, and trying to inform ourselves of the issues they care about, to make this system as retailer-friendly as possible."

The industry ratings committee plans to launch an education campaign aimed at retailers and consumers before the system is launched.

## Sony Aims MD At PC Market

SONY IS MAKING a play for the PC market with its MiniDisc format. While the company's emphasis until now has been on the small recordable disc's potential as a successor to the cassette in consumer hands, Sony also has quietly touted the format's large data-storage capacity, which it pegs at the equivalent of 100 floppy discs. At the Intermedia show earlier this month in San Jose, Calif., it raised the volume, saying it will begin sending sample shipments of its first MD Data drive and blank MD Data discs to prospective customers in the PC industry in April. Sample discs will be priced at around \$30.

Consumer introduction of MD Data is targeted for late this year.

IBM HAS BEEN selected to provide video servers, TV set-top boxes, and software for the next phase of Videotron's interactive cable system in Quebec. The first phase of the innovative "Videoway" system, which began three years ago, already offers some 300,000 subscribers in Quebec services including interactive news programs (viewers can choose a topic they wish to explore in greater depth), interactive game shows, and interactive sports programs (allowing viewers to try different camera angles, for instance). That's a 25% penetration rate among customers, says a company spokesman, who adds interactive customers pay about \$6 (U.S.) per month on top of their basic cable fee for the services.

The network's second phase will launch with some 40,000 homes, and add such features as video-on-demand, home shopping, and home banking. It's set to bow in 1995.

DATEBOOK: The fifth annual Licensing Law Institute, sponsored by Prentice Hall Law & Business, will explore "Current Issues In Multimedia Licensing" April 11-12 at the New York Palace in New York and April 21-22 at the Hotel Nikko in San Francisco (800-223-0231); the sixth annual Multimedia Expo—Digital Video New York is slated for April 19-21 in New York (212-226-4141).

## 3DO Ups Ante In Multiplayer Market Hardware & Software Set To Expand

NEW YORK—The 3DO Co. is hedging its bets on the chicken-egg question and pushing to expand its system's hardware and software menus simultaneously, in a bid to more quickly establish itself in the competitive multiplayer marketplace.

And speaking of competition, Sega of America revealed March 14 that it will introduce a hardware upgrade, the Genesis 32X, that will allow gamers to upgrade their existing 16-bit Genesis hardware into the 32-bit realm "at one-third the cost of the most technologically advanced systems currently on the market," according to a Sega release. The booster units, which will use the Hitachi chips designed to be incorporated

into Sega's next-generation Saturn product (due in 1995), are due this fall at \$149. The company predicts first-year sales of 2.5 million. Sega says it has more than 30 software titles under development for the 32X.

3DO, meanwhile, has added two hardware licensees to its existing lineup, although new entrants Goldstar and Samsung, both of Korea, have not yet announced specifics on when they plan to begin manufacturing the multiplayers.

So far, only Matsushita makes 3DO players, which are sold in the States through Panasonic at a newly lowered price of about \$500. AT&T and Sanyo also hold hardware li-

(Continued on page 75)

NEW RELEASES

### PRIZE FIGHTER Sega Sega CD, \$59.99

Knocking us one step closer to virtual boxing, "Prize Fighter" is a live-action game in which players can engage in fisticuffs with four different brawling opponents. The fighters throw jabs, hooks, and uppercuts right in your face, with moves orchestrated by Ron Stein, who choreographed the fight scenes in "Raging Bull" and the "Rocky" films. You move your fingers furiously across the controller pad, blocking punches by Honeyboy Her-

nandez or T. Rex Hawkins, bobbing left and right, waiting for an opening. Take a big punch, and you end up flat on your back, the referee staring down as you take the count. The black-and-white footage is grainy, but more than adequate to convey the harsh atmosphere of the ring. What you see on the screen responds well to controller commands, although not perfectly at all times—that may come in the future if Sega brings out a faster version with data gloves. For now, though, this is a cutting-edge title that takes action video games to a new level of realism.

CHRIS MCGOWAN



Peter Gabriel: All About Us



Cartoon Carnival



Caesars World of Boxing



TRI: No World Order

If fun and excitement are what you're looking for, Philips Media software is on the cutting edge.

From award-winning children's programming and heart-pounding games with awesome graphics to new and innovative titles for adults, Philips Media has created a unique interactive catalog that will entertain your entire family. With all the choices the CD-i system affords you, you'll be pleased to discover that the most affordable attribute is the system itself.

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PHILIPS  
M E D I A



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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: VSDA Games Conference ..... 74    Laser Scans: 'Perfect World' Due ..... 76  
 Bush To Address VSDA Confab ..... 75    Video Previews: Country/R&B Duets ..... 78

## PICTURE THIS



By Seth Goldstein

**ACING SELL-THROUGH:** Warner Home Video has the mass market in mind for its surprise hit "Ace Ventura, Pet Detective." Distributors say the studio is giving the title major sell-through consideration. Solicitation wouldn't begin until May, giving "Ace" a fair shot at \$100 million at the box office.

"They're about 90% certain," says one wholesaler. Several factors suggest that the other 10% can be captured: The movie is already highly profitable; Warner will look good to everyone, including video retailers eager to stock inexpensive rental product; and the exposure enhances the likelihood of a sequel. Warner could expect to ship 4 million-5 million units, worth \$60 million-\$75 million wholesale.

Whatever the pricing, Warner will announce "Ace" next month as one of 16 titles arriving in June and July. The studio is trying to lock up the season with "The Pelican Brief," "Grumpy Old Men," "On Deadly Ground," six lesser features, and six TV programs.

Sell-through is a guessing game these days. Except for trade ads, FoxVideo has been quiet about "Mrs. Doubtfire," due in late April. With prebook coming soon, "people don't know much about it," says a distributor. MCA/Universal ("Jurassic Park") and Disney ("Snow White"), meanwhile, would love to know each other's street dates so that the second to announce will be first to arrive. The time frame: late September-early October.

**FINAL THREE?** Three front-runners reportedly are vying for the post of VSDA executive VP. The names we've heard: Linda Blazy, once a video retailer in Arizona, then a Paramount Home Video staffer, then an executive with pay-per-view service TVN; Jeffrey Eves, a paper industry lawyer who has government experience; and Rick Karpel, acting executive VP.

Meanwhile, there's talk that VSDA will return to Dallas in May for the 1995 convention. For those who've forgotten or weren't in the business then, the Fairmont Hotel in Dallas was the site of the very first VSDA convention in 1982. It drew about 200 attendees, who met comfortably in the Fairmont Ballroom. Exhibits were limited to racks of cassettes.

## Time Running Out On Videotape? New Media Struggle To Prove Viability

BY SETH GOLDSTEIN

TUCSON, Ariz.—Uneasy lies the head.

Video duplicators and their blank-tape suppliers as usual were dominant in numbers and enthusiasm at ITA's 24th annual seminar, held here March 9-13. Despite the pro forma complaints about almost transparent margins, duplicators claimed to be enjoying what could be their best year ever, thanks to an unceasing flow of sell-through titles. The informal talk outside the ITA meeting rooms was of a prerecorded cassette bonanza.

It was a bit different inside, however. For the first time in recent memory, ITA hosted no panels on home video or cassette dubbing, although Thomson Consumer Electronics senior VP Joseph Donohue did describe the status of a digital VCR standard that could rekindle future discussions. ITA's emphasis on "the digital millennium" instead brought to the fore speakers who thought the days of tape were limited to those from now to the end of the decade.

Consultant Laurence Lueck of Magnetic Media Information Services told attendees that this year would be the high-water mark for home video. It's all downhill from here, he prophesied. John Birmingham, formerly with Sony Tape, now group VP of AT&T's Advanced Communications Technologies Group, came to the same conclusion; so did John Chancellor, former NBC Nightly News anchorman, who delivered a keynote address entitled "A Hitchhiker's View Of The Information Highway."

Chancellor didn't think home video retailing had much of a future.

These predictions are "very wrong," says a hardware executive who heard them all. In comments echoed throughout the three-day event, he found rumors of VHS's death "to be naive. It will have the dominant market share well into the next century. We're experiencing dynamic growth. Mark Twain is appropriate here."

Yet the talk did raise suspicions about tape longevity, sources note. Buggy whip makers had their best years before the internal combustion engine went mass-market.

ITA certainly gave the new media ample opportunity to prove their case with sessions devoted to hardware platforms like Philips' full-motion video CD-I, 3DO, and Pioneer's LaserActive and the DirecTV satellite service, which begins reaching consumers sometime in 1994. In fact, none of these made a particularly strong case.

DirecTV, for example, will be launched in several medium-sized markets before rolling out to a national audience as had been expected. And the platforms seemed no further along than their first appearance at ITA a year ago.

Instead of sales and marketing updates, most companies delivered sales pitches that indicated little change from 1993. Adrian Farmer, managing director of Nimbus Technology & Engineering, told attendees the company has stopped work on the video CD announced a year ago in favor of a double-density system that won't be exhibited until the Consumer Electronic Show in

January and probably won't see the commercial light of day for another couple of years.

Nimbus, as noted earlier (Billboard, Feb. 12), now recognizes that the studios want full-length movies on a single CD that can hold about 150 minutes. Playback quality has to rival the laser disc, according to Farmer. He said Nimbus could best achieve these results using "floating" data compression, midway between MPEG-1 and MPEG-2, which varies to match the complexity of the image.

Consumers will need a new player—not just an adaptor for the standard audio CD unit as Nimbus had hoped—to watch the results. That's a hardware purchase unanticipated when Nimbus originally unveiled its audio CD-friendly technology. Following this year's event, Farmer headed out to Los Angeles to meet with movie makers, essentially retracing the steps he and his staff took in 1993.

The biggest issue facing multimedia remains incompatibility. None of the platforms can accept another's software, presenting consumers with a

(Continued on page 73)

## LIVE Tunes 'The Piano' For Video Release

LOS ANGELES—Despite the \$40 million box-office performance and eight Academy Award nominations earned by "The Piano," LIVE Home Video will attempt to overcome the "art house" perception of the film, scheduled for rental release May 25.

"We don't want to experience another 'Crying Game,'" says sales and distribution VP Jeff Fink. "Retailers perceived it as art and underbought the title, and they may have the same perception about 'The Piano.'"

"The Crying Game" shipped approximately 205,000 units. Fink thinks the title should have cleared 300,000 based on its \$60 million box-office gross. He would not disclose LIVE's goal for "The Piano," but distribution sources put it at 150,000-200,000 tapes.

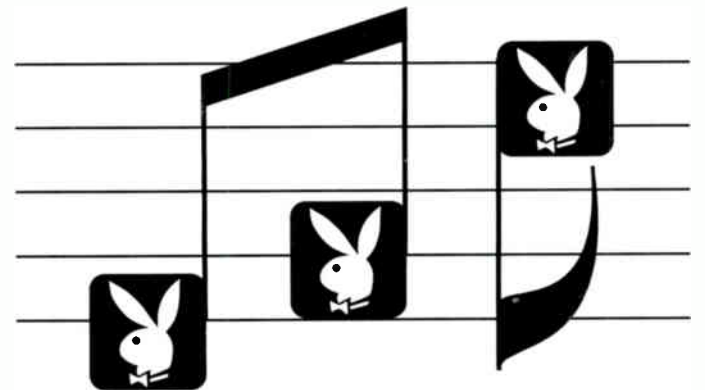
To play "The Piano" outside its art-house image, LIVE has created

(Continued on page 73)



**Can They Play The Game?** Maybe not on the field, but PolyGram Video and NFL Film were adept in the sales arena. "Dallas Cowboys: Super Bowl XXVIII Champions" streeted Feb. 22 and is still scoring points. Flanking the poster boy, quarterback Troy Aikman, from left, are Bill Sondheim, PolyGram Video; David Plaut, NFL Films; Brad Sham, the Cowboys' play-by-play announcer from KVVU Radio; Sal Scamardo, PolyGram Video; and Kathy Davis, NFL Films.

## RECORD REVENUES.



In 1993, Playboy Home Video and our retailers sold more videos than ever before, and 1994 sales are moving with a bullet. Now that's music to your ears, with profits that speak for themselves. Come visit us at NARM.

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# HIGHLANDER 2 THE QUICKENING

THE \$15 MILLION SWASHBUCKLING  
SCI-FI ACTION ADVENTURE HIT!

STARRING

CHRISTOPHER LAMBERT *And* SEAN CONNERY



Sean Connery and Christopher Lambert reunite as two swashbuckling immortals in this spectacular sequel to the popular HIGHLANDER saga. Hunted by alien assassins who use the Earth itself as bait, the Highlander and his mentor enter one final fiery battle to save the planet!

**FIRST TIME  
PRICE REDUCTION!**  
SP #7222 \$14.94  
EP #5222 \$9.95

**Pre Order Date: March 23rd**  
**Street Date: April 13th**

90 Minutes, Stereo, Color, Rated R			
SP #7222	\$14.95	S.R.P.	ISBN #1-56920-037-8
EP #5222	\$9.95	S.R.P.	ISBN #1-56920-038-6
Laserdisc #8183	\$39.95	S.R.P.	ISBN #1-56920-041-6

**HEMDALE**  
HOME VIDEO, INC.

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** NO. 1 ***					
1	NEW ▶		THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	5	3	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
3	1	24	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
4	2	18	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
5	3	5	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
6	4	16	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
7	8	5	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
8	12	2	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
9	7	15	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
10	6	6	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
11	14	2	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
12	11	17	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
13	10	72	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
14	13	39	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
15	21	2	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
16	9	196	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
17	23	30	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
18	15	8	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◇	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
19	18	5	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
20	22	5	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
21	16	8	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	NR	14.98
22	19	7	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
23	24	9	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
24	31	9	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◇	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
25	17	19	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
26	34	2	SCENT OF A WOMAN◆	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
27	32	17	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
28	28	2	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.98
29	RE-ENTRY		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◇	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
30	30	8	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◇	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
31	20	15	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
32	33	20	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
33	36	42	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	14.95
34	29	19	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
35	26	8	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
36	25	2	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
37	40	3	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26733	Emma Thompson Anthony Hopkins	1992	PG	19.95
38	NEW ▶		BODY PARTS	NightVision A*Vision Entertainment 50564-3	Various Artists	1994	NR	19.98
39	NEW ▶		ANNA AND THE KING OF SIAM	FoxVideo 1805	Rex Harrison Irene Dunne	1946	NR	19.98
40	39	3	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	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.

## ITA SEMINAR

*(Continued from page 71)*

"buy me" puzzle far more daunting than VHS versus Betamax. The ITA session did nothing to advance a solution.

3DO hardware senior VP Toby Ferrand sought to position the 3DO player as capable of handling a variety of programs that can be "more targeted, more speculative" than the game units where "you have to have a hit to be successful." Ferrand said, "It allows the platform to get out of the way," helping to amortize expenses over a number of brands.

However, 3DO is having a harder time than expected gaining market acceptance. Its Interactive Multiplayer still retails for \$500 even after Matsushita, the only U.S. manufacturer, knocked \$200 off the list price, and it is vulnerable to new arrivals like Sega's Genesis Super 32X accessory that can be plugged into its 16-bit Genesis video-game machine, doubling performance and improving graphics. Sega, pricing the Super 32X at \$149, thinks it will sell 2.5 million units worldwide in the first 12 months.

Doug Glen, Sega of America group VP, brought a touch of reality—some might say arrogance—to the ITA panel discussion. Dubbing the marriage of Silicon Valley and Hollywood "Siliwood," Glen called the studios' involvement in interactive programs as "simply so much smoke." The two communities will remain separate, he said, because each has different goals: playing games as opposed to telling stories. Sega's \$825 million ad blitz this year—\$325 million from the company, \$500 million from third parties—counts for more than efforts to achieve platform compatibility.

So does development of the Sega Channel, which Glen predicted will have 3 million subscribers by the end of its second year and will drive consumers into stores to rent or buy the games after the cable window closes. Retail should account for 90% of Sega's revenues by 2000, Glen said.

## 'THE PIANO'

*(Continued from page 71)*

a sales trailer that looks like an ad for an action-adventure flick.

For example, the haunting, romantic piano score used in the television ads has been replaced with music featuring dark bass tones and an equally dark voice-over. Scenes of co-star Anna Paquin playfully romping on the beach have been replaced with erotic shots of Holly Hunter and Harvey Keitel and some of the movie's more violent scenes.

Sources say LIVE suggested using box cover art showing Hunter and Keitel in bed naked, but theatrical distributor Miramax and director Jane Campion nixed the idea. The graphics will be the same as those used for the theatrical campaign.

LIVE will send out 10,000 screeners, offer merchandising kits with purchases of six units, and spend about \$1 million on trade ads, Fink says.

"The Piano," as well as upcoming June releases "Deception" and "Gunman," will be promoted with a "Spice of LIVE" retailer contest. Inside each unit purchased, retailers will find an entry form to win a trip to New Zealand, the setting for "The Piano," or Mexico, the setting for "Deception." A "Gunman's Treasure" prize is worth \$2,500.

EILEEN FITZPATRICK



# HE'S BACK!

**15 minutes of footage never before seen on video!**

- Also includes in-depth interviews with the director and cast as well as special effects footage taken from Pioneer's award-winning Special Edition laserdisc.
- Contains two cassettes packaged in a deluxe, foil-embossed collector's case.



Pre-Order Date: 5/10/94 Street Date: 5/25/94

**\$29.98** Sugg. List Price

Pan & Scan Version: Cat. No. 49129  
Letterbox Version: Cat. No. 49114  
Approx. Running Time: 152 Min. / Not Rated

CAROLCO HOME VIDEO    LIVE HOME VIDEO

**CONTAINS NEW FOOTAGE FROM THE PIONEER SPECIAL EDITION LASERDISC!**

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**SPECIAL EDITION**

## VSDA Seminar Attendees Aim Joysticks At Chicago

**READY TO ROLL:** The Video Software Dealers Assn. has more than 400 attendees signed up for its first video game and new technology seminar in Chicago April 10-11.

VSDA will focus on the nuts and bolts of the game trade, such as formats, merchandising, and distribution. Other sessions highlight leading retailers who have forged new paths with video games.

Panels and presentations will be moderated by numerous trade magazine editors, including Andy McNamara, the 22-year-old editor of Game Informer.

The youthful McNamara might also be a good choice for the consumer panel, which will take a look at what kids want from the



games of their choice. VSDA is recruiting a panel of 10-to-18-year-olds to reveal their secrets. Only those who are avid game players and can articulate why some games can keep them occupied, while others crash and burn, need apply.

Manufacturers planning to exhibit include Acclaim, Konami, Sega of America, Capcom, and Gametek. Distributors WaxWorks/Video Works, MS, and Video Product Distributors also will have booths.

VSDA acting executive VP Rick Karpel expects attendance to climb to 600 retailers and suppliers when the meeting convenes.

**POWER UP:** In most cases, retailers yell and scream when a supplier hikes prices, but "Mighty Morphin Power Rangers" appears to be an exception.

PolyGram Video says "there is no

negative effect" from retail following a jump in the vids' prices from \$9.95 to \$12.95. A new five-title set called the "Green Ranger" mini-series is due in stores Tuesday (22).

"The initial releases have been so successful that the market can bear a higher price," says Joanne Singer, director of children's marketing at PolyGram. "There really hasn't been any significant resistance from our accounts."

The \$9.95-priced "Power Rangers" were first released about six months ago. There are no plans to boost the

price of the initial releases, Singer says.

**CLEAN Sweep:** West Coast Entertainment stores are getting swept up in the excitement surrounding the April 26 release of FoxVideo's "Mrs. Doubtfire."

The chain is prepping various in-store give-aways, one of which will award free cleaning services to its customers. It's scheduled to occur around Mother's Day, May 8.

Steve Apple, VP of corporate communications and new business development, says the franchised stores also will conduct Mrs. Doubtfire look-alike contests on the street date. "It's so rare to have a title that you can have a lot of fun with," says Apple.

**MONEY-BACK GUARANTEE:** Retailers will get a break from Buena Vista Home Video on defective tapes.

Effective immediately, the supplier will allow retailers to return defectives for any reason within the first 90 days of release.

(Continued on page 79)

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** NO. 1 ***			
1	1	4	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
2	7	3	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
3	<b>NEW</b>		DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
4	<b>NEW</b>		STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
5	12	3	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
6	4	12	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
7	2	6	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
8	19	2	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
9	5	11	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
10	3	6	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
11	6	6	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
12	22	2	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
13	9	6	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
14	13	4	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
15	26	2	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
16	<b>NEW</b>		MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
17	11	9	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
18	8	11	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
19	<b>NEW</b>		THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
20	24	3	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
21	25	2	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
22	28	2	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
23	15	14	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
24	10	8	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
25	18	6	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
26	30	2	FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R
27	14	6	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
28	17	8	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
29	16	9	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
30	20	8	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
31	21	12	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
32	31	5	INDOCHINE	Columbia TriStar Home Video 27233	Linh Dan Pham Vincent Perez	1992	PG-13
33	32	2	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
34	33	7	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
35	23	9	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
36	34	4	THE METEOR MAN	MGM/UA Home Video M903022	Robert Townsend Bill Cosby	1993	PG
37	<b>NEW</b>		WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
38	27	16	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
39	29	17	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
40	35	3	THE THING CALLED LOVE	Paramount Pictures Paramount Home Video 32843	River Phoenix Samantha Mathis	1993	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Guarding Tess (TriStar)	7,065,213	1,601 4,413	—	7,065,213
2	Lightning Jack (Savoy)	5,401,743	1,710 3,159	—	5,401,743
3	Ace Ventura (Warner Bros.)	4,121,502	1,810 2,277	5	57,936,110
4	The Ref (Buena Vista)	3,044,097	701 4,343	—	3,044,097
5	Schindler's List (Universal)	2,842,625	803 3,540	12	54,310,278
6	On Deadly Ground (Warner Bros.)	2,692,914	1,860 1,448	3	31,672,603
7	Greedy (Universal)	2,632,645	1,732 1,520	1	8,706,820
8	Mrs. Doubtfire (20th Century Fox)	2,320,204	1,456 1,594	15	203,570,019
9	Angie (Buena Vista)	2,246,480	1,169 1,922	1	5,996,706
10	8 Seconds (New Line Cinema)	2,153,595	836 2,576	2	9,696,878

## George Bush To Speak At VSDA

LOS ANGELES—Other celebrity appearances may lose a little luster now that VSDA has announced that former President George Bush will speak at the July 24-27 Las Vegas show.

Bush will address attendees July 25 at the opening-day business session. The topic of his speech has not been determined, but VSDA director of marketing and communication Bob Finlayson says the speech will be tailored to reflect the home video industry.

"The idea behind this is that he's a statesman and we think people will be interested in what he has to say," says Finlayson. "Besides, he's a supporter of entrepreneurs, and that's basically what video retailers are."

On the evening prior to Bush's appearance, VSDA is planning to hold a private VIP reception for the former commander-in-chief.

"It will be small, with top studio brass and selected distinguished members of the video industry," says Finlayson. The governor of Nevada and the mayor of Las Vegas may be invited, he adds.

Following his speech, it's expected Bush will head out onto the convention floor to shake hands and sign autographs, but access will be limited. For security reasons, Bush likely won't mingle with folks taking in the exhibits.

Bush, said to be receiving \$20,000-\$25,000, is the second non-entertainment celebrity to speak at VSDA. Last year, General Norman Schwarzkopf dazzled those who attended the opening business session and may have even brought new people to the show.

"It's hard to know if someone like Schwarzkopf boosts attendance," Finlayson says, "but it raises the visibility of the event and it's what makes this show fun, regardless of your political leanings." EILEEN FITZPATRICK

## 3DO UPS ANTE

(Continued from page 70A)

censes. Sanyo plans to introduce its player in Japan this summer, with a U.S. introduction possible thereafter. AT&T will bring out its versions this fall.

The new licensees are eligible to participate in 3DO's price-incentive program, which offers two shares of 3DO stock to licensees for each player sold at or below a "target price" through September (Billboard, March 19).

An incentive to software players to get on board with 3DO titles would come in the form of an expanded market for those titles, something 3DO promises to deliver via a plug-in PC card that would enable existing DOS-based personal computers to play software titles developed for the 3DO format. 3DO says it has signed a "memorandum of understanding" with Singapore firm Creative Technology to jointly develop the card, which Creative Technology would manufacture and market. No ETA has been set.

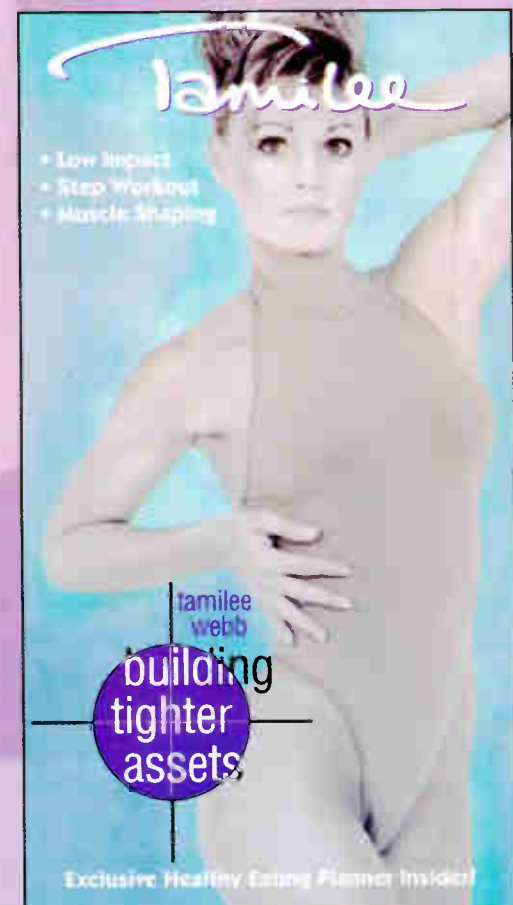
3DO also is getting hands-on in its software development drive by entering the publishing business. Its new publishing unit, Studio 3DO, will develop and publish software titles internally, as well as provide publishing and distribution services to outside 3DO licensees. MARILYN A. GILLEN

## IF YOU THOUGHT TAMILEE'S STEEL BUNS WERE PROFITABLE... WAIT TILL YOU SEE TAMILEE WEBB BUILDING TIGHTER ASSETS

TAMILEE WEBB, STAR OF THE RECORD-BREAKING BUNS OF STEEL WORKOUT SERIES, HAS CREATED A NEW WORKOUT APPEALING TO ALL FITNESS LEVELS. MILLIONS OF FITNESS CONSUMERS HAVE COME TO TRUST TAMILEE BECAUSE OF HER FITNESS EXPERTISE AND UNIQUE, EFFECTIVE INSTRUCTION STYLE.

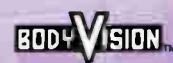
### TAMILEE FACTS

- Last year, Tamilee Webb's workout videos simultaneously occupied 8 of the top 20 positions on the Billboard chart, including *Buns of Steel 7*, *Abs of Steel*, *Thighs of Steel*, and *Legs of Steel*
- 1993 IDEA Fitness Instructor of the Year
- Winner, 1987 IDEA Best Exercise Video Award
- Winner, 1992 Best Lower Body Exercise Video Award, *Self Magazine*
- Masters degree in Exercise Science
- Provider of continuing education credits for ACE and AFAA
- Featured on ESPN Fitness Pros and Cable Health Club



This hour-long total body workout includes:

- Complete warm-up, cool-down and stretch
- Easy-to-follow cardiovascular aerobic routine with optional step
- Effective upper and lower body strength training segments with optional step and hand weights for added resistance
- *The Healthy Eating Planner featuring a lowfat menu planner, delicious recipes, a handy fat calculator and Tamilee's Four Secrets for Lean Living.*



Catalog Number: 50750-3 • Street Date: April 20 • Pre-Order Date: March 29 • Price: \$19.95 • Running Time: 60 minutes  
For more information, contact your local WEA representative.

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## Warner Bows 'Perfect World'; Disney Holds Back Disc Releases

**W**ARNER will bow "A Perfect World" (widescreen, \$39.98) on laserdisc May 4. Clint Eastwood directed this compelling tale of an escaped convict (Kevin Costner) who befriends a fatherless boy as he is pursued through the badlands by a relentless Texas Ranger (Eastwood). Laura Dern is featured as a criminologist assigned to assist Eastwood in the manhunt. Laser captures the entire picture of this very wide Panavision title, which will lose 43% of its image in the pan-scan VHS version. Look for heavy disc sales and rentals.

**'SNOW' WHEN?** Fears of international video piracy based on laserdisc-to-tape copying are still delaying releases of major Disney titles on disc. Such concerns postponed the laser release of a complete "Beauty And The Beast" for a year, have pushed back the disc launch of "Aladdin," and appear to be doing the same for "Snow White."

Regarding a possible "Snow White" laserdisc, "there is still no official word from Disney," according to Cheryl Lee, VP of business affairs for Image Entertainment. She adds, "We don't have a release date yet. Generally with blockbuster hits and animated classics, Disney puts a window on the laser release. They feel it might interfere with [theatrical and tape sales in] certain foreign territories. They want to exhibit there first."

Asked if piracy is the main worry, Lee responds, "That's my understanding, yes. We're sympathetic to the needs of our clients. It's their product and their decision, and we respect that." In terms of whether "Snow White" and "Aladdin" will definitely be released at some point down the road on disc, Lee answers, "That's our understanding."

**EARTHQUAKE UPDATE:** Image will move back into its original Chatsworth offices April 11, according to Lee, as both that building and the warehouse have been "green tagged" to indicate they are structurally sound. However, Image and its insurance agents are still evaluating inventory losses, a time-consuming

### LASER SCANS™

by Chris McGowan

ing process that involves testing sample discs. "It takes a while to do the analysis," notes Lee, who adds that "it would be fair to say" that the warehouse will be up and running in May or June.

**LUMIVISION** has named Paula Barnes as its new director of sales and marketing. Barnes has moved to Colorado from California's Silicon Valley, where she spent a decade working for the computer and multimedia industry.

**ANTHONY & EMMA:** Columbia TriStar will release "Remains Of The Day" with Anthony Hopkins and Emma Thompson (Dolby Surround Stereo, \$39.95) May 4. The movie, written by Ruth Jhabvala and directed by James Ivory, garnered eight Academy Award nominations.

Two recent blockbuster disc releases are "In The Line Of Fire" with Clint Eastwood (wide, \$34.95) and "Last Action Hero" with Arnold Schwarzenegger (wide, \$39.95). "Indochine" (wide, \$39.95) is another notable new Columbia TriStar title,

as are the quirky fables "The Music Of Chance" and "Red Rock West" (both wide, \$34.95). Also just out are Woody Allen's madcap detective tale "Manhattan Murder Mystery" and cutting-edge comedy "So I Married An Axe Murderer," with Mike Myers (each wide, \$34.95).

**THE LIVING PLANET:** Stranger than the most imaginative science fiction, more wondrous than any fantastic fable, and more beautiful than the greatest artistic masterpiece, is the natural world. And Miramar's phenomenal "Anima Mundi" (1992, CAV, 30 mins., \$29.98), directed by

Godfrey Reggio and scored by Philip Glass, brings us breathtakingly close to nature's astonishing manifestations.

**PIONEER** just bowed LIVE Home Video's exceedingly offbeat and original "Hold Me, Thrill Me, Kiss Me," with Sean Young, Diane Ladd, and Timothy Leary, plus "The Plague," a movie adaptation of the famed Albert Camus novel that features a standout cast led by Robert Duvall, Raul Julia, and William Hurt (\$34.95 each). Dan Aykroyd and Jane Curtin offer mass quantities of strangeness in Para-

mount's "Coneheads" (wide, \$34.95).

**MCA** has released several noteworthy new discs, including the boxed sets "Family Dog" (235 mins., \$89.98), with the complete animated canine cartoon series, and "The Mummy Collection" (four titles, extras, \$99.98), plus the thriller "Judgment Night" (wide or pan-scan, \$34.95) with Emilio Estevez and Denis Leary, "Man Of A Thousand Faces" with James Cagney (wide, \$39.95), "Monolith" (\$34.95), "Cat People" with Nastassia Kinski, "For Love Or Money" with Michael J. Fox, and Steven Soderbergh's "King Of The Hill" (all wide, \$34.95).

Billboard®

FOR WEEK ENDING MARCH 26, 1994

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	3	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
2	<b>NEW ▶</b>		DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
3	2	5	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
4	3	5	LAST ACTION HERO	Columbia TriStar Home Video 27936	A. Schwarzenegger Austin O'Brien	1993	PG-13	39.95
5	16	3	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	34.98
6	4	5	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR	34.98
7	14	3	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13	34.98
8	<b>NEW ▶</b>		STRIKING DISTANCE	Columbia TriStar Home Video 53686	Bruce Willis Sarah Jessica Parker	1993	R	34.95
9	<b>NEW ▶</b>		MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Emma Thompson	1993	PG-13	34.95
10	6	17	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
11	18	3	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 41782	Kim Basinger Val Kilmer	1993	PG-13	34.98
12	8	103	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
13	7	11	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
14	5	9	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
15	15	25	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
16	<b>NEW ▶</b>		THE PROGRAM	Touchstone Pictures Image Entertainment 2312	James Caan Halle Berry	1993	R	39.99
17	9	11	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
18	<b>NEW ▶</b>		NEEDFUL THINGS	Image Entertainment 2432	Ed Harris Max Von Sydow	1993	R	39.99
19	10	11	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	39.95
20	25	3	MAD MAX	Orion Pictures Image Entertainment 4030	Mel Gibson	1980	R	39.99
21	13	7	MENACE II SOCIETY	New Line Home Video Criterion Collection 72556	Tyrin Turner Larenz Tate	1993	R	69.95
22	<b>NEW ▶</b>		ROBIN HOOD: MEN IN TIGHTS	FoxVideo Image Entertainment 8522	Cary Elwes Richard Lewis	1993	PG-13	39.98
23	11	5	POETIC JUSTICE	Columbia TriStar Home Video 52396	Janet Jackson Tupac Shakur	1993	R	34.95
24	12	5	INDOCHINE	Columbia TriStar Home Video 27326	Linh Dan Pham Vincent Perez	1992	PG-13	39.95
25	19	23	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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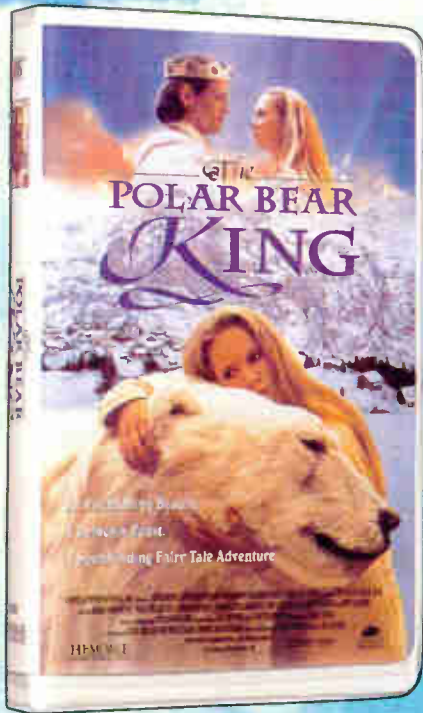
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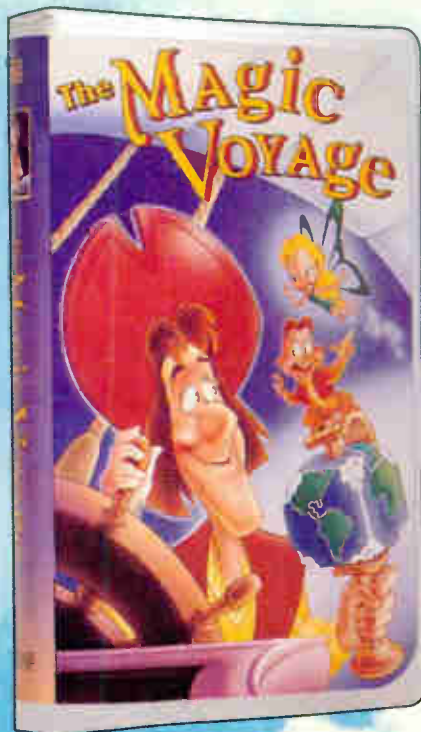


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A Spellbinding Fairy Tale Adventure.*

Award-winning director Ola Solum brings to life a breathtaking fairy tale of romance and magic, in the enchanting, live action action adventure of The Polar Bear King.

The Polar Bear King, \$19.95 S.R.P.  
1990 Production, Rated PG, 87 Minutes, Dolby Stereo.



## THE MAGIC VOYAGE

*A Magical, Musical Classic.*

Featuring the voices of Dom DeLuise, Mickey Rooney, Corey Feldman, Irene Cara, Dan Haggerty, and Samantha Eggar. Set sail for breathtaking animation, and discover the enchanting musical tale of the greatest discovery of all time.

The Magic Voyage, \$19.95 S.R.P.  
1993 Production, Rated G, 82 Minutes, Dolby Stereo.

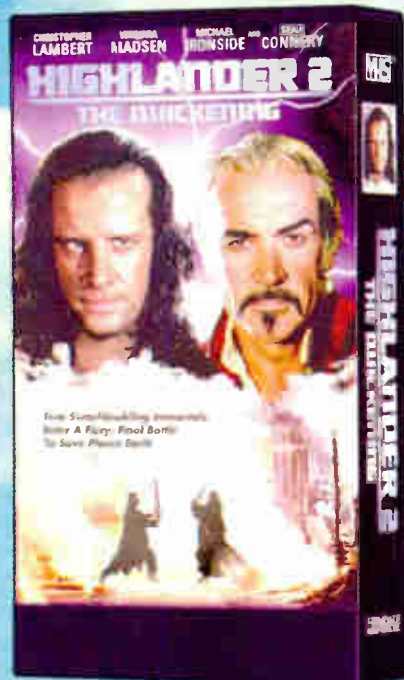


## LITTLE NEMO: Adventures In Slumberland

*"Elegantly Drawn as the Most Memorable Disney Creations..."* — Stephen Holden, New York Times

Welcome to the fantasy world of "Little Nemo", where dreams of enchanted lands and new friends take young Nemo into an exciting, fun-filled adventure through Slumberland.

Little Nemo: Adventures In Slumberland, \$24.95 S.R.P.  
1992 Production, Rated G, 85 Minutes, Dolby Surround.

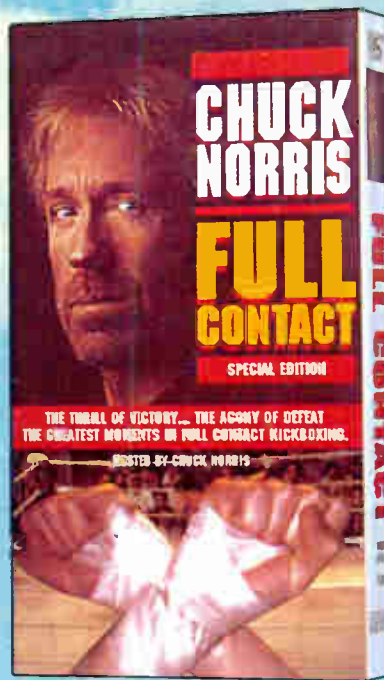


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SP Mode \$14.95 S.R.P. EP Mode \$9.95  
1990 Production, Rated R, 90 Minutes, Dolby Surround.



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The Greatest Moments in Full Contact Kickboxing.*

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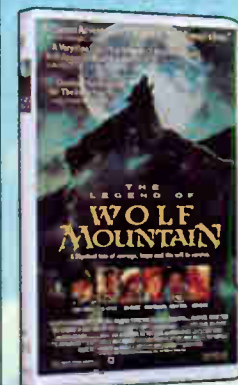


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# Video Previews

EDITED BY CATHERINE APPLEFELD

Billboard.

FOR WEEK ENDING MARCH 26, 1994

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
<b>★ ★ NO. 1 ★ ★</b>						
1	1	23	<b>OUR FIRST VIDEO</b> <sup>▲2</sup> Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
2	<b>NEW</b>		<b>LIVE AT THE ACROPOLIS</b> Private Music BMG Home Video 82163	Yanni	LF	19.98
3	2	47	<b>COMEDY VIDEO CLASSICS</b> <sup>▲3</sup> Curb Video 177703	Ray Stevens	LF	16.98
4	3	16	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
5	4	16	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video 19V49164	Michael Jackson	LF	19.98
6	5	15	<b>MARIAH CAREY</b> Columbia Music Video 19V49179	Mariah Carey	LF	19.98
7	6	20	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
8	7	22	<b>GREATEST HITS</b> ● MCA Music Video 10932	Reba McEntire	LF	19.98
9	8	91	<b>THIS IS GARTH BROOKS</b> <sup>▲8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
10	10	6	<b>ALAPALOOZA: THE VIDEOES</b> Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
11	9	57	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
12	12	7	<b>KEEP THE FAITH-THE VIDEOES</b> PolyGram Video 4400877873	Bon Jovi	LF	19.95
13	11	17	<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
14	13	22	<b>NAOMI &amp; WYNONNA-THE FAREWELL TOUR</b> ● MPI Home Video MP6350	The Judds	LF	19.98
15	16	71	<b>BEYOND THE MINO'S EYE</b> <sup>▲2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
16	14	23	<b>VISUALIZE</b> ● PolyGram Video 4400865073	Def Leppard	LF	19.95
17	15	80	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
18	20	54	<b>DELICATE SOUND OF THUNDER</b> <sup>▲4</sup> Columbia Music Video 24V-49019	Pink Floyd	C	24.98
19	23	21	<b>THE VIDEO COLLECTION</b> PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
20	19	17	<b>GREATEST VIDEO HITS: VOL. 2</b> Curb Video 777043	Sawyer Brown	LF	19.95
21	28	22	<b>ALMOST GOOBYE</b> MCA Music Video 10850	Mark Chesnutt	SF	9.98
22	<b>RE-ENTRY</b>		<b>LIVE AT REO ROCKS</b> PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
23	17	20	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
24	22	27	<b>LIFE PROMISE PRIOR LOVE</b> Epic Music Video 19V49172	Sade	LF	19.98
25	25	112	<b>GARTH BROOKS</b> <sup>▲4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
26	24	59	<b>FOR MY BROKEN HEART</b> <sup>▲2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
27	<b>RE-ENTRY</b>		<b>SHADES OF GREY</b> Columbia Music Video 19V49184	Billy Joel	LF	19.98
28	18	50	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
29	31	67	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
30	<b>NEW</b>		<b>RHYTHM, COUNTRY &amp; BLUES</b> MCA Music Video 10876	Various Artists	LF	19.98
31	33	26	<b>THE HITS COLLECTION</b> ● Warner Reprise Video 3-38371	Prince	LF	19.98
32	35	69	<b>LIVE</b> <sup>▲4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
33	26	33	<b>KONFIDENTIAL</b> ● PolyGram Video 4400876033	Kiss	LF	19.95
34	27	4	<b>A TOUCH OF MUSIC IN THE NIGHT</b> A*Vision Entertainment 50660	Michael Crawford	LF	19.98
35	<b>RE-ENTRY</b>		<b>UNPLUGGED</b> ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
36	37	19	<b>ROAKILL</b> A*Vision Entertainment 50436	Skid Row	LF	19.98
37	21	21	<b>TEN SUMMONER'S TALES</b> ● PolyGram Video 4400895673	Sting	LF	19.95
38	30	18	<b>CONWAY TWITTY # 1 HITS</b> Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
39	40	39	<b>LIVE &amp; LOUO</b> ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
40	<b>NEW</b>		<b>PADDOY NORMAN'S IRISH PARTY</b> Parade Video 223	Various Artists	LF	14.95

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### MUSIC

"Rhythm Country & Blues," MCA Music Video, 60 minutes, \$19.95.

Released in tandem with album of songs coupling stars of country and R&B, this documentary, which first aired as a PBS special, happily offers much more than the typical making-of, recording studio fanfare. Yes, there's plenty of footage of George Jones and B.B. King weaving their own version of "Patches," Trisha Yearwood and Aaron Neville personalizing "I Fall To Pieces," and Tanya Tucker and Little Richard putting their stamp on "Somethin' Else," plus Marty Stuart, Reba McEntire, Natalie Cole, Chet Atkins, and others—but there's more. The program paints a history of the development of the two musical genres in the spotlight, and offers a look back, through narration and brilliant archival photos, at two cities integral to their respective growth: Nashville and Memphis. A fine complement to the album or stand-alone entertainment.

2900), 60 minutes, \$19.95.

Very public figure Powter unleashes her second exercise program geared more toward fledgling fitness enthusiasts than seasoned flexers. A mat, a chair, and free weights, plus optional step and ankle weights, are the ingredients needed for this muscle-building program that emphasizes slow, perfectly structured resistance moves and doesn't require a whole lot of space. Powter is accompanied by a diverse, politically correct class that comprises a golden girl and a few overweight women as well as the usual leotarded bunch.



As with her previous "Lean, Strong & Healthy," Powter is again at her no-nonsense best: straightforward, not sappy; coaxing, not elichéd. And her workout is characteristically well-paced and easily adaptable to a variety of fitness levels, so those exercising along at home can grow with the program.

### DOCUMENTARY

"Apogee: Life In Motion," V.I.E.W. Video (212-674-5550), 15 minutes, \$19.98.

Inspired by the big-screen epics "Baraka" and "Koyaanisqatsi," and billed as "visual music programming," this six-years-in-the-making video could be considered a journey around the world in 45 minutes. Filmmaker Craig McCourry traveled from East Africa to China, Japan, Singapore, Canada, the United States, and other diverse locales to capture what he saw as the untamed beauty of nature and man's place in it. Set to continuous instrumental music inspired from the new age, world beat, and fusion genres, McCourry's photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is frozen in motion, clouds speed unnaturally over mountaintops. These manipulations pepper more realistic views of a diversity of life, which actually prove more interesting than their synthetic counterparts.

"The Life And Times Of Jesus: The First Christmas," Capital Cities/ABC Video, 50 minutes, \$19.98.

First of three-part documentary on the life of Jesus is rife with conventional and not-so-conventional wisdom delivered by scholars, theologians, and historians. Narrated by Armand Assante with gospel readings by Betty Buckley, the U.S. News Production program attempts to piece together the birth and early life of the child born in Nazareth who would change the course of religion and history. The varying perspectives (viewers likely will come away believing the truth is an amalgam of them all) are given a visual context via modern-day and historic photographs, icons, paintings, and sculptures. Second episode, "Who Was Jesus?" and final chapter, "The Last Days Of Jesus," mull the mature life and death of Jesus. All three videos are available packaged together in a handsome box for \$49.98 list, and will be especially attractive around Easter.

### EDUCATIONAL

"Flags Of The Nations," Lanny Lee Productions, 60 minutes, \$29.95.

A quick glance at the flags of many of the world's nations reveals a patchwork of colors and symbols that may seem somewhat haphazard. This educational program does a commendable job of perking up a subject that lends itself to dry, monotone discussion. As well as revealing the history and symbolism of each flag, the narrator offers viewers a taste of the heritage and sometimes the modern-day culture of many countries. Photos and drawings illustrate the text.



### SPORTS

"NBA Jam Session," CBS Fox Video, 10 minutes, \$14.98.



Viewers in search of information about a particular country or flag will appreciate the handy accompanying directory that lists each nation and the time into the program during which it appears. Potential audience for tape is on the narrow side, but placement in the educational, documentary, or even travel sections could spur interest.

### THEATRICAL

"The Golden Age Of Science Fiction Thrillers," MCA/Universal Home Video, lengths vary, \$14.98 each.

"Men Were Her Prey For Eternal Youth!" "Fiery Meteor Freezes Humans To Stone!" "The Fang Of The Snake Goddess Will Pierce Your Flesh!" No, these catch phrases aren't culled from that popular line of kitschy greeting cards. They're headlines from the covers of MCA/Universal's new "Golden Age Of Science Fiction Thrillers," a collection of seven campy monster movies from the '50s presented in all of their black-and-white splendor. Cult favorites such as "Cult Of The Cobra," "The Leech Woman," "It Came From Outer Space," "The Land Of Unknown," and others fondly recall a time gone by, when monsters were eerily humorous and the humans they stalked were certainly kinder and gentler. (Try finding a modern-day horror flick where the protagonist manages to whimper only "holy cow!" when he discovers that his girlfriend has been mutated by a swamp creature.) Saturday matinee staples Peter Cushing, Richard Carlson, Grant Williams, and William Reynolds would have it no other way.

### CHILDREN'S

"There Goes A Fire Truck," KidVision (212-275-2900), 35 minutes, \$10.95.

KidVision takes a slight detour away from the animated "Shining Time Station" and into the real, larger-than-life world of power machinery and the people who operate it. Fire trucks and fire fighters are the focus of this second in a series called Live Action Video For Kids, which takes children on age-appropriate guided tours of some of the power vehicles that intrigue them the most. "There Goes A Fire Truck," which follows "There Goes A Bull Dozer," puts children in the center of the action with behind-the-wheel camera angles and a special sneak peak at the station. The video also is available in a special, eye-catching box that includes a die-cast moving toy of a fire truck featured in the video; suggested list for this toy pack is \$12.95.

### HEALTH/FITNESS

"Building Strength With Susan Powter," A\*Vision Entertainment (212-275-

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.



## SHELF TALK

(Continued from page 74)

Previously, Buena Vista only accepted damaged tapes due to a manufacturer's defect and limited the period of coverage to 60 days.

Stores will send returns to their distributors, who will process the claims and send out replacements.

**ORDERING BY COMPUTER:** Consumers can have a video store in their computer as the result of a joint agreement between direct-mail company Video Learning Library, based in Scottsdale, Ariz., and Millennium Online in Clearwater, Fla.

More than 10,000 special-interest titles are listed on the service, called the "Online Video Store." Customers can browse through the selections via a modem and place an order to buy or rent any title.

Among the title categories are documentaries, exercise, music, sports, travel, cooking, and more specialized interests such as fishing, aviation, pets, cooking, and languages. A search application is included to speed the selection process.

Subscribers who order the "Online Video Store" receive a free program diskette and three hours of online time. The Video Learning Library's quarterly newsletter, "Screening Room," also is part of the package.

**RENTAL REBATES AND MORE:** HBO Home Video is so sure consumers will love "The Last Outlaw" that it will refund the rental price if they don't.

The "Great Time Guarantee" gives up to \$2 back to consumers who say they weren't satisfied viewers. HBO Home Video employed a similar rental rebate program for selected titles two years ago.

Also included are upcoming titles "State Of Emergency," "Against The Wall," and "White Mile," says marketing director Janet Rolle.

"Last Outlaw" boxes will be stickered to alert consumers to the guarantee. The title arrives in stores April 27.

Consumers requesting a refund must return the sales receipt to HBO Home Video, which will honor the offer until one year after the street date.

Dealers and distributors aren't being ignored. Stores purchasing a four-unit prepack of Touchstone Home Video's "Into The West" will receive a free "The Lion King" wall clock. "The Lion King," Disney's next animated feature, reaches theaters this summer.

Meanwhile, distributor reps selling Vidmark Entertainment's "Return To Two Moon Junction" can get money for Victoria's Secret purchases at different sales levels. Credits begin to accumulate at the 25-unit mark and reach \$2.50 a cassette with the 101st order.

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## MILES AHEAD: THE MUSIC OF MILES DAVIS

*The First Documentary On The Legendary Trumpeter On Video and Laserdisc*

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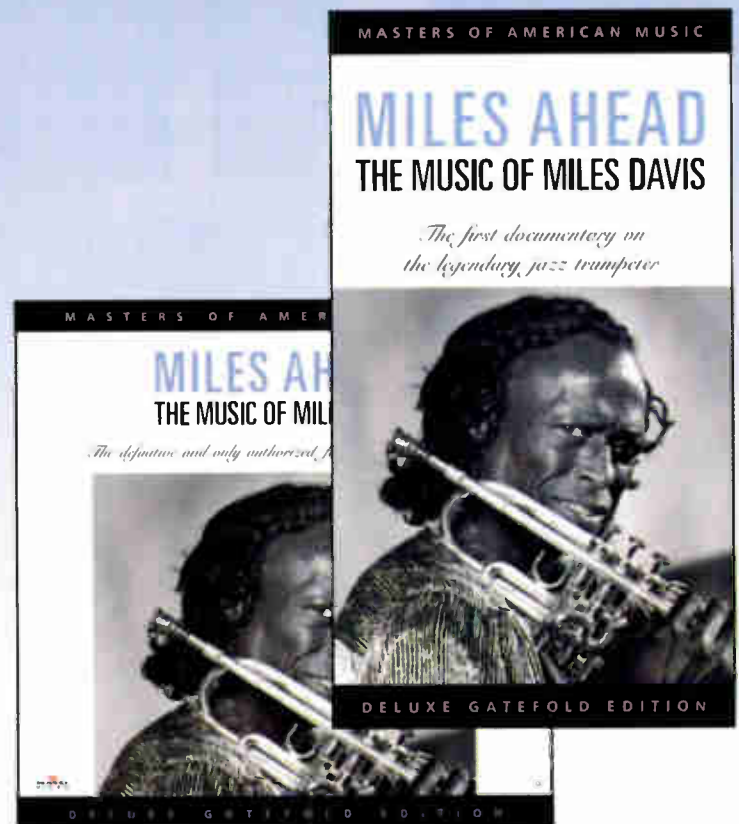
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**C**hange and stability coexisted in the independent sector of the music business over the last year. In distribution, companies like Alliance Entertainment set their sights on establishing a nation-wide presence, while regionals M.S. in Chicago and Select-O-Hits in Memphis banded together to form a national web. On the label side, indie rap labels once again spawned a raft of hits, while the indie rock imprints remained the breeding grounds for major-label signings.

Billboard's 1994 Independents Spotlight contains a cross-section of features that reflect both the constant flux that is a hallmark of the indie business, and the indies' ongoing pioneering spirit, which has consistently nurtured the superstar acts of the future. Part of our mission in this issue has been to look beyond the indies' traditional strongholds in rap and rock, and shed some light on some of the nether regions of the independent universe.

Terry Barnes investigates the successes bred by labels that specialize in other musical species. Carrie Borzillo explores the relationship between independent labels and album-alternative radio.

Chris Morris writes about the majors' incursions into independent distribution. And Geoff Mayfield delineates the hows and whys of Billboard's (1993-1994) Indie Charts.

This section also throws the spotlight on 10 independent labels that have cut their own groove in terrain outside the realm of conventional pop, rock and rap. While all these companies have issued worthy, exciting and commercially successful records, they represent only a fraction of the indie world—a world that harbors many of the most creative, hard-working and innovative professionals in the business. ■



Harvey: Indigo to Island



Palomino Anton Fier

## Behind The Majors' Move Into Indie Distribution: It's About Power And Pie Slices

BY  
**CHRIS MORRIS**

**i**n 1994, independents aren't just independent anymore.

Most of the Big Six manufacturers—evidently inspired by the vital sales and impressive artist-development track records of independent labels—have established their own independent distribution arms, or bought into existing indie webs. No two organizations are exactly alike, but the intent of all of them is readily apparent: The majors would like their own slice of the lucrative indie pie.

The newest, and perhaps the most ambitious, of the major-floated indie distributorships is the Alternative Distribution Alliance, launched in June 1993 by Warner Music Group. ADA handles product from such labels as Slash, 4AD, Sire, Reprise, Warner Bros., Mute and Atlantic, as well as some labels not affiliated with the WEA family, like the Restless family of imprints and, most recently, Seattle's Sub Pop.

Says ADA managing director Clark Staub, "The idea was to create a full distributorship on day one, [with] catalog that conveyed what ADA was trying to do." ADA also handles some 200 catalog titles, much of it in the alternative rock realm, previously distributed by WEA.

According to acting CEO Adam Somers, ADA was created to forge a stronger bond with mom-and-pop stores: "WEA had no way of having a relationship with those accounts except through a one-stop...[Now] there's more of a relationship."

ADA employs 20 sales people at offices in Los Angeles and New York, with regional reps in Northern California, Seattle, Minneapolis, Chicago, Atlanta and Austin, Texas.

Staub notes that ADA "did a projection based on what we thought we would do, based on the likelihood we would not have a hit record." In the nine months since the company was established, Staub says, it has doubled the dollar volume in its initial projection; successful releases from Golden Palominos (on Restless) and such hip acts as Liz Phair (Matador), the Spinanes and Mark Lane-gan (Sub Pop) have fueled ADA's liftoff.

### \$65 Million In The RED

Sony Music has taken a different tack in its indie incursion: Two years ago, it purchased a 50% interest in Relativity, a long-time power in the distribution of independent rock product. The distribution arm is today known as Relativity Entertainment Distribution.

RED president Sal Licata says that the company currently handles 38 lines, including such high-profile labels as Roadrunner, Mammoth, Metal Blade, Ruthless (through the Relativity label), Continuum and Epitaph. Licata estimates that RED will gross \$65 million in the fiscal year that ends March 31.

While RED does distribute Sony's Tri-Star imprint and handles some Columbia Special Products releases, Licata says, "The whole premise of this was to establish RED as an independent distribution company to relate to the smaller labels."

RED does have access to Sony's MIS computer system ("That's a tremendous asset for us and the labels," Licata says), and Sony facilitates RED's collections. Otherwise, the company is a free-standing entity with its own nine-branch system and a mandate Licata defines as "to

Continued on page 108



Smashing Pumpkins

## Know Your Neighbors:

# 10 At A Glance



**Label:** Arhoolie Productions, Inc.

**Founded:** 1960

**Annual number of releases:** 36 (1993), 50 projected for '94; Total CD releases: 125.

**Music Specialty:** roots music—Cajun, Zydeco, blues, Tejano.

**Roster includes:** Lightnin' Hopkins, Clifton Chenier, Flaco Jimenez, Beausoleil, Mississippi Fred McDowell, Mance Lipscomb, Lydia Mendoza, Sonny Boy Williamson.



*Doucet*

**Biggest Splash:** Best-selling artists are the late Clifton Chenier, Michael Doucet and Beausoleil. Doucet's "Hot Chili Mama" is probably his biggest seller. Since its inception, Arhoolie has won two Grammys—one for Flaco Jimenez and the other for Elizabeth Cotten's "Guitar Pickin' Lady." For this year's Grammys, Arhoolie earned a nomination for Best Large Jazz Ensemble Performance for the "Johnny Otis & His Orchestra Spirit Of The Black Territory Bands" album.

**Quote:** Founder/owner Chris Strachwitz, one of America's most passionate musical archivists, attributes Arhoolie's success to the label's extensive catalog of raw roots music. He is quick to point out that conservative investment and development, as well as an early involvement in publishing, helped secure the label's growth. Strachwitz is currently compiling new back catalog CD anthologies that are approximately 78 minutes long (a tip of the hat to his favorite listening medium).

"I'm going back to all of my original tapes and picking the best released and unreleased tracks," he says. "It's a lot of work, but now I'm making delightful CDs, and I hope the world will discover them."

"I don't have any kids, so these releases are them," Strachwitz laughs. "They don't talk back. They just sing me back wonderful stuff."

**ellipsis arts...**

**Label:** Ellipsis Arts

**Founded:** Fall 1992

**Annual number of releases:**

**es:** currently five existing titles

**Specialty:** World music.

**Roster includes:** Tuvan Throat Singers, Ba-Benjelle Pygmies, Australian Aborigines, Master Musicians Of Jajouka, Guo Brothers.

**Biggest Splash:** "Global



Meditation," a four-CD set, was Billboard's Top World Music Album of 1993.

**Quote:** Although Ellipsis Arts has issued less than a half dozen titles, the Roslyn, New York-based label is unique in its pursuit of blending education, enlightenment and passion into their impressively conceived releases. The boxed set "Global Meditation" and "Global Celebrations" are intelligently compiled world music overviews, while "Voices Of Forgotten Worlds" is a double CD/96-page book set done in conjunction with the United Nations. Upcoming releases include a flamenco boxed-set and "Trance," a three-volume series of extended meditative pieces from around the world. Label president Jeff Charno doesn't foresee Ellipsis Arts as strictly a world music company. "Our projects so far have been world music, but I see us as being very eclectic," remarks Charno, whose company is investigating various media—books, video and CD-ROM. "Really, we are just indulging our sense of what is important and good."

**Label:** Higher Octave Music, Inc.

**Founded:** 1986

**Annual number of releases:** 10 titles (total catalog: 75 titles).

**Music Specialty:** New Age,



*Ottmar Liebert*

adult alternative, world music.

**Roster includes:** Ottmar Liebert, Craig Chaquico, Shahin Sepshehr, Eko.

**Biggest Splash:** Billboard Independent New Age Label Of The Year for the last three years. NARM Bestseller Award for Independent New Age Album, 1991-1993. Best-selling title: Ottmar Liebert's "Nouveau Flamenco," has sold more than 1 million copies worldwide since its release.

*Continued on page 105*

# Rap And Rock Rule The Charts, But Most Indies Meet Bottom Lines By Going To Other Markets Altogether

BY TERRY BARNES

Nothing could be more independent about America's "indies" than the music they manufacture. While every major label has a major investment in rap or alternative rock or both (see accompanying story), some 85% of the indies have little or no interest in either. A glance at NAIRD's latest directory (wherein the organization's 329 member labels describe their product specialties) reveals that indies are most likely to specialize in jazz (12% of the labels), children's recordings (11%), folk/ethnic music (12%) or blues (10%). Indies are slightly more interested in rap (5%) than in all-acoustic or world music (4% each) and find religious music (5%) nearly as inspiring as alternative rock (6%).

Leaving mainstream music to the majors has been crucial to the survival of many small labels. Even rock stars with their own labels and plenty of \$400-an-hour advice—from the Beach Boys to the Moody Blues, Led Zeppelin, Genesis and many more—have had to cut their losses and close their doors. As Prince and Hammer cleaned out their offices in the past few months, many small labels find themselves better off than ever.

Only the artists are singing the blues at Alligator, where revenues grew from \$600,000 to over \$4 million annually between 1985 and 1990. "There's been such a boom in blues that even a couple of majors are getting into the business," says founder/president Bruce Iglauer, "and it's such an emotional, rough, anti-plastic type of music that I have every confidence that they'll also get out."

"While the majors want to sell music like McDonalds sells hamburgers, we'd rather be a small chain of gourmet restaurants with a line going around the block. It's the menu that counts—not how many are served." In 23 years, Iglauer has amassed a 150-album catalog and numerous Grammy nominations, and co-founded NAIRD. A board member since the organization's first meeting, Iglauer hopes to educate small labels whose expertise may be music—not business.

### Reservation Rappers

"Four years ago, when we started the label, we didn't even know where to send the records," says John Altenburgh



*Alligator bluesman Charlie Musselwhite*



*Grate jazz: John Altenburgh at the plant*



*Sound Of America's Tom Bee*

of his jazz label's beginnings. "We had to choose between painting the house and buying a mailing list." But the future of Altenburgh Records was ensured by earnings from John's 60,000-square-foot plant, where Kraft ages half the Parmesan cheese it sells in America. Today the label's catalog includes 26 albums, led by its best-seller, Mike Metheny's "From Then Till Now."

"We've turned the corner now," Altenburgh smiles. "We're getting paid by our distributors!" Indies like Altenburgh need more than guts to survive; they need a Darwinian instinct for knowing when a record is good enough to risk a mortgage payment.

"We don't sign just any group of American Indians who can chant and play drums," says Sound Of America Records owner/founder Tom Bee. "Our business is just like the black music business, the

Latin music business and the Celtic music business: you have to find the right song and a group with the right sound." A New Mexico native, Bee grew up within walking distance of R&B and rockabilly concerts and tribal ceremonies. In the early '70s he hooked up with Motown, where he wrote and produced for Smokey Robinson, the Jackson Five and his own group, Xit, which became the first Native American group released by a mainstream label. But by the late '70s Bee still hadn't convinced a

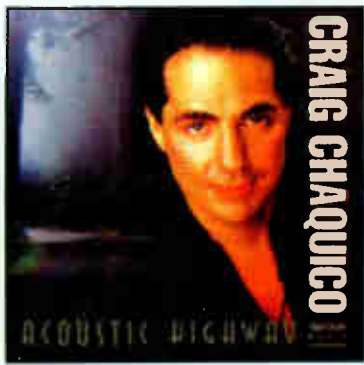
major record company that Native Americans had a sound that would sell.

"I'm from the Leonard Chess school of record sales: you fill your trunk with records and don't come back until they're sold, and that's how I started this company," Bee explains. "Everyone thought I was crazy, right in the middle of the recession, but the bottom line is that we have a bottom line."

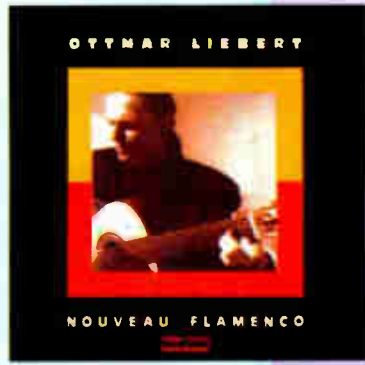
Distributing his product through a network of trading posts and powwows, Bee depends on customers to buy without hearing. So far, they've bought thousands from his 60-album catalog. Four separate labels offer styles ranging from traditional (drums and vocals alone) to reservation rappers to New Age. Moving toward a mass audience, Bee recently reached No. 16 on Billboard's New Age chart with "Human Rites" by Spotted Eagle.

Similarly, Hilton Rosenthal's Rhythm

*Continued on page 98*



**"ACOUSTIC HIGHWAY"**  
 Craig Chaquico (HOM 7350)  
 Former lead guitarist for Jefferson Starship with his smash instrumental debut. Top 3 at Billboard and Radio. Over 70,000 sold. Watch for Craig's new album this summer.



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**"ONE THOUSAND & ONE NIGHTS"**  
 Shahin & Sepehr (HOM 7061)  
 Debut album by Washington, DC based instrumental duo. Their sound is an exciting blend of Spanish, Moorish and Middle Eastern influences with elements reminiscent of Roxy Music, Peter Gabriel and The Police.

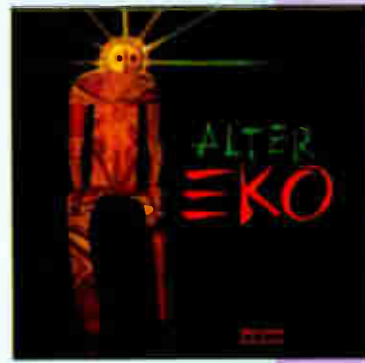


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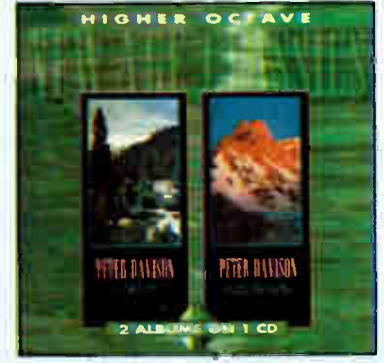
**"MANDINGO BEAT"**  
 The Soto Koto Band (HOM 7060)  
 Third in a series which includes Gumbay Dance (7044) and The Soto Koto Band (7049), this album features songs by the legendary Gambian singer Paps Touray.



**"ALTER EKO"**  
 EKO (HOM 7063)  
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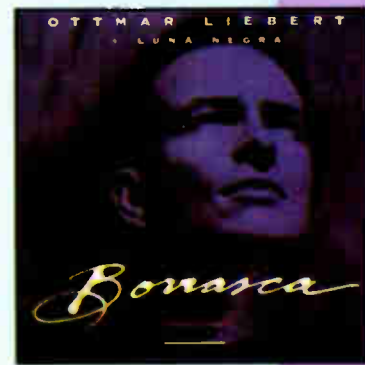


**NEW AGE CLASSICS SERIES (HOM 7058)**  
**"DREAMER/FANTASY"** William Aura

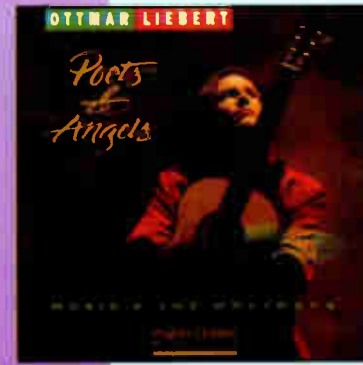


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## Is You Is Or Is You Ain't An Indie?

The Charts Explained

BY GEOFF MAYFIELD

**S**o, how is it that Dr. Dre, an artist from Atlantic Group subsidiary Interscope, ends up on Billboard's independent label charts?

The answer to that question crystallizes the criterion that Billboard uses to define what is, or is not, an indie release, and it can be summed up in two words: Independent Distribution. Ownership by a major record company, or a distribution and/or promotion pact with a major label, does not necessarily remove a title from the indie label camp.

The sole determination for inclusion on these charts is whether the title was sold exclusively by independent distributors.

Once upon a time, it was easy to determine indie status. Independent ownership. Independent distribution. End of story. But, in late 1985, when Warner Bros. first staked equity in Tommy Boy Records, the lines between major and independent labels became forever blurred.

Today, in one fashion or another, five of the six major conglomerates have their feet in independent waters, either through the establishment or acquisition of an indie label or distributor.

Thus, Dr. Dre's "The Chronic" and the Death Row/Interscope singles from that album are included on these charts, because they were sold by indie giant Priority. Dre goods are picked, packed and shipped by WEA, but Priority is the selling agent.

However, fellow Death Row/Interscope rapper Snoop Doggy Dogg does not qualify for these charts, because his product is solicited and sold by WEA.

As shown by the inclusion of Dre and Next Plateau/ffrr rapper Paperboy, the involvement of a major's promotion department does not remove a release from indie consideration. But, if even one configuration of a single or an album is sold by that major, it doesn't qualify for these charts.

Likewise, in this Spotlight's label rankings, the standings of the independent labels have been adjusted to reflect only the performance of titles that were sold through indie wholesalers. Thus, Death Row's standing reflects the chart points accumulated by Dre's titles, but not Snoop's. Next Plateau gets credit for Paperboy, but not for PolyGram Label Group-distributed Salt-N-Pepa.

### How The Charts Are Compiled

The charts in this section encompass a one-year span, from last year's Feb. 13 issue to this year's Feb. 12 issue. Along with the lists that were featured in last year's Independent Label Spotlight, we have added several new ones this year, including distributing-label standings for The Billboard 200 and Top R&B Albums. Also new this year are indie charts for classical, jazz and contemporary jazz.

Continued on page 88



Dr. Dre has the year's Top Indie Album.

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P 50093-2/4



P 50091-2/4



P 50098-2/4/1



P 50092-2/4



# Indies

## CHARTS

Continued from page 86

These lists were compiled via the same methodologies used to establish the Year In Music charts from Billboard's annual year-end issue:

- The charts based on The Billboard 200 and Top R&B Albums are compiled from actual SoundScan figures for the weeks those titles appeared on those charts.

- For the Hot 100 and Hot R&B Singles lists, gross impressions are accumulated in combination with accumulated SoundScan unit sales and weekly small-market radio playlist points.

- Billboard's Dance Maxi-Singles Sales chart was not converted to SoundScan until last summer; Hot Rap Singles, Top Jazz Albums, Top Contemporary Jazz and Top Classical Albums were not converted to SoundScan until December 1993. The rankings for these charts, as well as New Age and World Music, are based on a point system, determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position.

### Success Stories

The strength of the independent label sector is illustrated by the fact that in four cases, the top charting titles on these lists were not just No. 1 indie releases for the February-to-February calendar, but were in fact No. 1 overall with majors' titles included. Earning this distinction were Tag Team's "Whoomp! (There It Is)" on Hot 100 Singles, H-Town's "Knockin' Da Boots" on Hot R&B Singles, Dr. Dre's "The Chronic" on Top R&B Albums, and Ry Cooder and V.M. Bhatt's "A Meeting By The River" on World Music Album.

As one might expect, rap is a big part of the indie menu. Eight of the top 10 titles—and 19 of the top

25—on Top Billboard 200 Indie Albums are rap releases. The genre also accounts for all but one of the 30 titles on Top Indie R&B Albums, nine of the top 10 on Top Indie R&B Singles and eight of the top 10 spots on Top Hot 100 Indie Singles.

Still, it would be a mistake to assume that the independent sector's impact is confined to rap. H-Town's breakthrough success shows that indies can be viable in the R&B field, and in world music, indie labels account for 20 of the top 30 albums in this February-to-February span. Indies also command an impressive penetration in the dance and New Age categories.

Walt Disney proves that independents can make hay with soundtracks too. With just three titles, all soundtracks—including the wildly successful "Aladdin"—Disney clocks in as the No. 2 indie on The Billboard 200, trailing only Tommy Boy and its 10 charted albums. ■

## Top Billboard 200 Indie Albums

Pos. TITLE—Artist—Label

- 1 THE CHRONIC—Dr. Dre—Death Row/Interscope
- 2 ALADDIN—Soundtrack—Walt Disney
- 3 19 NAUGHTY III—Naughty By Nature—Tommy Boy
- 4 LETHAL INJECTION—Ice Cube—Priority
- 5 IT'S ON (DR. DRE 187UM) KILLA—Eazy-E—Ruthless
- 6 THE PREDATOR—Ice Cube—Priority
- 7 WHOOMP! (THERE IT IS)—Tag Team—Life
- 8 FEVER FOR DA FLAVOR—H-Town—Luke
- 9 TILL DEATH DO US PART—Geto Boys—Rap-A-Lot
- 10 NINE YARDS—Paperboy—Next Plateau/FFRR
- 11 THE WORLD IS YOURS—Scarface—Rap-A-Lot
- 12 MTV PARTY TO GO VOLUME 3—Various Artists—Tommy Boy
- 13 DAZZEY DUKS—Duce—TMR
- 14 HOUSE OF PAIN—House Of Pain—Tommy Boy
- 15 MTV PARTY TO GO VOLUME 4—Various Artists—Tommy Boy
- 16 QUAD CITY KNOCK—95 South—Wrap
- 17 DOWN WITH THE KING—Run-D.M.C.—Profile
- 18 SHOCK OF THE HOUR—MC Ren—Ruthless
- 19 HOME INVASION—Ice-T—Rhyme Syndicate
- 20 BASS: THE FINAL FRONTIER—D.J. Magic Mike—Magic



Tag Team has the year's Top Indie Single.

- 21 BANGIN ON WAX—Bloods & Crips—Dangerous/Pump
- 22 IN THE NUDE—Luke—Luke
- 23 BEAUTY & THE BEAST—Soundtrack—Walt Disney
- 24 5150 HOME 4 THA SICK—Eazy-E—Ruthless
- 25 TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS—Soundtrack—Walt Disney
- 26 THE NEW BREED—MC Breed—Wrap
- 27 BUHLOONE MINDSTATE—De La Soul—Tommy Boy
- 28 SEX AND RELIGION—Vai—Relativity
- 29 TIME MACHINE—Joe Satriani—Relativity
- 30 MEOUWY CHRISTMAS—Jingle Cats—Jingle Cats
- 31 PRETTY HATE MACHINE—Nine Inch Nails—TVT
- 32 APACHE AIN'T SHIT—Apache—Tommy Boy
- 33 TODAY'S HIT COUNTRY—Various Artists—K-Tel
- 34 THIS IS HOW IT SHOULD BE DONE—D.J. Magic Mike—Magic
- 35 THE BODY-HAT SYNDROME—Digital Underground—Tommy Boy

- 36 SUPERMODEL OF THE WORLD—RuPaul—Tommy Boy
- 37 BACK TO THE HOTEL—N2Deep—Profile
- 38 MTV: PARTY TO GO, VOL. 2—Various Artists—Tommy Boy
- 39 THE MAIL MAN—E-40—Sic Wid It
- 40 ILLEGAL BASS—Boss Outlaws—Newton

## Top Billboard 200 Indie Labels

Pos. LABEL (No. Of Charted Albums)

- 1 TOMMY BOY (10)
- 2 WALT DISNEY (3)
- 3 PRIORITY (2)
- 4 DEATH ROW (1)
- 5 RUTHLESS (3)
- 6 RAP-A-LOT (6)
- 7 LUKE (3)
- 8 LIFE (1)
- 9 WRAP (2)
- 10 TMR (1)
- 11 PROFILE (4)
- 12 NEXT PLATEAU (1)
- 12 FFRR (1)
- 14 MAGIC (2)
- 15 RHYME SYNDICATE (1)
- 16 RELATIVITY (3)
- 17 DANGEROUS (1)
- 17 PUMP (1)
- 19 TVT (2)
- 20 JINGLE CATS (1)

## Top Billboard 200 Indie Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 PRIORITY (11)
- 2 TOMMY BOY (10)
- 3 WALT DISNEY (3)
- 4 RELATIVITY (5)
- 5 BELLMARK (2)

Continued on page 90



***FOR NATIONAL OR REGIONAL  
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# Indies

## CHARTS

Continued from page 88

### Top Hot 100 Indie Singles

Pos.	TITLE—Artist—Label
1	WHOOMPI! (THERE IT IS)—Tag Team—Life
2	NUTHIN' BUT A G THANG—Dr. Dre—Death Row
3	KNOCKIN' DA BOOTS—H-Town—Luke
4	DAZZEY DUKS—Duice—TMR
5	DITTY—Paperboy—Next Plateau/FFRR
6	WHOOT, THERE IT IS—95 South—Wrap
7	HIP HOP HOORAY—Naughty By Nature—Tommy Boy
8	DRE DAY—Dr. Dre—Death Row
9	COME BABY COME—K7—Tommy Boy
10	IT WAS A GOOD DAY—Ice Cube—Priority
11	CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
12	DOWN WITH THE KING—Run-D.M.C.—Profile
13	LET ME RIDE—Dr. Dre—Death Row
14	SUPERMODEL (YOU BETTER WORK)—RuPaul—Tommy Boy
15	TOUCH MY LIGHT—Big Mountain—Quality
16	REAL MUTHAPHUCKKIN G'S—Eazy-E—Ruthless
17	SIX FEET DEEP—Geto Boys—Rap-A-Lot
18	I'LL BE LOVING YOU—Collage—Viper
19	MURDER SHE WROTE—Chaka Demus & Pliers—Mango
20	LICK U UP—H-Town—Luke

### Top Hot 100 Indie Labels

Pos.	LABEL (No. Of Charted Singles)
1	LIFE (1)
2	DEATH ROW (3)
3	TOMMY BOY (10)

- 4 LUKE (2)
- 5 TMR (1)
- 6 PRIORITY (4)
- 7 WRAP (2)
- 8 FFRR (2)
- 9 PROFILE (2)
- 10 RUTHLESS (2)

### Top Indie R&B Albums

Pos.	TITLE—Artist—Label
1	THE CHRONIC—Dr. Dre—Death Row/Interscope
2	TILL DEATH DO US PART—Geto Boys—Rap-A-Lot
3	LETHAL INJECTION—Ice Cube—Priority
4	THE WORLD IS YOURS—Scarface—Rap-A-Lot
5	19 NAUGHTY III—Naughty By Nature—Tommy Boy
6	FEVER FOR DA FLAVOR—H-Town—Luke
7	IT'S ON (DR. DRE 187UM) KILLA—Eazy-E—Ruthless
8	THE PREDATOR—Ice Cube—Priority
9	BANGIN ON WAX—Bloods & Crips—Dangerous/Pump
10	THE NEW BREED—MC Breed—Wrap
11	QUAD CITY KNOCK—95 South—Wrap
12	SHOCK OF THE HOUR—MC Ren—Ruthless
13	NINE YARDS—Paperboy—Next Plateau/FFRR
14	DAZZEY DUKS—Duice—TMR
15	IN THE NUDE—Luke—Luke
16	GHETTO DOPE—Sth Ward Boyz—Rap-A-Lot
17	THE MAIL MAN—E-40—Sic Wid It
18	HOME INVASION—Ice-T—Rhyme Syndicate
19	WHOOMPI! (THERE IT IS)—Tag Team—Life
20	BUHLOONE MIND STATE—De La Soul—Tommy Boy
21	APACHE AIN'T SHIT—Apache—Tommy Boy
22	S150 HOME 4 THA SICK—Eazy-E—Ruthless
23	COMIN' OUT HARD—Eightball & MJG—Suave
24	BASS: THE FINAL FRONTIER—D.J. Magic Mike—Magic
25	ENTA DA STAGE—Black Moon—Wreck
26	RUFFTOWN BEHAVIOR—Poison Clan—Luke
27	HOUSE OF PAIN—House Of Pain—Tommy Boy
28	TRYIN' TO GET A BUCK—B-Legit The Savage—Sic Wid It
29	A LESSON TO BE LEARNED—R.B.L. Posse—In-A-Minute
30	GAS CHAMBER—C-BO—AWOL



H-Town: Top Indie R&B Single winners

### Top Indie R&B Album Labels

Pos.	LABEL (No. Of Charted Albums)
1	RAP-A-LOT (11)
2	PRIORITY (3)
3	TOMMY BOY (10)
4	RUTHLESS (4)
5	DEATH ROW (1)
6	LUKE (5)
7	WRAP (2)
8	PROFILE (5)
9	SIC WID IT (6)
10	TMR (1)

### Top Indie R&B Album Distributing Labels

Pos.	LABEL (No. Of Charted Albums)
1	PRIORITY (19)
2	TOMMY BOY (12)
3	RELATIVITY (5)

- 4 LUKE (5)
- 5 ICHIBAN (2)

### Top Indie R&B Singles

Pos.	TITLE—Artist—Label
1	KNOCKIN' DA BOOTS—H-Town—Luke
2	WHOOMPI! (THERE IT IS)—Tag Team—Life
3	NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
4	HIP HOP HOORAY—Naughty By Nature—Tommy Boy
5	WHOOT, THERE IT IS—95 South—Wrap
6	DAZZEY DUKS—Duice—TMR
7	IT WAS A GOOD DAY—Ice Cube—Priority
8	CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
9	DRE DAY—Dr. Dre—Death Row/Interscope
10	DITTY—Paperboy—Next Plateau/FFRR
11	DOWN WITH THE KING—Run-D.M.C.—Profile
12	LICK U UP—H-Town—Luke
13	FOREPLAY—Raab—Rip-It
14	SIX FEET DEEP—Geto Boys—Rap-A-Lot
15	COME BABY COME—K7—Tommy Boy
16	BREAKADAWN—De La Soul—Tommy Boy
17	REAL MUTHAPHUCKKIN G'S—Eazy-E—Ruthless
18	MURDER SHE WROTE—Chaka Demus & Pliers—Mango
19	LET ME RIDE—Dr. Dre—Death Row/Interscope
20	IT'S ON—Naughty By Nature—Tommy Boy

### Top Indie R&B Singles Labels

Pos.	LABEL (No. Of Charted Albums)
1	LUKE (8)
2	TOMMY BOY (11)
3	LIFE (1)
4	PRIORITY (5)
5	DEATH ROW (3)
6	WRAP (3)
7	TMR (1)
8	PROFILE (4)
9	RAP-A-LOT (4)
10	RIP-IT (1)

Continued on page 92

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- Pos. TITLE—Artist—Label
- 1 WHOOMP! (THERE IT IS)—Tag Team—Life
  - 2 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
  - 3 WHOOT, THERE IT IS—95 South—Wrap
  - 4 DOWN WITH THE KING—Run-D.M.C.—Profile
  - 5 FLOW JOE—Fat Joe—Violator
  - 6 LET ME ROLL—Scarface—Rap-A-Lot
  - 7 REAL MUTHAPHUCKKIN G'S—Eazy-E—Ruthless
  - 8 IT WAS A GOOD DAY—Ice Cube—Priority
  - 9 SIX FEET DEEP—Geto Boys—Rap-A-Lot
  - 10 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
  - 11 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
  - 12 LET ME RIDE—Dr. Dre—Death Row/Interscope
  - 13 GOTTA GET MINE—MC Breed—Wrap
  - 14 COME BABY COME—K7—Tommy Boy
  - 15 REALLY DOE—Ice Cube—Priority
  - 16 CROOKED OFFICER—Geto Boys—Rap-A-Lot
  - 17 COME CLEAN—Jeru The Damaja—Payday
  - 18 SOUL BY THE POUND—Common Sense—Relativity
  - 19 REIGN OF THE TEC—The Beatnuts—Violator
  - 20 MURDER SHE WROTE—Chaka Demus & Pliers—Mango

## Top Indie Rap Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 RAP-A-LOT (4)
  - 2 PRIORITY (4)
  - 3 WRAP (5)
  - 4 TOMMY BOY (7)
  - 5 RUTHLESS (3)
  - 6 VIOLATOR (3)
  - 7 LIFE (2)
  - 8 DEATH ROW (3)
  - 9 PROFILE (2)
  - 10 RELATIVITY (3)



Charlie Watts

## Top Indie Dance Singles

- Pos. TITLE—Artist—Label
- 1 WHOOMP! (THERE IT IS)—Tag Team—Life
  - 2 PUSH THE FEELING ON—Nightcrawlers—Great Jones
  - 3 COME CLEAN—Jeru The Damaja—Payday
  - 4 COME BABY COME—K7—Tommy Boy
  - 5 WHOOT, THERE IT IS—95 South—Wrap
  - 6 I CAN'T GET NO SLEEP—Masters At Work Featuring India—Cutting
  - 7 HOW MANY EMCEE'S (MUST GET DISSID)—Black Moon—Wreck
  - 8 DAZZEY DUKS—Duice—TMR
  - 9 GIVE IT UP—The Goodmen—FFRR
  - 10 SHOOT TO KILL—Mad Lion—Weeded
  - 11 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
  - 12 DOWN WITH THE KING—Run-D.M.C.—Profile
  - 13 WRITTEN ON YA KITTEN—Naughty By Nature—Tommy Boy
  - 14 WHO'S THE MAN?—House Of Pain—Tommy Boy
  - 15 KNOCKIN' DA BOOTS—H-Town—Luke
  - 16 I-I-GHT (ALRIGHT)—Doug E. Fresh—Gee Street
  - 17 YOLANDA—Reality—Strictly Rhythm
  - 18 IT'S ON—Naughty By Nature—Tommy Boy
  - 19 SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE—RuPaul—Tommy Boy
  - 20 BACK TO MY ROOTS—RuPaul—Tommy Boy

## Top Indie Dance Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 TOMMY BOY (14)

- 2 LIFE (3)
- 3 GREAT JONES (1)
- 4 FFRR (4)
- 5 PAYDAY (1)
- 6 NERVOUS (3)
- 7 WRAP (1)
- 8 PROFILE (3)
- 9 CUTTING (1)
- 10 WRECK (1)

## Top Indie Jazz Albums

- Pos. TITLE—Artist—Label
- 1 WARM & TENDER—Charlie Watts—Continuum
  - 2 CHICAGO REVISITED—Ahmad Jamal—Telarc
  - 3 BLUES AT BRADLEY'S—Charles Fambrough—CTI
  - 4 TO BIRD WITH LOVE—Dizzy Gillespie—Telarc
  - 5 THE CHARMER—Charles Fambrough—CTI
  - 6 WITH STRINGS—Scott Hamilton—Concord
  - 7 GOOD MORNING HEARTACHE—Johnny Adams—Rounder
  - 8 THREE GRACES—Jeff Beal—Triloka
  - 9 DEDICATED TO DIZ—Slide Hampton & The Jazzmasters—Telarc
  - 10 DOUBLE RAINBOW—Kevin Mahogany—Enja
  - 11 FROM BESSIE TO BRAZIL—Susannah McCorkle—Concord
  - 12 ENCORE AT THE BLUE NOTE—Oscar Peterson Trio—Telarc
  - 13 THE ORIGINAL JAZZ MASTERS SERIES VOL. UME I—Various Artists—DA
  - 14 LIVE IN BERLIN 1991 VOL. 1—Lounge Lizards—Intuition
  - 15 DEPARTURE—Bob Mintzer Big Band—DMP

## Top Indie Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 TELARC (4)
  - 2 CONTINUUM (1)
  - 3 CTI (2)
  - 4 CONCORD (3)
  - 5 ROUNDER (1)

Continued on page 94

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## CHARTS

Continued from page 92

### Top Indie Contemporary Jazz Albums

Pos. TITLE—Artist—Label

- 1 THE JAZZMASTERS—The Jazzmasters  
Featuring Paul Hardcastle—JVC
- 2 THE QUIET REVOLUTION—Ronny Jordan—4th & B'Way
- 3 THE SUN DON'T LIE—Marcus Miller—PRA
- 4 A MAN AND A WOMAN, SAX AT THE MOVIES—Jazz At The Movies Band—Discovery
- 5 KEEPIN' THE FAITH—Steve Laury—Denon
- 6 DEEP SOUL—Ronnie Laws—Par
- 7 PROMENADE—Peter White—Sin-Drome
- 8 FOREVER, ALWAYS—Wilton Felder—Par
- 9 BODY HEAT, JAZZ AT THE MOVIES—Jazz At The Movies Band—Discovery
- 10 ON A ROLL—Fattburger—Sin-Drome
- 11 SIMPLE LIFE—Kevyn Lettau—JVC
- 12 YIN-YANG—Steps Ahead—NYC
- 13 SPRING BREAK—Kilauea—Brainchild
- 14 CHERRY BLOSSOM—Keiko Matsui—White Cat
- 15 PLAY—Special EFX—JVC

### Top Indie Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 JVC (5)
- 2 DISCOVERY (2)
- 3 PAR (2)
- 4 SIN-DROME (2)
- 5 4TH & B'WAY (1)

### Top Indie Classical Albums

Pos. TITLE—Artist—Label

- 1 TOUS LES MATINS DU MONDE—Jordi Savall—Valois
- 2 AN ENGLISH LADYMASS—Anonymous 4—Harmonia Mundi (France)
- 3 HOVHANESS: MOUNT ST. HELENS—Seattle Symphony (Schwarz)—Delos
- 4 PRIMA DONNA—Lesley Garrett—Silva America
- 5 ON YOOLIS NIGHT—Anonymous 4—Harmonia Mundi
- 6 DAVID DIAMOND: VOL. III—Seattle Symphony (Schwarz)—Delos
- 7 MAHLER PLAYS MAHLER—The Welter-Mignon Piano Rolls—I.M.P.
- 8 FINZI: AN ENGLISH SUITE—English String Orchestra (Boughton)—Nimbus
- 9 EIN STRAUSSFEST II—Cincinnati Pops (Kunzel)—Telarc
- 10 SWITCHED-ON BACH 2000—Wendy Carlos—Telarc

### Top Indie Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 VALOIS (1)
- 2 HARMONIA MUNDI (FRANCE) (1)
- 3 DELOS (2)
- 4 SILVA AMERICA (1)
- 5 HARMONIA MUNDI (1)

Continued on page 96

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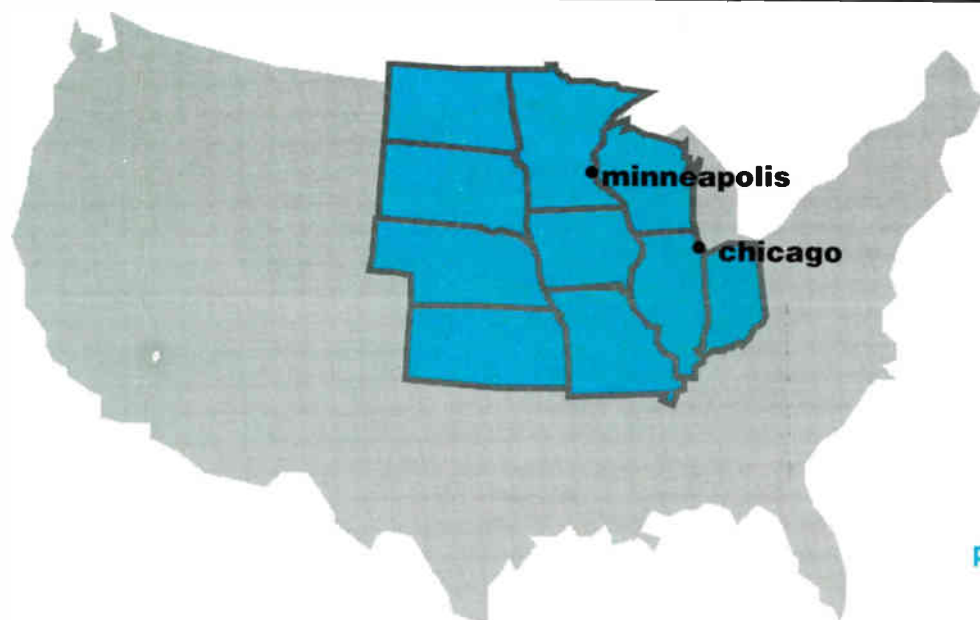
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## CHARTS

Continued from page 94

### Top Indie New Age Albums

- | Pos. | TITLE—Artist—Label   |
|------|--|
| 1    | ACOUSTIC HIGHWAY—Craig Chaquico—Higher Octave                      |
| 2    | MRS. CROWE'S BLUE WALTZ—Adrian Legg—Relativity                     |
| 3    | CURTAIN CALL—Danny Wright—Moulin D'Or                              |
| 4    | NOUVEAU FLAMENCO—Otmar Liebert—Higher Octave                       |
| 5    | ROMANCE—Chip Davis—American Gramophone                             |
| 6    | HOW THE WEST WAS LOST—Peter Kater With R. Carlos Nakai—Silver Wave |
| 7    | MONTEREY NIGHTS—John Tesh—GTS                                      |
| 8    | IMPRESSIONS—Chip Davis—American Gramophone                         |
| 9    | SOMA—Steve Roach & Robert Rich—Hearts Of Space                     |
| 10   | HEART ZONES—Doc Lew Childre—Planetary Productions                  |
| 11   | CUSCO 2000—Cusco—Higher Octave                                     |
| 12   | THROUGH THE RAINDROPS—Robert Bonfiglio—High Harmony                |
| 13   | BLUE NIGHT—Blue Knights—Innovative Communication                   |
| 14   | THE ELEVENTH HOUR—Mars Lasar—Real Music                            |
| 15   | SPANISH ANGEL—Paul Winter Consort—Living Music                     |
| 16   | WINE, WOMEN & WALTZ—Adrian Legg—Relativity                         |
| 17   | FOREST RAIN—Dean Evenson—Soundings Of The Planet                   |
| 18   | ETCHED IN STONE—Fowler And Branca—Silver Wave                      |
| 19   | 2002—Cusco—Higher Octave   |
| 20   | JOURNEY TO ZIPANGU—Himekami—Higher Octave                          |

### Top Indie New Age Labels

- | Pos. | LABEL (No. Of Charted Albums) |
|------|-------------------------------|
| 1    | HIGHER OCTAVE (9)             |
| 2    | RELATIVITY (3)                |
| 3    | MOULIN D'OR (1)               |
| 4    | AMERICAN GRAMAPHONE (2)       |
| 5    | SILVER WAVE (3)               |
| 6    | GTS (2)                       |
| 7    | HEARTS OF SPACE (2)           |
| 8    | REAL MUSIC (3)                |
| 9    | PLANETARY PRODUCTIONS (1)     |
| 10   | SOUNDINGS OF THE PLANET (2)   |

Continued on page 98





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# Indies

## CHARTS

Continued from page 96

### Top Indie World Music Albums

Pos. TITLE—Artist—Label

- 1 A MEETING BY THE RIVER—Ry Cooder/V.M. Bhatt—Waterlily Acoustics
- 2 THE SOURCE—Ali Farka Toure—Hannibal
- 3 GLOBAL MEDITATION—Various Artists—Ellipsis Arts
- 4 GLOBAL CELEBRATIONS—Various Artists—Ellipsis Arts
- 5 LAM TORO—Baaba Maal—Mango
- 6 WEAVING MY ANCESTORS' VOICES—Sheila Chandro—Real World
- 7 KALFOUDANJERE—Boukman Eksperyans—Mango
- 8 RAPA ITI—The Tahitian Choir—Triloka
- 9 MO-DI—Mouth Music—Rykodisc
- 10 KIRYA—Ofro Hazo—Shanachie
- 11 THE WORLD SHOULD KNOW—Burning Spear—Heartbeat
- 12 UNA SOLA CASA—Conjunto Cespedes—Green Linnet
- 13 A WORLD OUT OF TIME VOL.2—Henry Kaiser & David Lindley—Shonachie
- 14 VICTIMS—Lucky Dube—Shanachie
- 15 WAKE UP—Big Mountain—Quality
- 16 ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE—Zakir Hussain—Moment
- 17 ISLAND ANGEL—Altan—Green Linnet
- 18 MENAGERIE: THE ESSENTIAL COLLECTION—Buckwheat Zydeco—Mango
- 19 SELENIKO—Vartino—Green Linnet
- 20 GARDEN OF DREAMS—Ali Akbar Khan—Triloka

### Top Indie World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ELLIPSIS ARTS (2)
- 2 MANGO (6)
- 3 LUAKA BOP (2)
- 4 HANNIBAL (2)
- 5 WATERLILY ACOUSTICS (1)
- 6 SHANACHIE (4)
- 7 GREEN LINNET (4)
- 8 REAL WORLD (3)
- 9 TRILOKA (2)
- 10 RYKODISC (1)

### OTHER MARKETS

Continued from page 84

Safari label is looking for the window where ethnic sounds can touch the mainstream. It was Rosenthal who uncovered zulu-pop stars Juluka and Johnny Clegg and convinced Paul Simon to do more than listen to African sounds—to, in fact, visit the continent, which resulted in "Graceland."

"I refuse to be pigeonholed," Rosenthal explains of his joint venture with Priority Records, which focuses on adult-oriented music and starts with a live Carole King album. "Certainly Carole fits into our adult parameters. She didn't want to be dictated to by a major record company and was very happy with how we handled the last album. After all, being independent, we will still be working her record a year from now."

Creating and marketing frontline and product is a brave new world for K-Tel, who pioneered TV advertising for music in the '60s and '70s. Last year the Minnesota-based label applied those skills to an original group, word/jazz storytellers Celestial Navigations (featuring Geoffrey Lewis, father of actress Juliette). Joining the company after the group's signing, A&R/marketing VP Owen Husney wasn't convinced that K-Tel should even attempt frontline music. "But when I saw them," he recalls, "I was completely mesmerized by their visual presentation."

Husney tried to drum up interest for a TV special at Showtime and HBO, but without luck. "Since nobody really knew what to do with the group, I said, 'Let's buy our way onto TV. Instead of blowing money on magazine ads, why not take the same money and put it on television? Even if you lose money, you've still created awareness and visibility that ultimately transfers to retail.'" Husney convinced K-Tel president Mickey Ellenbein to make a Celestial Navigations infomercial. The company was prepared to lose money on the project and was shocked when they didn't. Today, Celestial Navigations are one step closer to K-Tel's goal: taking them directly to retail.

### Hot Off The Brill

"We specialize in trends, not fads," says Husney, whose job is to spot the latter. K-Tel's big '93 successes include "Today's Hit Country," which is nearing its one-year anniversary on the charts, and "The Brill Building Sound—Singers And Songwriters Who Rocked The '60s," brainchild of K-Tel's Era director Steve Wilson. The latter rolled out last fall with a trade campaign, but the consumer campaign began this year. "We don't need it to explode all at once—



Where ethnic and mainstream mix: Hilton Rosenthal discovers Johnny Clegg and Siphon Mehun (of Juluka)

we're not supporting a tour or trying to get a good chart number," says Husney. "This set will sell year in and year out, so we can take our time and roll out the campaign slowly."

Now traded on the NASDAQ exchange,

K-Tel is one of the largest indies, and one of a tiny minority to go public. But where does a little label like Continuum muster the courage for a stock offering? Probably from its president, charismatic

Continued on page 100

# VOICE

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# Indies

## OTHER MARKETS

Continued from page 98

Englishman Tim Brack, who has raised nearly \$13 million from private investors. Brack has signed Ron Wood and Charlie Watts of the Rolling Stones, Roger Daltrey of the Who, and '60s soul star Bobby Womack. How was he able to attract these big names?



Womack: un-warehoused

"Our acts know that we just don't throw a record out there, because we can't afford to sign a big name and just leave him sitting on the shelf," says Brack. In 1991 he convinced Charlie Watts to release his jazz album on Continuum. Watts was happy enough with the results to recommend it to fellow Stone Wood, who was frustrated with his own solo career. Wood not only switched to Continuum, but began a joint venture with them and signed Bobby Womack as his first artist.

Watching Wood's progress were Roger Daltrey and his manager, who approached Continuum to distribute the soundtrack for Daltrey's pay-per-view special, "Daltrey Sings Townshend," in February.

"I've been in record companies that feel more like warehouses," says Bobby Womack. "At Continuum you get the feeling that you're the only one that really matters. They treat every album like a gem."

Although all publicly held companies operate according to business plans, indies often do not. "I've never had a business plan, or even a release schedule," says Green Linnet founder/president Wendy Newton, whose 250-album Celtic and world-music catalog represents 17 years in business. "I started the label for personal pleasure," she admits. "I was too old to be a groupie, and I couldn't play an instrument, so this was one way I could surround myself with the music I love." But Green Linnet's success brought new pressures.

"Nowadays, profit is very important," Newton explains. "Nearly 200 people depend on us for their livelihoods; I need to be successful for them." She is proud that most of her touring acts (20 are on the road as of this writing) support themselves with music, not day jobs. And all carry enough product in their vans to sell at gigs.

What is common to labels as different as Green Linnet, K-Tel and Rhythm Safari is not an instinct for new hits, but for music that will never have to be 'cut out.' Cultivating music that will sell consistently for decades is a talent that can turn today's hobby into tomorrow's gold mine. ■

## Album Alternative: Is Radio's Hot Format Still Indie-Friendly, Or Has The Saviour Developed An Attitude?

BY CARRIE BORZILLO

While the album alternative format was only recently thought of as a haven for all sorts of artists who didn't fit into other radio niches, its increased popularity has forced the format to become tighter with its playlists. Some independent labels feel they have been left in the dust by the radio format they helped develop. Others feel that album alternative has continued to strike a fair balance between exposing independent and major-label acts.

Lulu Cohen, director of media relations (which includes promotion) for Hicksville, N.Y.-based Pipeline Records, distributed by Caroline, is one indie label executive who believes one of its new releases didn't get play because the label is an independent.

"We have a release of Andy Partridge (ex-XTC) featuring Martin Newell, and I looked at the charts and playlists and thought this would fit right in," says Cohen. "I didn't think it would be ignored, but that's what happened. Andy and Martin are in the same vein as Nick Heyward except [their music] is catchier. It doesn't have that druggy sound...I hate to say anything bad, but AAA has an attitude like I've never experienced before."



APR's Bruce Ranes

OK, I'm a small indie, but I can get through to KROQ and WDRE, and those are two huge alternative stations. It shouldn't be so hard to get through to an AAA PD."

Cohen says she is more frustrated with the fact that she couldn't get the PD or MD on the phone than she is disappointed that some album alternative out-

Continued on page 103



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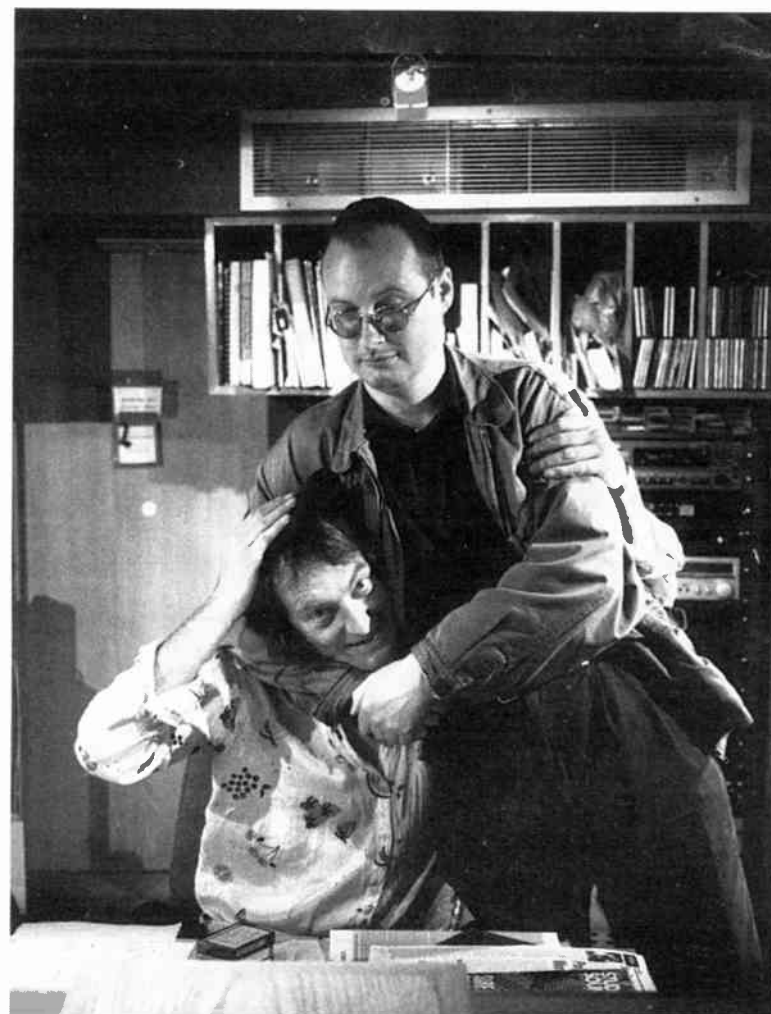
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# Indies

## With Blade's Signing, PRD Makes Rock A High Priority

**HIGH PRIORITY BLADE:** The deal is not etched in stone yet, but Priority's independent distribution company, Priority Records Distribution, is close to signing a pact with Simi Valley, Calif.-based metal/hard rock label Metal Blade Records.

A Priority spokesperson confirms that a deal between PRD and Metal Blade, which has been distributed for the last three years by Warner Bros., is pending. When the pact is consummated, Metal Blade will join two other indie rock imprints moving through PRD: The New York-based imprint American Empire, whose first releases (by Arson Garden and Dieselmeat) are due April 5, and Basura Records, a new company operated by Jon Napier of the L.A. industrial band Ethyl Meatplow and former Restless Records A&R staffer Melanie Tescquellas.

The Metal Blade deal will go a long way toward heightening Priority's rock profile: Although the label formed its own rock division, aptly named Priority Rocks, 11 months ago, it has few rock acts of its own. Its home-grown rap stars like Ice Cube and acts on the distributed Rap-A-Lot and Scarface labels remain its bread and butter.

The 12-year-old Metal Blade brings to the table a credible roster that includes such banging acts as GWAR, Skrew, and Fate's Warning. However, the label's back catalog remains with RED, while its metallic pop group the Goo Goo Dolls will stay at Warner.

All told, the Metal Blade, American Empire, and Basura deals will bring some needed rock oomph to PRD, established as a free-standing distributor by Priority late last year (Billboard, Nov. 20, 1993).

**ROOTSY QUICKIES:** Atlanta's Sky Records, a division of Ichiban Records, will now distribute and manufacture New Orleans' Monkey Hill Records. The company's roster includes some fine home-grown talent, including Cowboy Mouth, former Island signees the Bluerunners, and former Los Angeles fixture and DI favorite the Continental Drifters... Drive Entertainment, the L.A.-based indie started up last fall by vets Don Grierson and Stephen Powers (Billboard, Oct. 9, 1993), has inaugurated a reissue imprint, Drive Archive. First releases include albums by John Lee Hooker, Ray Charles, Lightnin' Hopkins, and Lead-

belly. Navarre Corp. in Minneapolis is exclusively distributing the reissue line... Phil Alvin, lead singer of our favorite band the Blasters, has signed as a solo artist with Hightone Records in Oakland, Calif. Phil joins his gifted brother Dave Alvin on the roster. An album is expected in late spring... Two artists on New Orleans' Black Top Records won industry kudos recently. The mighty soul man Solomon Burke, a recent Flag Waving subject, was inducted into the Philadelphia Music Alliance Walk Of Fame, while harp blower supreme James Harman has been named a "music achiever" in the Alabama Music Hall of Fame's R&B and Blues Museum. Congrats to both.

Alabama Music Hall of Fame's R&B and Blues Museum. Congrats to both.

**FLAG Waving:** Sometimes you get used to a musician in a certain role,

and then he bounces up and surprises you. So it is with Duane Jarvis.

D.J., as he's known, has picked some formidable guitar for such talents as Lucinda Williams, John Prine, Dwight Yoakam, Michelle Shocked, Marvin Etzioni, and Rosie Flores. But now he's stepped out on his own with his Medium Cool/Twin/Tone debut "D.J.'s Front Porch," a warm collection of superior, original songs graced with ingratiating vocals and Jarvis' customarily strong lead guitar work.

"When I moved to Los Angeles from Portland, I was trying to put my own band together, but I wound up being a sideman for all these people," Duane says.

Jarvis' self-effacing personality may have something to do with his long stint as a sideman. While he did cut an EP and run off some 300 copies of it himself, he didn't force it on label types. "I had the intuition that I shouldn't hype people on it, so I'd just hand it to people," he says.

But, Jarvis adds, his working group was heard "just by default" by former Restless publicist Stacey Sanner (now with A&M in New York), who caught the band opening for Etzioni. Sanner then passed Jarvis' tape to Twin/Tone chief Peter Jespersen, whose label is distributed by Restless.

When Jespersen finally called and offered Jarvis a deal, the musician says, "I was over the moon!"

Jarvis will begin promoting his lovely collection of songs with a live radio performance May 1 on Pacifica station KPFF Los Angeles, and with live shows in Minneapolis and Eau Claire, Wis., in late March.

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#### "So Many Roads"

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## ALBUM ALTERNATIVE

Continued from page 100

lets didn't play the Partridge and Newell release. "They ignored me because I was a small indie label, and I feel like sometimes we don't get taken seriously," she adds. "As the format got bigger, they got more attitude."

However, there are many other label executives who disagree. Nicole Dinkel, rock radio manager at Cranford, N.J.-based Continuum Records, which is currently working Beautiful People's new "If 60s Were 90s" release, says she under-



NRBQ is on "Cafe's" menu.

stands that as the format got more popular and well-known and the influx of product grew, there simply became more competition—and therefore less space on playlists.

"They were and still are choosy," remarks Dinkel. "That's just the nature of the format, but it's also the best part of it, because they really focus on the music. Whether it's on Warner or Continuum, if the record sounds right they will pay attention to it whether that's out of the box or a few weeks down the road.

"I don't think they have more of an attitude; they're just more in demand," she adds.

Dinkel also notes that since the industry is looking at the format more closely than before, there is more pressure on

**"I hate to say anything bad, but AAA has an attitude like I've never experienced before."**

**- Lulu Cohen**  
Pipeline Records

the stations. However, she does credit the format for giving records a chance and letting them develop before deciding to drop a song. "Indie labels do have a problem wedging themselves in because there are so many labels and artists in the format," says Dinkel. "But these people are real music people. They give things a chance."

Jill Richmond, director of promotions at Hoboken-based Bar None Records, couldn't agree more. "I think it's the most progressive format, because they are really willing to listen to the music and take chances," she says. "It doesn't matter to AAA if you're an indie or a major, like it does with some other formats, like Top 40."

Continued on page 104



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# Indies

## ALBUM ALTERNATIVE

Continued from page 103

### More Product, Less Time

Mesa/Blue Moon VP of promotion and artist development Bud Harner says he feels fortunate that the label has maintained such a successful relationship with album alternative radio.

"Maybe it's because we got in in the beginning," says Harner. "I find 90% of the stations very accessible and easy to talk to." He says the problem with the other 10%, however, is that they are faced with a crowded market and insufficient time to listen to every CD. "If they do get a Warner CD—compared to a small indie—chances are they're going to listen to the major first unless it's an artist they know," adds Harner. "We've been fortunate with that too because many of our artists they have heard

before."

Harner says that if an independent label is established and PDs know that the label has a good track record, getting listened to isn't a problem.

To overcome the obstacles of being an unknown label to a PD or having unknown artists, Atlanta-based Steam Records director of A&R and promotion Harvey Schwartz says, "The emergence of the indie promoter that targets AAA is a big help. These promoters add value to the unknown artist. You can go directly to the PD, but an indie helps—and an indie that specializes in the format."

Schwartz says Steam, which is an album alternative label, uses at least one independent promoter for every artist.

Bruce Ranes, who programs "The World Cafe," an American Public Radio album alternative show based out of its flagship station, WXPB Philadelphia, with Bruce Warren, says it doesn't mat-



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ter what kind of label the artist is on. All that matters to him is how the album sounds and how it fits into the format of the show.

Among the independent releases "The World Cafe" is playing now are albums by NRBQ (Rhino), Iain Matthews (Mesa), John Prine (Oh Boy), Bill Morrissey and Cheryl Wheeler (Philo), and Tara Key (Homestead).

"We make an extra-conscious effort to listen to major-label stuff and indies," says Ranes. "We do try to put on more indie stuff than other stations can because we don't have the pressure they have as commercial stations."

Ranes' advice to indies having trouble getting through to PDs is to really know what the station being pitched plays. "You have to know what that station needs," he insists. "Some are more rootsy, some lean more toward modern rock, some are just acoustic. You need to know that."

### Looking For Room

Album alternative consultant Dennis Constantine, who programmed KBCO Denver for 16 years before opening Dennis Constantine Consulting, also offers a suggestion. He says indie labels should make sure the product they're pitching is also available in stores. "Sometimes they pitch stuff that isn't available at retail and that doesn't help the station," says Constantine.

Contrary to what some believe, Constantine says he thinks stations are playing as much independent music as

they did in the beginning. "There's a lot of wonderful stuff coming out; we love to play independent releases."

Steve Korff, national director of rock and alternative retail promotion at Relativity, says he's had varied success at album alternative outlets with acoustic guitarist Adrian Legg. "Finding a radio vehicle for him was not the easiest to do, so we went to AAA and we did have limited success," says Korff. "We did very good in terms of getting him on stations, but only a few resulted in sales. The ones where it did, like KTCZ Minneapolis, I think it was because the PD really fell in love with the record and played it heavily."

Korff says the label tried the format with [Yes] guitarist Steve Howe, but didn't see sales as strong as it had with the Legg project. "I believe in the format," Korff concludes, "but we're still trying to find the benefits of it."

Adds Mesa/Blue Moon's Harner, "I just think that the format is overwhelmed with the amount of product. Back when we first discovered AAA, they were looking for things. Now they're looking for room."

Steam's Schwartz concurs, noting that "they were searching out their format in the beginning to find what works and now that it's growing and coming into its own, it is more picky because now they know what works and what doesn't work... AAA is a good home for an indie label because of what the music is all about." ■

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## NEIGHBORS

Continued from page 84

**Quote:** "Last year we went a long way towards breaking Craig Chaquico, the former lead guitarist for Jefferson Starship," says senior VP Scott Bergstein. "We've signed a Washington D.C. duo called Shahin Sepehr. Their debut album, '1001 Nights,' is a wonderful blend of Spanish, Moorish and Middle Eastern styles."

**Label:** Ichiban Records, Inc.

**Founded:** 1985

**Annual number of releases:** 21 albums

(1993—for the Ichiban label; does not include numerous Ichiban-distributed labels).

**Music Specialty:** Blues, gospel, urban contemporary, jazz.

*Roster includes:* Roy Ayers, Jerry Butler,



Clarence Carter

Clarence Carter, the Chi-lites, Gary B.B. Coleman, Tyrone Davis, Millie Jackson, Ben E. King, Curtis Mayfield, Little Johnny Taylor, Joe Simon, Joe Tex.

**Biggest Splash:** Among Ichiban's 1993 successes are Clarence Carter's "Dr. C.C." That release is the label's best-selling record to date and features the single "Strokin." Tyrone Davis's "Something's Mighty Wrong" certified gold.

**Quote:** "We are an American label with a Japanese name, specializing in black American music," says Nina K. Easton, VP of the Atlanta-based label. "The name Ichiban is Japanese for No. 1."

**Label:** JVC Musical Industries, Inc.

## JVC

**Founded:** September 16, 1991

**Annual number of releases:** 16 including new and catalog titles (Currently there or 35 titles in the catalog.)

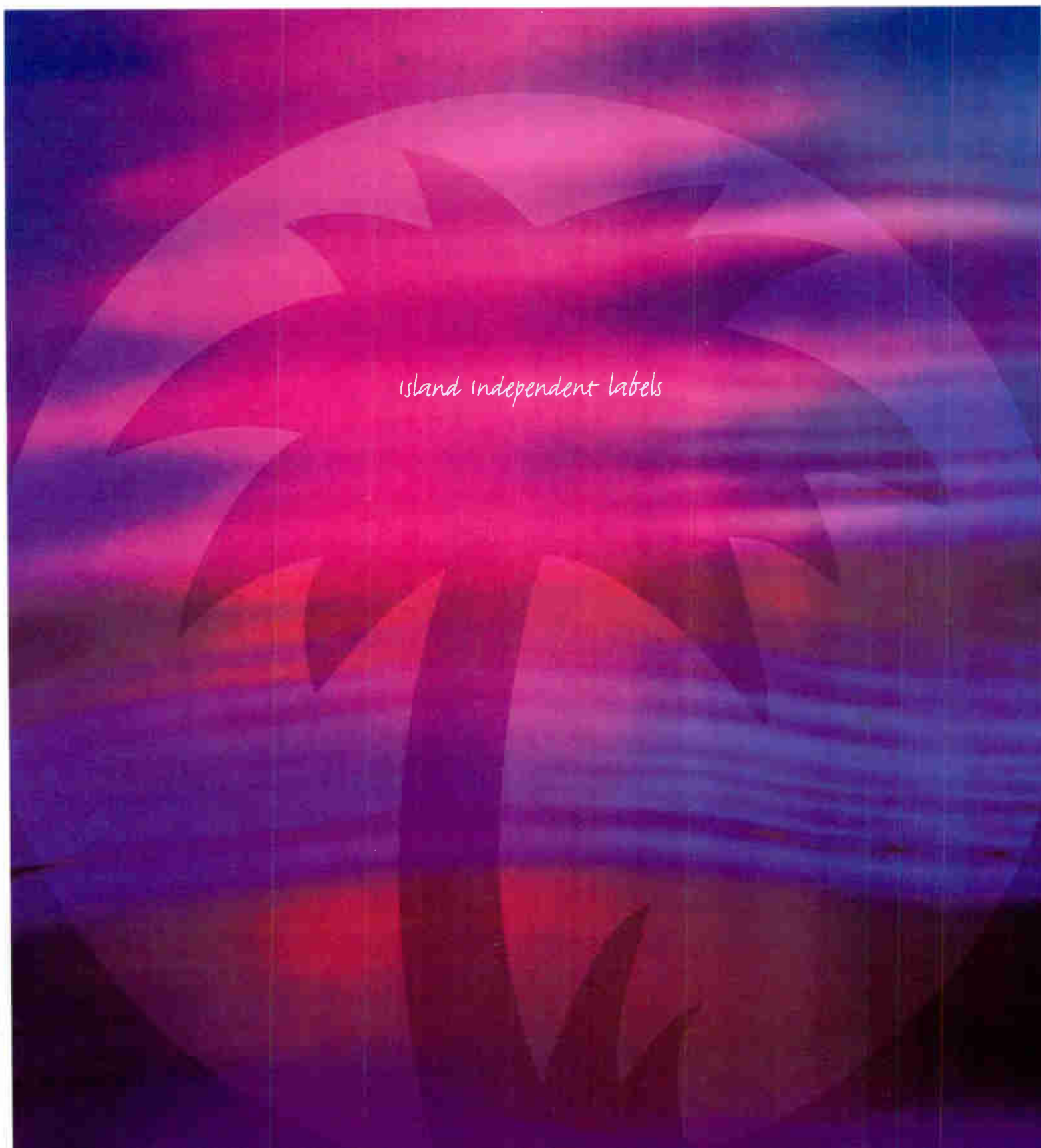
**Music Specialty:** jazz, New Adult Contemporary, urban

*Roster includes:* Ernie Watts, Paul Hardcastle, The Jazzmasters, Colour Club, Keyvyn Lettau, Mark Johnson, Tiger Okoshi.

**Biggest Splash:** "The Jazzmasters Featuring Paul Hardcastle" reached Top 5 on the Billboard Contemporary Jazz chart and has remained on that chart for over 40 weeks. At 100,000 units (per Sound Scan), "Jazzmasters" is JVC's best-selling album to date. It also earned the Best Selling Jazz Recording of 1993 award at last year's NARM Wholesalers Conference.

**Quote:** "Our history has largely been rooted in jazz," recalls JVC label man-

Continued on page 106



# Indies

## NEIGHBORS

Continued from page 105



Ernie Watts



Rev. James Moore

30 gospel releases—15 for each label (1993 figures). The catalog comprises 500 (mostly gospel) album titles (350 on Savoy, 150 on Malaco). Ten percent of the catalog is now on CD. Cassettes make up about 75% of sales.

**Music Specialty:** Black gospel  
*Roster includes:* Rev. James Cleveland, Shun Pace Rhodes, Rev. Clay Evans, New York Restoration Choir, Carnell Murrell & The Network Community Choir, Mississippi Mass Choir, Rev. James Moore.

**Biggest Splash:** Malaco/Savoy, which boasts the largest black gospel catalog in the world, has been the top Billboard gospel label for the past three years. Malaco's "Mississippi Mass Choir Live" (released in 1989) is the label's largest-selling gospel album of the past decade, holding the No. 1 spot on the Billboard Gospel chart for 52 weeks, from 1989 to 1990. The choir's subsequent two albums achieved No. 1 status as well.

er Denny Stilwell. "JVC Records in Japan started a lot of the jazz/rock fusion that came out around the mid-'70s. Currently, the label is heading toward commercial jazz, especially funk-jazz, acid-jazz and R&B jazz, but we will not stop producing what you would call traditional jazz records."

**Label:** Malaco/Savoy Records  
**Founded:** Savoy began in 1942



(Malaco bought Savoy in 1986); Malaco was founded in 1968.

**Annual number of releases:**

**Quote:** Savoy is, arguably, the finest black gospel label in America. When Jackson, Mississippi blues/R&B label Malaco bought this classic catalog (which included Rev. James Cleveland) in 1986, Savoy was falling apart from poor money management. Malaco turned Savoy around, in part due to a strong telemarketing campaign and a disciplined financial reworking. "Savoy has succeeded because of its tremendous catalog. What we knew how to do was pay the bills and get the product manufactured and distributed," explains Wolf Stephenson, co-owner of Malaco. "The reason the label has continued to grow is due to Milton Biggum's input on the A&R side of the label."

**Label:** Shanachie Entertainment Corp.



**Founded:** 1975  
**Annual number of releases:** 50 to 60 releases annually; about 500 titles in the catalog.  
**Music Specialty:** Reggae, traditional Irish music/British Isles folk,



Noel Pointer

world music, jazz

*Roster includes:* Lucky Dube, Bunny Wailer, Noel Pointer, Artie Traum, Phil Coulter

**Biggest Splash:** Lucky Dube's "House Of Exile" is a top reggae seller, and the label's all-time best-seller is Phil Coulter's "Serenity" album, which it claims has moved around 100,000 copies.

**Quote:** Shanachie's roots might be in Irish music, but over the years, this New Jersey label has developed one of the best reggae catalogs in the country—not to mention its expanded range of jazz, world beat and documentary-video titles. "I think one of the reasons this company has succeeded is because of Richard Nevins [president of Shanachie] and Randall Grass [VP of A&R]," explains national marketing director Lee Goldstein. "They are committed to the music."

**Label:** SST Records  
**Founded:** 1978



**Annual number of releases:** approximately 30 on SST proper (total titles, including Cruz, New Alliance,



Bazooka

various SST-owned labels: 600).

**Music Specialty:** Alternative rock  
*Roster includes:* Black Flag, Greg Ginn, Transition, Husker Du, Descendants, Leaving Trains, Minutemen, Bazooka, All.

**Quote:** Formed in 1978 by Black Flag's Greg Ginn, SST has made its rep on cutting-edge underground rock. Besides the label's commitment to new talent, SST keeps its entire extensive catalog in print. "At this point in time," says label manager Ron Coleman. "We still are releasing vinyl. In fact, the new Gone release on SST will be released on vinyl, cassette and CD."

**Label:** Telarc International Corp.  
**Founded:** 1977

**Annual number of releases:** approximately 60; catalog consists of some 350 titles.



**Music Specialty:** classical, jazz  
*Roster includes:* Dizzy Gillespie, Andrew Previn, Robert Shaw, Wendy Carlos, Rudolf Serkin, Seiji Ozawa, Oscar Peterson, Joe Pass, Herb Ellis, Cab Calloway, Lionel Hampton, Paul Desmond, Dave Brubeck, Ray Brown.  
**Biggest Splash:** Telarc has won 27 Grammy Awards since 1980. For



Junior Wells



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this year's Grammys, Telarc earned three nominations in three categories: Best Jazz Vocal for "Bobby Short With The Alden Barrett Quintet: Swing That Music"; Best Engineered Recording For Classical for Jack Renner's engineering of "Haydn: Creation"; and Best Gospel Album By A Choir Or Chorus for the various-artists release "Amen! A Gospel Celebration."

**Quote:** "The good thing about this company is its flexibility," remarks Telarc president Robert Woods, whose Cleveland, Ohio-based label began as a pioneer of digital audiophile recordings of classical music in the late '70s. "We are a classical label that evolved into classics and jazz and became extremely successful. We have now started the same thing with blues... We've broken a lot of rules. We have our own distribution system, even though we were told we couldn't have our own and make any sense financially. Initially, we didn't know we couldn't."

**Label:** Triloka Records (Triloka



stands for "three worlds")

**Founded:** 1989

**Annual number of releases:** Approximately 10; total catalog (1993): 23 titles.

**Music Specialty:** jazz, world music

**Roster includes:** Hugh Masekela, Jeff Beal, Freddie Redd, Ram Dass, The Tahitian Choir, Jai Uttal, Jackie McLean Quintet, Ali Akbar Khan, Yosefa, Dissidenten, LeeAnn Ledgerwood, Jeremy Steig, Ritchie Beirach.

**Biggest Splash:** In 1993, Triloka's "Rapa Iiti," by The Tahitian Choir reached No. 1 on the Billboard World Music chart. The release also earned the No. 6 spot on the Billboard's Top World Music Albums of 1993 and is Triloka's best-selling release to date.

**Quote:** Top-notch jazz and world music releases have become a trademark for this Venice, California-based



Hugh Masekela

label. Along with The Tahitian Choir and Ali Akbar Khan, Triloka has released critically acclaimed releases by jazz saxophonist Jackie McLean, as well as a stunning various-artists tribute to Chet Baker, "Some Other Time." "The focus for the label right now is certainly world beat. The new Hugh Masekela is a major release for us," says Triloka president Mitchell Markus. "We just shipped closed to 20,000, which is very major for us."

—RICK CLARK

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# Indies

## PIE SLICES

Continued from page 83

grow, to go to the next level and to break acts for the up-and-coming levels."

PolyGram's Independent Label Sales, established in January 1992, was created to supply lift for the major's host of grass-roots-oriented imprints, including Cohiba (world music, reggae and techno), Fader (Mercury's street-styled label), Tuff Break (A&M's hip-hop imprint), Mad Sounds (Motown's rap company), External and frrr (London's alternative and dance springboards), and Island's many specialized off-shoots, including Mango, Red Label, Great Jones, Smash and 4th & Broadway.

### Farms And Bridges

Product is moved through such national and regional indie distributors as Independent National Distributors Inc., M.S., Universal and Great Bay. ILS also tailors its distribution, going to such rock-oriented distributors as Cargo and Twin Cities with alternative product.

Senior VP/GM Pat Monaco emphasizes that "the idea is to use ILS as a farm system. [PolyGram] looks at it as part of a marketing strategy, rather than just a distribution system."

Citing one such developmental project, Monaco notes that after signing reggae artist Biju Banton, ILS picked up Banton's previous Penthouse release and moved it through Fader "as a bridge project."

While Monaco says that ILS is the sole distributor of its records, he adds that he will keep PGD informed on pertinent product; intelligence on PJ Harvey, whose debut album on Indigo was moved independently, came in handy after the band moved to Island for its sophomore release.

BMG's BIG—the BMG Independent Group—fulfills a similar function. BIG director of independent distribution Bob Morelli says, "We've utilized the

Machine's RCA EP.

BIG's projects are largely dance and alternative acts; for dance product, it utilizes a dozen regional distributors and major one-stops, while modern rock acts are pushed through Dutch East India nationally.

Unlike ILS, which eschews third-party deals, Morelli adds, "We may get a dedicated label or two that doesn't have to be connected to BMG."

### Caroline's Relations

One well-known distributorship with major-label connections really operates in its own sphere: Caroline, a wholly-owned subsidiary of Virgin Records, which is in turn owned by EMI.

"There's virtually no connection between Virgin and ourselves, or EMI, for that matter," says Caroline president Duncan Hutchison. "They don't do anything for us, we don't do anything for them, and I wouldn't have it any other way."

The closest relationship between Caroline and Virgin cited by Hutchison is the indie's release of Smashing Pumpkins' debut album "Gish." Says Hutchison, "It had been a conscious decision at Virgin...They thought this band would do well with a developmental project."

Caroline also has a relationship with Virgin's Vernon Yard imprint (run by former Caroline president Keith Wood), and it has carried such major-related product as Radioactive's Wasteland subsidiary. Otherwise, the company devotes its attention to 130 indie lines, including Taang!, Spinart, Big Deal, Cleopatra, Heyday and Safe House.

Today, MCA remains alone among the majors—it's the sole company without some interest in indie distribution. However, the company has recently dipped its toe in that stream: Minneapolis-based REP Co. is handling Geffen releases by that dog [sic] and Pat Metheny. One has to wonder: With the indie explosion continuing, will MCA remain out of the game for long? ■



Penthouse pickup: Biju Banton

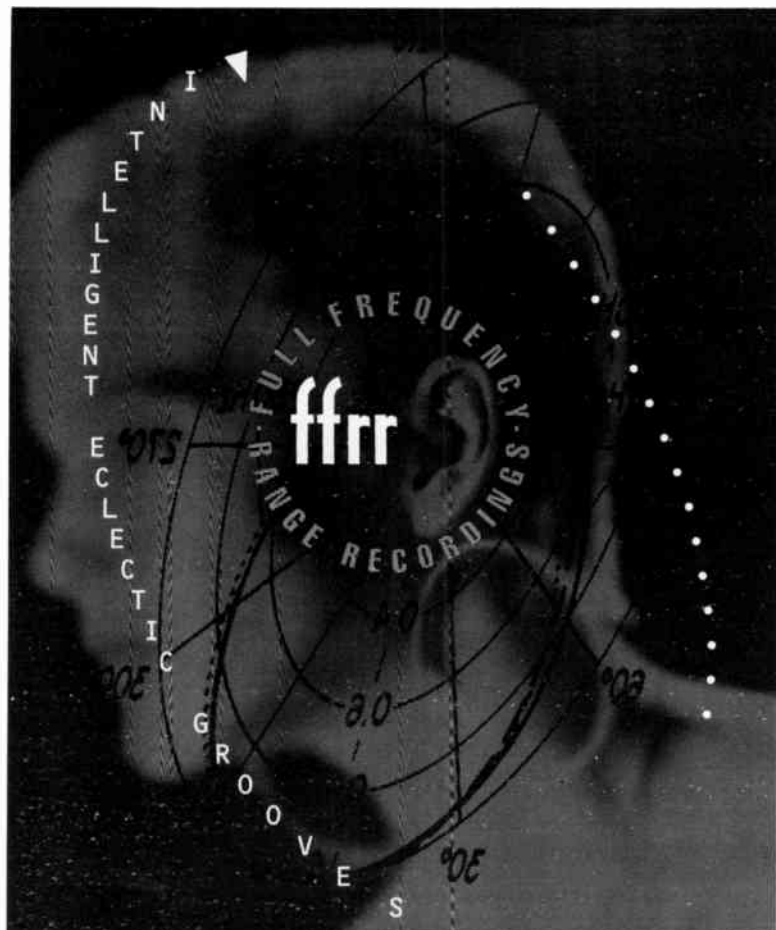
**Unlike ILS, which eschews third-party deals, Morelli adds, "BIG may get a dedicated label or two that doesn't have to be connected to BMG."**

independents to start projects—singles before the full EP, or an album before a second album that would come through BMG."

Examples of recent BIG projects include the Captain Hollywood 12-inch "More And More," Martha Wash's single "Carry On," the Femme 2 Femme single "Switch," Private Music's Mona Lisa Overdrive album and Monster Voodoo



Northwest pairing: Sub Pop's Spinanes



**ffrr** *Crashes NARM*

*Top Indie Dance Labels:*  
#4 frrr

*Top Indie Dance Singles:*  
#9 The Goodmen "Give It Up"

*Top Hot 100 Indie Labels:*  
#8 frrr

*Top Billboard 200 Indie Labels:*  
#11 frrr

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"Themes from Vapourspace"

*California Dreaming*  
Volume 1

*Orbital*  
"Diversions"

*I to I*  
"The Right Time"

*Black Machine*  
"How Gee"

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# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
			LABEL & NUMBER-DISTRIBUTING LABEL	
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	17	TONY BENNETT COLUMBIA 57424	17 weeks at No. 1 STEPPIN' OUT
2	3	19	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
3	2	39	HARRY CONNICK, JR. ● COLUMBIA 53172	25
4	7	23	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
5	5	25	JOSHUA REDMAN WARNER BROS. 45365	WISH
6	4	52	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
7	8	31	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
8	6	17	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
9	11	7	JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 57592	THE FIRE OF THE FUNDAMENTALS
10	9	5	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
11	10	3	THE MODERN JAZZ QUARTET & FRIENDS ATLANTIC 82538	A 40TH ANNIVERSARY CELEBRATION
12	12	3	JOE LOVANO BLUE NOTE 27014/CAPITOL	TENOR LEGACY
13	14	17	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
14	13	23	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
15	19	47	JOE SAMPLE WARNER BROS. 45209	INVITATION
16	15	6	BILLY ECKSTINE VERVE 819442	EVERY THING I HAVE IS YOURS
17	17	41	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
18	20	5	ROSEMARY CLOONEY CONCORD 4590	STILL ON THE ROAD
19	16	3	ABBAY LINCOLN WITH HANK JONES VERVE 519697	WHEN THERE IS LOVE
20	18	34	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
21	22	31	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
22	RE-ENTRY		LOU RAWLS MANHATTAN 99548/CAPITOL	PORTRAIT OF THE BLUES
23	RE-ENTRY		JOE HENDERSON VERVE 511779	LUSH LIFE
24	RE-ENTRY		SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
25	RE-ENTRY		ROY HARGROVE & ANTONIO HART NOVUS 63164/RCA	TOKYO SESSIONS

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	67	KENNY G ▲ <sup>6</sup> ARISTA 18646	29 weeks at No. 1 BREATHLESS
2	2	4	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
3	3	3	GERALD ALBRIGHT ATLANTIC B2552	SMOOTH
4	NEW ▶		BOB JAMES WARNER BROS. 45536	RESTLESS
5	4	29	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
6	5	35	DAVE KOZ CAPITOL 98892	LUCKY MAN
7	6	6	CANDY DULFER RCA 6624B	SAX A-GO GO
8	7	4	STANLEY JORDAN ARISTA 18703	BOLERO
9	11	8	TOM SCOTT GRP 9752	REED MY LIPS
10	10	27	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
11	8	4	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
12	9	17	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
13	13	6	NELSON RANGELL GRP 9755	YES, THEN YES
14	15	16	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
15	17	37	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
16	12	33	PAT METHENY GEFEN 24601	THE ROAD TO YOU
17	16	8	GARY TAYLOR MORNING CREW 1851	SQUARE ONE
18	18	6	SHADOWFAX EARTH BEAT 42548	MAGIC THEATER
19	14	19	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
20	19	23	RAMSEY LEWIS GRP 9742	SKY ISLANDS
21	20	47	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 7381	THE JAZZMASTERS
22	21	25	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
23	NEW ▶		NANDO LAURIA NARADA 63026	POINTS OF VIEW
24	22	33	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
25	23	5	BOBBY CALDWELL SIN DROME 8900	WHERE IS LOVE

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

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## BMI Scores With Latin Music Awards

**B**MI'S SHIMMERING Premiere: BMI made a sterling showing with its inaugural Latin Music Awards, a dinner gala honoring member songwriters and publisher affiliates that took place March 10 at the Tropicana Club in Miami Beach. Capping the event was BMI's friendly, well-conceived awards program, co-hosted by society president/CEO Frances W. Preston and VP of corporate relations Robbin Ahrold.

As about 300 spectators looked on, Preston (who gallantly navigated the pronunciations of the awardees) handed out citations of achievement to the 50 songs most performed on U.S. radio and TV. Famed songweavers Gloria Estefan and Jon Secada co-authored BMI's Latin song of the year "Otro Día Más Sin Verte" along with three-time honoree Miguel Morejón. Latin songwriter of the year was Alvaro Torres, who snared four songwriter prizes.

Estefan, who also won an award for "Si Voy A Perderte," and husband Emilio received the certificate of excellence for their contributions to "the culture of the Americas." Thrice-honored songwriter awardees were Juan Luis Guerra, Adolfo Angel Alba, and songwriting team Abraham Quintanilla III and Pete Astudillo. Ricardo Montaner won two awards.

The publishing prizes were dominated by venerable music pub-



by John Lannert

lisher peer Intl. Corporation, which won six awards, garnering BMI's publisher of the year award as well. Quadruple publisher winners were A.T. Romantic, EMI-Blackwood Music Inc., Foreign Imported Productions and Publishing Inc., and Roda Music. Earning three citations apiece were Editora Ana Musical, Editora El Conuco Inc., Five Candle Music, and Peace Rock Music, followed by double winners Mateo San Martín Agency and Mexisounds Music Publishing.

Four songs receiving more than 2 million performances garnered citations of achievement: "Andalucía" (Ernesto Lecuona); "Bésame Mucho" (Sunny Skylar/Consuelo Velásquez); "Guantanamera" (José F. Fernández, Julian Orbón, and Pete Seeger); and "La Bamba" (Ritchie Valens).

**T** EJANO TEDIUM: When Texas governor Ann Richards concluded her kickoff speech at the 1994 Tejano Music Awards by singing the praises of Tejano sounds, the vocal crowd at San Antonio's cavernous Alamodome let out a roar that

seemed to set the stage for an evening of spirited performance.

Instead, the expectant audience was subjected to an exhausting, seven-hour Tejano-thon that rambled more aimlessly than an armadillo suddenly smitten by an affection for tequila. Sorely bereft of focus and fire, the TMAs offered little pacing and momentum, stripping the show of potential suspenseful moments and memorable musical highlights.

Lowlights were in abundance, however—ranging from an embarrassing, third-rate float parade at the beginning of the program to a bizarre pair of performances by Tejano/R&B pioneers Rudy Tee, who did a frail James Brown sendup, and Sunny Ozuna, who donned a turban (?) while over-emoting his 1963 Sunny & the Sunglows' hit "Talk To Me."

Moreover, staging the awards show at the 65,000-seat Alamodome deprived the program of any intimacy and warmth that the Tejano artists—and fans—deserved. The TMAs, in effect, were a gigantic, dollar-driven social happening, with the awards agenda occupying a smallish portion of the proceedings.

Undoubtedly, a slick postproduction edit of the event will yield an appealing TV package. Folks viewing the TV version of the TMAs will enjoy the performances turned in by a slew of Tejano notables, including Selena, Emilio Navaira, Ramiro Herrera, Jay Pérez, David Lee Garza, and Mazz, among

(Continued on next page)

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## Navaira, Selena, Fandango U.S.A. Dominate TMAs

■ BY RAMIRO BURR

SAN ANTONIO—Country crossover candidate Emilio Navaira, recent Grammy awardee Selena, and first-time winners Fandango U.S.A. dominated the 1994 Tejano Music Awards, winning 10 of 15 categories during the ceremony held here March 13.

Navaira—reportedly being courted ardently by a prominent Nashville imprint—topped all awardees with kudos for male vocalist, male entertainer, show band, and conjunto progressive album of the year, "Southern Exposure." Selena won three awards: female vocalist, female entertainer, and Tejano album of the year, "Live!," which also snared a Grammy March 1.

The surprise entry of the event was Fandango U.S.A.'s "La Charanga," a 1993 quick-step cumbia smash that earned the veteran act not only an award for song of the year, but also honors in the record of the year and Tejano crossover classifications.

Honorees were selected by ballot vote, split equally among industry professionals and household members selected at random from eight Texas cities. In addition, the TMAs featured the

(Continued on next page)

## Hot Latin Tracks™

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

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

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# Artists & Music



by Jeff Levenson

**I**F JAZZ HAS A CONSCIENCE, its name is Fred Hersch. Hersch, you may know, is the Grammy-nominated pianist whose "Dancing In The Dark" on Chesky gave chase, unexpectedly, to 1993's best from Joe Henderson, Joshua Redman, Lee Ritenour, and Kenny Barron (the award for top album went to Henderson and his "So Near, So Far"). What you may not know is that the 38-year-old Hersch is gay and that he is HIV-positive—two facts that he discusses openly these days, for himself, to be sure, and for a music that has been slow to recognize its own exaggerated sense of masculine pride and power. Jazz un-macho equals jazz uncool.

Hersch has just produced and played on a record titled "Last Night When We Were Young: The Ballad Album." It is a benefit project done in conjunction with Classical Action: Performing Arts Against Aids. All the artists on the date—Gary Burton, Phil Woods, George Shearing, Leny Adrade, Dave Catney, Toots Thielemans, Bobby Watson, and Janis Siegel, among them—donated their services to the cause.

They were chosen, according to Hersch, because "these are people I know who make music from the heart. They were and are willing to help. I was struck that almost everyone on the date had been affected by AIDS. Either they lost a manager, a lover, a brother-in-law, friends. It's everywhere. I'm so gratified that I got their support."

Which is more, he says, than he was able to get from the major labels. "We weren't successful getting any of them to manufacture or distribute the record. They wanted to do their own thing. But we're putting it out anyway, through Broadway Cares/Equity Fights AIDS, the theater community's older and more established counterpart to Classical Action. Anyone who wants it can call 1-800-321-AIDS."

"The Ballad Album" is one of three related projects that Hersch has participated in. He composed a work for baritone voice and piano, included on the album "The AIDS Quilt Songbook," scheduled for March release on Harmonia Mundi/Nightingale; and he is one of five HIV/AIDS composers (only two survive) represented on "Memento Bittersweet," an issue from BMG/Catalyst due in April.

In spite of this current activity, Hersch is not the first to speak up on behalf of AIDS. Last year, GRP issued "We're All In This Together," a benefit compilation of existing material drawn from the label's roster of artists, both active and archival. However, he is the first to raise the ante significantly, to decree by words and by action jazz's need to reinvent its own image, to adopt the attitudinal imperatives of a caring industry with all the activism and social responsibility it can muster.

"As an artist," he says, he now realizes "you have to be who you are. In the jazz world, it took me a long time to get comfortable with who I am. As a person and as a musician, I've learned that there are many benefits to be derived from just being myself. If I make 30 more records, or three more, or no more ever again, I would like to be remembered as a mensch. I'm doing my part now because that's what I know I can do."

Other Hersch albums scheduled for release include "Live At Maybeck Recital Hall," on Concord, and "The Fred Hersch Trio Plays" on Chesky.

## LATIN NOTAS

(Continued from preceding page)

others.

What viewers may not realize, but attendees learned all too well, is that the TMAs have become an unwieldy commercial behemoth, thoroughly inoculated to the concept that an awards show should foremost pay homage to the artists, not fulfill the mercantilistic ambitions of promoters and sponsors.

To be sure, the TMAs are a necessary event in the Tejano market. But the 1994 program was pure overkill, featuring too many artists, too much production, and too much space between the Tejano stars and their fans. A live event held, say, in a 6,000-seat theater would enhance the prestige and aplomb of an event that has become bigger, but certainly not better.

**TMA TIDBITS:** While the TMAs left much to be desired, the organization's Tejano Fanfair March 12 was a solid event that allowed refreshing exchanges among industryites, artists, and fans... Jorge Pinos, VP of the international department at the William Morris Agency, says he has signed La Mafia for worldwide representation. Pinos already has signed Rick Treviño and Rick Orosco... Selena's English-language album for SBK

seems to be stuck in neutral as she tries to balance her touring and recording schedules. Full Force may produce some tracks... Jay Pérez and Culturitas played a couple of incendiary pre-TMAs sets March 12. Pérez is talking with Sony Nashville about a possible recording deal... Musart/Balboa and DISA have entered the Tejano fray, with Musart inking veteran Tejana Patsy Torres and DISA signing a promotion/distribution pact with Joey

Records.

**CHART NOTES:** The Barrio Boyzz score their second consecutive No. 1 hit on the Hot Latin Tracks chart with label mate Selena, as "Dondequiera Que Estés" (EMI Latin) slides into top slot. "Dondequiera" is Selena's second chart-topper as a duet partner. Her first No. 1, "Buenos Amigos," was cut with Alvaro Torres and topped the chart June 6, 1992.

## NAVAIRA, SELENA, DOMINATE TMAS

(Continued from preceding page)

Industry Awards, whose winners were determined by Tejano artists only. Selena was the only general award honoree to garner an Industry Award, winning best Tejano international artist prize.

The 14th edition of the TMAs was staged for the first time at the 65,000-seat Alamodome. The TMAs' executive director claimed that 35,000 tickets had been sold for the event, more than double the tally for last year's program, held at the nearby 15,000-seat Convention Center Arena.

The marathon seven-hour program, hosted by comedian George López, featured a speech by Texas governor Ann Richards and an awards presentation by country stars Brooks & Dunn.

Following is a list of winners: **Song of the year:** "La Charanga," Fandango U.S.A.; **Most promising band:** Estrella; **Show band:** Emilio Navaira Y Grupo Rio; **Male entertainer:** Emilio Navaira; **Female entertainer:** Selena; **Male vocalist:** Emilio Navaira; **Female vocalist:** Selena;

**Record of the year:** "La Charanga," Fandango U.S.A.; **Album, orchestra/group:** "Live!" Selena; **Album, conjunto progressive:** "Southern Exposure," Emilio Navaira; **Album, conjunto traditional:** "Unrivaled," Jaime de Anda Y Los Chamacos; **Tejano country:** "I've Got A Neverending Love," Ramiro Herrera/Bob Gallarza; **Tejano crossover:** "La Charanga," Fandango U.S.A.; **Instrumental:** "Posse Polkas," David Lee Garza; **Vocal duo:** Joe López and Jimmy González; **Best Tejano musicians:** bass—(tie) Jesse Fariás, Richard Garza; drums—Chente Barrera; guitar—Dimas Garcia; bajo sexto—Joe Fariás; accordion—David Lee Garza; keyboards—Joel Guzmán; saxophone—Joe Posada; **Best Tejano international artist:** Selena; **Best record producer:** (tie) Bob Gallarza, Manny Guerra; **Rising star, male:** (tie) Marcos Jaime, Rick Treviño; **Rising star, female:** Stephanie Lynn; **Group:** Rodeo; **Songwriter:** (tie) Beto Ramón, Luis Silva.

## THE Billboard Classical 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
★ ★ ★ NO. 1 ★ ★ ★					
1	1	7	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	7 weeks at No. 1 THE PIANO	
2	2	14	GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN	
3	8	4	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: ROMANTIC PIANO	
4	4	11	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST	
★ ★ ★ GREATEST GAINER ★ ★ ★					
5	19	3	VARIOUS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES	
6	10	3	VARIOUS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS	
★ ★ ★ PACESETTER ★ ★ ★					
7	33	2	VARIOUS INFINITY DIGITAL 57216 (4.98 EQ)	BACH: BRANDENBURG CONCERTOS	
8	17	3	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: WALTZES	
9	24	3	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ)	MOZART	
10	3	8	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS	
11	23	3	VARIOUS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS	
12	26	2	VARIOUS INFINITY DIGITAL 57234 (4.98 EQ)	PROKOFIEV: PETER AND THE WOLF	
13	25	3	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC	
14	16	3	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)	BAROQUE FESTIVAL	
15	29	3	VARIOUS ARTISTS INFINITY DIGITAL 57226 (4.98 EQ)	A STRING SERENADE	
16	20	3	VARIOUS INFINITY DIGITAL 57253 (4.98EQ)	RIMSKY-KORSAKOV: SCHEHERAZADE	
17	21	3	VARIOUS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPH. NO. 5	
18	41	2	VARIOUS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
19	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ)	BEETHOVEN: OVERTURES	
20	40	3	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	GREAT CONCERTOS	
21	NEW		VARIOUS INFINITY DIGITAL 57222 (4.98 EQ)	BEETHOVEN: EMPEROR	
22	45	2	VARIOUS INFINITY DIGITAL 57217 (4.98 EQ)	BAROQUE VIOLIN CONCERTOS	
23	34	2	VARIOUS INFINITY DIGITAL 57244 (4.98 EQ)	THE ITALIAN BAROQUE	
24	NEW		VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	GRIEG & SCHUMANN	
25	5	183	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT	
26	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57264 (4.98 EQ)	SCHUMANN: CARNAVAL	
27	NEW		PAVARTOTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT	
28	49	2	VARIOUS INFINITY DIGITAL 57720 (4.98 EQ)	BACH: KEYBOARD CONCERTOS	
29	9	4	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP	
30	7	97	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3	
31	28	73	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME	
32	15	51	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVARTOTTI & FRIENDS	
33	13	14	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK	
34	11	7	LSO/FENTON ANGEL 55093 (10.98/15.98)	SHADOWLANDS	
35	NEW		BENEDICTINE MONKS ANGEL 55138 (10.98/15.98)	CHANT	
36	14	18	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM	
37	12	18	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES	
38	38	21	LUCIANO PAVARTOTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO	
39	30	4	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES	
40	32	2	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT	
41	18	18	ROYAL PHIL. (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1	
42	22	3	VARIOUS EMI CLASSICS 65163 (7.98/10.98)	ARIA: A PASSION FOR OPERA	
43	RE-ENTRY		BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER	
44	37	4	VARIOUS ARTISTS MADACY 4228 (4.99/6.99)	CHOPIN: PIANO MUSIC	
45	31	4	VARIOUS ARTISTS MADACY 4234 (4.99/6.99)	GERSHWIN: PIANO MUSIC	
46	NEW		VARIOUS ARTISTS RCA 61953 (5.98/9.98)	POWER CLASSICS	
47	RE-ENTRY		VARIOUS ARTISTS ANGEL 64769 (7.98/10.98)	HEAVY CLASSIX	
48	27	3	EVGENY KISSIN RCA 60445 (9.98/15.98)	CHOPIN RECITAL	
49	RE-ENTRY		ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS	
50	46	18	VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS	
			<b>FULL-PRICE CLASSICAL</b>	<b>FULL-PRICE CROSSOVER</b>	
1	GERSHWIN NONESUCH PLAYS GERSHWIN	1	NYMAN VIRGIN THE PIANO	1	ROYAL PHIL. (CLARK) K-TEL HOOKED ON: VOL. 1
2	CARR/DOM/PAV LONDON IN CONCERT	2	WILLIAMS/PERLMAN MCA SCHINDLER'S LIST	2	VARIOUS EMI CLASSICS ARIA
3	PAVARTOTTI LONDON MY HEART'S DELIGHT	3	THE CHIEFTAINS RCA THE CELTIC HARP	3	VARIOUS RCA POWER CLASSICS
4	UPSHAW NONESUCH GORECKI: NO. 3	4	VARIOUS LONDON PAVARTOTTI/FRIENDS	4	VARIOUS ANGEL HEAVY CLASSIX
5	BARTOLI LONDON IF YOU LOVE ME	5	F. ZAPPA BARKING PUMPKIN YELLOW SHARK	5	VARIOUS RCA PACHELBEL CANON
6	BENEDICTINE ANGEL CHANT	6	LSO/FENTON ANGEL SHADOWLANDS	6	VARIOUS dg MAD ABOUT CLASSICS
7	TALLIN CHAMBER ECM PART: TE DEUM	7	LONDON PHIL. RCA SYMPHONIC YES	7	POPS (FIEDLER) RCA FIEDLER-GREATEST HITS
8	PAVARTOTTI LONDON TI AMO	8	BAYLESS ANGEL PUCCHINI ALBUM	8	VARIOUS dg MAD ABOUT PIANO
9	RUHLAND SONY GREGORIAN CHANT	9	GALWAY RCA WIND BENEATH MY WINGS	9	HYMAN/LEVINE RCA SCOTT JOPLIN-HITS
10	BARTOLI/SCHIFF LONDON IMPATIENT LOVER	10	LSO ARISTA STAR WARS	10	VARIOUS dg MAD ABOUT GUITARS
11	KISSIN RCA CHOPIN RECITAL	11	BOST. POPS SONY UNFORGETTABLE	11	VARIOUS RCA GERSHWIN-GREAT HITS
12	ANON 4 HARMONIA MUNDI AN ENGLISH LADYMASS	12	YO-YO MA/MCFERRIN SONY HUSH	12	VARIOUS RCA COPLAND-GREAT HITS
13	VARIOUS RCA OPERA'S LOVE SONGS	13	POPS (WILLIAMS) SONY NIGHT AND DAY	13	VARIOUS RCA CLASSICS AT THE MOVIES
14	GALWAY RCA LARK IN CLEAR AIR	14	ANASTASI REAL MUSIC PACHELBEL CANON	14	VARIOUS RCA CLASSICS-GREATEST HITS
15	BARTOLI LONDON MOZART: ARIAS	15	STOLTZMAN RCA DREAMS	15	VARIOUS dg MAD ABOUT MOZART

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

## TO OUR READERS

Keeping Score will return next week.



# Pro Audio

## Jazz Label Makes Every Bit Count DMP's Founder Pushes The Digital Envelope

■ BY PAUL VERNA

NEW YORK—When audiophile labels started out in the late '70s and early '80s, their mission was to push the limits of analog sound with such techniques as half-speed mastering. Then came the compact disc, and along with it the challenges and rewards of pristine digital sound.

But now that the CD has lost its novelty value, become the standard sound carrier, and fallen under increasing criticism for its limitations rather than



DMP founder Tom Jung works at the Yamaha DMR-8.

neer Tom Jung uses Yamaha's DMR-8 system, which consists of a digital console capable of handling up to 24 bits of audio, with an 8-track digital tape machine built into it.

The process of converting the 20-bit master to 16 bits requires painstaking experimentation, according to Jung. A particular challenge is calibrating the analog-to-digital converters required to transfer the raw analog audio signal onto a digital medium (and eventually back again, since the human ear can only hear analog). Jung's approach is to assign a converter to each channel rather than taking the entire master and running it through a single converter.

"I outboarded a rack of high-end A-D converters, then interfaced those to the consoles, and almost with every project I come up with ways of clocking and reducing jitter and doing things that make the system perform better," he says.

"We've done about 20 albums with this system, and each one gets progressively better," he says, "because we're learning an awful lot about this whole digital business."

Converting 20 bits to 16 also requires a technique called dithering, which essentially means adding a noise signal to the 20-bit master to counteract the distortion that occurs during the conversion to 16 bits. The specific dithering scheme an engineer uses depends on several factors, the most important being the nature of the original signal, according to Jung.

An acoustic jazz trio might require completely different noise-shaping patterns from an electric big-band project, he says. To maximize the dynamic range of each recording, Jung fiddles with the signal until he gets it right.

All of DMP's recordings are made on the Yamaha system, most of them at the nearby Carriage House Studio

(though one project was recently tracked with Jung's equipment at New York's Hit Factory). The material is then mixed and mastered at Jung's postproduction facility in Stamford, which also serves as DMP headquarters. (A certain amount of overdubbing is done at Jung's studio.)

Among the recent projects on the independently distributed DMP are the Bob Mintzer Big Band's "Only In New York" and "Departure" albums, the Mann Brothers' "Mann To Mann," Joe Morello's "Going Places," "Dial & Oatts Play Cole Porter," Chuck Loeb's

(Continued on next page)



A Spike & Terence Joint. Producer/director Spike Lee joins recording artist Terence Blanchard at Manhattan Center Studios during the recording of the score for Lee's upcoming film, "Crooklyn." The piece was written and arranged by Blanchard and recorded with a 38-piece orchestra through a 56-channel SSL board. Shown, from left, are Manhattan Center Studios president Victor Moore, Blanchard, Lee, and engineer James Nichols.

## Lillywhite Moves Beyond The 'Drum Thing' Producer Brings Vocals-First Approach To Morrissey Set

■ BY MARILYN A. GILLEN

NEW YORK—Steve Lillywhite doesn't do that drum thing anymore, he explains by telephone from his home in London. It's kind of a Lillywhite handle—or was: that wallop heard to great effect on albums by the likes of U2 and Marshall Crenshaw in the '80s.

**PRO  
FILE**

The subject in play is producer trademarks, and if that drum thing once qualified as Lillywhite's, it has long since ceased to, and hasn't been replaced by anything, well, *definable*, he admits.

"What a producer should be able to give to a project is something you can't necessarily define," he says. "It's difficult to explain. I mean, you want to notice a production, but in a way have it not be noticed. You want to bring out exactly the best of what an act has to offer, and just that. And for me, with a well-produced record, the first thing you say isn't, 'wow, that's a well-produced record.' You say, 'that's a great record,' and you only discover the production—maybe—after a few listens."

It's safe to say Lillywhite's production has been discovered often, and with delight, throughout his 15-year career. Since moving from tea boy (American translation: "gofer") to tape op to engineer and producer in the '70s, he has racked up an enviable resumé that ranges from first-credit Siouxsie & the Banshees in the late '70s through XTC, Peter Gabriel, U2, Simple Minds, Rolling Stones, Talking Heads, Kirsty MacColl, the Pogues, David Byrne, and World Party. Most recently, he wrapped Morrissey's latest, "Vauxhall And I," due March 22 from Sire. And next up is an English country music act—his first.

If there's a common thread tying that timeline together, Lillywhite

isn't looking to unravel the mystery, although he agrees with the assessment that he likely gravitates toward artists with strong voices. "They're not fools," he says.

Literally speaking, recording vocals is one thing Lillywhite will admit to doing well, or at least to especially enjoying doing. That feel shows in his sure handling of "Vauxhall And I," which lets Morrissey's vocal and lyrical subtleties shine in a lush, but uncluttered, setting.

"I thought when I took on Morrissey, what do people buy a Morrissey record for? They buy it for his voice and for his wonderful lyrics," Lillywhite says. "And this was my main concern—to get the singing *right there*. I think, on Morrissey's new album, what you'll find is that there's a real improvement, or rather that the singing just sounds very good. I think [previous Morrissey album] 'Your Arsenal' was a great record for getting up and going out, but 'Vauxhall And I' is more of a sit back and really get into it affair. I'm very pleased with the result."

The recording process itself was "just real pleasant," Lillywhite says, and exemplified his approach to preproduction and production. "We started with demos, and we'd record the songs and then we'd do the vocals, and then realize that maybe we

needed to change all the music," he says. "So we'd keep the voice and change all the music, and then do the voice again. So the preproduction was all part of the recording process. Because we had copies of the demos of the songs, but we didn't know what Morrissey was going to sing on until I got him in to sing, and then we'd re-evaluate and see what we needed to do on top of that. It worked."

"Vauxhall" was recorded analog, Lillywhite's preferred method. "To be able to immediately cut a tape and join it onto another piece of tape is just very satisfying," he says. He doesn't have a preferred studio—"I'm happy as long as there's a mike and tape recorder"—but has found a new favorite in the new Eventides, the DSP 4000s, through which he's been getting "some really interesting stuff coming out," he says. "You can gang up on it, and use lots of different sounds with each other."

And speaking of interesting stuff and different sounds, what about that country act? "His name's Bo," Lillywhite says. "Bo Walton. And yes, that's his real name. He's a kid who's English but signed to Arista Records, and he's got a great country voice. You'll be hearing a lot about him later this year."

Walloping fiddles? We'll see.

its advantages, high-end labels—which pioneered the release of music on CD—are exploring new ways to stay on top of the technological curve.

One such company, contemporary jazz imprint Digital Music Products of Stamford, Conn., has decided to venture into the world of 20-bit recording. In fact, DMP claims to be the only jazz label to record and mix all of its product exclusively in 20 bits, converting to the 16-bit CD standard only at the final stage of the mastering process.

DMP founder and producer/engi-



Sassy Lady. MCA recording artist Sass Jordan and guests recently were at Cherokee Recording Studios in Los Angeles to record her new MCA album, "Rats." Shown in the top row, from left, are co-producer Nick DiDia and Jordan friend Melenie Wicker from Alive Management. In the bottom row, from left, are funk guru George Clinton; co-producer, co-writer, and guitarist Steve Salas; and Jordan.



STEVE LILLYWHITE

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 19, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
<b>TITLE</b> Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	NO DOUBT ABOUT IT Neal McCoy/ B.Beckett (Atlantic)	DUECES ARE WILD Aerosmith/ B. Fairbairn (Geffen)	GIN AND JUICE Snoop Doggy Dog/ Dr. Dre (Interscope)
<b>RECORDING STUDIO(S)</b> Engineer(s)	CHEIRON (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	OMNISOUND (Nashville) Pete Greene	LITTLE MOUNTAIN (Vancouver, B.C.) Mike Fraser	VILLAGE RECORDER (Los Angeles) Barry Golberg
<b>RECORDING CONSOLE(S)</b>	Soundtracs Gade	Neve VR 72	Trident A Range	SSL 4048 E/G	SSL 4000E
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Sony APR24	Studer A827	Studer A800	Studer A800	Studer A820
<b>STUDIO MONITOR(S)</b>	Fountain	Lakeside/TAD	Tannoy LGM Yamaha NS10	Yamaha NS10	Yamaha NS10 JBL w/ TAD
<b>MASTER TAPE</b>	3M 996	3M 996	Ampex 499	3M 996	Ampex 499
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	CHEIRON (Stockholm, Sweden) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	SOUNDSTAGE (Nashville) Pete Greene	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien	LARRABEE WEST (Los Angeles) Chris Taylor Barry Goldberg
<b>CONSOLE(S)</b>	Soundtracs	SSL 4064G With Ultimotion	SSL 4000E G Computer	Neve VR 72	SSL 4068E
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Sony APR24	Studer A827	Mitsubishi X-850	Studer A827	Studer A800
<b>STUDIO MONITOR(S)</b>	Fountain	Lakeside/ TAD	Hidley W/ TAD	Yamaha NS10 Augsperger	Yamaha NS10 Augsperger Custom
<b>MASTER TAPE</b>	3M 996	3M 996/DAT	Ampex 467	Ampex 456	Ampex 499
<b>MASTERING (ALBUM) Engineer</b>	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	GEORGETOW MASTERS Denny Purcell	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing

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## newsline...

**BOOMING BUSINESS:** The audio hardware business grew 5% in 1993, according to the Electronics Industries Assn.'s year-end report. Sales for 1993 reached a record \$7.2 billion, up from \$6.8 billion in 1992. The EIA says sales were especially strong in the fourth quarter (Billboard, Feb. 19), rising nearly 10% in that period over the comparable period in 1992.

Robert Heiblim, president of KH America and audio division chairman for the EIA and the Consumer Electronics Group, attributes the sales rise to an improving economy. "With interest rates down, a tremendous number of people have completed home refinancings, which has freed up money for them to spend to improve their home life," he says. "This could mean upgrading to a new car audio or home system, or to a new pair of speakers."

Auto equipment, portables, and compact systems netted the biggest growth percentages. Car CD players registered a whopping 35% gain, to \$416 million, while aftermarket autosound sales were up 9%. CD portables experienced a 22% hike to \$1.29 billion, with the portable category as a whole climbing 10% during the year. Compact systems were up 22% to \$919 million, offsetting an 11% decrease in rack systems.

The EIA says the growing popularity of home theater systems accounted for a 3% gain in separate component sales, to \$1.63 billion, the first annual increase in that category since 1990.

**AT&T DIGITAL STUDIO SYSTEMS**, which recently launched its DISQ Digital Mixer Core workstation, and Harrison by GLW, whose Series Twelve and MPC digital consoles are considered among the most advanced in the business, will try to pool their expertise in digital audio under a new "strategic alliance" they have just formed. The partnership "will cover much more than the development of an interface between GLW's digitally controlled work surfaces and our DISQ Digital Mixer Core," says Bill Gendron, COO for AT&T Digital Studio Systems. "[It] will cover joint marketing and advertising, working together to develop new products, and development of a unified dealer network within the U.S., Europe, and the Pacific Rim."

**REFLECTING AN INCREASED EMPHASIS** on higher-resolution audio, Future Disc Systems is upgrading its mastering facility to accommodate 20- and 24-bit digital mastering, according to a statement from the Hollywood-based facility. "Soon we'll start to see people recording up to 24 bits in the studio," says Future Disc VP and chief engineer Steve Hall. "We are gearing up to accommodate that market." Hall adds that Future Disc has begun using a fiber-optic system that allows it to send digital masters from a single hard disk to CD, cassette, and DAT mastering rooms.

**THE PRO SPATIALIZER** 3-D audio processor has just received a high-profile endorsement from engineer Ed Cherney, who used it on the new Bonnie Raitt album, "Longing In Their Hearts." Cherney decided to use the Spatializer after hearing the album's co-producer, Don Was, mix with it. "It sounded pretty interesting," says Cherney, "so I decided to use it, but sparingly, on Bonnie's record."

The process was applied to lead vocal tracks to pull the sound "forward out of the speakers a bit," and to percussion tracks "to spread the sound out, so that it seems to come from beyond the left and right speaker boundaries," says Cherney, adding that the album is otherwise "straight ahead and under-produced."

The PRO Spatializer, manufactured by Spatializer Audio Labs of Sherman Oaks, Calif., provides "circular sound placement, seamless movement, and spatial expansion," according to a release from the company. It offers real-time, multitrack joystick operation and 3D reproduction on conventional stereo systems.

**PRO PEOPLE ON THE MOVE:** Michael Fidler is promoted to senior VP of new technology and strategic planning at Long Beach, Calif.-based Pioneer Electronics USA Inc., responsible for consumer-based laser-optical products; he was senior VP of marketing . . . Tony Montgomery joins Disc Manufacturing Inc. in Wilmington, Del., as VP, Eastern region sales; he previously held various sales and marketing positions at BMG, most recently as senior director of RCA Records' dance music product . . . AKG Acoustics Inc. of San Leandro, Calif., names Shel Gunther product manager for wireless microphone systems.

## JAZZ LABEL MAKES EVERY BIT COUNT

(Continued from preceding page)

"Mediterranean," and "The Fantasy Band," the self-titled release by an all-star band consisting of several DMP roster artists.

Jung was a pioneer in digital recording long before the advent of the CD. In 1977, he experimented with a 3M prototype of a two-track digital tape recorder. "Although that machine was not perfect by any means, a little voice

inside me said that digital recording and playback were the way of the future," he says.

He launched DMP in 1982, thrusting himself in the forefront of the digital revolution by being among the first labels to release CDs. The label's initial titles were Warren Bernhart's "Trio" and Flim & the BBs' "Tricycle."

## RAP MUSIC'S RAP SHEET LENGTHENS

(Continued from page 16)

Tupac Amaru Shakur, who records as 2Pac, was sentenced March 10 to 15 days in jail, 15 days on a state transportation department work crew, 30 months probation, 30 days of community service, and a \$2,000 fine for assaulting video and film director Allen Hughes at an L.A. video location last year.

Shakur must appear in L.A. municipal court on May 10 for a hearing determining when he can begin his sentence.

Shakur's legal troubles are far from over: He was scheduled to appear March 18 before New York's Supreme Court for a hearing on sexual assault, sodomy, and weapons possession violations. These charges stem from an alleged attack on a woman Nov. 18, 1993, at the Parker Meridien Hotel.

According to his attorney, Michael Warren, Shakur, who pleaded not guilty, posted \$5,000 bail to remain free in that case. If convicted, Warren says, the rapper faces an 8½-to-25-year term in prison on the sodomy charge alone. An attempted sodomy

charge against him carries a 5-to-15-year penalty, while three sexual misconduct and weapons counts carry 3½-to-7-year penalties.

Shakur also is scheduled to appear in court in Atlanta April 18 to face a charge of battery for slapping a woman last summer; a grand jury has convened in the same city to investigate possible charges in an incident last year in which Shakur allegedly shot and wounded two off-duty police officers.

The assault conviction has not hurt 2Pac's chart fortunes, and actually may have reversed them: His album "Strictly 4 My N.I.G.G.A.Z." climbs 195-180 on The Billboard 200 this week, in its 56th week on the chart.

According to Tyehimba Management spokesperson Taliba Mbonisi, the rapper's yet-to-be-titled third album is near completion, and will be released in early summer on Out Da Gutta Records, 2Pac's own imprint, which will be distributed by Interscope.

2Pac also is featured on an album by rap act Thug Life, scheduled for late June release on Out Da Gutta.

On Wednesday (23), New Line Cinema will release "Above The Rim," a basketball-themed drama starring Shakur, Leon, Marlon Wayans, and Duane Martin.

In what has proven rap's most notorious murder case, a March 11 hearing to set a trial date for Calvin Broadus, better known as Snoop Doggy Dogg, was reset for April 1.

The rapper, whose debut album "DoggyStyle" has sold more than 3 million units, was charged last September with the fatal Aug. 25 shooting of 25-year-old Philip Woldemariam in the Palms neighborhood of L.A. (Billboard, Sept. 18, 1993).

The rapper's notoriety has not had any perceptible effect on his sales: "DoggyStyle" has been in the top 10 on The Billboard 200 since it debuted at No. 1 in the Dec. 11, 1993, issue. The album slips to No. 9 from No. 8 this week.

### RAPPER'S SON IN CROSSFIRE

On March 12, 2-year-old Dante Hawkins, son of Lamont "U-God" Hawkins of Loud/RCA act Wu-Tang Clan, was shot through the pancreas and kidney. He was caught in the crossfire of a shootout in a Staten Island housing project.

At press time, the boy remained hospitalized in the pediatric intensive care unit of Staten Island University Hospital. A spokesperson for the group says two people were arrested in connection with the shooting.

In a statement released following the shooting, Wu-Tang Clan member Prince Rakeem said, "We encourage the media to focus on these tragedies, as well as to help educate people and hopefully generate a change. If we don't come together as a community and a nation, there will be no end to the crime wave, and, unfortunately, our next generation will continue to be affected."

## GOOD WORKS

**PRE-OSCAR BENEFIT BASH:** Elton John will serve as host and honorary chair of the second annual Academy Awards Viewing Party to Benefit The Elton John AIDS Foundation March 21 at Maple Drive in Beverly Hills. Bonnie Raitt, Don Henley, and Neil Young are members of the fund-raising committee. At the end of 1993, the Foundation, a collaborative effort with the National Community AIDS Partnership in Washington to facilitate distribution of funds nationwide, had realized grants in 29 states and Canada totaling more than \$1.9 million. For more info, contact Sarah McMullen or Nancy Miller at 310-289-8235.

**VISUAL FUND TRIBUTES:** The Vision Fund of America's 11th annual awards banquet May 12 at the Plaza Hotel in New York will honor Philip Clement, president/CEO of Rank Film Lab & Video Services; John Taylor, president/CEO of Ingram Entertainment Inc.; and Sam Inoue, president of Fuji Photo Film U.S.A. Inc. The Vision Fund of America is a nonprofit organization of visual media industry professionals who raise funds to promote research and resources for people with impaired vision. For more details, call 212-808-0077; fax 212-338-0608.

**UNICEF BENEFIT:** KLSX Los Angeles radio personality Dusty Street will host the 15th consecutive

Musicians for the U.S. Committee for UNICEF April 10 at the Palace in Hollywood. A benefit concert will feature Little Feat and the Musicians for UNICEF Band. Monies raised go directly to providing immunizations, clean water, and emergency relief for children in 137 countries that UNICEF currently assists. For more info, call Eddie Tuduri at 818-907-7842 or Wendy Marcucella at 818-905-0363.

**FOR CHARITY (& PETE'S) SAKE:** "Daltrey Sings Townshend," Roger Daltrey's salute to the music of Who band mate Pete Townshend Feb. 23-24 at New York's Carnegie Hall, raised \$100,000 for two New York-based charities, the CityKids Foundation and the Sloane Hospital for Women at Columbia Presbyterian Medical Center. The concerts featured performances by Daltrey with guests Eddie Vedder, the Spin Doctors, Alice Cooper, Sinead O'Connor, 4 Non-Blondes' Linda Perry, John Entwistle, David Sanborn, the Chieftains, Lou Reed, and Townshend himself. For more info, call Yon Elvira at 212-685-4300.

**THE BATTLE VS. ALZHEIMERS:** Barry Manilow will headline the 1994 Rita Hayworth Gala to benefit the Alzheimer's Assn. May 7 at the Chicago Hilton and Towers. The association is named after actress Rita Hayworth, who died of the disease. For more info, call 312-335-5793.

## LIFELINES

### BIRTHS

Girl, Lauren Lynn, to Michael and Lea Sandoval, Feb. 12 in Los Angeles. He is VP of creative for PolyGram Music Publishing Group.

Girl, Taylor Iya René, to Erik and Tanya Williams, Feb. 14 in Detroit. He is road manager for the Winans.

Girl, Jordan Lily, to Richard and Janice Flanzer, March 2 in New York. He is president of InVision Entertainment. She is former studio manager of Right Track recording studios.

Boy, Grady Allan, to Howard and Monica Benson, March 13 in Tarzana, Calif. He is a producer who has worked on releases by Seed, Motor-

head, and TSOL, among others.

### DEATHS

Marky DeSade, age 29, of unknown cause, March 1 in New York. DeSade was the bassist for the rock group Smashed Gladys. He also worked with the Michigan-based band Dead Engine. He is survived by his parents, brother, and sister.

Danny Barker, 85, of cancer, March 13 in New Orleans. Barker was a virtuoso jazz guitarist (see story, page 14).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MARCH

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

March 20, The Juno Awards, O'Keefe Centre, Toronto, Canada. 416-485-3135.

March 21, ASCAP East Coast Hip-Hop Forum: "Hip-Hop Taking A Bad Rap," The Grand, New York. 212-621-6000.

March 21-24, National Assn. of Broadcasters Annual Convention, Las Vegas. 202-429-5300.

March 24, National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 24, "Airplay: Straight Talk From Radio, Promotion and Record Professionals," panel discussion presented by Columbia College and the Chicago chapter of NARAS, Columbia College, Chicago. Norman Alexandroff, 312-663-1699 x416.

March 24-26, Klassik Komm, classical music convention, Congress Center West, Cologne, Germany. 011-49-202-278-310.

March 26, Songwriters' Idea Workshop, presented by the Connecticut Songwriters Assn., University of New Haven, New Haven, Conn. 203-659-8992.

March 31-April 2, Third Annual Independent Music Fest, presented by the NYU Program Board, Loeb Student Center, New York University, New York. Jennifer Levy, 212-998-4999.

### APRIL

April 4, Berklee College of Music Benefit Auction, with proceeds to benefit the Berklee City Music scholarship program, Charles Hotel, Cambridge, Mass. 617-266-1400.

April 5-7, Virtual Reality Entertainment Forum '94, presented by Sig-Advanced Applications, Grand Hyatt Hotel, New York. 212-717-1318.

April 6, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 8-9, Singers Symposium '94, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 10-11, VSDA Video Games Conference, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12, Fourth Annual Wertheim Schroder Media Conference—"The Business Of Entertainment: The Big Picture," Pierre Hotel, New

York. 212-492-6532.

April 12-14, REPLItech International, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 12-14, New Media Expo: The Future Of Interactive Information, presented by the Interface Group, Los Angeles Convention Center, Los Angeles. 617-449-6600.

April 13-18, Tin Pan South: The City Of Songs Festival, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-251-3472.

April 20-23, Southern Music Conference, presented by RC Enterprises, Florida A&M University, Tallahassee, Fla. 800-541-1407.

April 21-24, Impact Super Summit Conference, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 28, Gospel Music Assn. Dove Awards Show, Grand Ole Opry, Nashville. 615-242-0303.

### MAY

May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

May 2, T.J. Martell Concert, featuring Eric Clapton, honoring MTV Networks chairman Tom Freston. Lincoln Center, New York. 212-245-1818.

May 3, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 11-15, NAIRD Convention, Chicago. 606-633-0946.

## FOR THE RECORD

Jon Tiven and Tony Visconti should have been credited in a March 19 album review for producing the all-star compilation "Brace Yourself: A Tribute To Otis Blackwell," released last month on Shanachie. The team not only produced all but one track on the album, but also recruited the artists, chose the songs, and supervised the arrangements.

A photo in the March 12 "Art And Advertising" expanded section incorrectly identified 1993's Billie Award winner for best point of purchase (home video). The correct winner is New Line Home Video.

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# Radio

## KKBT Helps Increase The Peace In L.A.

### Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	7	<b>NO EXCUSES</b> JAR OF FLIES	<b>ALICE IN CHAINS</b> COLUMBIA
2	1	1	11	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	<b>AEROSMITH</b> Geffen
3	3	3	13	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	<b>COUNTING CROWS</b> DGC/Geffen
4	5	32	3	<b>THE CALLING</b> TALK	<b>YES</b> VICTORY/PLG
5	20	—	2	<b>HIGH HOPES</b> UNBOXED	<b>SAMMY HAGAR</b> Geffen
6	6	7	6	<b>HIGH ROAD EASY</b> RATS	<b>SASS JORDAN</b> IMPACT/MCA
7	8	11	4	<b>SPOONMAN</b> SUPERUNKNOWN	<b>SOUNDGARDEN</b> A&M
8	14	28	3	<b>BREAKAWAY</b> ANTENNA	<b>ZZ TOP</b> RCA
9	13	12	5	<b>NOBODY'S HERO</b> COUNTERPARTS	<b>RUSH</b> ATLANTIC
10	4	4	15	<b>ALL APOLOGIES</b> IN UTERO	<b>NIRVANA</b> DGC/Geffen
11	7	5	18	<b>LOW</b> KEROSENE HAT	<b>CRACKER</b> VIRGIN
12	11	10	5	<b>HOOLIGAN'S HOLIDAY</b> MOTLEY CRUE	<b>MOTLEY CRUE</b> ELEKTRA
13	12	21	4	<b>SHE'S MY MACHINE</b> YOUR FILTHY LITTLE MOUTH	<b>DAVID LEE ROTH</b> REPRISE
14	9	9	9	<b>DAY IN THE SUN</b> PETER FRAMPTON	<b>PETER FRAMPTON</b> RELATIVITY
15	16	15	5	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	<b>BROTHER CANE</b> VIRGIN
16	23	31	5	<b>TOO COLD IN THE WINTER</b>	<b>CRY OF LOVE</b> COLUMBIA
17	10	6	17	<b>YOU</b> CANDLEBOX	<b>CANDLEBOX</b> MAVERICK/SIRE/WARNER BROS.
18	22	27	4	<b>BACKWATER</b> TOO HIGH TO DIE	<b>MEAT PUPPETS</b> LONDON/PLG
19	15	13	8	<b>BOX OF MIRACLES</b> BAREFOOT SERVANTS	<b>BAREFOOT SERVANTS</b> EPIC
20	19	19	21	<b>MARY JANE'S LAST DANCE</b> ♦ <b>TOM PETTY &amp; HEARTBREAKERS</b> TOM PETTY & THE HEARTBREAKERS GREATEST HITS	<b>MCA</b>
21	17	16	22	<b>DAUGHTER</b> VS.	<b>PEARL JAM</b> EPIC
22	18	8	20	<b>CREEP</b> CORE	<b>STONE TEMPLE PILOTS</b> ATLANTIC
23	21	22	11	<b>ANIMAL</b> VS.	<b>PEARL JAM</b> EPIC
24	26	20	7	<b>RIDE THE TIDE</b> THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	<b>ATLANTIC</b>
25	28	26	19	<b>MOTHER</b> THRILL-DEMONSWEATLIVE	<b>DANZIG</b> AMERICAN/REPRISE
26	30	25	22	<b>BAD THING</b> BROTHER	<b>CRY OF LOVE</b> COLUMBIA
27	29	18	21	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	<b>GIN BLOSSOMS</b> A&M
28	25	29	7	<b>STREETS OF PHILADELPHIA</b> "PHILADELPHIA" SOUNDTRACK	<b>BRUCE SPRINGSTEEN</b> COLUMBIA
29	31	23	19	<b>COLD FIRE</b> COUNTERPARTS	<b>RUSH</b> ATLANTIC
30	37	39	3	<b>DISSIDENT</b> VS.	<b>PEARL JAM</b> EPIC
31	24	17	9	<b>UNDER THE SAME SUN</b> FACE THE HEAT	<b>SCORPIONS</b> MERCURY
32	39	—	2	<b>DISARM</b> SIAMESE DREAM	<b>SMASHING PUMPKINS</b> VIRGIN
33	34	36	5	<b>PRISON SEX</b> UNDERTOW	<b>TOOL</b> ZDO
34	36	34	6	<b>BELIEVE</b>	<b>DIG</b> RADIOACTIVE
35	27	24	8	<b>SOMETHING IN THE AIR</b> TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	<b>MCA</b>
36	<b>NEW ▶</b>	1	1	<b>WE ALL FALL DOWN</b> NOTHIN' BUT TROUBLE	<b>BLUE MURDER</b> Geffen
37	<b>NEW ▶</b>	1	1	<b>LOVE SNEAKIN' UP ON YOU</b> LONGING IN THEIR HEARTS	<b>BONNIE RAITT</b> Capitol
38	35	33	22	<b>AMAZING</b> GET A GRIP	<b>AEROSMITH</b> Geffen
39	33	30	9	<b>DOGMAN</b>	<b>KING'S X</b> ATLANTIC
40	<b>NEW ▶</b>	1	1	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	<b>COLLECTIVE SOUL</b> ATLANTIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	23	<b>PLUSH</b> CORE	<b>STONE TEMPLE PILOTS</b> ATLANTIC
2	3	2	18	<b>PEACE PIPE</b>	<b>CRY OF LOVE</b> COLUMBIA
3	4	5	26	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	<b>LENNY KRAVITZ</b> VIRGIN
4	2	3	14	<b>NO RAIN</b> BLIND MELON	<b>BLIND MELON</b> Capitol
5	5	6	18	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	<b>GIN BLOSSOMS</b> A&M
6	6	7	35	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	<b>THE BLACK CROWES</b> AMERICAN/REPRISE
7	—	10	38	<b>BAD TO THE BONE</b> THE BADDEST OF GEORGE THOROGOOD	<b>GEORGE THOROGOOD</b> EMI/ERG
8	9	4	21	<b>GOT NO SHAME</b> BROTHER CANE	<b>BROTHER CANE</b> VIRGIN
9	10	9	4	<b>ANOTHER BRICK IN THE WALL PART II</b> THE WALL	<b>PINK FLOYD</b> COLUMBIA
10	7	8	20	<b>RUNAWAY TRAIN</b> GRAVE DANCERS UNION	<b>SOUL ASYLUM</b> COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.



by Carrie Borzillo

LOS ANGELES—In an effort to help solve inner-city problems and the ongoing controversy regarding rap music's lyrical content, KKBT (the Beat) Los Angeles and the Stop The Violence/Increase The Peace Foundation have teamed to create the first annual Unity Concert and Conference, to be held this spring at the Shrine Auditorium here.

The ambitious two-day event, tentatively slated for either April or May, will include daytime panel discussions tackling problems such as vulgarity in music and violence in the community. Two benefit concerts will be held in the evenings, with proceeds going to Stop The Violence/Increase The Peace, a nonprofit organization that helps establish projects aimed at channeling gang activity and crime in L.A. and surrounding areas in more positive directions.

The conference will include rap artists, producers, record company executives, radio personnel, entertainment lawyers, and community leaders. No artists or executives had been confirmed at press time.

"The Beat and our organization are reaching out to the community to work together to bring civility to what's happening here," says Khalid Shah, president of Stop The Violence/Increase The Peace. "We want to impact the brothers and sisters in gangs, and pull them out. We also want to resolve the problems with rap music and lyrics."

Shah says the goal is to leave the conference with a "working resolution to work together against censorship, but also make the community stronger."

"This is about communication," says Craig Wilbraham, VP/GM of KKBT. "We want to try to open communication lines between different groups that have concerns about lyrical content, educating today's youth, [and] the pressure kids are feeling today... There's been a lot of heat and very little light, and we hope to shed some light."

Stop The Violence/Increase The Peace will distribute proceeds from the two concerts and the registration fees to various organizations, such as Y.E.S. To Jobs, South Central Love, Hands Across Watts, and New World Computer Training Center.

### MARKETING MERGER

Dallas-based TeleConversions has folded into the Fort Collins, Colo.-based direct mail company Eagle Marketing to offer a more complete marketing system, according to Rick Torcasso, president of TeleConversions.

"We're heavily involved with phone work, and they're into the direct mail business," says Torcasso. "This just creates a stronger company."

One new service Eagle will launch following the merger is "Qualified Players," a system in which radio stations can find their competitors' listeners and use direct marketing to attempt to lure those listeners away.

### IDEA MILL: COUNTRY CONCERTS

WXTU Philadelphia is sponsoring a series of 25 country music concerts at the Valley Forge Music Fair, beginning March 19 with Trisha Yearwood and Restless Heart. Similarly, WYNY (Y103.5) New York will sponsor the Westbury Music Fair's concert series.

Twenty-six shows have been booked so far, beginning March 18 with Yearwood and Restless Heart.

KIIS Los Angeles VP/marketing Karen Tobin came up with a unique St. Patrick's Day promotion. Seven listeners will be chosen to dive into a vat of guacamole to find an avocado pit (California Avocados is a client). The listener who finds the pit wins the chance to dive into the "Irish Spring," a pool of ice-cold green water with genuine emeralds in it.

Sprint and FOX-TV teamed up to of-

fer the 110-market "Melrose Place" interactive trivia promotion. The promotion, designed by Sprint's TeleMedia division through its FONMAGIC promotional tools, was a first for FOX. The winner of the trivia contest won a trip to a "Melrose Place" party at the Hard Rock Cafe in New York or San Francisco. Other prizes included a Sprint Instant FONCARD with 10 free minutes of calls.

WBMX (Mix 98.5) Boston's popular "The Lost 45's" program, hosted by Barry Scott, is now in print. Faber and Faber published "We Had Joy, We Had Fun: The Lost Recording Artists Of The Seventies," by Scott. Along with the press release, the station sent out 45s such as Hot's "Angel In Your Arms" to the media to promote the book.

WWBZ (the Blaze) Chicago and Pepsi will present the multimedia (Continued on next page)

### Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	9	<b>GOD</b> UNDER THE PINK	<b>TORI AMOS</b> ATLANTIC
2	2	1	10	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	<b>CRASH TEST DUMMIES</b> ARISTA
3	4	6	5	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	<b>ENIGMA</b> VIRGIN
4	10	—	2	<b>THE MORE YOU IGNORE ME, THE CLOSER...</b> VAUXHALL AND I	<b>MORRISSEY</b> SIRE
5	3	4	7	<b>NO EXCUSES</b> JAR OF FLIES	<b>ALICE IN CHAINS</b> COLUMBIA
6	5	2	14	<b>LOSER</b> MELLOW GOLD	<b>BECK</b> DGC/Geffen
7	6	9	4	<b>13 STEPS LEAD DOWN</b> BRUTAL YOUTH	<b>ELVIS COSTELLO</b> WARNER BROS.
8	11	14	7	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	<b>SHERYL CROW</b> A&M
9	13	12	15	<b>DISARM</b> SIAMESE DREAM	<b>SMASHING PUMPKINS</b> VIRGIN
10	8	5	18	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	<b>COUNTING CROWS</b> DGC/Geffen
11	7	7	10	<b>GET OFF THIS</b> KEROSENE HAT	<b>CRACKER</b> VIRGIN
12	9	8	17	<b>ALL APOLOGIES</b> IN UTERO	<b>NIRVANA</b> DGC/Geffen
13	12	11	9	<b>WATCH THE GIRL DESTROY ME</b>	<b>POSSUM DIXON</b> INTERSCOPE
14	16	16	6	<b>EVERY GENERATION...</b>	<b>FURY IN THE SLAUGHTERHOUSE</b> RCA
15	18	17	6	<b>BACKWATER</b> TOO HIGH TO DIE	<b>MEAT PUPPETS</b> LONDON/PLG
16	17	25	3	<b>SPOONMAN</b> SUPERUNKNOWN	<b>SOUNDGARDEN</b> A&M
17	14	13	24	<b>LAID</b> LAID	<b>JAMES</b> MERCURY
18	24	—	2	<b>LONGVIEW</b> DOOKIE	<b>GREEN DAY</b> REPRISE
19	25	—	2	<b>CAN'T GET OUT OF BED</b> UP TO OUR HIPS	<b>THE CHARLATANS</b> BEGGARS BANQUET/ATLANTIC
20	15	10	13	<b>BIG TIME SENSUALITY</b> DEBUT	<b>BJORK</b> ELEKTRA
21	28	26	5	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	<b>PEARL JAM</b> EPIC
22	<b>NEW ▶</b>	1	1	<b>POSSESSION</b> FUMBLING TOWARDS ECSTASY	<b>SARAH MCLACHLAN</b> NETTWERK/ARISTA
23	19	19	8	<b>BELIEVE</b> DIG	<b>DIG</b> RADIOACTIVE
24	22	20	22	<b>TODAY</b> SIAMESE DREAM	<b>SMASHING PUMPKINS</b> VIRGIN
25	<b>NEW ▶</b>	1	1	<b>POSITIVE BLEEDING</b> SATURATION	<b>URGE OVERKILL</b> Geffen
26	<b>RE-ENTRY</b>	21	21	<b>DREAMS</b> EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	<b>THE CRANBERRIES</b> ISLAND/PLG
27	23	24	22	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	<b>GIN BLOSSOMS</b> A&M
28	<b>NEW ▶</b>	1	1	<b>CUT YOUR HAIR</b> CROOKED RAIN, CROOKED RAIN	<b>PAVEMENT</b> MATADOR
29	27	22	9	<b>THE GREAT BIG NO</b> COME ON FEEL	<b>THE LEMONHEADS</b> ATLANTIC
30	29	23	29	<b>CANNONBALL</b> LAST SPLASH	<b>THE BREEDERS</b> 4AD/ELEKTRA

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 Seeks Opinion On New Regulatory Fee Schedule

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC is soliciting comment on a proposed new regulatory fee schedule mandated under a revised section of the Communications Act.

The National Assn. of Broadcasters opposes the fees, arguing they are not cost-of-services-based but imposed levies that go beyond earlier regulatory fees and ignore the public service mandates with which broadcasters are charged.

In its March 11 release, the commission spelled out proposed new fees for all communications services, including commercial radio.

For AM broadcasters, Class A stations would pay \$900 a year in regulatory fees; Class B stations, \$500; Class C stations, \$200; Class D daytime stations, \$250.

AM station construction permit holders would pay \$100 per permit.

For FM broadcasters, Class C, C1, C2, or B stations would face an annual \$900 fee. Smaller Class A, B1, or C3 FM stations would have to pay an annual fee of \$600.

FM construction permit holders would pay a \$500 annual fee.

Those FM radio stations with booster auxiliary stations would owe an extra \$25 a year per booster.

## NESS NEXT FOR FCC NOMINATION

Following the March 2 nomination of Rachele Chong to fill the vacant Republican seat at the FCC (Bill-

## WASHINGTON ROUNDUP™

board, March 19), the Clinton Administration has nominated communications attorney (and Clinton campaign supporter) Susan Ness to fill the remaining vacant seat.

Ness' name had been circulating among D.C.'s politically connected prognosticators since February.

## SAFE HARBOR CASE IN APRIL

The FCC is still waiting for a "safe harbor" rule case schedule from the U.S. Court of Appeals for the District of Columbia, but insiders say the court, which granted the commission request for a full *en banc* hearing of the controversial rule's constitution-

ality Feb. 16, will begin its proceeding next month.

Both sides in the case will have to forward new briefs to the court. The FCC will have to offer beefed-up arguments and further evidence that both children and adults will benefit from the midnight-6 a.m. ban on broadcasting indecent material. The commission must also prove the new rule is "narrowly defined" and will not infringe on listeners' First Amendment rights.

## NAB WANTS SMALL-MARKET FREEDOM

The NAB has asked the FCC to further relax its small-market ownership rule, which now limits local marketing agreements in areas where small and larger markets overlap by a less than 50% ownership ceiling.

As expected, the NAB once again employed the mantra of media diversity in the '90s to show why the commission should allow more elastic bounds in local ownership.

## FCC WAIVES ONE-TO-A-MARKET RULE

The FCC has waived its one-to-a-market cross-ownership rule in two cases announced March 15.

The commission granted the assignment of licenses of Brem Broadcasting's WCOA/WJLQ Pensacola, Fla., to WKRQ-AM-FM-TV in nearby Mobile, Ala.

The commission also granted the assignment of licenses from Golden West Broadcasters' KVI/KPLZ Seattle to Fisher Broadcasting's cross-town KOMO-AM-TV.

## COMPARATIVE FREEZE CHILLS UPGRADES

One intended result of the FCC's Feb. 28 freeze on comparative hearings is a delay involving AM and FM upgrade requests.

The commission ruled last month that the slow, expensive comparative hearing process that offered preferences to applicants with "integrated" ownership and management was arbitrary, capricious, and without merit (Billboard, March 12).

Also stuck in the commission pipeline for the time being are any FM upgrades filed before the FCC streamlined its FM upgrade process

to a one-step application last year.

## PIRATE YODELS AT FINE

The FCC has ruled that Andrew R. Yoder has to pay the \$17,500 he was fined in July 1992 for operating a broadcast station without authorization from his parents' home in Springs, Pa. Yoder argued that FCC inspectors couldn't prove it was he who was broadcasting under the call sign "Radio USA."

## PROMOTIONS

(Continued from preceding page)

event, "Blazefest '94," April 2. The twelve-hour festival includes performances by I Mother Earth, Open Skyz, Screamin' Cheetah Wheelies, Stick, and Kiss. David Lee Roth will also be on hand to sign autographs. A virtual reality booth will be set up, and listeners will also be able to make their own rock videos.

KPLX Dallas will present the Third Annual Country Music Fan Jam on May 21-22. Proceeds go to the St. Jude Children's Research Hospital. John Michael Montgomery, Daron Norwood, Neal McCoy, Doug Supernaw, BlackHawk, Martina McBride, and other country stars will be on hand to sign autographs and/or perform. In addition, the Official Fan Jam Radio Network has been established with 61 stations doing ticket and trip give-aways to the event.

Maya Angelou will address the general session at the PROMAX International and Broadcast Designers Assn. conference and exposition in New Orleans June 11. Angelou is best known for her inaugural poem for President Bill Clinton.

## PRO-MOTIONS

WZPL Indianapolis promotion director Terri Trotter joins KDWB Minneapolis in that capacity, replacing Paul Miraldi, now at crosstown KEEY. Erin Keesee replaces Trotter at WZPL. She previously was director of sales promotions at crosstown WFMS.

## AM TURNS TO R&B OLDIES

(Continued from page 119)

temporary] FM to bring in a younger audience. They like hearing the originals of songs like All-4-One's "So Much In Love," which was originally done by the Tymes. Also, in this city, which is especially oldies crazy, people pass these records down to their kids. My 26-year-old intern even walks around singing the Temptations."

Tracing the format's origins is not an easy task. Ross says stations were programming the format as far back as the '70s, with the "new wave" of R&B oldies stations filtering in only a few years ago.

"Bill Paris, who owns WINX in Rockville [Md.] did it on WSID Baltimore in the late '70s," Ross says. "There probably would have been more, but there were not many

black stations in the first place. It took until the early '80s for urban to complete its move to FM, and it wasn't until that happened that most of the black AMs suddenly needed something to do with their lives."

Harris cites WJMO Cleveland as one of the pioneers of the format. Smith acknowledges KHYS Houston as starting the trend three years ago.

Regardless of its origins, Ross believes it is inevitable that the format will continue to grow as more stations look for vacant programming niches. He also reiterates that it can work on FM, but says for now, "It's the only thing that can keep a black AM on the map... Black [radio] needs AM for a new lease on life."

## WASHINGTON STATE MUSIC BUSINESS FIGHTS NEW 'ADULT' MUSIC BILL

(Continued from page 12)

be identified by name, says that "sound recordings" was added under "publications" in the bill in an attempt to cover telephone sex lines.

The staffer admits that some retail restrictions could ensue if the bill becomes law. "They would have to make the same type of arrangement book stores would have to with adult books."

But, the staffer adds, "The bill, as a practical matter, will affect the visual media more than the verbal media... I think what people are concerned about is 14-year-olds buying Hustler magazine."

Live performances also would face restrictions, says White. "If a song or an artist's body of work has been called into question... you'd be carding people when they bought tickets, and that would really play hell with TicketMaster."

White calls SB 6003 "far too vague. It has many of the same constitutional questions as the previous bill."

A major wrangle broke out in 1992 over HB 2554—the so-called "erotic music" bill—a House amendment to existing statutes that would have labeled explicit recordings and prohibited their sale to minors. The bill also would have penalized retailers and distributors for disseminating such material.

The bill was signed into law in March 1992 (Billboard, March 14 and April 4, 1992), but Superior Court Judge Mary W. Brucker later barred its enforcement, stating that the bill was unconstitutionally vague and could have a chilling effect on the arts (Billboard, Nov. 14, 1992). An appeal of Brucker's ruling filed by the state attorney general's office is pending in state Supreme Court.

A new bill, HB 1422, was drafted

last year to address some of Brucker's objections (Billboard, March 20, 1993). That bill was killed in committee.

White says the WMIC and other groups are attempting to persuade Gov. Lowry, who said during his campaign that he would not sign such a bill, to put SB 6003 aside.

Among those lobbying the governor, White says, are the Recording Industry Assn. of America, the American Civil Liberties Union, the National Campaign for Freedom of Expression, and Rock the Vote. White adds that MTV has broadcast Lowry's phone number so that viewers can call in to express their views.


White notes with irony that the WMIC's continued opposition to these waves of legislation may ultimately work against the group's interests. "We're teaching them how to make [a bill] work... Soon-

er or later, they're going to write one of these puppies that is air-fucking-tight."

Susan Silver, manager of the Seattle band Soundgarden, whose new album "Superunknown" debuts at No. 1 on The Billboard 200 this week, agrees. She notes that SB 6003 is serving as a model for similar legislation in 19 other states.

Concurring with White, she adds, "Every time [a bill has] been defeated, the groups that are supporting it and trying to push it through the legislature learned from what their mistakes were, and have come back stronger and more well-armed and more well-funded every time. So, it's a looming problem that has gotten further than it ever has."

Assistance in preparing this story was provided by Craig Rosen.




# Hits! in Tokio

Week of March 6, 1994

- 1 Goody Goody Lisette Melendez
- 2 The Sign Ace Of Base
- 3 I'm In The Mood Ce Ce Peniston
- 4 Stay Eternal
- 5 Hey Mr. D. J. Zhane
- 6 Now And Forever Richard Marx
- 7 It's Because Of You Kiss The Sky
- 8 Return To Innocence Enigma
- 9 Forever One Yngwie Malmsteen
- 10 Send Me Daryl Hall
- 11 Hero Mariah Carey
- 12 Because Of Love Janet Jackson
- 13 I'm In Love Lisa Keith
- 14 Breathe Again Toni Braxton
- 15 I'm Ready Tevin Campbell
- 16 Another Season Kevyn Lettau
- 17 Without You Mariah Carey
- 18 The Power Of Love Celine Dion
- 19 Heaven Come Down Jennifer Brown
- 20 Again Janet Jackson
- 21 Choose Color Me Badd
- 22 Save The Best For Last Vanessa Williams
- 23 Little Bit Of Heaven Lisa Stansfield
- 24 Moon Child Ice
- 25 Across The View Dido
- 26 Life So Free Federation
- 27 Fire In Your Heart Sissel Kyrkjebø
- 28 Everyday Phil Collins
- 29 Little Star Stina Nordenstam
- 30 All That She Wants Ace Of Base
- 31 In Dreams John Waite
- 32 Can We Talk Tevin Campbell
- 33 Givin' It Up Incognito
- 34 I Can See Clearly Now Jimmy Cliff
- 35 Will You Ever Save Me Lisette Melendez
- 36 Nervous Breakdown Carleen Anderson
- 37 True Love Elton John & Kiki Dee
- 38 Fantasy Is Reality Rob Wasserman
- 39 Skip To My Lu Lisa Lisa
- 40 Time Of Our Lives Alison Limerick
- 41 Samui Yoru Dakara... trf
- 42 Please Forgive Me Bryan Adams
- 43 Things Can Only Get Better O'Ream
- 44 Tinsel Town Ronny Jordan
- 45 I Don't Wanna Talk About It Indigo Girls
- 46 Love Connection Kiss Of Life
- 47 Gotta Get It Right Lena Einadgbe
- 48 Dreamer Coldcut
- 49 Spend The Night Earth, Wind & Fire
- 50 Dream On Dreamer
- 51 Brand New Heavies

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.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	13	<b>NOV AND FOREVER</b> CAPITOL 58005	◆ RICHARD MARX 1 week at No. 1
2	1	1	18	<b>THE POWER OF LOVE</b> 550 MUSIC 77230	◆ CELINE DION
3	3	3	13	<b>EVERYDAY</b> ATLANTIC 87300	◆ PHIL COLLINS
4	4	4	16	<b>BREATHE AGAIN</b> LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
5	5	7	8	<b>WITHOUT YOU</b> COLUMBIA 77358	◆ MARIAH CAREY
6	7	6	21	<b>SAID I LOVED YOU...BUT I LIED</b> COLUMBIA 77260	◆ MICHAEL BOLTON
7	6	5	22	<b>PLEASE FORGIVE ME</b> A&M 0422	◆ BRYAN ADAMS
8	8	9	13	<b>HAVING A PARTY</b> WARNER BROS. 18424	◆ ROD STEWART
9	10	11	14	<b>BECAUSE THE NIGHT</b> ELEKTRA 64595	◆ 10,000 MANIACS
10	9	8	22	<b>HERO</b> COLUMBIA 77224	◆ MARIAH CAREY
11	11	10	17	<b>I CAN SEE CLEARLY NOW</b> CHAOS 77207	◆ JIMMY CLIFF
12	12	12	18	<b>ALL FOR LOVE</b> A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
13	13	16	7	<b>STREETS OF PHILADELPHIA</b> COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
14	21	32	3	<b>LOVE SNEAKIN' UP ON YOU</b> CAPITOL 58125	◆ BONNIE RAITT
15	14	13	35	<b>JESSIE</b> SBK 50429/ERG	◆ JOSHUA KADISON
16	16	14	35	<b>THE RIVER OF DREAMS</b> COLUMBIA 77086	◆ BILLY JOEL
17	24	29	3	<b>COMPLETELY</b> COLUMBIA 77376	◆ MICHAEL BOLTON
18	17	19	10	<b>WHAT MIGHT HAVE BEEN</b> WARNER BROS. 18385	◆ LITTLE TEXAS
19	15	15	12	<b>WILL YOU BE THERE (IN THE MORNING)</b> CAPITOL 58041	◆ HEART
20	25	25	5	<b>THE SIGN</b> ARISTA 1-2653	◆ ACE OF BASE
21	23	23	5	<b>LULLABY (GOODNIGHT, MY ANGEL)</b> COLUMBIA 77363	BILLY JOEL
22	22	22	8	<b>THE ONES YOU LOVE</b> RCA 62721	◆ RICK ASTLEY
23	18	18	21	<b>ALL ABOUT SOUL</b> COLUMBIA 77254	◆ BILLY JOEL
24	19	17	22	<b>AGAIN</b> VIRGIN 38404	◆ JANET JACKSON
25	27	26	5	<b>IN WALKED LOVE</b> ARISTA 1-2679	EXPOSE
26	29	28	4	<b>ROCK AND ROLL DREAMS COME THROUGH</b> MCA 54757	◆ MEAT LOAF
27	26	21	15	<b>LINGER</b> ISLAND 862 800/PLG	◆ THE CRANBERRIES
28	28	24	20	<b>ALL THAT SHE WANTS</b> ARISTA 1-2614	◆ ACE OF BASE
29	31	30	6	<b>FOR WHOM THE BELL TOLLS</b> POLYDOR 855 332/PLG	◆ BEE GEES
30	30	27	24	<b>I'D DO ANYTHING FOR LOVE</b> MCA 54626	◆ MEAT LOAF
31	35	—	2	<b>BABY I LOVE YOUR WAY</b> RCA 62780	BIG MOUNTAIN
32	33	—	2	<b>BECAUSE OF LOVE</b> VIRGIN 38422	◆ JANET JACKSON
33	38	40	3	<b>FOUND OUT ABOUT YOU</b> A&M 0418	◆ GIN BLOSSOMS
34	32	33	22	<b>TWO STEPS BEHIND</b> COLUMBIA 77116	◆ DEF LEPPARD
35	39	37	20	<b>BETTER THAN YOU</b> PERSPECTIVE 7430/A&M	◆ LISA KEITH
36	37	36	3	<b>OH NO, NOT MY BABY</b> ELEKTRA ALBUM CUT	LINDA RONSTADT
37	34	35	26	<b>FIELDS OF GRAY</b> RCA 62618	◆ BRUCE HORNSBY
38	36	38	26	<b>BREAK IT DOWN AGAIN</b> MERCURY 862 330	◆ TEARS FOR FEARS
39	40	—	23	<b>RAIN</b> MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
40	RE-ENTRY	10		<b>RAINBOW'S CADILLAC</b> RCA 62724	BRUCE HORNSBY

# Billboard's PD of the week™

**Beau Raines**  
KCFX Kansas City, Mo.



FOR ALMOST TWO YEARS now, classic rock has been healthy and rock solid as stations across the country pull in consistent audience shares. One shining example is KCFX Kansas City, Mo.

In the last four Arbitron books, the station's 12-plus ratings have climbed 3.9-4.1-5.1-7.3. This makes it the fourth-highest-rated classic rock station in the top 100 markets, behind KKZZ Spokane, Wash. (8.1), KRFK Denver (7.4), and WEZX Scranton, Pa. (7.4). KCFX currently is ranked No. 5 12-plus in Kansas City.

The station's success is even more surprising in light of the fact that it has not one, but two album rock competitors, KQRC (6.4-4.5) and KYYS (5.4-4.4).

Although KCFX has had the broadcast rights to the Kansas City Chiefs since 1990, PD Beau Raines says one factor in the station's recent success was its ability to convert its weekend game come audience into weekday listening. Raines refers to this as a "giant come infusion. The Chiefs are a hot commodity in this market," he says. "With their success [last] year, our come level went through the roof in the fall, [and] we did a better job of converting that to Monday-to-Friday come. Traditionally, we had trouble converting weekend numbers." The station now has what Raines calls a "multiyear deal" with the Chiefs.

The classic rock/football combination, which first became popular a few years ago, is "a perfect marriage," according to Raines. It generally involves just 20 games a year, broadcast on weekends when radio listening is usually off anyway.

In addition to the football boost, Raines says some personnel moves and musical changes also helped boost the station's ratings. Last spring, the station replaced morning man and local comedian David Naster with new host Lauren Holladay, and replaced afternoon host J.C. Linsford with Scott Johnson. At the same time, Raines added what he calls "better service elements" to the programming and refocused the station on its classic rock base.

The music is now skewed more toward the late '60s and early '70s than it had been—or, as Raines puts it, "less George Thorogood and more Cream."

While still retaining a 20-year musical base (1964-1984), Raines eliminated much of the music KCFX was sharing with its more current-based rivals, particularly what Raines dubs the "corporate rock" of the mid-to-late '80s.

"In a three-way battle, it's better to differentiate yourself from the competition," he says.

Here's a recent 4 p.m. hour: Heart, "Crazy On You"; Cream, "Sunshine Of Your Love"; Pink Floyd,

"Money"; Pink Floyd, "Have A Cigar"; Moody Blues, "The Story In Your Eyes"; Peter Frampton, "Baby, I Love Your Way"; Doobie Brothers, "China Grove"; Don McLean, "American Pie"; Led Zeppelin, "Fool In The Rain"; Rolling Stones, "Honky Tonk Women"; and ZZ Top, "Just Got Paid."

In addition to its format rivals, Raines says he shares audience with the market's N/T stations, KCMO-AM and KMBZ; the oldies station; and, to a lesser degree, even country radio. On Sundays when the Chiefs are broadcast, Raines says, "people from all formats sample us."

Promotionally, the station is heavy on football-related tie-ins during the season, including trips to away games and to playoffs, and prize packages for home games. Most other promotions are lifestyle or music driven. A recent major promotion featured as a prize a "permanent vacation" in which the winner received a lakefront condo and a boat. The station also has been marketed with the classic clips TV spot since the fall.

On the air, KCFX also uses quite a few programming features, such as double shots, Yesterday And Today, classic rock A to Z, and weekend features like Legends Of Rock weekends and Rewind weekends.

"One of the keys to our success is packaging," explains Raines. "We do a lot of custom features and are constantly trying to package our music in a different way that keeps the music fresh."

Raines started his radio career in high school at what is now WRCN (then WHRF) Long Island, N.Y. In college, he worked as a technician at WRKO Boston, then started his professional on-air career at WFEA Manchester, N.H. After on-air stints in Pittsburgh, Cleveland, and Fall River, Mass., and a programming job in Portland, Maine, he landed the PD job at WMXJ Miami. From there, his programming career included stops at KWK St. Louis, WLVE Miami, WKRL (now WXTB) Tampa, Fla., and WFYV Jacksonville, Fla. He joined KCFX three years ago.

He is bullish on the long-term prospects for classic rock. "When we started this format in Tampa, it was early 1986 and everybody at that time felt it was simply a bridge to another format," he says. "But as years went on and the format got better defined, [people realized] it really does have legs and is the kind of format that is really sticking . . . As the years go by, it's getting harder for the AORs to be as focused on a mix of classic and current, from the Allman Bros. to Alice In Chains, so I think [classic rock has] become better defined and more focused."

PHYLLIS STARK

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### HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	<b>DREAMLOVER</b> COLUMBIA 77080	◆ MARIAH CAREY
2	1	1	4	<b>FIELDS OF GOLD</b> A&M 0258	◆ STING
3	2	3	6	<b>REASON TO BELIEVE</b> WARNER BROS. 18427	◆ ROD STEWART
4	3	2	9	<b>I'M FREE</b> SBK 50434/ERG	◆ JON SECADA
5	4	4	4	<b>ANOTHER SAD LOVE SONG</b> LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
6	5	5	12	<b>I DON'T WANNA FIGHT</b> VIRGIN 12652	◆ TINA TURNER
7	6	10	37	<b>DO YOU BELIEVE IN US</b> SBK 50408/ERG	◆ JON SECADA
8	—	—	14	<b>IF I EVER LOSE MY FAITH IN YOU</b> A&M 0111	◆ STING
9	10	8	37	<b>JUST ANOTHER DAY</b> SBK 07383/ERG	◆ JON SECADA
10	7	7	4	<b>HOPELESSLY</b> RCA 62597	◆ RICK ASTLEY

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



## \$1.1 Mil Awarded In Suit Against Malrite; FCC Is Asked To Reinstate Fairness Doctrine

**I**N WHAT COULD BE a precedent-setting case, former KNEW/KSAN San Francisco national sales manager Diane Kimbrell has been awarded \$1,121,443 in damages after filing a wrongful discharge lawsuit against the station and its previous owner, Malrite Communications.

Kimbrell claimed in the suit that she was fired by GSM Julie Kahn and GM Bruce Blevins in 1992 "without just cause and in breach of an implied contract not to be terminated except for just cause." Like many radio employees, she did not have a written contract.

Despite the defendants' argument that the radio industry is volatile and termination without just cause is standard practice, the jury voted 12-0 in favor of Kimbrell.

In Washington, D.C., members of Congress are privately trying to convince FCC commissioners to reinstate the repealed fairness doctrine, according to several sources. The behind-the-scenes ploy comes after proponents of the doctrine failed in their legislative attempt to have it reimposed.

Radio-Television News Directors Assn. president David Bartlett told Billboard, "I know for a fact now that this is going on. They apparently think this [new] commission will be more friendly and do what they ask, like they did with cable [reregulation]."

The sources say it was Rep. John Dingell (D-Mich.), chairman of the House Energy and Commerce Committee, who contacted the FCC. A spokesperson on Dingell's committee denied the charge.

The commission unanimously repealed the doctrine in 1987, calling it obsolete in an era of media diversity. The doctrine required that broadcast stations give airtime ("reasonable opportunity") to all sides of "controversial issues of public importance."

Broadcasters' groups oppose it on constitutional grounds.

In other D.C. news, the House version of the blueprint for the telecommunications future, the so-called information superhighway, was passed unanimously by the House Energy and Commerce Committee March 16. The amendment to allow broadcasters to compete with telco and other new services with digital transmissions on side channels is included in the bill.

Elsewhere, Ardman Broadcasting's WENZ Cleveland has entered a sales-only local marketing agreement with Metroplex Communications' crosstown WERE/WNCX. WENZ will now be sold in combo with WNCX. Also, Clear Channel Communications has announced that it is in negotiations with Cook Inlet Radio Partners for the purchase of the latter's KBXX (the Box) Houston. Clear Channel already owns crosstown KHYS.

The Electronic Industries Assn. is offering major-market stations the opportunity to test Radio Broadcast Data Systems (RBDS) equipment for free. RBDS is the technology that enables listeners to tune in stations by format preference rather than frequency, and allows RBDS-equipped stations to transmit messages such as call letters, slogans, song titles, and advertising

messages to an LCD screen on RBDS radios.

More than 50 stations in the top 10 markets have been sent RBDS information kits explaining the technology and encouraging participation in the tests. Interested stations will then receive an RBDS encoder from EIA to try out for a month.

Following on the heels of rival Rush Limbaugh, Westwood One talk host Larry King was selected as a spokesman for the Florida Department of Citrus. He is currently touting orange



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

juice as part of a 26-week radio campaign. WW1 also is coordinating promotions with King affiliates in 23 markets in conjunction with the citrus department.

### PROGRAMMING: HORTON HEADS HOME

WYNY New York PD Fred Horton exits April 1 to return to Albany, N.Y., for the OM job at WTRY/WPYX. He replaces Ed Levine, who exits to concentrate on the stations he owns in Utica, N.Y., and Syracuse, N.Y. WTRY PD Jon Knott remains.

Gary Reynolds is the new PD at KRRW Dallas. Reynolds last was PD at crosstown KCDU (now KOAI). At KRRW he replaces Andy Lockridge, who concentrates on KRRW's sister station, KTXQ. . . John Larson, PD at Bonneville's KZPS Dallas, has been promoted to VP/programming.

KYOT Phoenix flips from its hybrid format to adult alternative, which it is calling "smooth rhythms." The station, which was automated, will now use a mix of live jocks and taped jocks from other markets. The new lineup is former WJZZ Philadelphia afternoon jock Cliff Smith in mornings; KTWV (the Wave) Los Angeles late-morning host Talaya Trigueros in middays; KKSF San Francisco fill-in jock Blake Lawrence in afternoons; and KMTT (the Mountain) Seattle weekend Barbara Blake in evenings. Trigueros, Lawrence, and Blake's shows will be delivered on tape using the Media Touch system. Jim Trapp continues as PD.

Modern rock KRXX-FM Minneapolis changes calls to KEGE. WPLJ New York promotion coordinator Scott Lief joins as promotion director. . . KZRC Portland, Ore., flips from ABC/Satellite Music Networks' "Z-Rock" format to a simulcast of top 40/adult sister KXYQ.

Jamie Hyatt exits WLUM (Hot 102) Milwaukee where he was director of operations and programming. Music coordinator/research director Tommy Wilde adds interim PD duties. . . New

Radio Labio affiliate KZEP-AM San Antonio changes calls to KHBL.

WCGC Charlotte, N.C., which had been programming a mix of country and talk, drops the music. . . Neil Sullivan from WKDD Akron, Ohio, takes over programming at WOVM West Palm Beach, Fla. He replaces M.J. Kelli, now at WFLZ Tampa, Fla.

WSJS Winston-Salem, N.C., MD Bob Costner adds PD stripes, replacing Paul Johnson, now at WSOC Charlotte, N.C. . . KQOL Oklahoma City changes calls to KUJJ.

Mike Edwards has been upped to the newly created OM position at WARM-AM/WMGs/WBHT Scranton, Pa. He remains PD of WMGS. George Gilbert continues to program WARM, and Bill Sheridan continues to program WBHT. . . Oldies KEXX Stockton, Calif., flips to '70s-based oldies as "Star 100.9."

Tom Kelly has been named PD at KMIX Modesto, Calif., replacing Jim Dorman, who is now at Epic. Kelly previously was owner/GM of V7SW Majuro, Marshall Islands. . . KAZZ Spokane, Wash., flips from satellite country to Children's Satellite Networks' "Radio AAHS" format.

Harold Kozlowski (aka Bob Payne) joins RadioWorks Inc. as corporate PD. He will oversee all three of the group's New Hampshire stations: WJYY Manchester, WRCI Hillsboro, and WCNH Belmont. Kozlowski previously was PD of WRQI Rochester, N.Y. . . KITT Shreveport, La., flips from AC to country.

KZZQ (formerly KBBM) Des Moines, Iowa, flips from all-news to contemporary Christian following the station's sale to the owners of religious KQCS Davenport, Iowa. . . KERC Clovis, N.M., flips to Spanish as KPWX (Power 107.5, La Super Equis).

KPXR Anchorage, Alaska, has applied for the new calls KKRO following its format change from top 40 to '70s-based oldies. The station has licensed the "Arrow" handle from CBS. . . WOGK (formerly WMMZ) Gainesville, Fla., flips from hot AC to country.

KTND (formerly KKUR) Oxnard, Calif., flips from AC to country as "Thunder 105.5" . . . Country WKBN Panama City, Fla., flips to a mix of oldies and beach music as "Beach 94.5."

New York's top black weekly newspaper, the City Sun, will launch a radio program April 8. "The City Sun On The Air," hosted by the paper's editor, Andrew Cooper, will air on WNJR Fridays at 5 p.m. It also is tentatively scheduled to air on WWRL on Sunday evenings. . . Syndicated adult alternative program "Musical Starstreams," which previously had been represented by Media America, is now being repped by Global Satellite Network.

### PEOPLE: DEVOE GETS POWER

KKFR (Power 92) Phoenix MD Jerry Moran exits and is replaced by night jock Mario DeVoe (aka Billy Surf), who formerly was MD/night jock at WAEB-FM (B104) Allentown, Pa. . . KLSX Los Angeles midday host Shana exits.

WBBM-FM (B96) Chicago night jock Alan Kabel exits. . . WSCR Chicago senior producer Abby Polinsky

## newslines...

DICKIE ROSENFELD has announced his retirement after serving as GM at KILT-AM-FM Houston for 29 years. Rosenfeld spent a total of 33 years at the country stations. More recently, he also ran sister KIKK-AM-FM.

JEFF PARKE has been named GM of KBZS San Diego, where he replaces Al Connors. Parke previously was GM at sister KCAL-FM Anaheim, Calif.

PAUL PALMER, GM of KFMB-AM-FM San Diego, has resigned. No replacement has been named.

KURT MISCHÉ is upped from GSM to VP/GM at KRLV Las Vegas, replacing Dale Matteson.

MIKE MAHONÉ has been upped from training VP to senior VP at the Radio Advertising Bureau, where he will oversee member services, operations, new business development, and audio services. As part of an RAB restructuring, executive VP Wayne Cornils will now concentrate on the group's annual sales and marketing conference, regional meetings, the RAB's advisory committees, and information systems development.

HARVEY WATKINS has been named senior VP, finance at Radio Equity Partners. He previously was CFO of pay-per-view cable service Viewer's Choice.

**STATION SALES:** WIMJ Cincinnati from Pathfinder Communications to Jacor Communications, owner of crosstown WLW/WLWA/WEBN, for \$9.5 million (Jacor begins operating the station under a local marketing agreement April 7); WYHY Nashville from Legacy Broadcasting Partners to SFX Broadcasting, owner of crosstown WSIX, for an undisclosed price (SFX had been operating WYHY under an LMA); Wicks Radio L.P., licensee of WLMX-AM-FM Chattanooga, Tenn., has acquired the CP for crosstown WVXA from Signal Mountain Radio Consolidation for an undisclosed price.

**SALE CLOSINGS:** WBEN/WMJQ Buffalo, N.Y., from Algonquin Broadcasting Corp. to Keymarket Communications, for \$10 million.

exits for the morning sidekick position at crosstown WPNT.

WXYV Baltimore night jock Frank Ski moves to mornings, replacing B.J. Murphy, who heads to KPRS Kansas City. Ski has teamed with Murphy's former partner, Jane Ross. No replacement has been named in nights. . . Following the departure of WKKV Milwaukee APD/afternoon jock Dave Michaels, Reggie Brown moves from nights to afternoons, Riddell Hall moves from late nights to nights, and weekender Michael Hightower moves into late nights. No new APD has been named.

Despite rumors heightened by last week's sale of the station to Infinity Broadcasting (Billboard, March 19), WXYT Detroit VP/director of operations Michael Packer reports that Infinity morning man Howard Stern will not be joining WXYT's lineup. Packer says the no-Stern clause was part of the agreement to sell, since the jock "would not fit the station" and there's "no desire to have him on at the station."

Kevin Anderson returns to KRXQ Sacramento, Calif., as ND and as part of the morning show. He left the station six months ago. . . Jennifer Lewis joins WNVZ Norfolk, Va., for the morning news position that had been vacant since Monica Jaye's departure in December. Lewis previously was with Metro Traffic, and also worked P/T at crosstown WNOR.

Former WDJX Louisville, Ky., morning man Joe Caruso joins KDIL San Antonio in that capacity. He replaces Michael Jay West, who exits. . . WHO-TV Des Moines, Iowa, ND Ray Carter joins KSL-AM-TV Salt Lake City as director of news services, replacing Greg James, who is now VP/engineering and technological opera-

tions.

Myrna Lamb has been named host of the newly created late-morning talk show at WGY Albany, N.Y. She previously hosted a syndicated show on NBC's Talknet. . . KSKS Fresno, Calif., evening jock Scott Stevens is upped to MD, replacing former MD/morning co-host Dixie Lee, who is now at WCOL-FM Columbus, Ohio. Former KNCI Sacramento, Calif., midday host Murphy Sue Ryan joins Kevin "Moose" Moosu for the morning show, which is now called "Murphy And The Moose."

WIMX Harrisburg, Pa., MD Jeff Mason shifts from overnights to nights. Jim Barry, last at WROZ Lancaster, Pa., joins WIMX for middays. . . Former WOW-FM Omaha, Neb., afternoon jock J.D. Daniels heads to KDRK Spokane, Wash., for morning co-host duties. Back at WOW, Rusty Clark takes over afternoons. He previously was at WPSK Pulaski, Va.

WXLK (K92) Roanoke, Va., is looking for a night jock to replace Monty "Mof" Foster, who moved to mornings to replace Slam Duncan. Send T&Rs to OM Ashby Coleman. . . ABC News Radio writer and editor Dave Alpert is upped to ABC News producer.

KTVU-TV San Francisco anchor Steve McPartlin joins crosstown KFRC-AM as sports director. He'll also host an Oakland Athletics wrap-up show on Monday, Wednesday, and Friday mornings. . . Mike "Tonto" Taylor has been named promotion director at WAXQ (Q104.3) New York. He previously was promotions coordinator at crosstown WHTZ (Z100).

Assistance in reporting this column was provided by Washington, D.C., bureau chief Bill Holland.

# CHERRYDISC SEES GOLD IN LETTERS TO CLEO

(Continued from page 5)

label has an exclusive distribution deal for all its product. But marketing and promotion is up to Cherry-Disc.

"An indie of our size can't bring it through, but in the hands of any major, this would be a gold record without question," says CherryDisc president John Horton. Nevertheless, he says, CherryDisc is doing all it can,

working radio, retail, video, and the road to promote the release.

Although Horton's assertions might seem overly optimistic, the band does have a good buzz surrounding it and appears poised for success. Its single-friendly brand of nonthreatening alterna-pop falls somewhere between Belly and Juliana Hatfield, and makes Letters To

Cleo a contender at album rock, album alternative, and modern and college rock stations. The band's single, the propulsive "I See"—released nationally Feb. 28 and locally Dec. 20—coupled with a 21-date tour that started March 8 in Washington, D.C., and runs through April, is boosting sales and recognition.

Much of the band's style is attributable to lead singer Kay Hanley, who named the act after her long-lost pen pal. "From the time I was a baby I spent my summers in Canada, with Cleo," Hanley says. "We spent every day together in the summer, and when we learned to write, we became pen pals. The summer I was 13, I went to California instead. Meanwhile, Cleo moved across Canada, and we lost each other," Hanley says.

Letters To Cleo has gone through several incarnations to reach its current lineup. Guitarist Greg McKenna and Hanley have been performing together since 1988, when they founded Rebecca Lili, a ska band. Hanley recalls, "He was a ska fan and I didn't know any better." In 1990, with other musicians who have since left the band, they became Letters To Cleo. In subsequent years, Michael Eisenstein (drums), Scott Reibling (bass), and Stacy Jones (drums) joined the band.

Hanley's powerful, rapid-fire vocals are compared by critics to everyone from cartoon character Betty Boop to Grace Slick. "I don't take offense to it, but I certainly never agree," she says.

Whatever the style, it appears to be working well at radio stations nationally. "We attacked college radio first," Horton says. "The record has charted on 100 stations, and been played on more than 200 stations. We're getting airplay in every major metropolitan area, but we've been strongest on the East Coast."

Horton says that the single has had some success on modern rock stations, but "there have been some roadblocks," noting that CherryDisc can't invest in the kind of promotional push a major label could give the project.

## RANGE OF RETAILERS

Letters To Cleo is stocked in mom-and-pops, one-stops, and mid-size chains. Some larger retail chains, like the 144-store Strawberries chain based in Milford, Mass., are also carrying "Aurora Gory Alice," and Horton is trying to move the record into other large chains.

"This album will take wherever it's heard, it's just a matter of getting the exposure," says Tracy Waksler, a buyer for Strawberries. "That seems to be happening. The album is now starting to sell outside the Boston market—throughout New England and beyond."

Newbury Comics, an 11-store Boston chain, has sold 1,000 copies of the album since late October.

"They're pretty much huge for a newly established band," says Natalie Waleik, a senior buyer for the chain. "We had them in the 'Hits On The Cutting Edge' bin for a couple of months, and I'm sure that helped." "Hits On The Cutting Edge" is a co-op advertising venture run by the chain. In exchange for ad dollars, the band gets front-rack exposure and sale pricing. Customers can return the product for up to two weeks.

"The exposure on WFNX [Boston] has also helped the band's sales," Waleik says. "Most of our customers are

WFNX listeners."

Letters To Cleo was a favorite for months on alternative WFNX and with readers of the co-owned Boston Phoenix, a weekly arts and entertainment newspaper. This year, the band received multiple nominations in the Boston Music Awards and the Boston Phoenix/WFNX Best Music Poll.

Laurie Gail, a disc jockey at WFNX, says the station has been playing Letters To Cleo since October and that "I See" has been in heavy rotation for a month. The band also reached No. 7 on its top 10 most requested songs countdown. "They work well for us, the audience digs them, and they play catchy, pretty mainstream stuff," says Gail. "They could do very well if one of their songs hits a nerve, like Juliana Hatfield has seemed to."

The band is making waves at stations outside of Boston as well, including college station KACV Amarillo, Texas, and WHTG-FM Monmouth, N.J. WDST, a modern rock station in Poughkeepsie, N.Y., just dropped "I See" into medium rotation. Nic Harcourt, the station's morning personality, says the single has the "DST sound," which means it falls "somewhere between modern rock and [album alternative]."

"We think it fits in, which is why

we dropped it in so strong so early. It's still really new, but in a couple of weeks we'll have a better idea of how it has done," Harcourt says.

Horton also is pushing the band in video markets; the label bought a 30-second spot on MTV to be aired 10 times per day in selected markets such as Austin, and a video for "I See" is due in a couple of weeks.

The band is considering the song "Big Star" for a second single. The song has gotten a good deal of media attention because it is named after the cult band Big Star. "It's a great song with a great hook, and I think it has the potential to cross over and be an [album rock] hit," Horton says.

The band has different reasons for plugging the song. "With all the [media] attention on that song, we've decided to name one song on every subsequent album after a band with a big cult following," Hanley says. "It's sort of an unintentional tribute."

The second single, due out this summer, is part of a yearlong campaign to break the band in the U.S.

"Our long-term plan is to keep knocking on doors and pushing singles," Horton says. "I can't see stopping until next fall at the earliest. We hope to keep the record going for a long, long time."

## RICK TREVINO A HIT IN TWO LANGUAGES

(Continued from page 14)

16, peaked at No. 44 on the Nov. 20, 1993, Hot Country Singles & Tracks chart. The second single, Marty Stuart's "Honky Tonk Crowd," which was serviced to radio Jan. 31, is No. 47 with a bullet this week.

Country radio also has been playing the English, Spanish, and bilingual versions of "Just Enough Rope."

Hallam says KKBQ remixed the bilingual version, which was 50% English, to 70% English and 30% Spanish. The new version became the most-requested song at the station.

"Houston has a big Hispanic audience," says Hallam. "We felt the record was a great way to reach that segment of our audience. 'Honky Tonk Crowd' is also doing extremely well for us now."

Lee Logan, PD at KSAN San Francisco, says the bilingual version of "Just Enough Rope" also garnered a positive response. "We have a high-density Hispanic area in the market, so it worked well. Trevino also has a lot of charisma, and live he really commands the attention of an audience."

John Artale, purchasing manager for the 117-store National Record Mart chain, says Trevino is certainly not a novelty. "His sound is pretty solid for such a young guy," says Artale. "The album is doing OK with us; it's plodding along right now. It should kick in when it goes on promotion next month."

Allen Butler, executive VP/GM at Sony Nashville, says Trevino is primarily a visual artist and has been benefiting from strong support from TNN, CMT, and regional video shows, as well as from his live performances.

The clip for "Just Enough Rope" was serviced in October, while the "Honky Tonk Crowd" clip went out in January.

"He's very much a visual type of artist," says Butler. "We've had good success across the board with video.

We were lucky to have great videos out there as the album hit the streets.

Trevino's manager, Dan Goodman, adds, "He hasn't had a hit single, [but] he has had heavy play on CMT and TNN. And for a new artist, he's gotten some very strong national media coverage."

TNN put "Honky Tonk Crowd" in "hitbound" rotation two weeks ago. CMT had both "Just Enough Rope" and "Honky Tonk Crowd" in "hot shot" rotation.

Trevino appeared on TNN's "Music City Tonight" March 8 and will be on the show's "Stars Of Tomorrow" special April 18. He also appeared Dec. 4 on the syndicated video show "Hot, Hip & Country," and has taped an appearance on "Billy Bob's Texas" to run via syndication June 1.

Trevino also was featured on "Entertainment Tonight" Jan. 8, and on NBC's "Weekend Today" March 6.

Last summer, the label put Trevino on a radio and retail promotion tour in the Southwest, which included acoustic performances by the singer. This was part of an initial plan to focus marketing efforts on that part of the country.

Trevino now is touring with Tracy Lawrence and Mark Chesnutt. He also has opened for Dwight Yoakam and showcased at the Country Radio Seminar in Nashville earlier this month.

"Touring is playing a big role in record sales," says Goodman. "His show is more powerful than people expect from a 22-year-old artist."

The Austin, Texas native, who cites George Strait, Elton John, Garth Brooks, and Billy Joel as some of his influences, says recording in Spanish helped him get in touch with his heritage. "It's been a real growing process for me to learn another language that's a big part of who I am."

On his success, Trevino says, "It's like living a childhood fantasy, but it's a lot of hard work, too."

Monitor™

MAR. 7, 1994—MAR. 13, 1994

# Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 29 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	THIS WEEK	LAST WEEK	WEEKS ON
★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★		
1	1	12	1	2	19
THE SIGN ACE OF BASE (ARISTA) 7 weeks at No. 1			WHATTA MAN SALT-N-PEPA/N VOGUE (NEXT PLATEAU)		
2	2	9	2	3	13
WITHOUT YOU MARTINA MCGRAW (COLUMBIA)			BUMP N' GRIND R. KELLY (JIVE)		
3	3	13	3	1	14
THE POWER OF LOVE CELINE DION (550 MUSIC)			SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)		
4	4	9	4	4	12
BECAUSE OF LOVE JANET JACKSON (VIRGIN)			GROOVE THANG ZHANE (MOTOWN)		
5	6	5	5	9	8
MR. JONES COUNTING CROWS (DGC/GEFFEN)			GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)		
6	9	7	6	5	10
SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)			BECAUSE OF LOVE JANET JACKSON (VIRGIN)		
7	5	9	7	10	9
MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)			THE SIGN ACE OF BASE (ARISTA)		
8	14	4	8	6	23
BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)			SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)		
9	8	17	9	7	17
FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)			CRY FOR YOU JODECI (UPTOWN/MCA)		
10	7	19	10	8	15
BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)			(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (WING/MERCURY)		
11	11	10	11	14	3
NOW AND FOREVER RICHARD MARK (CAPITOL)			THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)		
12	12	8	12	11	24
STAY ETERNAL (EMI/ERG)			CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)		
13	16	7	13	12	8
WHATTA MAN SALT-N-PEPA/N VOGUE (NEXT PLATEAU)			WITHOUT YOU MARTINA MCGRAW (COLUMBIA)		
14	23	3	14	13	21
THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)			UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)		
15	10	9	15	16	6
ROCK AND ROLL DREAMS COME... MEAT LOAF (MCA)			HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)		
16	15	15	16	18	15
AMAZING AEROSMITH (GEFFEN)			CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)		
17	19	9	17	15	9
CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)			U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)		
18	18	4	18	20	4
STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)			I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)		
19	13	14	19	19	4
CHOOSE COLOR ME BADD (GIANT)			BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)		
20	29	3	20	17	23
MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)			NEVER KEEPING SECRETS BABYFACE (EPIC)		
21	20	19	21	22	4
BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)			AND OUR FEELINGS BABYFACE (EPIC)		
22	17	18	22	24	7
ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)			FEENIN' JODECI (UPTOWN/MCA)		
23	21	22	23	23	12
PLEASE FORGIVE ME BRYAN ADAMS (A&M)			I'M IN THE MOOD CE CE PENISTON (A&M)		
24	25	5	24	33	2
I'M IN THE MOOD CE CE PENISTON (A&M)			YOU DON'T LOVE ME (NO, NO, NO) DAWIN PENN (BIG BEAT/ATLANTIC)		
25	27	18	25	26	5
DREAMS GABRIELLE (GOLDISCS/LONDON/PLG)			THE POWER OF LOVE CELINE DION (550 MUSIC)		
26	24	16	26	30	11
SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)			STAY ETERNAL (EMI/ERG)		
27	28	26	27	29	22
ALL THAT SHE WANTS ACE OF BASE (ARISTA)			HERO MARTINA MCGRAW (COLUMBIA)		
28	26	13	28	21	17
QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)			GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)		
29	22	19	29	28	13
LINGER THE CRANBERRIES (ISLAND/PLG)			SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)		
30	31	20	30	NEW	▶
I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)			BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)		
31	30	22	31	40	2
HERO MARTINA MCGRAW (COLUMBIA)			YOUR BODY'S CALLIN' R. KELLY (JIVE)		
32	39	2	32	NEW	▶
LOSER BECK (DGC/GEFFEN)			I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)		
33	37	2	33	25	17
COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)			U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)		
34	32	13	34	NEW	▶
LIFE HADDADAWAY (ARISTA)			DREAM ON DREAMER THE BRAND NEW HEAVIES (EASTWEST)		
35	NEW	▶	35	27	15
GROOVE THANG ZHANE (MOTOWN)			GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)		
36	NEW	▶	36	35	2
RETURN TO INNOCENCE ENIGMA (VIRGIN)			ZUNGA ZUNGA K7 (TOMMY BOY)		
37	NEW	▶	37	NEW	▶
LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)			YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)		
38	NEW	▶	38	NEW	▶
AND OUR FEELINGS BABYFACE (EPIC)			HOW DO YOU LIKE IT KEITH SWEAT (ELEKTRA)		
39	40	16	39	36	13
DAUGHTER PEARL JAM (EPIC)			ALWAYS ON MY MIND SWV (RCA)		
40	35	9	40	NEW	▶
EVERYDAY PHIL COLLINS (ATLANTIC)			COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)		

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK  
ARTIST (LABEL/DISTRIBUTING LABEL)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	THE SIGN	ACE OF BASE (ARISTA) 5 weeks at No. 1
2	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)
3	2	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
4	5	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
5	4	BREATHIE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
6	7	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
7	6	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
8	8	NOW AND FOREVER	RICHARD MARX (CAPTOL)
9	11	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
10	9	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
11	10	MIR. JONES	COUNTING CROWS (DGC/GEFFEN)
12	5	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
13	10	HERO	MARIAH CAREY (COLUMBIA)
14	13	BUMP N' GRIND	R. KELLY (JIVE)
15	21	THE MOST BEAUTIFUL GIRL IN...	PRINCE (WPEL/BELLMARK)
16	4	KEEP YA HEAD UP	ZAC (INTERSCOPE)
17	13	EVERYDAY	PHIL COLLINS (ATLANTIC)
18	19	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
19	17	FEELIN'	PHIL COLLINS (ATLANTIC)
20	22	GROOVE THANG	ZHANE (MOTOWN)
21	20	ALL THAT SHE WANTS	QUEEN LATIFAH (MOTOWN)
22	23	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
23	9	GIN AND JUICE	SNOOP DOGG/DOGG (DEATH ROW)
24	23	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
25	17	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPTOL)
26	16	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
27	31	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
28	28	ALL THAT SHE WANTS	ZHANE (MOTOWN)
29	14	ALL FOR LOVE	R. KELLY (JIVE)
30	4	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
31	8	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
32	28	STAY	ETERNAL (EMI/RSO)
33	29	CAN WE TALK	TEVIN CAMPBELL (WEST/WARNER BROS.)
34	30	AGAIN	JANET JACKSON (VIRGIN)
35	30	IN THE MOOD	LITTLE TELEX (WARNER BROS.)
36	39	IN THE MOOD	LITTLE TELEX (WARNER BROS.)
37	31	GET TO JAM	DOMINO (OUTBURST/RAL/CHAOS)
38	37	BORN TO ROLL	MISTA ACE INC. (DELICIOUS VINYL)
39	36	NEVER KEEPING SECRETS	BARBRA CECILY (EPIC)
40	41	HAVING A PARTY	ROD STEWART (WARNER BROS.)
41	34	LINGER	THE CRAMPBERRIES (ISLAND/PLG)
42	48	I'M READY	TEVIN CAMPBELL (WEST/WARNER BROS.)
43	19	DAUGHTER	PEARL JAM (EPIC)
44	8	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)
45	11	LOSER	BECK (DGC/GEFFEN)
46	44	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
47	46	MY LOVE	10,000 MANIACS (ELEKTRA)
48	53	ALL APLOGES	MIRYAN (DGC/GEFFEN)
49	51	AND OUR FEELINGS	BARBRA CECILY (EPIC)
50	46	WILL YOU BE THERE	CRY FIONA (EMI April, ASCAP/Deswing Mob, ASCAP)
51	40	CHOOSE	COLOR ME BADD (GIANT)
52	50	BUMP N' GRIND	R. KELLY (JIVE)
53	58	YOU DON'T LOVE ME	DANN PENN (BIG BEAT/ATLANTIC)
54	52	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
55	73	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
56	55	FEELIN'	JODECI (UPTOWN/MCA)
57	60	THE MORE YOU IGNORE ME...	MORMISSER (SIRE/REPRISE)
58	54	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
59	72	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)
60	71	I WANT YOU	JULIE ROBERTS (REPRISE)
61	66	DISARM	SMASHING PUMPKINS (VIRGIN)
62	66	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
63	67	DREAM ON DREAMER	BRAND NEW HEAVENS (DELICIOUS VINYL)
64	8	LVID	JAMES FONTANA/JMERCURY
65	65	BORN TO ROLL	MISTA ACE INC. (DELICIOUS VINYL)
66	4	WHAT MIGHT HAVE BEEN	LITTLE TELEX (WARNER BROS.)
67	61	WHAT MIGHT HAVE BEEN	LITTLE TELEX (WARNER BROS.)
68	78	HOW DO YOU LIKE IT?	BRUCE SPRINGSTEEN (COLUMBIA)
69	69	I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)	DOWN, ASCAP) CPP
70	65	I'LL BE LOVING YOU	TOR AMOS (ATLANTIC)
71	70	GET TO JAM	DOMINO (OUTBURST/RAL/CHAOS)
72	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
73	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
74	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
75	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
76	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
77	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
78	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
79	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
80	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
81	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
82	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
83	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
84	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
85	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
86	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
87	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
88	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
89	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
90	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
91	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
92	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
93	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
94	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
95	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
96	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
97	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
98	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
99	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
100	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)

THIS WEEK LAST WEEK  
ARTIST (LABEL/DISTRIBUTING LABEL)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	THE SIGN	ACE OF BASE (ARISTA) 5 weeks at No. 1
2	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)
3	2	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
4	5	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
5	4	BREATHIE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
6	7	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
7	6	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
8	8	NOW AND FOREVER	RICHARD MARX (CAPTOL)
9	11	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
10	9	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
11	10	MIR. JONES	COUNTING CROWS (DGC/GEFFEN)
12	5	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
13	10	HERO	MARIAH CAREY (COLUMBIA)
14	13	BUMP N' GRIND	R. KELLY (JIVE)
15	21	THE MOST BEAUTIFUL GIRL IN...	PRINCE (WPEL/BELLMARK)
16	4	KEEP YA HEAD UP	ZAC (INTERSCOPE)
17	13	EVERYDAY	PHIL COLLINS (ATLANTIC)
18	19	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
19	17	FEELIN'	PHIL COLLINS (ATLANTIC)
20	22	GROOVE THANG	ZHANE (MOTOWN)
21	20	ALL THAT SHE WANTS	QUEEN LATIFAH (MOTOWN)
22	23	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
23	9	GIN AND JUICE	SNOOP DOGG/DOGG (DEATH ROW)
24	23	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
25	17	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPTOL)
26	16	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
27	31	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
28	28	ALL THAT SHE WANTS	ZHANE (MOTOWN)
29	14	ALL FOR LOVE	R. KELLY (JIVE)
30	4	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
31	8	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
32	28	STAY	ETERNAL (EMI/RSO)
33	29	CAN WE TALK	TEVIN CAMPBELL (WEST/WARNER BROS.)
34	30	AGAIN	JANET JACKSON (VIRGIN)
35	30	IN THE MOOD	LITTLE TELEX (WARNER BROS.)
36	39	IN THE MOOD	LITTLE TELEX (WARNER BROS.)
37	31	GET TO JAM	DOMINO (OUTBURST/RAL/CHAOS)
38	37	BORN TO ROLL	MISTA ACE INC. (DELICIOUS VINYL)
39	36	NEVER KEEPING SECRETS	BARBRA CECILY (EPIC)
40	41	HAVING A PARTY	ROD STEWART (WARNER BROS.)
41	34	LINGER	THE CRAMPBERRIES (ISLAND/PLG)
42	48	I'M READY	TEVIN CAMPBELL (WEST/WARNER BROS.)
43	19	DAUGHTER	PEARL JAM (EPIC)
44	8	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)
45	11	LOSER	BECK (DGC/GEFFEN)
46	44	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
47	46	MY LOVE	10,000 MANIACS (ELEKTRA)
48	53	ALL APLOGES	MIRYAN (DGC/GEFFEN)
49	51	AND OUR FEELINGS	BARBRA CECILY (EPIC)
50	46	WILL YOU BE THERE	CRY FIONA (EMI April, ASCAP/Deswing Mob, ASCAP)
51	40	CHOOSE	COLOR ME BADD (GIANT)
52	50	BUMP N' GRIND	R. KELLY (JIVE)
53	58	YOU DON'T LOVE ME	DANN PENN (BIG BEAT/ATLANTIC)
54	52	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
55	73	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
56	55	FEELIN'	JODECI (UPTOWN/MCA)
57	60	THE MORE YOU IGNORE ME...	MORMISSER (SIRE/REPRISE)
58	54	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
59	72	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)
60	71	I WANT YOU	JULIE ROBERTS (REPRISE)
61	66	DISARM	SMASHING PUMPKINS (VIRGIN)
62	66	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
63	67	DREAM ON DREAMER	BRAND NEW HEAVENS (DELICIOUS VINYL)
64	8	LVID	JAMES FONTANA/JMERCURY
65	65	BORN TO ROLL	MISTA ACE INC. (DELICIOUS VINYL)
66	4	WHAT MIGHT HAVE BEEN	LITTLE TELEX (WARNER BROS.)
67	61	WHAT MIGHT HAVE BEEN	LITTLE TELEX (WARNER BROS.)
68	78	HOW DO YOU LIKE IT?	BRUCE SPRINGSTEEN (COLUMBIA)
69	69	I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)	DOWN, ASCAP) CPP
70	65	I'LL BE LOVING YOU	TOR AMOS (ATLANTIC)
71	70	GET TO JAM	DOMINO (OUTBURST/RAL/CHAOS)
72	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
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36	39	IN THE MOOD	LITTLE TELEX (WARNER BROS.)
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38	37	BORN TO ROLL	MISTA ACE INC. (DELICIOUS VINYL)
39	36	NEVER KEEPING SECRETS	BARBRA CECILY (EPIC)
40	41	HAVING A PARTY	ROD STEWART (WARNER BROS.)
41	34	LINGER	THE CRAMPBERRIES (ISLAND/PLG)
42	48	I'M READY	TEVIN CAMPBELL (WEST/WARNER BROS.)
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77	75	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
78	7		

# Billboard HOT 100 SINGLES

FOR WEEK ENDING MARCH 26, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	<b>THE SIGN</b> POP, R&B (JOKER, JOKER)	ACE OF BASE (C) (D) (M) (T) ARISTA 1-2654
2	5	6	8	<b>BUMP N' GRIND</b> R. KELLY (R. KELLY)	R. KELLY (C) (T) (X) JIVE #2207
3	3	4	9	<b>WITHOUT YOU/NEVER FORGET YOU</b> W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 7735B
4	2	2	18	<b>THE POWER OF LOVE</b> D. FOSTER (G. MENDE, C. DEROUGE, J. RUSH, M. S. APPLIGATE)	CELINE DION (C) (D) (V) 550 MUSIC 77230
5	4	3	10	<b>WHATTA MAN</b> H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	SALT-N-PEPA FEATURING EN VOQUE (C) (T) (V) (X) NEXT PLATEAU/LONDON B57 390/PLG
6	6	5	13	<b>SO MUCH IN LOVE</b> G. ST. CLAIR, T. O'BRIEN (JACKSON, STRAIGIS, WILLIAMS)	ALL-4-ONE (C) BLITZ 8727/ATLANTIC
7	7	8	10	<b>NOW AND FOREVER</b> R. MARX (R. MARX)	RICHARD MARX (C) (V) CAPITOL 58005
8	9	12	9	<b>GIN AND JUICE</b> DR. DRE (SNOOP DOGG, D. J. YEGY DCGG)	SNOOP DOGG DOGG (C) (M) (T) (X) DEATH ROW 9B318/INTERSCOPE
9	11	9	18	<b>CANTALOOOP (FLIP FANTASIA)</b> G. WILKINSON, M. SIMPSON (H. ANCDCK, KELLY, WILKINSON, SIMPSON)	US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
10	8	7	24	<b>BREATHE AGAIN</b> L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4054/ARISTA
11	10	11	9	<b>BECAUSE OF LOVE</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (X) VIRGIN 38422
12	16	23	9	<b>MMM MMM MMM MMM</b> J. HARRISON, CRASH TEST DUMMIES (B. ROBERTS)	CRASH TEST DUMMIES (C) (D) ARISTA 1-2654
13	21	34	4	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> PRINCE RICKY P. (PRINCE)	PRINCE (C) (D) (T) NPG 72514/BELLMARK
14	14	16	14	<b>MARY JANE'S LAST DANCE</b> R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54732
15	15	20	6	<b>STREETS OF PHILADELPHIA (FROM "PHILADELPHIA")</b> B. SPRINGSTEEN, C. PLOTKIN (B. SPRINGSTEEN)	BRUCE SPRINGSTEEN (C) (V) (X) COLUMBIA 77384
16	13	13	9	<b>ROCK AND ROLL DREAMS COME THROUGH</b> J. STEINMAN (J. STEINMAN)	MEAT LOAF (C) (V) (X) MCA 54757
17	18	18	11	<b>GROOVE THANG</b> NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN)	ZHANE (C) (D) (M) (T) MOTOWN 222B
18	12	10	18	<b>ALL FOR LOVE</b> C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KAMEN)	BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
19	28	54	4	<b>INDIAN OUTLAW</b> J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	TIM MCGRAW (C) CURB 76920
20	17	14	23	<b>HERO</b> W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	MARIAH CAREY (C) (V) (X) COLUMBIA 77224
<b>***GREATEST GAINER/AIRPLAY***</b>					
21	30	45	5	<b>BABY I LOVE YOUR WAY (FROM "REALITY BITES")</b> R. FAIR (P. FRAMPTON)	BIG MOUNTAIN (C) (T) RCA 62780
22	20	19	11	<b>STAY</b> N. LOWIS (M. STEVENS, B. KHOZOURI)	ETERNAL (C) (M) (T) (X) EMI 58113/ERG
23	22	17	21	<b>BECAUSE THE NIGHT</b> P. FOX (SMITH, SPRINGSTEEN)	10,000 MANIACS (C) (V) ELEKTRA 64595
24	19	15	14	<b>UNDERSTANDING</b> J. DUPRI, M. SEAL (M. SEAL)	XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
25	26	22	23	<b>PLEASE FORGIVE ME</b> R. J. LANGE, B. ADAMS (ADAMS, LANGE)	BRYAN ADAMS (C) (V) A&M 0422
26	24	30	9	<b>EVERYDAY</b> P. COLLINS (P. COLLINS)	PHIL COLLINS (C) (D) ATLANTIC 87300
27	25	24	28	<b>ALL THAT SHE WANTS</b> D. POP, JOKER, BUDDHA (JOKER, BUDDHA, LINN, JENNY)	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
28	23	21	18	<b>CRY FOR YOU</b> D. SWING (D. SWING)	JODECI (C) UPTOWN 54723/MCA
29	44	66	3	<b>I'M READY</b> BABYFACE, D. SIMMONS (BABYFACE)	TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
30	27	27	17	<b>AMAZING</b> B. FAIRBAIRN (S. TYLER, R. SUPA)	AEROSMITH (C) (V) GEFEN 1-264
31	31	26	19	<b>FOUND OUT ABOUT YOU</b> J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) (V) A&M 0418
32	34	41	13	<b>I'M IN THE MOOD</b> SOULSHOCK, KARLIN (S. N. KOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	CE CE PENISTON (C) (M) (T) (X) A&M 0460
33	36	42	10	<b>U SEND ME SWINGIN'</b> MINT CONDITION (K. LEWIS)	MINT CONDITION (C) (T) PERSPECTIVE 7439/A&M
34	29	28	23	<b>LINGER</b> S. STREET (N. HOGAN, D. O'RIOURDAN)	THE CRANBERRIES (C) (V) (X) ISLAND B62 800/PLG
35	32	29	25	<b>SHOOP</b> M. SPARKS, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	SALT-N-PEPA (C) (T) (V) (X) NEXT PLATEAU/LONDON B57 314/PLG
36	33	32	24	<b>CAN WE TALK</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
37	46	49	12	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
38	61	64	4	<b>RETURN TO INNOCENCE</b> M. CRETU (CURLY M.C.)	ENIGMA (C) (T) (X) VIRGIN 14122
39	40	35	21	<b>SAID I LOVED YOU... BUT I LIED</b> R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260
40	39	40	25	<b>DREAMS</b> R. FERMIE (GABRIELLE, T. LAWS)	GABRIELLE (C) (T) G'DISC/LONDON B57 141/PLG
41	38	36	44	<b>WHOOPI! (THERE IT IS) #4</b> TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
42	45	43	21	<b>I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")</b> P. HENTON (J. NASH)	JIMMY CLIFF (C) CHAOS 77207
43	51	56	7	<b>MOTHER</b> R. RUBIN (G. DANZIG)	DANZIG (C) AMERICAN 1B256/REPRISE
44	37	33	23	<b>AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (V) VIRGIN 38404
45	49	50	6	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> R. GUTIERREZ (S. HAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)	LIGHTER SHADE OF BROWN (C) (T) MERCURY B58 402
46	55	59	4	<b>AND OUR FEELINGS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	BABYFACE (C) (V) EPIC 77394
47	57	57	7	<b>YOU KNOW HOW WE DO IT</b> Q. D. III (ICE CUBE, Q. D. III)	ICE CUBE (C) (T) PRIORITY 53847
48	42	38	23	<b>NEVER KEEPING SECRETS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	BABYFACE (C) (V) EPIC 77264
49	47	53	5	<b>I'M OUTSTANDING</b> E. SERMON (S. O'NEAL, E. SERMON, R. ROACHFORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS) (C) (T) (X) JIVE 42201	SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201

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50	35	31	11	<b>CHOOSE</b> J. JAM, T. LEWIS, J. HARRIS III, T. LEWIS, COLOR ME BADD)	COLOR ME BADD (C) (D) (V) (X) GINNY 18720
51	60	69	5	<b>PLAYER'S BALL</b> ORGANIZED PRODUCE (ORGANIZED PRODUCE)	OUTKAST (C) (M) (T) (X) LAFACE 2-4054/ARISTA
52	42	37	11	<b>(LAY YOUR HEAD ON MY) PILLOW</b> TONY! TONI! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	TONY! TONI! TONE! (C) (V) WING B58 268/MERCURY
53	64	90	3	<b>LOVE SNEAKIN' UP ON YOU</b> D. WARE, R. RAITT (T. SNOW, J. SCOTT)	BONNIE RAITT (C) CAPITOL 58125
54	48	39	9	<b>LOSER</b> K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)	BECK (X) DGC 21930/GEFFEN
55	52	47	13	<b>HAVING A PARTY</b> P. LEONARD (S. COOKE)	ROD STEWART (C) (V) WARNER BROS. 18424
56	41	25	18	<b>GETTO JAM</b> DJ BATTLECAT (DOMINO, K. GILLIAM)	DOMINO (C) (M) (T) (X) OUTBURST/REAL 77298/CHAOS
57	50	46	7	<b>IT'S ALL GOOD</b> HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	HAMMER (C) (D) (T) (V) GIANT 18271
<b>***GREATEST GAINER/SALES***</b>					
58	86	82	3	<b>FEENIN'</b> D. SWING (D. SWING)	JODECI (C) (T) UPTOWN 54824/MCA
59	63	68	3	<b>JUST ANOTHER DAY</b> S. I. D. (D. OWENS, APACHE)	QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
60	56	51	7	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC B7288
61	53	48	14	<b>WILL YOU BE THERE (IN THE MORNING)</b> J. PURDELL, D. BARON (R. J. LANGE)	HEART (C) (V) CAPITOL 58041
62	72	—	2	<b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b> PARIS (PARIS)	CONSCIOUS DAUGHTERS (C) SCARFACE 53851/PRIORITY
63	93	94	3	<b>BORN TO ROLL</b> ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 9831/EASTWEST
64	71	73	5	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> STEELY CLEVE (D. PENN)	DAWN PENN (C) (T) (X) BIG BEAT 9831/ATLANTIC
65	54	52	18	<b>U.N.I.T.Y.</b> K. GEE, MUFU (D. OWENS, J. SAMPLE)	QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
66	58	44	17	<b>CANNONBALL</b> K. DEAL, M. FINE (G. M. DEAL)	THE BREEDERS (C) (X) 4AD 64566/ELEKTRA
67	67	81	4	<b>MASS APPEAL</b> DJ PREMIER (DJ PREMIER, K. ELAM, C. MARTIN)	GANG STARR (C) (T) CHRYSALIS 58111/ERG
68	76	—	2	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> A TRIBE CALLED QUEST (A. DAVID, A. MUHAMMAD, M. TAYLOR)	A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
69	69	72	4	<b>SINCE I DON'T HAVE YOU</b> GUNS N' ROSES (J. R. BEAUMONT, THE SKYLINERS)	GUNS N' ROSES (C) (V) GEFEN 19266
70	65	61	9	<b>ZUNGA ZENG/BODY ROCK</b> K7, J. GARDNER, F. CUTLASS (K7, J. GARDNER, F. MALAVE, H. J. LAWES, F. W. BURK)	K7 (C) (T) (X) TOMMY BOY 599
71	78	77	8	<b>LAID</b> B. ENO (JAMES)	JAMES (C) FONTANA B58 217/MERCURY
72	80	—	2	<b>THE MORE YOU IGNORE ME, THE CLOSER I GET</b> S. LILLYWHITE (MORRISSEY, BOORER)	MORRISSEY (C) (X) SIRE 1B207/REPRISE
73	91	—	2	<b>COMPLETELY</b> D. FOSTER, M. BOLTON (D. WARREN)	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77376
74	75	84	5	<b>COME TO MY WINDOW</b> H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND B66 028/PLG
<b>***HOT SHOT DEBUT***</b>					
75	NEW	1		<b>PUMPS AND A BUMP</b> BAILLEREAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLEREAU, CLINTON, SHIDER)	HAMMER (C) (D) (V) UPTOWN 1821B
76	89	—	2	<b>I WANT YOU</b> DANCIN' DANNY D. (ROBERTS, JONES)	JULIET ROBERTS (C) (T) (X) REPRISE 1B222
77	74	74	19	<b>WHAT MIGHT HAVE BEEN</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
78	NEW	1		<b>HOW DO YOU LIKE IT?</b> K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
79	95	—	2	<b>DREAM ON DREAMER</b> BRAND NEW HEAVIES (D. JUSTIN, N. DAVENPORT)	THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 9832/EASTWEST
80	73	67	18	<b>I'LL BE LOVING YOU</b> A. MARRANO (A. MARRANO)	COLLAGE (C) (M) (T) VIPER 1D2/METROPOLITAN
81	66	62	12	<b>ALWAYS ON MY MIND</b> B. A. MORGAN (B. A. MORGAN, R. WILSON, D. SCOTT)	SWV (C) (D) (T) RCA 62738
82	85	78	5	<b>SWEET LULLABY</b> D. LACKSMAN (MOUQUET, SANCHEZ)	DEEP FOREST (C) (T) (V) (X) 550 MUSIC 77095
83	68	70	7	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> C+C MUSIC FACTORY (D. COLE, R. CLIVILLES)	ARETHA FRANKLIN (C) (M) (T) (X) ARISTA 1-2657
84	84	76	13	<b>FUNK DAT/WHY IS IT?</b> J. C. SLAMM (S. LEON)	SAGAT (C) (M) (T) (X) MAXI 1D1
85	79	79	6	<b>GOD</b> E. ROSSE, T. AMOS (T. AMOS)	TORI AMOS (X) ATLANTIC B5687
86	70	60	14	<b>LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)</b> HALLIGAN, TORELO (D. H. HALLIGAN, J. TORELO)	HADDAWAY (C) (M) (T) (X) ARISTA 1-2646
87	96	96	3	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> PRINCE RAKEEM (WU-TANG CLAN)	WU-TANG CLAN (M) (T) (X) LOUD 62766/RCA
88	83	85	5	<b>AIN'T SEEN LOVE LIKE THAT</b> K. ELSON (E. MARTIN, M. SPIRO, A. PESSIS)	MR. BIG (C) ATLANTIC B7278
89	NEW	1		<b>GOT ME WAITING</b> P. ROCK (HEAVY D., P. ROCK)	HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
90	NEW	1		<b>LULLABY (GOODNIGHT, MY ANGEL)</b> D. KORTCHMAR (B. JOEL)	BILLY JOEL (C) (D) (V) COLUMBIA 77363
91	99	—	2	<b>YOU</b> K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	CANDLEBOX (C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.
92	NEW	1		<b>DON'T GO BREAKING MY HEART</b> G. MORODER (A. ORSON, C. BLANCHE)	ELTON JOHN & RUPAUL (C) (M) (T) (X) MCA 54813
93	81	63	16	<b>MISS YOU IN A HEARTBEAT</b> DEF LEPPARD (P. COLLEN)	DEF LEPPARD (C) (V) MERCURY B58 DB0
94	97	97	3	<b>COMIN' ON STRONG</b> DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	SUDDEN CHANGE (C) EASTWEST 98334
95	98	89	3	<b>I LIKE TO MOVE IT</b> E. MORILLO, R. MUNIZ (E. MORILLO, M. QUASME)	REEL 2 REAL FEATURING MAD STUNTMAN (M) (T) (X) STRICTLY RHYTHM 12192
96	92	92	5	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
97	59	91	3	<b>MARCH OF THE PIGS</b> T. REZNOR (T. REZNOR)	NINE INCH NAILS (X) NOTHING/TVT 95938/INTERSCOPE
98	RE-ENTRY	3		<b>ON AND ON</b> RNS (A. QUINN, S. FRANKLIN, J. WILSON)	SHYHEIM (C) (T) VIRGIN 38415
99	87	75	17	<b>WHAT'S MY NAME?</b> DR. DRE (SNOOP)	SNOOP DOGG DOGG (C) DEATH ROW 9B340/INTERSCOPE
100	88	86	13	<b>YOU DON'T HAVE TO WORRY</b> E. FERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)	MARY J. BLIGE (C) (T) UPTOWN 54701/MCA

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

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**"THE SIGN"** by Ace Of Base (Arista) holds at No. 1 for a third week, and rebullets due to a gain in monitored airplay points. "Bump N' Grind" by R. Kelly (Jive) is the biggest overall point-gainer on the Hot 100 and leaps 5-2. (It's up 34% in sales). "Bump" is off slightly in monitored airplay points and slips 13-14 on the Hot 100 Airplay chart. It's No. 2 among the 29 top 40/rhythm-crossover stations on the monitored radio panel; however, it's still in a building phase at top 40/mainstream, of which there are 80 stations. If its airplay points pick up next week, "Bump" might overtake "The Sign" for the top spot. "Without You/Never Forget You" by Mariah Carey (Columbia) holds at No. 3 with a bullet, gaining 28% in sales and remaining a No. 1 contender.

**THE SECOND-BIGGEST GAINER** overall is "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista). It's up 30% in overall points, due mostly to a significant gain (40%) in sales. "Mmm" is No. 5 in airplay at WYCR York, Pa., No. 6 at KIIS Los Angeles, and No. 8 at KKFR (Power 92) Phoenix. The third-biggest gainer overall, and the biggest mover on the chart—up 30 places—is "Born To Roll" by Masta Ace Incorporated (Delicious Vinyl/EastWest). It debuts on the Hot 100 Singles Sales chart at No. 38. "Born" is breaking from the top 40/rhythm-crossover stations, and ranks top 10 at KMEL and KSOL (Wild 107) San Francisco and WIOQ (Q102) Philadelphia. The fourth-biggest gainer overall is "Indian Outlaw" by Tim McGraw (Curb), which jumps 28-19 solely from its 28% increase in sales (there is no top 40 airplay). "Indian" is the first top 20 country single on the Hot 100 since "Achy Breaky Heart" by Billy Ray Cyrus (Mercury), and the latter had some top 40 airplay.

**"BABY I LOVE YOUR WAY"** by Big Mountain (RCA) wins the Greatest Gainer/Airplay at No. 21. "Baby" ranks No. 1 at XHTZ (Z90) San Diego, No. 4 at KTFM (Hot 103) San Antonio, and No. 6 at WZPL Indianapolis. Jodeci's "Feenin'" wins the Greatest Gainer/Sales at No. 58. It debuts at No. 45 on the sales chart. "Feenin'" is No. 1 in airplay at WJMH Greensboro, N.C., No. 3 at KSFM (FM102) Sacramento, Calif., and No. 7 at WHJX (Hot 101.5) Jacksonville, Fla.

**QUICK CUTS:** "March Of The Pigs" by Nine Inch Nails (Nothing/TVT/Interscope) plummets 59-97 due to a sharp decrease in sales. This was expected, because the album hit stores last week and debuted at No. 2 on The Billboard 200; the group's fans switched to the album... "Pumps And A Bump" by Hammer (Giant) is the Hot Shot Debut at No. 75. The second single from his album enters the chart only seven weeks after the first single, "It's All Good," which peaked at No. 46. Sales account for 85% of its points... "Sweet Lullaby" by Deep Forest (550 Music) moves 85-82, earning a bullet due to an increase in monitored airplay points. Several rhythm-crossover stations have started spinning the eclectic dance tune. It's No. 5 in airplay at KUBE Seattle and No. 18 at WLUM (Hot 102) Milwaukee.

## RANDY TRAVIS BACK IN COUNTRY SPOTLIGHT

(Continued from page 14)

thing from the truth."

The three-year gap between "This Is Me" and Travis' last studio album, "High Lonesome," added to the misconception, says Warner Bros./Nashville senior VP of marketing Bob Saporiti.

"He's had the two greatest-hits volumes and 'Wind In The Wire,' the one-off TV soundtrack package of cowboy music that wasn't a mainstream Randy Travis record," says Saporiti. "Believe me, we went through the same angst everybody else went through over 'Where's Randy been?' This record, fortunately, is just like the 'old' Randy: solid and back to the basics."

Still, much has happened in country music in the three years since Travis' last studio album. Recognizing the changes in the market and music, Lehning, moonlighting from his position as Asylum Records' executive VP/GM, notes, "There comes a point in any successful artist's career where on some level he has to reinvent or renew himself. Randy's accomplished so much, but I think the public starts to get used to an artist, and while it's not necessarily intentional or conscious, [Travis has] stepped out a bit this time and become reinvigorated about what he's doing."

Lehning, Travis, and Warner Bros./Nashville senior VP of A&R Martha Sharp spent more than a year on "This Is Me," and considered more than 1,000 songs.

"I was so busy after 'Forever' hit that I didn't have the time to eat, hardly, let alone look for songs, and though I still ended up with a lot of hits, I never felt like I had an album that compared to those first two until now," says Travis, noting that he looked for the same types of songs he usually looks for—"story songs, funny songs," but also things that sound more "today."

Travis adds that some songs sound "a whole lot more rowdy" than his usual fare, including the album's first track, "Honky Tonk Side Of Town" and the first single, "Before You Kill Us All."

Lehning adds that the album has an "energy level" that's more consistent with the country radio climate than previous Travis recordings.

Both Travis and his product manager, George Briner, concede that the two western swing-oriented singles from "Wind In The Wire"—"Cowboy Boogie" and the title track—were not what country radio was looking for from him. But Briner says that the response to a four-song cassette sampler that went out to radio about a month ahead of the "Before You Kill Us All" single's Feb. 28 release augured well for the whole package. "You never know if they listen to these things, but the very next day we were hearing, 'Man, am I glad Randy's back to doing country music!'" says Briner.

Travis has begun a promo tour of 10 major markets in the U.S. and Canada, and has scheduled three

days in New York for broadcast and print media, as well as an April 29 "Letterman" appearance. On April 27, the day after the album's release, TNN will devote the whole evening to Travis, who will host "Music City Tonight" and be feted by showings of "Wind In The Wire" and a separate Travis special. Then, on May 25, TNN will run a tape of the Warner Bros. CRS show, billed as "An Evening With Randy Travis With Special Guests."

At retail, a major push includes posters, die-cut counter cards, album cover buttons, and a four-color, four-page marketing piece. Briner adds that price and positioning will ensure storefront visibility, while advertising will reinforce the greatest hits packages. Within two months of the album's release, Travis' second home

video will come out, containing the clip for "Before You Kill Us All" and other material.

Travis says he'll probably tour again this year, and definitely will next year—but at a much-reduced pace.

"To tell the truth, I'll never tour like I did for eight years—10 months out of the year," he says. "I got so burned out with that bus in a new town every day, and not knowing where I was. I'm real comfortable at this position now, where I can take chances if I want to and step away a little and be forgotten and still come back and have an audience. I just have to look at it logically: I don't think I'll ever do 4 million albums again—'Always And Forever' is closing in on 5 [million]—but I'll still compete in the marketplace."

## MICHAEL'S ATTORNEY DELIVERS CLOSING ARGUMENT

(Continued from page 18)

extended-plays.

Cran added, however, that under the terms of the contract, Michael's recordings—including undelivered product—became the property of Sony, even though the company "had no commitment at all to exploit [them] beyond initial releases."

In addition, copyrights of Michael's recordings were transferred to the record company for 50 years.

Cran claimed that the length of the rock star's contract was "at least 15 years—and likely to be much longer." He also noted that the agreement imposes "substantial restrictions" on Michael's other activities, including collaborative recordings and film and television work.

Michael's counsel claimed that these restrictions were affecting the quality of the star's work.

### ARTICLE 85 BROUGHT INTO QUESTION

Sony counsel Gordon Pollock, who completed his summing arguments March 15, claimed that Michael and

his lawyers had failed to establish that his Sony contract contravened Article 85 of the Treaty of Rome, which deals with restraint of trade.

Michael brought his action against Sony in a U.K. court because of gaps in the European Community (EC) restraint of trade laws, but Pollock said "exclusivity is not enough to attract the operation of Article 85—if competition is altered, it does not necessarily give rise to an effect on community trade. You can alter competition but still have trade flowing."

Jeremy Lever, QC, an expert on European law, rejected that argument, noting that Article 85 was concerned with whether the Michael agreements "prevented, distorted, or restricted competition in terms of interstate trade in the Community."

Final judgement in the case is not expected until late April or early May. Cran was to continue his final arguments through March 18, and Pollock will then be given the right of final reply.

## KOBRIAN OUT AS SONY COMPLETES RED BUYOUT

(Continued from page 18)

for certain Sony releases, although it has sent few albums through RED.

Sony confirmed its buyout in a press release, but would not comment further on its plans for RED. No price for the buyout was given.

RED-distributed labels say they have received assurances from Sony that it will be business as usual.

"We signed a new distribution deal about a year ago expecting that this [buyout] would happen, and Sony stressed there would be no change in RED's primary function as an independent distributor," says Doug Keogh, GM of Roadrunner Records.

RED is one of the largest U.S. indie distributors. According to sources, 1993 sales were between \$63 million and \$70 million. In addition to Roadrunner and Metal Blade, labels it distributes include Ruthless, Continuum, Violator, and TriStar.

Before completing the purchase, sources indicate that Sony may have been souring on its investment in RED. It unofficially sent word into the market to see if there were any potential buyers for RED, but never followed up with prospective suitors. At the same time, as it became clear that Sony and Kobrin were parting ways, Sony began placing other executives in the RED organization. Ko-

brin told Billboard that he recruited Licata based on Sony's recommendation (Billboard, July 31, 1993).

RED has come under fire from some of its alternative and rock-leaning client labels lately because of the company's rapid growth in the rap market via its deals with Ruthless, Violator, and other labels.

"We had some concerns with the change of focus when Ruthless became a part of RED, and we continue to have those," says Keogh. "But we haven't seen any detriment to our distribution."

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a single out through RED," says Tim Brack, president of Continuum Records. "Our record by Beautiful People is starting to kick in, but for us to press singles would be a waste of time. We'd have to hire four people to sell it, and that wouldn't make it economically smart."

As for other changes, sources say they expect someone to be brought in as CEO of the distribution company and the label. Harry Palmer is the label's GM. Palmer, Licata, and Kobrin did not return calls by press time.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	DREAMS	THE CRANBERRIES (ISLAND/PLG)
2	1	6	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
3	2	3	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
4	—	1	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
5	7	3	RIBBON IN THE SKY	INTRO (ATLANTIC)
6	18	3	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)
7	19	4	IT ALL COMES DOWN TO...	TERMINATOR X (RAL/CHAOS)
8	16	2	IN WALKED LOVE	EXPOSE (ARISTA)
9	—	1	NEON MOONLIGHT	ROSCO MARTINEZ (ZOO)
10	10	3	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
11	20	3	PAPA'Z SONG	2PAC (INTERSCOPE)
12	14	5	GOOBYE SAYS IT ALL	BLACK-HAWK (ARISTA)
13	—	1	PART TIME LOVER/I'M STILL IN...	H-TOWN/AL B SURE (DEATH ROW)

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

## FOR THE RECORD

Because of early deadlines, this week's Indies Spotlight contains outdated information about the ownership of Relativity Entertainment Distribution.

# 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 26, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★		
1	NEW	1	1	SOUNDGARDEN	1 week at No. 1 SUPERUNKNOWN	1
2	NEW	1	1	NINE INCH NAILS	NOTHING/T.V.T./INTERSCOPE 32346/AG (10.98/16.98)	2
3	2	3	16	ACE OF BASE	ARISTA 18740 (9.98/15.98)	2
4	3	2	18	R. KELLY	JIVE 41527 (10.98/15.98)	2
5	1	8	35	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	1
6	5	1	28	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	1
7	7	7	13	COUNTING CROWS	DGC 24528/GEFFEN (10.98/15.98)	7
8	4	6	18	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	4
9	8	4	16	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	1
10	10	10	5	ENIGMA	CHARISMA 39236/VIRGIN (10.98/16.98)	10
11	6	16	69	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	1
12	9	5	22	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	4
13	15	—	2	BECK	DGC 24634*/GEFFEN (10.98/15.98)	13
14	11	9	17	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	5
15	13	17	5	SOUNDTRACK	RCA 66264 (10.98/16.98)	13
16	16	11	7	ALICE IN CHAINS	COLUMBIA 57628* (7.98 EQ/11.98)	1
17	22	21	9	CRASH TEST DUMMIES	ARISTA 16531 (9.98/15.98)	17
18	21	—	2	VARIOUS ARTISTS	MCA 10965 (10.98/16.98)	18
19	19	20	33	SMASHING PUMPKINS	VIRGIN 88267 (9.98/15.98)	10
20	18	15	26	MEAT LOAF	MCA 10699 (10.98/15.98)	1
21	17	14	12	JODECI	UPTOWN 10915/MCA (10.98/15.98)	3
22	12	—	2	HAMMER	GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	12
23	14	12	7	JOHN MICHAEL MONTGOMERY	ATLANTIC 82559/AG (10.98/15.98)	1
24	20	18	43	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	1
25	NEW	1	1	GANG STARR	CHRYSALIS 28435*/ERG (10.98/15.98)	25
				★ ★ ★ GREATEST GAINER ★ ★ ★		
26	55	—	2	YANNI	PHASE MUSIC 81138 (10.98/16.98)	26
27	25	24	47	AEROSMITH	GEFFEN 24455 (10.98/16.98)	1
28	26	22	21	PEARL JAM	EPC 53136* (10.98 EQ/16.98)	1
29	23	13	18	BRYAN ADAMS	A&M 0157 (10.98/16.98)	6
30	28	27	20	TEVIN CAMPBELL	QWEST 45388/WARNER BROS. (10.98/16.98)	18
31	27	38	31	BILLY JOEL	COLUMBIA 53003 (10.98 EQ/16.98)	1
32	24	19	17	MICHAEL BOLTON	COLUMBIA 53567 (10.98/16.98)	3
33	31	25	6	TORI AMOS	ATLANTIC 82567/AG (10.98/15.98)	12
34	NEW	1	1	ELVIS COSTELLO	WARNER BROS. 45535 (10.98/15.98)	34
35	29	23	10	SOUNDTRACK	EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	17
36	32	34	69	KENNY G	ARISTA 18646 (10.98/15.98)	2
37	30	26	22	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	3
38	39	31	12	US3	BLUE NOTE 80883/CAPITOL (9.98/15.98)	31
39	36	32	14	ICE CUBE	PRIORITY 53876* (10.98/15.98)	5
40	33	47	8	SOUNDTRACK	MCA 13927 (10.98/16.98)	33
41	37	29	24	REBA MCENTIRE	MCA 10906 (10.98/15.98)	5
42	35	30	64	STONE TEMPLE PILOTS	ATLANTIC 82418/AG (9.98/15.98)	3
43	38	37	5	ZHANE	MOTOWN 6369 (9.98/13.98)	37
44	41	33	37	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98)	18
45	34	62	53	STING	A&M 0070 (10.98/16.98)	2
46	43	41	42	ROD STEWART	WARNER BROS. 45289 (10.98/16.98)	2
47	44	40	5	RICHARD MARX	CAPITOL 81232 (10.98/15.98)	37
48	42	28	20	10,000 MANIACS	ELEKTRA 61569 (10.98/15.98)	13
49	50	43	18	CANDLEBOX	MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	43
50	45	36	8	ZZ TOP	RCA 66317 (10.98/16.98)	14
51	46	35	48	GIN BLOSSOMS	A&M 54039 (9.98/13.98)	30
52	51	50	38	SOUNDTRACK	EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	1
53	40	42	19	FRANK SINATRA	CAPITOL 89611 (11.98/17.98)	2
54	48	48	75	ALAN JACKSON	ARISTA 18711 (10.98/15.98)	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	49	45	28	GARTH BROOKS	LIBERTY 80857 (10.98/16.98)	1
56	52	44	25	NIRVANA	DGC 24607*/GEFFEN (10.98/16.98)	1
57	62	54	18	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS) LOUD 66336*/RCA (9.98/15.98)	41
58	58	68	89	MARY-CHAPIN CARPENTER	COLUMBIA 48881 (10.98 EQ/15.98)	31
59	47	39	22	XSCAPE	SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	17
60	59	60	15	CRACKER	VIRGIN 39012 (9.98/13.98)	59
61	57	57	55	BROOKS & DUNN	ARISTA 18716 (10.98/15.98)	9
62	63	63	43	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98)	55
63	53	46	20	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98)	25
64	61	53	117	PEARL JAM	EPC 47857 (10.98 EQ/16.98)	2
65	54	51	14	DOMINO	OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	39
66	60	58	80	VINCE GILL	MCA 10630 (10.98/15.98)	10
67	56	89	3	VARIOUS ARTISTS	A TRIBUTE TO CURTIS MAYFIELD WARNER BROS. 45500 (10.98/16.98)	56
68	64	49	40	RAGE AGAINST THE MACHINE	EPC 52959 (10.98 EQ/15.98)	45
69	71	69	161	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	6
70	69	67	135	METALLICA	ELEKTRA 61113* (10.98/15.98)	1
71	72	61	16	BEAVIS & BUTT-HEAD	GEFFEN 24613 (10.98/16.98)	5
72	67	64	30	BAByFACE	EPC 53558 (10.98 EQ/16.98)	16
73	95	109	78	GEORGE STRAIT	MCA 10651 (10.98/15.98)	6
74	65	59	14	DEEP FOREST	550 MUSIC 57840/EPIC (10.98 EQ/15.98)	59
75	68	56	14	DANZIG	AMERICAN 45286/WARNER BROS. (7.98/11.98)	54
76	80	77	37	TOOL	ZOO 11052 (9.98/15.98)	50
77	66	52	10	SOUNDTRACK	VIRGIN 88274 (10.98/15.98)	52
78	NEW	1	1	DAVID LEE ROTH	REPRISE 45391/WARNER BROS. (10.98/15.98)	78
79	70	65	17	QUEEN LATIFAH	MOTOWN 6370 (9.98/13.98)	60
80	77	70	18	A TRIBE CALLED QUEST	JIVE 42197* (10.98/15.98)	8
81	84	92	9	FAITH HILL	WARNER BROS. 45389 (9.98/15.98)	81
82	76	86	51	DWIGHT YOAKAM	REPRISE 45241/WARNER BROS. (9.98/15.98)	25
83	81	80	34	CYPRESS HILL	RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	1
84	74	71	21	EAZY-E	RUTHLESS 5503*/RELATIVITY (7.98/11.98)	5
85	82	85	65	DR. DRE	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	3
86	90	84	25	MELISSA ETHERIDGE	ISLAND 848660/PLG (10.98/15.98)	16
87	88	72	9	JAMES	MERCURY 514943 (9.98/13.98)	72
88	78	66	6	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	52
89	79	75	20	TOO SHORT	JIVE 41526* (10.98/15.98)	4
90	85	101	3	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	85
91	75	82	47	AARON NEVILLE	A&M 0086 (10.98/16.98)	37
92	94	97	71	SADE	EPC 53178 (10.98 EQ/16.98)	3
93	73	73	36	BLIND MELON	CAPITOL 96585 (9.98/13.98)	3
94	83	55	28	THE BREEDERS	4AD 61508/ELEKTRA (7.98/11.98)	33
95	99	87	4	SARAH MCLACHLAN	ARISTA 18725 (9.98/15.98)	87
96	87	78	16	GUNS N' ROSES	GEFFEN 24617* (10.98/16.98)	4
97	91	79	37	WHITE ZOMBIE	GEFFEN 24460 (9.98/13.98)	26
98	96	88	30	CLAY WALKER	GIANT 24511/WARNER BROS. (9.98/15.98)	52
99	98	81	24	GEORGE STRAIT	MCA 10907 (10.98/15.98)	5
100	93	83	28	BARNEY	SBK 27115/ERG (9.98/15.98)	9
101	106	107	5	NEAL MCCOY	ATLANTIC 82568/AG (10.98/15.98)	101
102	89	74	18	PHIL COLLINS	ATLANTIC 82550/AG (10.98/16.98)	13
103	100	93	69	CONFEDERATE RAILROAD	ATLANTIC 82335/AG (9.98/15.98)	53
104	104	105	44	WYNONNA	CURB 10822/MCA (10.98/15.98)	5
105	117	148	3	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/10.98)	105
106	111	103	121	ENYA	REPRISE 26775/WARNER BROS. (10.98/15.98)	17
107	101	95	62	SWV	RCA 66074 (9.98/13.98)	8
108	107	94	81	ERIC CLAPTON	DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	1
109	86	90	7	COLLIN RAYE	EPIC 53952 (9.98 EQ/15.98)	73

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



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# Billboard 200™

continued

FOR WEEK ENDING MARCH 26, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	102	98	6	BLACKHAWK	BLACKHAWK	98
111	112	102	212	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
112	103	122	36	U2	ZOOROPA	1
113	92	188	38	GLORIA ESTEFAN	MI TIERRA	27
114	108	104	9	MINT CONDITION	FROM THE MINT FACTORY	104
115	97	96	38	TONY! TONI! TONE!	SONS OF SOUL	24
116	109	91	33	UB40	PROMISES AND LIES	6
117	138	139	9	K7	SWING BATTAS SWING	117
118	127	154	3	BENOIT/FREEMAN	THE BENOIT/FREEMAN PROJECT	118
119	116	117	16	AARON HALL	THE TRUTH	47
120	118	123	35	CLINT BLACK	NO TIME TO KILL	14
121	114	112	20	ZAPP & ROGER	ALL THE GREATEST HITS	39
122	110	111	53	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY?	12
123	131	129	52	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	117
124	147	172	5	GREEN DAY	DOOKIE	124
125	119	147	70	SOUNDTRACK	ALADDIN	6
126	122	124	78	QUEEN	GREATEST HITS	11
127	121	150	3	RICK TREVINO	RICK TREVINO	121
128	123	128	8	VARIOUS ARTISTS	OLD SCHOOL	123
129	124	116	76	ALICE IN CHAINS	DIRT	6
130	115	100	44	JOE DIFFIE	HONKY TONK ATTITUDE	67
131	105	99	7	CE CE PENISTON	THOUGHT 'YA KNEW	96
132	148	131	16	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	131
133	129	130	184	GARTH BROOKS	NO FENCES	3
134	113	76	5	BEASTIE BOYS	SOME OLD BULLSHIT	46
135	120	106	62	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
136	125	125	120	BROOKS & DUNN	BRAND NEW MAN	10
137	140	134	46	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
138	173	—	2	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB	138
139	130	114	7	SOUNDTRACK	IN THE NAME OF THE FATHER	114
140	132	136	91	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	3
141	155	133	49	THE JERKY BOYS	THE JERKY BOYS	80
142	142	127	21	RUSH	COUNTERPARTS	2
143	137	121	52	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!	13
144	133	126	5	CONSCIOUS DAUGHTERS	EAR TO THE STREET	126
145	RE-ENTRY	46	46	YANNI	IN MY TIME	24
146	128	120	34	TAG TEAM	WHOOPI! (THERE IT IS)	39
147	141	140	71	SOUL ASYLUM	GRAVE DANCERS UNION	11
148	126	113	28	BJORK	DEBUT	61
149	143	145	13	MARY J. BLIGE	WHAT'S THE 411? REMIX	118
150	151	159	71	CELINE DION	CELINE DION	34
151	152	161	3	GERALD ALBRIGHT	SMOOTH	151
152	139	119	18	VARIOUS ARTISTS	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
153	146	151	52	SAMMY KERSHAW	HAUNTED HEART	57
154	135	110	16	ELTON JOHN	DUETS	25

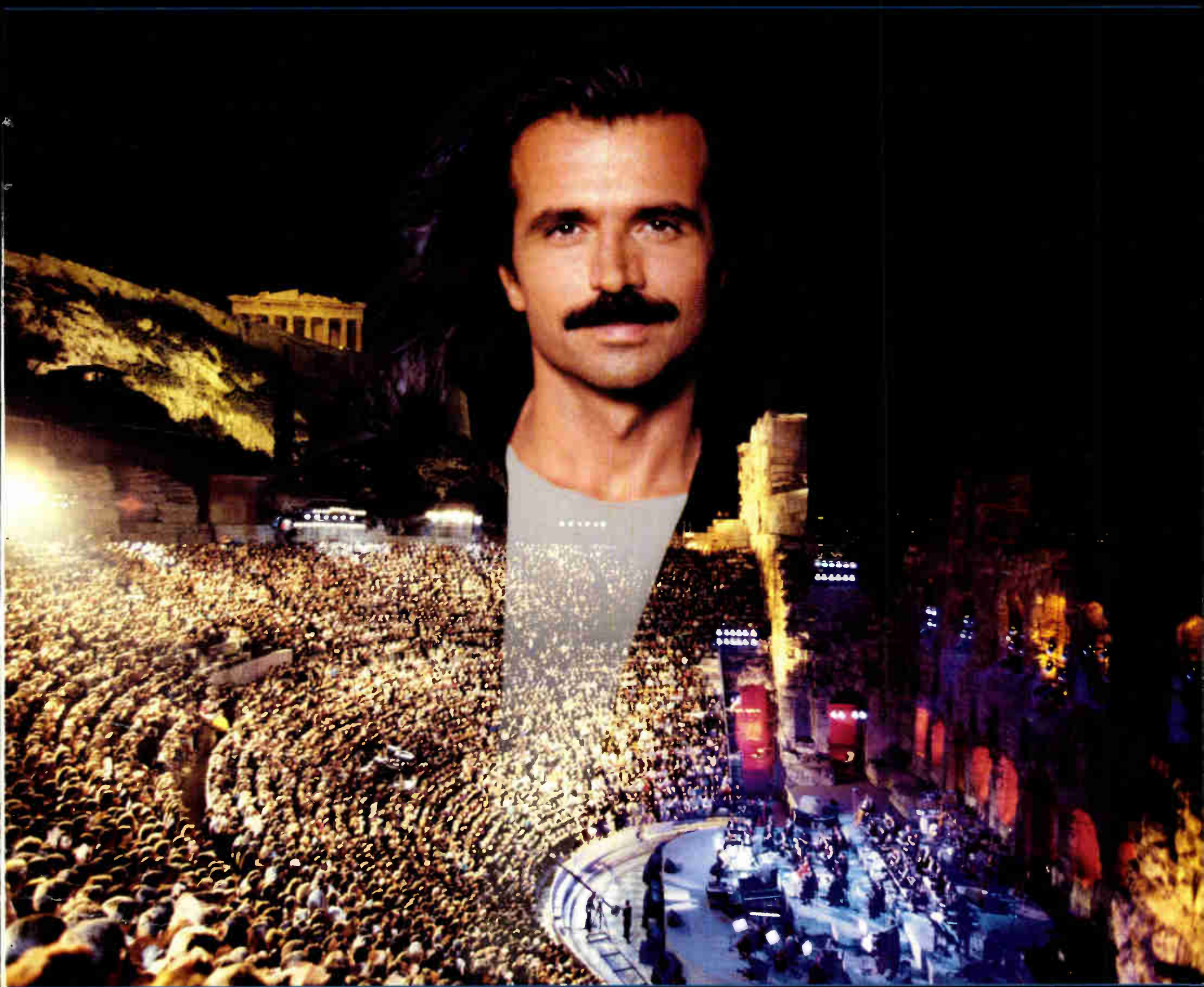
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	161	156	200	VAN MORRISON	THE BEST OF VAN MORRISON	41
156	RE-ENTRY	2	2	GERSHWIN/WODEHOUSE	GERSHWIN PLAYS GERSHWIN: THE PIANO ROLLS	156
157	134	197	16	TONY BENNETT	STEPPIN' OUT	128
158	149	115	23	DEF LEPPARD	RETRO ACTIVE	9
159	154	137	22	SOUNDTRACK	COOL RUNNINGS	111
160	157	149	12	COWBOY JUNKIES	PALE SUN, CRESCENT MOON	114
161	150	146	45	INNER CIRCLE	BAD BOYS	64
162	156	143	31	SOUNDTRACK	MENACE II SOCIETY	11
163	145	138	37	BARBRA STREISAND	BACK TO BROADWAY	1
164	136	118	9	BOY HOWDY	SHE'D GIVE ANYTHING	103
165	166	177	123	NIRVANA	NEVERMIND	1
166	158	—	2	SASS JORDAN	RATS	158
167	160	157	20	JACKSON BROWNE	I'M ALIVE	40
168	NEW	1	1	BOB JAMES	RESTLESS	168
169	180	—	2	SOUNDTRACK	SUGAR HILL	169
170	153	132	38	MARK CHESNUTT	ALMOST GOODBYE	43
171	165	153	6	DIG	DIG	153
172	159	142	17	SUZU BOGGUSS	SOMETHING UP MY SLEEVE	121
173	164	141	11	HADDAWAY	HADDAWAY	111
174	171	171	203	GARTH BROOKS	GARTH BROOKS	13
175	168	158	46	TOBY KEITH	TOBY KEITH	99
176	167	178	71	GLORIA ESTEFAN	GREATEST HITS	15
177	176	—	2	BRUCE COCKBURN	DART TO THE HEART	176
178	144	108	5	SOUNDTRACK	ONE LIFE TO LIVE	83
179	169	165	38	BILLY RAY CYRUS	IT WON'T BE THE LAST	3
180	195	169	56	2PAC	STRICTLY 4 MY N.I.G.G.A.Z.....	24
181	192	192	44	INTRO	INTRO	65
182	NEW	1	1	SAM PHILLIPS	MARTINIS & BIKINIS	182
183	NEW	1	1	THE MAVERICKS	WHAT A CRYING SHAME	183
184	175	162	22	ALABAMA	CHEAP SEATS	76
185	178	180	25	ABBA	GOLD	63
186	RE-ENTRY	3	3	VARIOUS ARTISTS	DANCE MIX U.S.A.	167
187	163	135	17	COLOR ME BADD	TIME AND CHANCE	56
188	NEW	1	1	WILLIE NELSON	MOONLIGHT BECOMES YOU	188
189	179	—	70	R.E.M.	AUTOMATIC FOR THE PEOPLE	2
190	RE-ENTRY	2	2	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	190
191	199	195	63	ZZ TOP	GREATEST HITS	9
192	184	186	95	BILLY RAY CYRUS	SOME GAVE ALL	1
193	177	—	90	K.D. LANG	INGENUUE	18
194	183	163	20	TRISHA YEARWOOD	THE SONG REMEMBERS WHEN	40
195	NEW	1	1	ETERNAL	ALWAYS & FOREVER	195
196	185	155	3	VARIOUS ARTISTS	MUSIC FROM THE SOUNDTRACK "VALLEY GIRL"	155
197	198	174	23	"WEIRD AL" YANKOVIC	ALAPALOOZA	46
198	NEW	1	1	VARIOUS ARTISTS	ART LABOE'S DEDICATED TO YOU VOL. 4	198
199	162	144	8	FREDDIE JACKSON	HERE IT IS	66
200	186	160	17	HEART	DESIRE WALKS ON	48

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 180	Michael Bolton 32	Billy Ray Cyrus 179, 192	Guns N' Roses 96	Lenny Kravitz 122	Sam Phillips 182	One Life To Live 178	Vol. 4 198
4 Non Blondes 143	Boy Howdy 164	Danzig 75	Haddaway 173	K.D. Lang 193	Queen 126	Philadelphia 35	Common Thread: The Songs Of The
5th Ward Boyz 105	Toni Braxton 5	Deep Forest 74	Aaron Hall 119	Little Texas 62	Queen Latifah 79	The Piano 77	Eagles 37
Abba 185	The Breeders 94	Def Leppard 158	Hammer 22	Richard Marx 47	Reality Bites 15	Sleepless In Seattle 52	Dance Mix U.S.A. 186
Ace Of Base 3	Brooks & Dunn 61, 136	Joe Diffie 130	Heart 200	Rage Against The Machine 68	R.E.M. 189	Sugar Hill 169	Music From The Soundtrack "Valley
Bryan Adams 29	Garth Brooks 55, 133, 174	Dig 171	Reba McEntire 41	Collin Raye 109	Rush 142	Rod Stewart 46	Girl" 196
Aerosmith 27	Jackson Browne 167	Celine Dion 8, 150	Sarah McLachlan 95	David Lee Roth 78	Meat Loaf 20	Sting 45	Old School 128
Alabama 184	Tevin Campbell 30	Dominio 65	Intro 181	Rush 142	Metallica 70	Stone Temple Pilots 42	Rhythm Country & Blues 18
Gerald Albright 151	Mariah Carey 6	Dr. Dre 85	Freddie Jackson 199	Sade 92	Mint Condition 114	George Strait 73, 99	Stone Free: A Tribute To Jimi
Alice In Chains 16, 129	Mary-Chapin Carpenter 58	Eazy-E 84	Janet Jackson 24	Salt-N-Pepa 12	John Michael Montgomery 23, 135	Barbra Streisand 163	Hendrix 152
Tori Amos 33	Mark Chesnut 170	Enigma 10, 69	Alan Jackson 54	Adalind 125	Van Morrison 155	SWW 107	A Tribute To Curtis Mayfield 67
Babyface 72	Eric Clapton 108	Enya 106	Bob James 168	Aladdin 125	Willie Nelson 188	Tag Team 146	Clay Walker 98
Barney 100	Bruce Cockburn 177	Gloria Estefan 113, 176	James 87	Shaqille O'Neal 63	Aaron Neville 91	10,000 Maniacs 48	White Zombie 97
Beastie Boys 134	Phil Collins 102	Eternal 195	The Jerky Boys 141	Sheryl Crow 138	The New 2 Live Crew 88	Tony! Toni! Tone! 115	Wu-Tang Clan 57
Beavis & Butt-Head 71	Color Me Badd 187	Melissa Etheridge 86	Jodeci 21	Frank Sinatra 53	Nine Inch Nails 2	Too Short 89	Wynonna 104
Beck 13	Confederate Railroad 103	Aretha Franklin 90	Billy Joel 31	Smashing Pumpkins 19	Nirvana 56, 165	Tool 76	Xscape 59
Tony Bennett 157	Conscious Daughters 144	Kirk Franklin And The Family 190	Elton John 154	Snoop Doggy Dogg 9	ORIGINAL LONDON CAST	Rick Trevino 127	"Weird Al" Yankovic 197
Benoit/Freeman 118	Elvis Costello 34	Kenny G 36	Elton John 154	Soul Asylum 147	Phantom Of The Opera	A Tribe Called Quest 80	Yanni 26, 145
Big Head Todd & The Monsters 123	Counting Crows 7	Gang Starr 25	Sass Jordan 166	Soundgarden 1	Highlights 111	U2 112	Trisha Yearwood 194
	Cowboy Junkies 160	Gershwin/Wodehouse 156	K7 117	SOUNDTRACK	Pearl Jam 28, 64	UB40 116	Dwight Yoakam 82
	Cracker 60	Vince Gill 66	Toby Keith 175	8 Seconds 40	Ce Ce Peniston 131	US3 38	Zapp & Roger 121
	The Cranberries 44	Green Day 124	R. Kelly 4	Aladdin 125	Tom Petty & The Heartbreakers 14	VARIOUS ARTISTS	ZZ Top 50, 191
	Crash Test Dummies 17		Sammy Kershaw 153	Bodyguard 11		Art Laboe's Dedicated To You	



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## HIP-HOP WOMEN RAP FOR DIGNITY

(Continued from page 5)

the artist's specialized market—her single, "If That's Your Boyfriend (He Wasn't Last Night)" is bulleted at No. 23 on Billboard's Hot R&B Singles chart—all three acts seem to be affecting the minds and spirits of girls and young women across the country.

Madame Star, whose debut single, "My Baby's Father," was released March 15 on Cold Chillin' Records, is one of the latest artists whose music is designed to inspire young disheartened females.

Sandy Denton, also known as Pepa of Salt-N-Pepa, says that some women do act as they are portrayed in gangsta rap lyrics. However, she says it is Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we are doing is sharing things we've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know they shouldn't be giving those guys so much to talk about."

Salt-N-Pepa's manager, Carol Kirkendall, says that projecting strong, dignified images has always been a mainstay for the group. "From the beginning, they've always brought a certain self-respect and offered messages of self-reliance for female listeners," she says. "Through all the changes [rap] music's gone through over the course of their careers, they've maintained a strong sense of independence and continue to be committed to addressing social conditions in the community such as AIDS, single-parent households, and female self-respect."

### A BREATH OF FRESH AIR

The audience listening to these female rappers is made up of assertive and independent females and males, says Paris Eley, senior VP of marketing for Motown. "It's also those women who've become tired of being referred to in misogynistic terms," says Eley.

"U.N.I.T.Y." is an anthem of self-respect and independence, says Eley. Marketing the single and Latifah as an artist was easy because she came to Motown with a strong, positive identity.

"Since 'U.N.I.T.Y.' has come out, I've seen a lot of women out there who used to be ho-hum about derogatory labels of women now vocalizing their dislike of the references," says CeCe McGhee, MD at urban WUSL Philadelphia. "Where it was once easy for local rappers to put in words like 'ho' and 'bitch' into their lyrics, now they're paying closer attention."

Judy Neubauer, retail advertising and promotions coordinator for the 16-store, Chatsworth, Calif.-based Tempo Records chain, says many female customers view the music of acts like Queen Latifah and Salt-N-Pepa as a breath of fresh air.

"A lot of women out there are saying, 'hey, we're tired of being objectified, with bitch and ho being used as synonyms for a woman,'" she says. "This is their way of striking back."

At the sales level, Neubauer says Salt-N-Pepa have consistently performed well with Queen Latifah in the selected market. "We see better

[both in predominantly black areas]," Neubauer says. "Salt-N-Pepa are more mainstream—they don't make as many political statements; maybe that's why they appeal to a broader audience. With Me'Shell NdegéOcello, I've heard a lot of good things. She's selling moderate, not blowing out, but I'm only hearing good things, not bad comments."

George Daniels, owner of the independent George's Music Room in Chicago, agrees that most buyers of female rappers' albums are young females, but says he also has observed their purchase by men who traditionally listen to gangsta rap. He cites Latifah's "U.N.I.T.Y." and Salt-N-Pepa's single "Whatta Man," which features En Vogue, as popular selections among men.

"Acts like Queen Latifah, Salt-N-Pepa, and Me'Shell are all benefiting from the controversy surrounding the gangsta rappers, and hopefully they have created what could turn out to be a positive trend," says Daniels.

### SOUNDTRACK TO A LIFESTYLE

Commenting on her unsolicited "job" as a strong, independent female and hip-hop role model, NdegéOcello says she's flattered that more and more women are listening to her music, which she says is a soundtrack to her lifestyle.

"If I can help combat the problem of poor self-esteem among some women, then so much the better," she says.

NdegéOcello says she views gangsta rappers with an ambivalent eye. "On one hand, I like a lot of the music, but think much of their lyrics [are] posturing to gain respect. But on the other, I have a problem with the female image being only used as sexual objects. The mind is what's really happening."

NdegéOcello's manager, Bill Toles, fends off stereotypes by saying his artist, like all women, is a complex human being. "Me'Shell is an individual who speaks to a variety of topics," he says.

Toles calls the women in gangsta rap lyrics one-dimensional character-

izations. "They're cartoonish oversimplifications that aren't real," he says. "In her music, Me'Shell's lyrics offer a deeper perspective of women—one that positions them as thinking beings."

But many people have a habit of singling out certain lyrics in songs, or taking verses out of context, which is a worry urban WIZF Cincinnati PD Tori Turner has when it comes to positive artists trying to get messages across to listeners.

"Most people listen to radio casually, and when they hear a certain passage in a song they often get the wrong idea," she says. "You have to absorb what these songs are trying to say as a whole."

Turner describes NdegéOcello's lyrics as emphatic and blunt, but says the artist's depiction of reality is enlightening. "A good example is the current single, 'If That's Your Boyfriend (He Wasn't Last Night),'" says Turner. "If you listen closely to the entire song, you know Me'Shell is throwing the ball back into the man's lap."

Madame Star's single, "Baby's Father," tells the tale of an absent father, while the B side, "God Bless The Girl Who Writes Her Own," expresses the idea that female rappers don't need to depend on men to write their lyrics for them.

"A lot of people look down on females, and we often get discriminated against," she says. "My music uplifts women by sharing my own experiences in life and showing positive solutions to hard problems."

Dee Garner, president of Cold Chillin', says Madame Star was signed because of her complete package as a rapper and writer, as well as the content of her lyrics.

"The fact that she issues positive messages in her work was a definite consideration for signing her," she says.

Garner thinks the popularity of strong female images in hip-hop could lead to more women rappers. Says Garner, "Music goes in cycles, and, especially with rap, that evolution reflects the climate of society."

## IS MUSIC INDUSTRY HIRING TOO FEW WOMEN, MINORITIES?

(Continued from page 5)

industry to keep pushing forward on the issue. At press time, executives at the NAACP office in Los Angeles were unavailable for comment.

Steve Corbin, VP of sales at PolyGram Group Distribution, says, "Some [labels and distribution] companies are trying to find qualified black American candidates. Things are getting better, but we still have a long way to go." Executives interviewed for this article could not cite a single African-American executive currently employed by the larger U.S. music chains.

Female executives also say they have made advances, but say the sales/distribution corridor of the music industry must dismantle the "old-boy network." Says one woman executive, "It's still a boys club, and it's very hard to break in."

At retail, female executives appear to be gaining positions, but since Mel Wilmore resigned as president of Milford, Mass.-based Strawberries, there seems to be a void of black executives in the upper echelons at music chains.

Although many music retailers and distributors say they do not have formal affirmative-action programs, they claim to be color- and gender-blind when it comes to hiring and promoting.

The Musicland Group has no African-American executives, though it recently hired Eduardo Egufquiza, a Cuban-American, as VP of information systems and services. The chain also has four women serving as officers, three with line responsibilities.

Jack Eugster, chairman/CEO/president of the Minneapolis-based company, says, "We are an equal-opportunity employer, and we try very hard to have policies that are not discriminatory in any way whatsoever."

Warehouse Entertainment has nine executives in the position of assistant VP or higher who are women. Executives at the Torrance, Calif.-based company were unavailable for comment.

In Philadelphia, Steve Walker, senior VP, operations, buying, and distribution for the 170-unit The Wall Music, says, "What we do is try to see whether the kind of employment

profile in the organization meets real life." The Wall's highest-ranking female executive is VP of marketing Norah Morley.

At WaxWorks, the Owensboro, Ky.-based operator of the 140-store Disc Jockey chain, five of the company's nine major buyers are women, notes president Terry Woodward. At the store-manager level, he says, the male-to-female ratio is "probably close to 50-50." But only one of 15 district managers is female.

Gerry Weber, senior VP, domestic music and video with Blockbuster Entertainment, operator of 520 music stores, says Blockbuster recently appointed an African-American and a woman to two vacant positions as directors of operations, in which they supervise a number of regional managers. Each has responsibility for more than 100 stores.

In Albany, N.Y., Trans World Music Corp. has no women or minorities in senior management, although in the past they have had female VPs.

"We actively recruit in all groups in the field," says Paul Cardinal, a spokesman for Trans World. "We think we are well represented with minorities in all of our stores. Also, we have an aggressive policy of promoting from within for district and regional managers."

One of the highest-ranking female executives in the music business is Ann Lief Spector, president/CEO of Spec's Music, the 58-store retailer based in Miami. Vicki Carmichael, Spec's VP of human resources, says Lief's position gives the chain "a little bit of an edge" in attracting female managers.

Carmichael adds, "We do actively recruit minorities."

In Amarillo, Texas, John Marmaduke, president of Hastings Books, Music & Video, says, "We have one black district manager trainee." But in the chain's trading area, the largest minority group is Hispanic, which makes up 20% of its customers. "I am sensitive to the issue [of hiring minorities]," says Marmaduke. But in addition to ethical responsibilities, Marmaduke says it is a good business practice, "if only to be more responsive to our customers."

Hastings has a lot of Hispanic district managers, a middle-management position with the chain. Also, about 25% of its district managers are female, and that percentage is growing, he says.

### RECORD COMPANY REPRESENTATION

At the major labels, three women hold positions as heads of sales departments: Jayne Simon Naches at Geffen, Joyce Castagnola at Virgin, and Candace Masengale at Zoo. None were available for comment.

In distribution, one minority executive complained to Billboard that the major distribution companies had 49 branch offices in the U.S., but if a meeting of minority branch managers was called, it could be held in a restaurant booth (Billboard, April 28, 1990). At that time there were two female branch managers and two black branch managers.

Today, there are five female branch managers but no African-Americans in that position. Of the two black executives overseeing branches in 1990, one of them, Ben Sheats, has been named a marketing manager in Uni Distribution's new set-up, which eliminated branches to create divisions. The other was Corbin.

In landing VP stripes at PolyGram, Corbin joins Uni senior VP of marketing Eddie Gilreath, who previously seemed to be the only African-American in a senior executive position at a major distribution company. Most other African-American executives work at urban labels or in the urban marketing and promotion departments at labels and distribution. Some of that is due to choice and some is due to design, sources say.

"[African-Americans] have been associated with a specific music type for so many years, and, unfortunately, it's difficult to get past that dogma," says Gilreath. "I don't think anyone stands at the front door and says that they don't want African-Americans in this or that department."

But in the music business, "there is a lack of sensitivity and lack of faith that African-Americans have the ability to market, promote, and sell all forms of music," says Gilreath. "However, if given the opportunity,

[African-Americans] have that ability, as does anyone else with proper training."

Corbin says there should be an effort by everyone to seek out African-Americans and place them in entry-level positions in all areas of sales and distribution.

"We all have a lot of work to do," Corbin says. "Every company needs to build a process so that we don't lose [those entry-level African-Americans] to other fields. There needs to be more nurturing from the top to find really great candidates and tell them that the future is here, that you have a longer shelf life in sales and distribution than you do in promotion and other areas."

Gilreath, who previously was head of sales at Geffen Records, credits Geffen, MCA, and Uni senior management for taking that approach. Similarly, Corbin says, PolyGram Music and PGD senior management staff work hard on the minority issue, and he also acknowledges senior management at his former employer, Sony Music Distribution, for being supportive while he worked there.

Paul Smith, president of Sony Music Distribution, says Sony has one female branch manager and one African-American female sales manager. Smith says Sony is "always looking for talented and aggressive minorities who want to get ahead in the record business. We can always improve [on minority representation within the company], and we are always striving to do that."

WEA is the only major not to have a female branch manager. But it has six individuals from minority groups at the VP level or higher, and seven female sales managers, says WEA president Dave Mount.

"We have pretty fair representation [of minorities] on the staff," says Mount. "I think we can always do a better job, but I think we have made strides. We don't have quotas... but it is a goal to improve, and promote [minority employees]. As you go down each rung of the ladder [at WEA], you will see a pool of [minority] talent. One of our goals is to make sure that we work the pool up the ladder."

## BUZZ SURROUNDS JUNIOR BROWN & HIS CURRENT CURB SET

(Continued from page 5)

constant touring in support of his major-label debut, "Guit With It." Curb Records released the album Aug. 22, 1993, and simultaneously reissued "12 Shades Of Brown," the singer's independently produced 1991 debut, previously available only as an import on England's Demon records.

In 1992, after years as a fixture on the Austin club scene, Brown was brought to the attention of Monterey Artists' Bobby Cudd. The Nashville-based booking agent first experienced Brown's music at the Continental Club in the singer's hometown.

"It was so good, so profound, it was hard for me to believe," says Cudd. "His instrument is unique, his songwriting is unique, and his presentation is marvelous. Singing these songs with a twinkle in his eye and a snarl on his lip—you could tell it was real."

Monterey Artists has kept Brown on the road; he's played more than 70 one-nighters since the album's release. His intense live shows have created a strong buzz within the in-

dustry, and the press, particularly the print media, has embraced him since the release of "Guit With It."

"For all of us, this project has been a labor of love," says Joan Myers, president of Myers Media, the independent PR firm based in Nashville and New York, of which Brown is a client. "How many artists can play the Opry one night and open up for Widespread Panic the next? Curb gave us the freedom and the tools to get Junior out in front of people who may not have been able to catch his live shows."

Articles on Brown have appeared in seemingly every music- and entertainment-related publication. Myers gives much of the credit for this to a bare-bones video press kit her company prepared in conjunction with Curb that emphasized Brown's virtuosity on the guitar-steel. After Saturday Night Live guitarist/band leader G.E. Smith saw the tape, Brown was invited to sit in with the SNL band, and press coverage "snowballed."

However, according to SoundScan,

"Guit With It" has sold only 9,000 copies to date. Curb VP of marketing Dennis Hannon attributes those low numbers partly to the company's unusually long-term, low-key marketing campaign, an approach with which the label is familiar.

"I wasn't involved in the early marketing of Lyle Lovett, but I'm taking pages from that," says Hannon. "We were concerned from the start not to create any hype around Junior. What attracts people to him is his purity and honesty. People just need to discover him."

Although Hannon admits that he'd like to see greater album sales, he stresses that Curb's two-year plan for "Guit With It" is proceeding on schedule.

"We set our sights on a year from the release date, which will be August '94, and in that time we felt we had to build a groundswell," says Hannon. He notes that Brown's strongest markets outside of Austin are San Francisco, New York, and Boston. And while he realizes that

early success in these large cities is a from-the-top-down way to break an artist, he stresses that it happened naturally and is not surprising considering the "more eclectic tastes" in those areas.

"Junior is playing venues that range from San Francisco's Great American Music Hall to a honky tonk in Bristol, Tenn., and when he breaks he is going to be ready for prime time," Hannon says.

### RAISED ON TUBB AND PIERCE

As a child in rural Indiana, Brown fell in love with the music of country singers like Ernest Tubb and Webb Pierce. His own musical odyssey began in 1969 on the day he dropped out of high school and hit the bars.

"It was all country," Brown says of his early musical training. "Besides a few high school dances, I've never played a rock gig in my life. I did eventually get into Jimi Hendrix, but at the same time I was watching the Ernest Tubb television show. In fact, the first time I ever saw any-

body play a steel guitar was Buddy Charlton on Ernest Tubb's show."

As Brown tells it, the guitar-steel appeared to him in a dream. Weary of moving onstage from guitar to pedal steel, he had his instrument custom built.

"It was like I'd been playing it for 20 years," Brown laughs. "I later heard a story about Charles Lindbergh that reminded me of it. When he built the Spirit of St. Louis, it was a revolutionary plane, and when they finished it and got it out on the field, they thought he'd just taxi around and check everything out, but he got out there and just took right off!"

In any given song, Brown can fly easily from Tubb to Hendrix, touching down in many places between. But a respect for a long-lost country music tradition runs through everything he plays.

"There's a certain technique, a style of writing and playing traditional country, that has been lost," Brown says. "Subconsciously, that leaks over into what I do. It's a sort of catchy, put-a-smile-on-your-face writing the way people used to write."

It's also the kind of left-of-center thing that doesn't have much of a chance at country radio. But with that format busting at the seams, Hannon and many others feel that the music's growing popularity will create new opportunities.

While he may not yet be a major presence at radio, Brown is making inroads. Bob Moody, at Baltimore's WPOC, a PD known for leaning toward the pop side of country, attended a Brown showcase and calls it "the best live show I have ever seen." Moody has been playing several cuts from "Guit With It" on a morning show that features new artists, as well as on "Country Cuts," a Saturday night program that spotlights country album cuts.

"What may happen is some of these sound-alike, look-alike country artists are going to fall by the wayside," says Moody. "That will leave opportunities for artists that are as distinctive as Junior."

Brown is also starting to enjoy a higher profile at retail. In the April issue of Tower Pulse!, the Sacramento, Calif.-based retailer's country buyers voted Brown best new country artist for 1993.

Even as they take note of these positive signs, Curb marketers plan to continue taking their time with Brown, keeping him on the road and letting the buzz build.

"It might take a little longer than we would necessarily like, but our tour support has been right on, our retail support has been there, and we're not in a rush with Junior," says Hannon.

## JAZZMAN DANNY BARKER LEAVES LEGACY OF MUSIC, GIVING

(Continued from page 16)

Barker contended that his songwriting career was derailed when Decca stopped pressing the Fly Cats' recording of his composition "Don't You Feel My Leg" due to a controversy over its racy lyrics. However, another Barker composition, "Save The Bones For Henry Jones," was recorded by Nat King Cole and Johnny Mercer.

While in New York, Barker developed a keen sense of the historical importance of jazz. He contributed his observations to Nat Hentoff and Nat Shapiro's oral history, "Heah Me Talkin' To Ya," and later co-authored two books published by Oxford University Press: "Bourbon Street Black" and the autobiographical "A Life In Jazz."

"I'm born under the sign of the goat," he once explained. "The goat, he's very observant. He's got great big eyes and he looks straight at you—a musician sitting on a stand, he's watching everybody."

Barker returned to New Orleans in 1965 and remained an active musician until just a few months before his death. Customarily attired in a bright plaid jacket and derby, Barker wove his own songs and deadpan storytelling style into shows that would "hold a crowd spellbound," remembered Nina Buck, owner of the Palm Court Jazz Cafe, where Barker appeared regularly. His final recording, a solo album titled "Save The Bones," was released in 1988 by Orleans Records; his last public appearance was as king of a 1994 Mardi Gras parade.

The Barkers' Decca recordings were chronicled on "The Classics Chronological Series: Blue Lu Barker 1938-1939," a compilation released last year in the U.S. by Qualiton Imports. Other available recordings featuring Danny Barker include "Palm Court Strut," a 1992 release by Pud Brown & His New Orleans Jazzmen on Jazzology Records, and "1955: The Larry Borenstein Collection" by Willie Pajeaud's New Orleans Band, a 1991 reissue from 504 Records.

Official recognition of Barker's contributions came during his final years. In 1991, the National Endowment For The Arts named him a Master Of Jazz, and in 1993 he was inducted into the American Jazz Hall

Of Fame. This year, the city of New Orleans declared Barker's 85th birthday "Blue Lu and Danny Barker Day."

### WORK WITH CHILDREN

But according to local musicians, Barker's most enduring imprimatur on New Orleans jazz may prove to be his work with children. In the 1970s, a local minister encouraged Barker to organize youths in the neighborhood into the Fairview Baptist Church Christian Band. An estimated 120 young players would pass through the ranks of the group, sparking a brass band revival that continues to flourish to this day, thanks to groups such as the Dirty Dozen Brass Band and the ReBirth Brass Band.

Barker once recalled how his work with the Fairview ensemble extended

beyond teaching the young players jazz standards like "Li'l Liza Jane." He also instructed them in how to dress and act on stage. Since students couldn't bring home the school's instruments, Barker had to start "hustling horns." Even in recent years, it was not unusual to see Barker stop his car on an inner-city New Orleans street, open his trunk, and pass out brass instruments to neighborhood children.

"I first met Danny when I was a teen-ager," recalls trumpeter Greg Stafford, who started with the Fairview Band and performed with Barker for 15 years, and now plays with his own Young Tuxedo Brass Band. "I was playing for parades already, but I was just going through the motions. Then Danny started about the history, and it showed me another

side. In one of our last conversations, I told him that he was responsible for giving the music 50 more years through that church band, because we've all grown up and we're bringing another generation behind us."

Barker is survived by his wife; their daughter, Sylvia Barker; and a grandson. He was interred March 17, following a jazz funeral that was organized by Stafford and featured many alumni of the Fairview Band.

"Jazz will live on," wrote Barker in the concluding section of "A Life In Jazz," "because it digs down inside the body, the brain, the heart, the nerves and muscles... and in the future will come out and entertain the swingers under a new name."

Michael Tisserand is a New Orleans-based freelance writer.

## NEW WILDCAT LABEL SEEKS ACTS WITH CULT FOLLOWINGS

(Continued from page 16)

Gormley says he is looking for more than just talent when deciding who to sign to the label; the acts must have a following—regionally, nationally, or overseas.

For example, while the Boomers' "Art Of Living" album was only released in Canada and Germany by WEA last June, the act has been garnering heavy airplay on U.S. album alternative outlets (Billboard, Feb. 19). For legal reasons, the album is coming out under the band name Boomers YYZ in the U.S. (YYZ is the code for the Lester B. Pearson Airport in Toronto).

Gormley says he signed Hodge, Shoemaker, and Zydeco Party Band because of their loyal followings as well.

"Catfish is a blues legend, and zydeco consistently sells well," he says. "And Craig Shoemaker is heard by thousands of people on KLOS' 'Five O'Clock Funnies,' and on comedy shows on Showtime, MTV, Fox, and A&E. Even if just a portion of these viewers bought the album, we'd be doing good."

Shoemaker will host the Uni presentation during the National

Assn. Of Recording Merchandisers convention in San Francisco, March 19-22.

Gormley's goal is simply to make a living for the label and the artists. "There's no real goal in mind. If we can sell a million, great. But we can probably make money with 25,000 records sold, maybe even less," he says.

To keep costs low, Gormley says he plans to record or license albums for "somewhere in the neighborhood of \$10,000."

Although the label doesn't have a marketing or promotion department, that doesn't mean there will be no promotion, Gormley says.

"The marketing aspect has been done in the past with these artists," he says. "That's why we signed them. Now all we have to do is tap into what they've already built."

Gormley says the Boomers YYZ received a grant from the Canadian government, which will be used for tour support and to hire an independent promoter.

"I also sat with [Boomers manager] Charly Prevost to come up with a [promotion] plan," says

Gormley. "With Catfish, he knows these blues people at radio, and I know the AAA people. So we'll sit down and go over our contacts and the mailing together. The artists will do as much as they've done for themselves in the past."

While Gormley says Wildcat is "not in the business of breaking new artists," he says he would consider a newer act with less of a following if outside financial support was provided for marketing and promotion.

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## LABELS RAIDING NEW WAVE VAULTS

(Continued from page 14)

Flashback Favorites."

In addition, independent Razor & Tie, which began as "The '70s Preservation Society," will continue to mine the last decade when it issues two '80s compilations that complement its "Totally '80s" set. That set, not a new wave collection *per se*, includes cuts by Men At Work, Culture Club, Kajagoogoo, Nena, and the Romantics, and is the imprint's best-selling title.

The two-CD '80s set, which is available only via mail order, has sold more than 300,000 copies, according to Razor & Tie co-owner Cliff Chenfeld, surpassing the label's previous best-seller, "Disco Fever."

Even K-tel, the one-time king of compilations, is getting into the '80s with three retail packages this spring. The new wave-oriented "The '80s: Video Stars" features Missing Persons, Thomas Dolby, and others.

Aside from the usual draw of nostalgia, the '80s compilations appear to be popular because they often include tracks that have not been released previously on CD.

The compilations sell best in markets such as Los Angeles, San Diego, and New York, which are home to longtime modern rock stations KROQ, XTRA (91X), and WDRE, respectively.

In fact, at Tower Records in Lake-wood, Calif., sales manager Scott Reynolds reports that one volume of "Richard Blade's Flashback Favorites" topped the store's weekly sales chart. "We've done really well with that series and 'Living In Oblivion,'" he says.

KROQ midday personality Richard Blade says the sets also sell well because, to many people, the material is still new music. "At the beginning of the '80s, there weren't a lot of radio stations playing that music. Maybe they occasionally heard it when they were on vacation in L.A., San Diego, or New York, or on MTV, but a lot of times they had no access to it."

Blade isn't surprised by the popularity of early-'80s music, since he hosts the "Flashback Lunch" weekday feature on KROQ. "I get calls on the request line every day from people asking if [a certain] song is on CD, and where can they get it?"

The station, like others in the format, also runs a "Flashback Weekend" about four times a year, in which modern rock hits from the early '80s are featured.

Caprioglio, 29, formerly a club and party DJ, formed Oglie Records after he noticed that many of his new wave favorites had not been issued on CD. He sold his DJ service and launched a label dedicated to preserving lost new wave songs. To insure royalty pay-

ments to the various labels from which he licensed material, he took a second mortgage on his home.

After the initial release, "Flashback! New Wave Classics" in March 1993, Caprioglio contacted Blade to serve as a focal point of the series.

Aside from the label, Caprioglio has also set up the New Wave Fan Club and the New Wave Connection, which sells the Oglie sets and other new wave titles via an 800 number. Caprioglio, who runs the label with one other full-time employee, is licensing tracks for volumes five and six of the "Blade" series.

In his days as a DJ, Caprioglio noted first-hand how people respond to yesterday's hits. He says, "When I played music at class reunions, I realized that people never really outgrew

the music they listened to in high school and college. It evokes a powerful emotion."

Since those who were in college and high school in the '80s are well into careers and earning enough to have disposable income, the time is right to repackage '80s music, representatives from several labels agree.

Rhino managing director of A&R David McLees says he initially ran up against some resistance at the label when he proposed the "Valley Girl" project more than two years ago. But following the soundtrack's surprise success, Altomare says he likely will be able to get larger initial orders on the "Just Can't Get Enough" series.

Rhino's set will compete against others already in the marketplace. EMI Records Group released its first

"Living In Oblivion" set in March 1993. Bruce Harris, director of catalog development and marketing, says he sensed the timing was right.

"There has been a change in the pace it takes things to become nostalgic," he says. "Part of that has to do with future shock, and the accelerated pace in which things change."

Harris, like Caprioglio, notes that many of the tracks featured on the compilations were never issued on CD, partially because a lot of the artists were "one-hit wonders."

Says Harris, "An act like Kajagoogoo was song-driven. People were into the song 'Too Shy,' rather than the group."

Yet Harris maintains that the spirit of the '80s isn't necessarily over. He points to the comebacks of Duran

Duran and Boy George, as well as a successful touring stint by Adam Ant. "There was a belief that a lot of '80s music was ephemeral, but that has been proven wrong," he says.

One reason the '80s live on, says Harris, is that the music of that period had a romance in it that is lacking in much of today's sounds.

The Right Stuff label doesn't have as lofty a philosophy behind "Sedated In The Eighties." Capitol Special Markets was receiving requests for songs from others putting together compilations, so its Right Stuff label decided to give it a go itself. Says Tom Cartwright, director of product development, "We didn't do this to solve the cosmic mysteries of the universe. It's just a fun project."

## ACID JAZZ ACT GALLIANO AIMS FOR U.S. SUCCESS

(Continued from page 14)

British eclectic thing." The band's first single, "Frederick Lies Still," (based on Curtis Mayfield's "Freddie's Dead"), was cut in one afternoon. "It was a tongue-in-cheek thing from the start," says Gallagher.

Other groups in the electro scene include Jamiroquai, whose Sony album, "Emergency On Planet Earth," topped the U.K. pop albums chart last summer and has since been certified platinum there with 300,000 units shipped. Another Talkin' Loud/Mercury act, the Young Disciples, garnered critical acclaim in the U.S. and the U.K., but American sales have suffered, possibly due to a gap of more than a year between the U.K. and U.S. releases and because the group is not really a touring band.

In addition to Galliano's fall tour, the U.S. marketing strategy outlined by Bas Hartong, Mercury's senior VP of international A&R, includes radio-driven promotion for "What Colour Our Flag," slated to start April 11 with the single, "Prince Of Peace."

"We'll be shipping a video of 'Prince Of Peace,' to local outlets, the Box, BET, and possibly MTV," says Hartong, noting that the label plans to promote the single at urban and hardcore rap stations, while college and alternative stations will get the entire album to choose from.

"Prince Of Peace" is more plaintive and deadpan than most other cuts on "What Colour Our Flag," but it has a soulful groove reminiscent of Gil Scott-Heron, who is sampled elsewhere on the album.

Although radio reception for "Prince Of Peace" has yet to be determined, some stations seem open minded. Vic Clemons, MD of urban

WGCI-FM, Chicago, says, "It's rare that we play eclectic or alternative music, but we're always willing to give something a listen. There's often one cut we can use on any album."

The retail campaign will start with mom-and-pop stores, says Hartong.

Nina Boddie, manager of the five-store Third World Records chain in Atlanta says, "It sounds like something our customers would like. This idea of mixing different musical styles is starting to catch on here. Soul Sonic, US3, and the Brand New Heavies are selling very well."

### 'AWESOME' LIVE SHOWS

John Fadem of independent retailer Crazy Rhythms in Montclair, N.J., has seen Galliano live in London and calls their show "awesome." "The fact that there is a message in their music makes them stand out, and that will be a selling point with our customers," he says. "The fact that they use British accents may be a problem because American audiences are so 'Americentric.' But we sell a lot of acid jazz, and we expect Galliano will do well in our store."

The retail campaign will involve diminutive bottles of Galliano Liqueur with the slogan, "A taste of Galliano." The liqueur, which was pro-

vided by the band, will be the only marketing tie-in.

The band's name was not taken from the liqueur but is actually a play on Gallagher's name courtesy of Gilles Peterson, legendary London DJ, grandfather of acid jazz, and president of Talkin' Loud.

Gallagher used the name early in his career as a pirate radio DJ for his on-air persona who "slept in the studio, woke up, read obscure poetry, got stoned, and went back to sleep."

Live performances have been the key to Galliano's success in the U.K., Europe, and Japan. According to the band's manager, Steve Baker of World Chief Productions, Galliano played to more than half a million people between May 1992 and June 1993, and what recognition it has in the States comes largely from a 1993 performance at New York's Grand Theater and a 1991 spot at the Village Gate, also in New York. The band's live act has been likened to a circus, full of zany, whimsical action.

Galliano will tour America without the stalwart services of keyboardist Mick Talbot. Formerly with the Style Council, Talbot provides most of the "real jazz" flavor for the group's studio and live performances. They are looking frantically for a replacement.

Baker says the time is right for a U.S. campaign because Galliano's upbeat message offers an alternative to hardcore rap. The climate for the project is further bolstered by Dignable Planets' Grammy win, and the success of Me'Shell Ndegeocello, US3, PM Dawn, Arrested Development, and the Brand New Heavies.

Baker says the upcoming, untitled album contains influences as diverse as Shuggie Otis, A Tribe Called Quest, Cypress Hill, and Crosby, Stills, Nash and Young, and may now fit better into American airplay.

But he says one possible hindrance to Galliano's U.S. success is the group's ethnic and stylistic diversity. The Galliano lineup includes Gallagher, who is Irish; Dominican lead singer Valerie Etienne; Jamaican "Vibe Controller" Snafie; English-Jamaican percussionist Spry; African-English bassist Ernie "Boogie Back" McKone; and Asian-German guitarist Mark Vandergucht.

Despite Baker's concerns, Gallagher says Galliano's progressive take on race relations will find acceptance in the U.S.

"Music has always tended to break down barriers rather than build them, if given half a chance," says Gallagher.

## EXPENSE OF CD-ROM WORTHWHILE, EXEC TELLS ITA

(Continued from page 12)

About 50 platform-specific titles—30 games, 10-15 children's, and 5-10 reference—can be played on each. Games start strong, van der Kieft said, but have "shorter legs" than children's educational titles, which "will last."

Van der Kieft called the demonstrators "training wheels for the information highway" that differ from market to market. "San Francisco is a model, but we're being very careful," because what works there may not work elsewhere. The Bay Area was chosen for its higher-than-average ownership of personal computers; other territories may require even more in-store help.

Blockbuster plans to sit down with hardware and software suppliers in Santa Clara, Calif., in June to analyze the San Francisco results and discuss the next steps, including determining which, if any, Bay Area stores will continue. There's no question that Blockbuster will open new markets, but van der Kieft made it clear at ITA that the chain isn't seeking a na-

tional rollout in 1994.

The chain, meanwhile, continues to strengthen its own hi-tech operations, which could influence retail, hiring Robert Carberry as VP of technology. Carberry formerly was president of IBM's Firework Partners, created to develop multimedia applications for consumer and commercial markets. One of his projects was the ongoing joint venture formed by IBM and Blockbuster's NewLeaf Entertainment to devise an audio-on-demand service that will enable Blockbuster customers to select and receive CDs from a recorded music database.

Blockbuster is racing well ahead of the home video competition in multimedia, underscored by the remarks of van der Kieft's co-panelists, Gary Ross, president of Suncoast Motion Picture Co., and Steve Apple, new business development VP of West Coast Entertainment. Suncoast, which sells only cassettes and laserdiscs in its 315 outlets, is "waiting for [video CD] movies," said Ross. West

Coast has opened a single Game Power store near its Philadelphia headquarters and is mulling over the amount of space that might be devoted to the new formats in its 530 franchise locations.

According to van der Kieft, the Gallup surveys indicated that set-top and PC owners gave nearly unanimous approval to Blockbuster's attempt to sell or rent CD-ROM gear. Eighty-eight percent of those who had done either were satisfied, although there was "the general feeling [that titles] were not rich enough at this point," he said.

Blockbuster believes it's tapping a new customer base, since 65% became familiar with CD-ROM only in the past two years. And people aren't swapping new technology for old: Van der Kieft noted that VHS rental activity is unaffected. He would not reveal how each platform has performed, but acknowledged that Sega CD-ROM—available for a year throughout the Blockbuster chain—is the leader.

## WAL-MART LEADS HOLIDAY SELL-THROUGH MARKET

(Continued from page 12)

elsewhere in the top 10. Kmart finished second at 10.7%, followed by McDonald's at 6.9% (the result of the four-title Paramount promotion); Target Stores at 6.2%; Blockbuster at 5.3%; Sam's Club at 3%; Costco at 2.2%; Sears at 1.7% (largely on the continued strength of "E.T." in a deal with MCA/Universal); Caldor at 1.6%; and Toys 'R Us at 1.4%.

Innerfield says consumers bought 112.8 million tapes at an average price of \$14.25 during the holiday period, close to 10% ahead of the previous year. The top five sellers—"Aladdin," "Free Willy," "Ghost," all the "Journey" releases, and "The Muppet

Christmas Carol"—accounted for nearly 25 million units, compared with 30 million last year.

"Free Willy," a pleasant surprise for Warner Home Video, trailed "Aladdin" by just 2.5 million units, "not that big a spread," Innerfield notes. She would not reveal unit sales of "Aladdin" during the holiday period.

Although Wal-Mart highlights a line of exercise tapes purchased directly from GoodTimes Home Video, only theatrical titles made the top 20, says Innerfield, who analyzed data from 3,600 respondents.

SETH GOLDSTEIN

## CEMA UNVEILS NEW POLICIES ON RETURNS, CATALOG, CUTOUTS

(Continued from page 5)

street date, for almost five weeks;

- Implement a breaking-artist program that offers accounts customized discounts, an industry first;
- Restructure Cema catalog terms by offering rebates based on annual sales volume increases and a year-round, ongoing discount;
- Increase its returns penalty and purchase credits; and
- Offer markdowns on albums overshipped into the market, which would significantly affect the cutout business.

"We are calling this initiative our 1994 suite of programs," says Cema president Russ Bach, who adds that the programs were inspired by feedback from account meetings held last year with major retail and wholesale accounts.

Record labels spend a lot of time cultivating radio, but not retail, generally leaving that to their distribu-

tion arms, says Charles Koppelman, chairman/CEO of Cema's parent, EMI Records Group North America. Koppelman, who participated in last year's meetings, says, "We found retail has the same issues and desires as the labels," Koppelman says. "They want to make a profit, they don't want returns, and they want to break new artists. They want an honest relationship with record companies. We found a lot of common ground."

In designing the programs, senior executives of EMI Records Group N.A. wanted to address retail concerns. Koppelman says the new Cema programs try to answer two questions: "How do we effectively partner with retail, and how do we sell smarter, instead of pushing?"

Accounts familiar with the Cema programs have responded positively. Says an executive with Cartaret,

N.J.-based Nobody Beats The Wiz, "We are thrilled with [Cema's] proactive stance, and are happy that they recognize there are new and interesting ways to approach the business."

### ELIMINATING FRONT LOADING

The first program that Bach describes is Cema's effort to eliminate the practice of front-loading albums, which results in shipments that far exceed initial demand.

Front loading often is accomplished through buy-in discounts, which generally end by street date, forcing accounts to guess how many to order without actual sales information. Such discounts "put a gun to the buyer's head," says Joe McFadden, Cema's senior VP of sales and marketing.

Instead, Cema will extend deals until the fifth Friday beyond street date or, at the discretion of individual Cema labels, even longer.

Sony Music Distribution has also been extending buying periods two to three weeks beyond street date.

In another move, Cema will launch its "Breaking Artist Program," which can be initiated upon an album's release or when an album is primed for a sales increase. The program, which lasts six months, has three phases, each with different buy-in discounts.

In order to implement the program, Cema has identified six genres of music and will give each account a sales target based on the average number of copies the account sells in a given genre. Bach and McFadden say they have thoroughly checked out the legal implications of assigning different targets to customers.

For orders in the first 25% of the account's target, the account gets a 10% discount; for 26%-75% of the target, the account gets a 20% discount;

and for the last 25% or until the time period elapses, it gets a 15% discount. If Cema hits its overall target figure for a specific release before the six-month period ends, the program is immediately over for all accounts.

Cema execs say they are not worried about accounts buying heavily to take advantage of the discounts because return penalties, based on last-out-first-in accounting, will apply.

In order to make sure accounts know that albums in the program are a priority, Cema will use the program for only 10-15 artists a year, on albums poised for accelerated activity.

For its catalog titles, Cema is offering ongoing deals and volume rebates.

The industry standard is to provide deals on a periodic basis, which sometimes inspires retailers to stay out of stock on a title until the next deal comes up. Another problem with slow-selling catalog albums is that accounts generally have to pay for titles before they sell them.

Sony recently responded to those complaints by providing ongoing deals and nearly 300 days extended dating for catalog, while PolyGram Group Distribution is experimenting similarly with extended dating for its classical catalog titles.

However, instead of using extended dating to that degree, Cema will downsize its catalog dramatically, eliminating about one-third of its titles, leaving the albums that account for the vast majority of its business available in the marketplace.

Front-line catalog titles will be reduced from 450-280, while mid-line, known as Price Busters, will be reduced from about 800-500. Meanwhile, the albums eliminated from front-line and mid-line will be handed over to Cema's special market department, which will sell budget al-

bums on a one-way basis. Extremely slow-moving albums are likely to be put on moratorium, meaning they may not be available for long periods of time.

For front-line catalog, Cema will offer a 4% ongoing discount; for Price Busters, it will provide an ongoing 7% discount for cassette albums and a 10% discount for CD albums. Both lines will have an extra 60 days dating.

Cema will also offer rebates based on catalog growth. For this part, Cema has segmented its catalog into four areas: for front-line and mid-line, accounts whose business grows 10% from the previous year and who keep returns under 15% will get a 15% rebate based on the incremental growth; for Angel and Blue Note catalog, the rebate threshold is 5% growth and less than 15% returns.

In going to volume rebates, Cema follows PolyGram Group Distribution, which implemented them last year. But initially the PGD initiative was poorly received by accounts, who were expecting an overall reduction in price due to the elimination of the longbox.

### ADDRESSING RETURNS

As for returns, Bach says Cema will have one break-even of 16% for all accounts, eliminating the 18% break-even that wholesale used to get. For that break-even, Cema will double its credit and penalty charges to 2.4% and 15%, respectively.

The final program announced by Cema also deals with returns and will make it the first music company to initiate price markdowns while product is still in the stores. Rather than taking product back, repackaging it, and selling it to cutout distributors, who in turn sell it and ship it back into the marketplace, Cema will offer rebates on poor-selling albums to those accounts that have point-of-sale systems in place, which will allow Cema executives to verify the sales histories of titles included in the markdown program. If the titles still don't sell at the lower price, customers can return the product under normal return policies.



by Geoff Mayfield

**H**OW DOES YOUR GARDEN GROW? Pundits' declarations that the Seattle scene is over appear to be premature (see story, page 12), as Soundgarden becomes the second band from that Pacific Northwest hotbed to debut at No. 1 on The Billboard 200 in 1994. Alice In Chains turned the same trick earlier this year, following chart-topping debuts by Nirvana last October and Pearl Jam last November. Although a buzz has long been developing for Soundgarden's "Superunknown," this chart coup was not as much of a cinch as the other Seattle groups' triumphs. Nirvana's DGC debut spent more than one week at No. 1, Pearl Jam's first album peaked at No. 2, and Alice In Chains' 1992 release, "Dirt," hit the chart at No. 6. But Soundgarden's chart history was less flamboyant; its two previous sets peaked at Nos. 108 and 39, respectively.

**S**OUND BITES: Soundgarden's bow marks the first time since 1983 that A&M has seen an album debut at No. 1. The last to do so was the Police's "Synchronicity." This also marks A&M's first No. 1 album since The Billboard 200 began using SoundScan data in May 1991, and, in fact, is the label's first No. 1 since its April 1990 move from BMG Distribution to PolyGram Group Distribution.

**W**ARMING UP: The music industry welcomes the arrival of spring with an increasingly hot release schedule. Last week's Billboard 200 saw three titles bow in the top 25. Along with Soundgarden's 162,000 units, this week's chart sees Nine Inch Nails enter at No. 2 with almost 119,000 units. Gang Starr (No. 25) and Elvis Costello (No. 34) also score high debuts. The new Motley Crue lineup hits next week's chart; Bonnie Raitt, Pantera, Cheap Trick, and Morrissey are among those who will debut two issues from now . . . Volume of sales on The Billboard 200 is 4% above last week's pace, but without the contribution of the chart's four top 40 debuts, sales would have been down by 6%.

**A**LBUM TRACKS: Yanni-mania continues. His latest, "Live At The Acropolis," aided by a PBS television special, scores The Billboard 200's largest unit gain as sales more than double last week's sum (55-26). His previous title re-enters at No. 145, and his "Reflections Of Passion" re-enters Top Pop Catalog at No. 29. A video version of the new album shipped some 25,000 units and debuts at No. 2 on Top Music Videos. With re-orders, shipments now total 37,000 . . . Another PBS-aided project, MCA's all-star "Rhythm Country & Blues," moves into the top 20 (21-18) on the big chart, jumps to No. 1 on Top Country Albums, and holds at No. 15 on Top R&B Albums. A video equivalent bows at No. 30 on the music vid chart . . . Beck is living up to his prerelease buzz (Billboard, Nov. 27, 1993). After making an impressive debut at No. 15, he avoids the second-week decline that often hits alternative and rock titles, climbing two places on a 15% gain . . . The March 15 Soul Train Awards should boost some R&B titles on next week's charts.

**B**ATON: You've heard of street-date violations on rap and rock records, but how about classical fare? Though Angel's Benedictine Monks album "Chant" was not due in stores until March 15, prestreet sales in Los Angeles, San Francisco, and Chicago push it onto The Billboard Classical 50 at No. 35. The title was profiled on NBC's March 16 "Now" and will be featured on an upcoming "Today," so watch this one jump . . . "Gershwin Plays Gershwin: The Piano Rolls" re-enters The Billboard 200 at No. 156, its highest rank to date. Elektra Nonesuch credits the surge to a March 7 "Good Morning America" segment and to Blockbuster Music's "Sound-Check" program.

## SOUNDGARDEN SUSTAINS SEATTLE'S No. 1 STREAK

(Continued from page 12)

bands, for me, is a big mistake," Cafaro says. "The extent to which the scene was an incubator where great artists had an opportunity to develop their vision and their craft in as pure a fashion as possible is the extent to which there is and was a Seattle scene."

On the other hand, Cafaro notes, "if what we're talking about is the ultimate impact of Seattle bands, then it's a viable commentary."

The nationalization of music retail and the attention of the mass media could be credited with accelerating and intensifying the "ultimate impact" of Seattle-based talent, says Al Wilson, senior VP of merchandising at the 143-store Strawberries Inc. chain in Milford, Mass.

Soundgarden's "Superunknown" had already sold 162,000 units by March 16, according to data supplied by SoundScan.

"Back in the '60s, things happened more slowly; the business was not as homogenized," Wilson says. "Every-

thing was a grass-roots movement back then. It took longer to learn about things, and movements evolved more slowly."

Today, says radio veteran Pattiz, "these bands have a bigger market to perform in front of. There's no doubt that there is nothing regional about the major Seattle bands. Their success has been truly national and international."

Time will tell whether current conditions in the marketplace will help or hinder Seattle's ability to sustain its image as a musical resource.

"A mistake that is probably made by some of us in the business is to perceive that this is an endless well of talent," says Cafaro. "People that [make that mistake] will wind up signing mediocre bands."

Adds Silver, "Nothing lasts forever. But what is great is that [the success] hasn't mattered to people. It has been a reward for the work. So if [the hot streak] doesn't continue, people will still do the work. I know I will."

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A glance ahead at Billboard Specials

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## TEJANO

ISSUE DATE: APRIL 16  
AD CLOSE: MARCH 22

## PREVIEW: MUNICH REPLITECH

ISSUE DATE: APRIL 16  
AD CLOSE: MARCH 22

## VITAL REISSUES

ISSUE DATE: APRIL 23  
AD CLOSE: MARCH 29

## GOSPEL MUSIC

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## MUSIC PUBLISHING

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

## SOUNDTRACKS

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

## BLUES

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## INDIE AWARDS

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## VERVE 50TH ANNIVERSARY

ISSUE DATE: MAY 28  
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**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

## HAPPY RETAIL BIN NEWS FROM SONY

Look for Sony Music Distribution to announce at this week's NARM confab in San Francisco that it is about to start manufacturing its CD packaging with a topspine, which will contain the artist, title, label prefix, barcode, and dogbone.

## BMG OFFERING ZELNICK CEO POST

BMG Music's search for a CEO for its label operations is over—if the choice, Strauss Zelnick, agrees to come aboard. Zelnick denies the offer, but Bulletin hears that he has been given until the end of this month to decide whether he will take the job. Zelnick, who has done consulting work for BMG, had been head of Fox Film before joining video game company Crystal Dynamics on the West Coast. He also was president of Vestron Inc. when it produced "Dirty Dancing," one of the best-selling soundtracks (on BMG's RCA label) of all time.

## GLASS RESHAPES ERG EXEC ROSTER

EMI Records Group has reorganized its exec staff just as the label gears up for a heavy release slate. The company has hired Mike Schnapp as its new VP of rock music, Michael Goldstone as head of its college/alternative promotion department, two R&B field staffers, and a new VP of marketing who will be announced shortly. Gone are Glynice Coleman, VP of R&B promotion; John Trienes, director of dance promotion; Jeff Laufer, senior director of AOR promotion; and

Gary Harris, senior director of A&R for EMI. CEO/president Daniel Glass, in addition to noting that the new Gangstarr release debuts at No. 2 on Billboard's Top R&B chart this week, also reports that Jon Secada, Arrested Development, Sinead O'Connor, Digable Planets, Roxette, and Queensryche will release discs in coming months.

## BUZIAK ADDS RELATIVITY TO CHORES

Now that Sony owns all of Relativity Records (see story, page 18), look for official word that the label will report to Bob Buziak, president of Sony's Tri-Star Music Group... Jim Cawley, who held the title of VP/GM at Chaos Records, is no longer with the company. According to Columbia Records, which distributes the label, it is not certain whether there will be a replacement. Cawley did not return calls.

## MCA INT'L POST FOR TIM BOWEN

MCA Music Entertainment Int'l has recruited Tim Bowen, a 17-year vet of Sony Music U.K., to become senior VP of business & administration, based in London. Also joining are Boyd Muir, VP of finance, and Meir Malinsky, VP of special marketing.

## NETTWERK TO NEW CANADA DISTRIB

After a decade, Canadian indie label Nettwerk Productions is switching distributors, moving to Sony Music Canada from EMI Canada. Nettwerk's roster includes such Canadian acts as Sarah McLachlan

(for Canada), Ginger, Rose Chronicles, Mystery Machine, Delerium, Itch, Suzanne Little, the Tear Garden, Brainbox, and Michele Gould. Foreign acts include, from Australia, Single Gun Theory and Severed Head; from Sweden, Peace, Lover and Pitbulls; and from the U.S., Grassy Knoll and Power.

## BODY COUNT TO VIRGIN?

Bulletin hears that Body Count, the controversial hard rock band fronted by rapper Ice-T, will be signed by Virgin Records. Body Count, whose song "Cop Killer" set off a storm of protest in 1992, was formerly with Sire/Warner Bros., but left the label when Ice-T was given an unconditional release early last year (Billboard, Feb. 6, 1993). The rapper's solo releases will remain with Priority Records, the L.A. indie that issued his "Home Invasion" last year. Priority president Bryan Turner was unavailable at press time.

## GOMAN MEMORIAL FUND CREATED

Billboard offers its condolences to Tower Records senior VP Stan Goman following the death of his wife Wendy Suzann Goman, who died in a plane crash March 10. Mrs. Goman was a former employee at Tower Records, where she met her husband. A charity trust fund, named after her daughter, has been established. Contributions may be sent to the Jennifer Green Memorial Fund, c/o U.S. Bank, Attn.: Jenny Macko, 980 Ninth Street, Sacramento, Calif. 95814.

## It's Raining No. 1 Debuts In Seattle

THEY'RE ANYTHING BUT sleepless in Seattle, given the track record of artists from that Pacific Northwest city. With Soundgarden's dramatic entrance onto The Billboard 200 at No. 1, four of the last five albums to begin their chart lives at the top are by Seattle-based groups (see story, page 12).

Nirvana led the charge the week of Oct. 9, 1993, when "In Utero" debuted at No. 1. Pearl Jam was next, entering at No. 1 with "Vs." the week of Nov. 6. Snoop Doggy Dogg is the only non-Seattle contender among the last five debuts at the summit; his "Doggystyle" bowed the week of Dec. 11. Alice In Chains resumed the Seattle sweep with "Jar Of Flies" the week of Feb. 12, and now Soundgarden's "Superunknown" makes an impressive opening move at the top. Five years after the Seattle scene exploded into a national phenomenon, the sound is stronger than ever.

**NEW CHAMP:** Tag Team wrestles the title of longest-running Hot 100 single away from Soft Cell's "Tainted Love" and Moving Pictures' "What About Me." "Whoomp! (There It Is)" occupies a berth on the Hot 100 for the 44th consecutive week.

**TWENTY-EIGHT UP:** Richard Marx breaks Sony's 28-week lock on the No. 1 position on the Hot Adult Contemporary chart with "Now And Forever," his fourth AC chart-topper. It's the first AC No. 1 not on a Sony-distributed label since Tina Turner's "I Don't Wanna Fight" spent its eighth week at No. 1 Sept. 4, 1993. Replacing Turner at No. 1 was Billy Joel with "The River Of Dreams." After Joel had a 12-week run, Michael Bolton began his own 12-week run with "Said I Loved You ... But I Lied." Those two Columbia singles were

followed by 550 Music's Celine Dion, who remained on top for four weeks with "The Power Of Love."

The first Marx single to top the AC chart was "Right Here Waiting," which spent six weeks on top in 1989. "Keep Coming Back" was No. 1 for four weeks in 1991, and "Hazard" spent a week at the top in 1992.

**RC&B:** Gladys Knight and Al Green are among the artists sitting at No. 1 on the Top Country Albums chart as "Rhythm Country & Blues" moves to No. 1. The album is holding at No. 15 on Top R&B Albums, but if it tops that chart, it would give Trisha Yearwood and Vince Gill a No. 1 R&B album to their credit. The multiformat MCA disc is up to No. 18 on The Billboard 200.

**VOWEL MOVEMENT:** "Wheel Of Fortune" should consider the title of the Crash Test Dummies' No. 12 single for an upcoming puzzle. Of

course, it will all be over as someone says, "Is there an 'M'?" And there'd be no chance to buy a vowel. Which makes "Mmm, Mmm, Mmm, Mmm" the first title to reach the Hot 100 without a vowel in sight (excluding numerical titles) since "T.L.C." by Linear in 1992.

**PIANO MEN:** Billy Joel and Elton John aren't scheduled to tour together until later in the year, but they're already paired up on the Hot 100, where their new singles enter at No. 90 and 92, respectively. "Lullabye (Goodnight My Angel)" is the third single from "River Of Dreams." "Don't Go Breaking My Heart," which teams Elton with RuPaul, marks the second time that Elton has released a rerecording of one of his past hits as a single. "Don't Let The Sun Go Down On Me," No. 2 in 1974, hit No. 1 in 1992 as a duet with George Michael.

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by Fred Bronson

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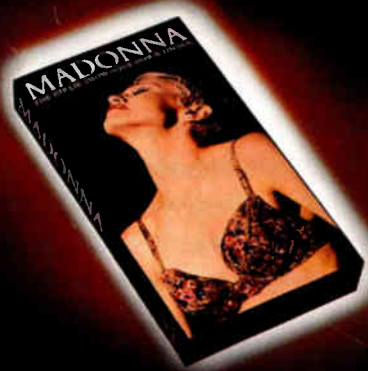


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